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**Aphoristic Foundations
of Dramatic and Lyrical Poetry**

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An attempt is undertaken to trace the procedures of compressing a poetical text into an aphoristic utterance and of expanding such utterance. Idioms are conceived as the indispensable result of the fundamental antinomy of language and of the homology of language's map of world. Proverbial locutions as the meditative lyrical genus are considered within their transformational and interpretative capacities. Genera of poetry arise as the result of the stratification of textual registers. The production of comments to dramatic and lyrical texts as the disclosure of the implied contents is based upon referential nets of contextual and intertextual nature as the analytical epiphenomenon presupposed with the interpretative potential.

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Здійснено спробу простежити процедури згортання поетичного тексту в афористичному вислові та розгортання такого вислову. Ідіоми осмислено як необхідний продукт фундаментальної антиномії мови та гомології мовної картини світу. Прислівні вислови як медитативний рід лірики розглянуто в їх трансформаційних та інтерпретаційних можливостях. Поділ поезії на роди уявляється як розвиток розшарування тексту на регістри. Створення коментарів до драматичних і ліричних текстів як розкриття змісту, що мається на увазі, спирається на референтні контекстні та інтертекстуальні мережі як епіграматичні епіфеномени, що містяться в інтерпретаційному потенціалі.

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Предпринята попытка проследить процедуры свертки поэтического текста в афористическом высказывании и развертывания такого высказывания. Идиомы осмысляются как необходимый продукт фундаментальной антиномии языка и гомологии языковой картины мира. Пословичные изречения как медитативный род лирики рассматриваются в их трансформационных и интерпретационных возможностях. Деление поэзии на роды представляется как развитие стратификации текста на регистры. Создание комментариев к драматическим и лирическим текстам как раскрытие подразумеваемого содержания основывается на референтных контекстных и интертекстуальных сетях как аналитические эпифеномены, заключенные в интерпретационном потенциале.

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<p>In memoriam to my father Nicolas N. Yudkin (19.11.1905 – 27.01.1967) who has delivered to general Voronov in the night between the 18th and 19th of November, 1942, the order on the offensive at Stalingrad</p>	
<p>Пам'яті мого батька Миколи Миколайовича Юдкіна (19.11.1905-27.01.1967), який передав генералу Воронову в ніч між 18 та 19 листопада 1942 року наказ про початок наступу під Сталінградом</p>	<p>Памяти моего отца Николая Николаевича Юдкина (19.11.1905-27.01.1967), который передал генералу Воронову в ночь между 18 и 19 ноября 1942 года приказ о наступлении под Сталинградом</p>



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Das Wort ist gegeben
Unter die Geister;
Ruf es ins Leben,
So bist du der Meister
(Th. Storm)

Люди великие пишут порой весьма плохо,
и это им на пользу.
Искусство формы надобно искать не у них,
но у писателей второго ранга
(Г. Флобер – Л. Коле 25.09.1852. Пер. А. Андрес)

Introduction. The Problem of Poetic Language and its Codification

0.1. Idioms as the Indispensable Part of Language's Map of World

The objective of the following essays consists in tracing the properties of poetry that deliver the opportunity for a textual entity both to be compressed into a succinct statement and to be expanded till the extended verbal composition. The task of studying such textual elasticity as the property of poetry presupposes an attempt of discussing the formation of a poetical work from lexical and phrasal substance as well as the compression of the text to separate locutions capable of giving a hint & prompt to the reduced integral textual entirety. It comes from here that poetry is to become the main object of the essays. Respectively poetry is conceived as opposed to prose in full accordance to the famous statement from Ch. 17 of G.E. Lessing's "Laokoon"¹: "*Der Poet will nicht bloß verständlich werden, seine Vorstellungen sollen nicht bloß klar und deutlich sein; hiermit begnügt sich der Prosaist. Sondern er will die Ideen, die er in uns erweckt, so lebhaft machen, dass wir in der Geschwindigkeit die wahren sinnlichen Eindrücke ihrer Gegenstände zu empfinden glauben und in diesem Augenblicke der Täuschung uns der Mittel, die er dazu anwendet, seiner Worte bewusst zu sein aufhören*" "The poet doesn't want merely become comprehensible, the images must not become merely clear and distinct; for this aim a prosaic writer would suffice. He wants nevertheless the ideas that he arouses at us to make so vivid that we would stop to be aware of the means of his words used by him with the velocity of the genuine sensations from the things that seem to be perceived in the moment of our illusion". From this fundamental statement at least the two following conclusions ensue: poetry in opposite to prose diverges from the initial verbal contents and deals with the meanings necessary for creating images and derived from the primary direct meanings of a vocabulary; moreover, the images become the decisive power in generating a poetical work, so that verbal substance occupies the subordinate place in regard to the imaginative tasks incarnated and performed in a poem. In its turn in opposite to the imaginative world of poetry prose always bears pragmatic tasks and is therefore included in the non-verbal reality of practice. Such conclusions give grounds for the statement on the existence of a special **poetic idiolect** that differs from habitual commonly used language (and in particular to the language of prosaic works) whereas prosaic speech remains within the space of common usage for practical purposes without poetical abstraction.

The existential necessity of a poetic idiolect ensues from the assumption that there must be problems with the comprehensibility of poetic work as opposed to common prosaic speech. Poetic enunciations must be tasks for mental efforts or, as the old theologians used to say, ἀδύνατα - difficulties for comprehension. Still more evident is the necessity of a separate language of science substantiated still in 1794 in "Beiträge zur Geschichte der Philosophie" by Georg Gustav Fülleborn². The statement that the poetic language is a separate and quite a peculiar one, different from the colloquial and practicable language, was comparatively recently refreshed and renewed due to such movements of the 1920-s such as Russian ОРОЯЗ or Czech *poetism*, though it has the same age as the poetry itself and is usually referred to the assertion in Aristotle's "Rhetoric" (III.2.1404b.10). Moreover, the image of poet as prophet (Lat. *vates*) that declares truths speaking the language incomprehensible for "laics" belongs to universal archaic myths. It ensues from here that the researches in the field of poetic idiolects that have been intensified

¹ The detailed analysis of G. Lessing's doctrine is to be found in the recent monograph [Миленъка, 2013]

² «Созданная философом система, если она действительно основана на спекулятивных принципах и выведена из них с систематической основательностью, совершенно не может быть изложена без искусственного языка, что делает также невозможным ее упрощение для всеобщего чтения. Только общепользные результаты этих систем могут превратиться под руками ловких умов *a la portée de tout le monde*. Лихтенберговы сообщения о небе являются увлекательным чтением ... Но это всего лишь результаты большого количества глубоких исследований и искусных вычислений, которые автор, при всем своем желании и способности излагать доступно, никогда не смог бы превратить в понятные для всех, занимательные сочинения... Искусственный язык всегда был важной частью науки или искусства, поэтому непонятным является требование, чтобы математик, философ, скульптор или же еще кто-то был обязан обучать нас ..., не используя при этом искусственного языка» [quot. Смит, 2000, 126]

recently³ belong to the circle of “eternal” questions. Idiolect does not differ in its appearance from the common language but the common means serve here to perfectly different purposes and render the contents distinct from that of common sense⁴. In particular the word combinations in a poetic line create a kind of *composita* that grow to create inseparable and unique word combination carrying the indivisible semantic load so that they can be regarded actually as newly created artificial lexical units. Such are, for example, constant epithets that exist in poetic idiolect only as a kind of compound lexical units. In other words, one deals in a poetic line as in the most expressive form of poetic speech with a very peculiar metamorphose of lexemes (that sometimes are called “poetonyms” in regard to proper names), their sense being determined with the entire context of the line, on one part, and with the historical fate of the language that is carved in etymological nests – on the other part. These word collocations that become artificially composed words of poetic idiolect behave as specific poetic **idioms** together with separate words used in poetic idiolect. Obviously the idioms obtain their relative independence as to their semantic load within the system of code of culture. The radical distinction of the meanings of plainest words being used poetically as an idiom is well acquainted to the researchers of folklore: for instance the diminutive forms bear the meaning perfectly distinct from that in colloquial practice where they are endowed with affectionate hues [Bartminski, 1973, 158].

The most persuasive substantiation in favor of the poetic language’s autonomy has been compiled by B.A. Larin. The origin of this autonomy is enrooted in the resistance to those rituals and taboo that are imposed in common language. It is due to this resistance that poetic language develops its own suggestive power capable to overcome barriers of conventionalism and esoteric mysteries⁵. Such game with resistance results in the development of derivative opportunities so that semantic transitions get priority over direct meaning⁶. This derivative power is irreproducible so that poetry looks like occasional unique speech not to be repeated as well as the singular unchangeable but not one of the possible versions⁷. Corrections to a somewhat exaggerated evaluation of derivative power of poetry and the rarity (hapaxes) of poetic images have been suggested by G.O. Vinokur who warned against the possibilities of taking permanent semantic drift for tropes so that it must go about reconsidering direct meanings of common tongue and expanding them without rejecting and replacing them with artificial metaphorical constructions⁸. Therefore the mentioned poetical resistance to common tongue is to be conceived not as a bare rejection and negation but as the way of reconsidering it or of endowing it with new destinations⁹. One could say of the **effect of palimpsest** that poetic speech exerts in regard to common tongue. The direct meaning are not rejected, they serve as parchment for newly created poetic manuscript and become vehicles of new meanings. It would be also appropriate to add that the generation of poetical idioms is enabled due to those opportunities that have been accumulated with the historical development of the language and are discovered in the poetic exploration¹⁰.

Idiolect is never created “*ex nihilo*” as something resembling new language or dialect. It comes into being as the result of the poetic exploratory attempts aiming at the discovery of the still unknown opportunities of a language, and it is due to the poetic exploration that the language discloses itself and reveals unexpected properties that were earlier found at the other languages. In this respect the very formation of idiolect has diachronic consequences and prerequisites. Such dependence of the formation of an idiolect upon the history of language as a whole entails the fact that **etymology** should be a pattern for the study of idiolects. The idiolects being generated individually, they are expected to reproduce the regularities and tendencies that language’s history demonstrates and at the same time to exert impact upon the future fate of the language.

It would be therefore a gross error to suppose a poet creating a separate autonomous language or dialect. All the inventions made by a poet are but the conjectures to be examined on the whetstone of common tongue. The constant latent presence of this common tongue becomes the invisible force

³ M.L. Gasparov has put it wittily about himself in one of the letters to professor N.V. Kostenko: «... *изобрел новую науку, “лингвистику стиха”, и вводем с одной ученицей сочиняю ее от нуля*» [Гаспаров, 2006, 241].

⁴ As R.Jakobson aptly put it [Якобсон, р. 299], «*всякое слово поэтического языка... как фонетически, так и семантически деформировано*» (each word of poetical speech ... is both phonetically and semantically deformed).

⁵ «... поэтической речи несвойственна замкнутость, недоступность непосвященным. Исключительная условность – наподобие жаргона – бывает только у начинающих... Художественная речь производит потенциальный контакт... в силу способности отрешаться от норм и обычаев языка» [Ларин, 1974 (1923), 42 - 43]

⁶ «Литературный текст или сказ предназначен приковать к себе внимание... В поэзии этот признак моно назвать сказочностью ее: он в ослаблении реального значения слов» [Ларин, 1974 (1923), 44 - 45]

⁷ Poetic speech «испытывается не как бывающая, всегда возможная, а лишь раз бывшая» and it entails «свойства самоценности кажущаяся неповторимость (hapax legomenon), символичность как стимул интуиций» [Ларин, 1974 (1923), 46]

⁸ «Художественное слово образно вовсе не в том только отношении, будто оно непременно метафорично. Сколько угодно можно привести неметафорических поэтических слов... Но действительный смысл художественного слова никогда не замыкается в его буквальном смысле» [Винокур, 1991, 27]

⁹ «... поэтическое слово вырастает в реальном слове как его особая функция» [Винокур, 1991, 28]

¹⁰ In literature «высшая свобода достигается именно потому, что человек отдается языку..., позволяет овладеть собой». [Топоров, 1986, 209]

determining the formation of each individual dialect. One should especially warn against the treatment of poetry as a kind of slang, the more that there are definitive differences between slang and dialect. It is human universe that makes an individual to become *homo loquens* with creating own personal idiolect that would conform to global human images and not to the confines of a particular language. It is through personal efforts at the coinage of individual idiolect that one's striving for the liberation from limitations reveals itself. Thus global and local patterns are implicitly present here. At the same time dialects essentially differ as to their motivation. Slang represents not these human global revelations but the plain results of disintegration and destruction of language (as is the case of criminal secret codes). Dialects are the source for attaining perfection of language, the source for the exploration of its opportunities. The very existence of dialects (in contrast to slang) is the necessity of overcoming language's incompleteness and inconsistency. In opposite to slang's disintegration idiolect being made of the corpus of texts aims at reintegration of the language it is created with. Thus the coinage of poetic idioms is to be regarded as the act of language's being made perfect with their contributions.

Such controversies of the "poetic tongue" come back to the discussions on the "natural" or "conventional" arrangement of language or (in psychological terms) on the "**nature vs. nurture**" problem. The historical background is here known also as the discussion on $\phi\upsilon\sigma\epsilon\iota$ vs. $\theta\epsilon\sigma\epsilon\iota$ that has given grounds to P.A. Florensky for the statement on the first antinomy of language. The meaning of "natural" is here to be comprehended as "developmental" i.e. capable of improving and becoming more perfect whereas "conventional" implies just the deprivation of developmental capacities¹¹. **Conventionality becomes artificiality and arbitrariness**. As the fixation of a separate moment of historical development it will be deprived of capacities for changeability and further advancements. Therefore it will be reasonable to agree with the statement on the status of special poetical language as that of **derivative** devices acquiring autonomy within the common language as its special subsystem¹². The creation of poetic idiolect has its reasons in particular cognitive tasks posed for poetry and out of the reach of common colloquial means.

The importance of the poetical exploration is to be seen in the distinction of idiolect from common language as a whole. There are no literal meanings and primary nomination in idiolects because they use the means already elaborated with the history of language. All the meanings used in idiolects are adopted from the language and have undergone further development with the mentioned exploratory activity. There are only derivative meanings in idiolects and no pure literal meaning without specific connotations there. Thus it lacks primary nominations within idiolects in opposite to common language where the absence of literal meaning is out of question. All the contents of an idiolect are of derivative origin but their source is to be found in common tongue. Idiolects refer to language as branches to root, and they die away when the nourishment for their ramification exists no more. In this respect idiolects resemble artificial codes and other media of instrumental nature rather than verbal tissue as it is given. The reverse side of this fundamental peculiarity of idiolects consists in **total motivation** of its elements. There is not a single occasional element void of motivational ties in poetic tongue. At the same time paradoxically total motivation turns into **total spontaneity**. The reason is that it lacks integrative foundations at conventional code. At the same time the circumstance discloses the essential opposition of **motivation vs. spontaneity** peculiar for the division of poetic dialects. This controversy has also an outlook of the problem of a sign's arbitrariness. Of course one uses words literally and with direct meaning in idiolect but each word gets a slight or gross deviation from its direct content due to the dense referential net it is tied with. The meaning of the word *comeliness* used in O. Wilde's tale "The Star-Child" retains the same content that it bears in common speech, and at the same time it is endowed with the increment or **connotation** of deep moral sense. That is why there lacks also the ultimate margins of semantic variability proper for common language. The microscopic space of idiolect doesn't reach the borders of ultimate primary nomination preserved in the history of language. One can say that idiolect builds branches of language without its trunk and root that belong to diachronic etymological development.

The particularity of poetic idiolect acts as a counterpoise to the totality of language as a whole especially in its etymological structure. It ensues from here that the morphological approach where the relationship **partiality vs. totality** plays the leading role can occupy here preferable position. Another distinctive feature of idiolect is determined with the diminished and bordered scope of its space in comparison to common language. Restricted space of idiolect makes it unavoidable to compress the relations **sound / sense** to such degree that the interdependence arises between them giving ground for the **motivation** not only of textual segments but also of isolated signs. The semantic role of alliteration or rhyme would be here the simplest example. And at last the most essential distinctive feature of idiolect in comparison to the continuity of common language is its **finiteness**. Each idiolect is bordered in a narrow space with disjointed countable elements in opposite to the infinity of language. Idiolect is finite because it is the creation of a person which is mortal, perishable and transitory, and the quality of transitivity demonstrates idioms. One always deals in idiolect with a bordered and finite set of countable phrases.

Every study of language indispensably must begin with the implicit definition of the mode of existence of ideal objects. In particular, each abstraction suffers **incompleteness** and as such represents partial knowledge and partitive designation of the object. Completeness arises as the task and goal for making knowledge more concrete and precise. The partiality of language represents the partiality of human experience. Language as a whole represents **homological** structure where the map of the world is built on

¹¹ As it has been shrewdly noticed by P.A. Florensky it goes in the attempts of building up artificial code about «эти попытки окаменить весь язык, выжав все живые струи из науки..., навеки заморозить мысль в данном ее состоянии» [Флоренский, 1990, 2, 165]

¹² «Исходя из языковых структур, поэтическая речь уже не сводится к ним» [Золян, 1981, 519]

the foundations of similitude instead of isomorphic precise copy. It corresponds to the ideas of similarity (Old Slav. **подобіє** or the modern notion of homomorphism in the mapping in language worldview). If isomorphic relation is relative and restricted with the properties it refers to¹³ it is another case with homomorphism: it represents the totality of the represented and transformed object¹⁴ so that the map represents the fold of an object. In particular such **maps & folds** can be conceived as **quotient sets** that represent world in a manner of visual image diminishing objects' proportions¹⁵. The concept of homomorphism can be still developed in conceiving verbal reality as the so called anisomorphic map of the world: "Linguistic anisomorphism is based on the arbitrary nature of languages with the logical consequence of a different division of semantic fields" [Gonzalez – Jover, 2006, 226]. Homological nature of language's map presupposes also that it always represents a fold or a convolution of a text as well as an expansion of locutions in a text. It entails the consequence as to the structure of textual entities: they always are conceived as the process of convolution & expansion as far as the homological nature of language's representation determines the necessity of these procedures. Homology of language's mapping the world results in its expansive and folding properties. In particular all **generative** processes are to be conceived as **expansive** processes together with the opposite processes of **compression**. It is references (as the result of reflection) that evoke such textual "respiration" of the alternative procedures of **expansion vs. compression**.

These aspects of incompleteness ensue from the general properties of the artificial world (the sphere of artifacts) divided into instruments and signs. Both texts (and, more precisely, **messages**) and tools belong to the broader class of **mediums** that mediate the relation of man and world (of subject and object). The difference between them consists in their mediating missions: **messages** always presume **non-existent alien** entity; they refer to something absent and show the things that aren't at hand here and now. They presume **otherness** (*alteritas*) as such whereas instrumental world have little to do with this "**presence of the absent**". It is **negation** that makes up background for each message. The absence of something becomes necessarily involved so that the denied (as non present) things come into play with missing a message. Thus the generalized image of **the Alien** arises that comes to personified representations. Such image enables **transgressing** the boundaries of **the Present** so that the possible worlds come into play that can be identified with the expected (and still not ready) reality being thus conceived within the terms of temporality¹⁶. It is the presumption of the negated and the absent that enables discerning **information** from **transformation**, the last dealing only with the things at hand without any concerned with those denied and having ceased to exist. As a result a message (a text) is always incomplete and partitive, opened for continuation and complementing in opposite to ready tools. Thus the very act of a message's generation presumes the derivation of its further contents. In particular it means that a message (in opposite to a tool) has mnemonic, memorial functions; instrument has its memory in quite another sense as the vestige of transformational (and non informative) activity. Message always refers to a memory's repository.

Each message acts as a negation because it denies the presumed object in the sense that as a name it can't be equivalent to a thing designated. Such **negation** is the foundation for the development of **reflection** that becomes an inherent property of each act of signification. To use the famous Spinoza's words, one can say not only that each definition is a negation (*omnis definitio est negatio*) but also that it concerns each nomination and description. Due to such negative foundation each sign as a name ascribed to a thing becomes this thing's part and parcel in human world mapping and as a thing's peculiarity it can be regarded as the thing's metonymy designating such peculiarity on the principle *pars pro parte*. Such mutual negation can be demonstrated with the row of so called partitive synonyms referring to the same situation that unites them – for instance, *room & window* as situational synonyms in an interior description. Especially visible are the negative definitions in riddles given for the objects to be guessed. Together with negative foundations of language another fundamental property is revealed, namely, that of language's being addicted to the weakness and illness of **falsification & deception**. Language can serve both to the **exploration** of truth and to the **fascination** of mob. It is language's deadly sin to be able to serve to falsehood, not to say about preponderant delusions or involuntary mistakes. The researches of semantics can't remain indifferent to the problems of truth and lie in language as well as to the general property of language to represent **falsehood**. Thus the criteria of **veracity** reveal their immediate attachment to semantic problems.

The incompleteness (and partitive nature of each designation as its side) is to be regarded as the universal property of language within the context of this specific human competence. This incompleteness is inherent to all verbal phenomena from separate texts that always demand interpreting, commenting, continuing and supplementing their particulars to the whole languages and language families that also

¹³ It is stressed «необходимость рассмотрения изоморфизма как относительного отношения» so that, for instance «фраза класса А и В изоморфны становится осмысленной ... лишь при добавлении относительно таких-то свойств» [Гастев, 1975, 25]

¹⁴ «Основная методологическая функция гомоморфного преобразования ... состоит в том, чтобы свернуть всю доступную нам информацию об исследуемых объектах» [Гастев, 1975, 33]

¹⁵ «для всевидящего ока ... не подходит и сетчатка глаза. ... Мы ... осуществляем факторизацию внешнего мира. Расчеты же на адекватность этой факторизации основаны на убеждении в гомоморфном характере соответствия между фрагментами внешнего мира и их фактор - образами» [Гастев, 1975, 64]

¹⁶ «Иное – возможность трансцендирования, выхода за собственные пределы, за границы своего опыта, имманентная сознанию и более объективная, чем "Я": "Я" сковано наличным бытием, заданностью, "Иное" – предвосхищенное бытие» [Махлин, 1980, 40]

never can exhaust the verbal mapping of the world so that the dialectal multitude becomes the law of verbal worldview. **The incompleteness of each language results in the plurality of languages.** Consequently, the very existence of poetic idioms follows this general law of language's incompleteness. Here one should follow the general methodological principle connected with the logical theorems of K. Goedel: the integrity and non-discrepancy (the absence of contradictions) of any system can be achieved only on the rate of its incompleteness, therefore any separate language presupposes the existence of the other, where those possibilities find their realization that were not developed within its limits. Each creation is imperfect and therefore integrity entails also disclosure and incompleteness¹⁷. One may compare such language's maps of the world with various spaces in geometry (the Euclidian, Lobachevsky's, Riemann's, Hilbert's ones etc.) that complete each other.

It entails a very important consequence as to the structure of language and the process of texts' generation that consists in the universal division of the stuff in that belonging to the language and that alien to it. This opposition of **proper vs. alien** determines all verbal activity and acquires a particular outlook of **phrase vs. charade** opposition in regard to lexical stuff. It is the property of code behaving as a segregating filter for the selection & elimination. All those elements that don't belong to the language are to be estimated as the alien. Respectively all texts must indispensably reproduce and repeat all that is acknowledged as the proper treasury of the language. Be some incomprehensible element introduced in a text, it would be appreciated as assimilation from some foreign language or an element of pathological distortion. This regularity of language attests the attachment of speech production to the broad scope of mimesis that includes reproduction as the moment of the whole imitative activity. That any dialect presumes such opposition of proper vs. alien can be observed in the special effects of the so called "macaronis" that look like a text in the foreign language needing translation and explanation or at least assimilation (where the mimetic conditions are abused). Effects of the kind are proper to various slangs and other pathological distortions of language that were especially cultivated by the futurists. Therefore language possesses the properties of code that provides the **segregation** of material and its division into "proper" vs. "alien" (as imitable vs. inimitable).

There exists a certain prejudice to seek for the origins of reflection in another human ability for prohibition namely in that of **taboo or veto** as the decisive boundary that traces the demarcation between human and animal worlds. The system of negations introduces inhibitory mechanisms instead of mere fear dominating the world of brutes so that the interdiction appears instead of pure inhibition¹⁸. Meanwhile this prohibitive human ability betrays its vulnerability when the violence comes into play so that interdiction (as the result of taboo or veto) suffers such degradation that the ancient fears and terrors return to replace it. Taboo or veto does seemingly not only presuppose the prohibition of the name but also entail its substitution thus initiating interpretative processes of reflection. In particular the so called imitative interdicting mechanism suggested by B.F. Porshnev is worth mentioning. The imitative activity serving as the way of interdiction and ensuing inhibition of actions is supposed to explain among others the effect of the so called *mantra* repeated in incantations¹⁹. The examples of these inhibitory mechanisms of incantations are to be found in the effects of Polynesian "*mana*" when a state of trance is achieved as the result of repeated incantations of *mantra*. It goes about the effect of fascination or excessive attraction of attention that evokes also inhibition of the activities that are not connected with the provocative utterances of incantations. The development of such inhibitory means (used in particular in incantations) pretends to come in its turn to the self-negation (or double negation) of inhibition (as the consequence of "the inversion of inhibitory dominant" [Поршнеv, 1974, 338])²⁰. And vice versa repeated *mantras* preclude and exclude all other possible utterances exerting inhibitory impact. Thus repetition of incantation generates mysterious silence instead of communicative message so that the so called (known in physiology) **vicarious reactions** come to being that replace the interdicted and inhibited forms of behavior.

Meanwhile such simplifying approach of reducing language's origin to vicarious reactions can't explain the wonderful **verbal universalism** that can't be restricted with incantations or *mantras*' repetitions as well as the rise of **communicative** procedures irreducible to the mentioned ritualistic mysterious silence. Reflection can't be reduced to prohibitions as far as it opens an infinite series of reciprocal negations and self-negations never submitting to ritual tabooed frames. The mentioned paralyzing and inhibiting effects of repeated & imitated *mantras* and fascinating incantations is incoherent with the explorative capacities of language. It is too obvious that reflection must be free from fascination. In its origins taboo as the foundation of each rite is to be regarded as an attempt to substitute the absolute negation (represented in mortality and in human conscience of personal mortality) with partial, relative and plural prohibitions. Taboo as the imitation of mortality (in funeral rites as the primary source for the development of diverse form of ritualism) is the way of avoiding negation in making it relative. To accept the priority of taboo would thus imply the pluralistic and relativistic viewpoint that would conceal the fundamental conflicts and negations behind the partial negations and prohibitions. Rite arises and develops itself in permanent interaction and counteraction with game. As the *imitatio mortis* of taboo it forbids and

¹⁷ «... каждый язык описывает вокруг народа, которому он принадлежит, круг, откуда человеку дано выйти лишь постольку, поскольку он тут же вступает в круг другого языка» [Гумбольдт, 1984, с. 80].

¹⁸ «феномен табу впервые создал ... взаимопроникновение да и нет и свободу выбора между ними» [Маковский, 2005, 44]

¹⁹ «действия ... оказываются задержанными вследствие повторения ... слова» [Поршнеv, 1974, 338]

²⁰ «... второе, а тем более последующие слова ограничивают интердиктивную функцию первого» [Поршнеv, 1974, 338]

precludes game and humor with imposing not only seriousness but also tedium. Rite being founded on taboo, it arises primarily as the negation and prohibition of preexistent of game (as well as death is possible only due to preexistent life) that ensues already from the natural curiosity as the primary explorative behavior of organism. In this respect game together with humor and curiosity as the “trials-and-errors” method of comprehending the reality obviously precedes each attempt of building a ritual. Besides, it remains unexplained how vicarious peripheral reactions can turn into such complicated human activity occupying central place as that of language. The same concerns the efforts to claim language the incarnation of pagan worldview as a mysterious ciphered code. Such approach would not only neglect the difference between pagan priests and laity but also the very independence of language from any worldview and its aptness for discussing absolutely contradictory viewpoints and indifference to their contents.

The most important moment is here the role of negation (as well as of falsehood) as the central operation within the realm of verbal activity. To esteem it as something secondary and derivative or as a collateral product of taboo would mean to commit the same mistake as that of proclaiming truth and assertion the initial point of cognitive process. The essence of this mistake has been demonstrated by L.P. Gokieli as follows. It will be equal with taking arbitrarily a set of statements for axioms. Meanwhile truth can't become the initial point while it is still to be found and substantiated²¹ so that the so called **paradox of foundation** arises that is solved with the regress to infinity (*regressus ad infinitum*)²². Respectively any demonstration will be reduced to tautology again disclosing regress to infinity²³. Therefore taking taboo for the initial form of negation one would repeat the just discussed mistakes of the priority of truth (with respective replacement of assertion with negation). Then the mistakes of fatalistic approach will be committed so that real exploration will be replaced with automatic predestinated procedures reducing demonstration to tautology²⁴. In opposite to such approach the adequate place of negation is to be found within its unity with assertion²⁵. It is from such way of meditation that the primary existence of negation as the inseparable satellite of assertion is substantiated²⁶. Thus negation always accompanies assertion in the initial points of cognition. It's out of question to put assertion without negation.

This ubiquitous presence of negation doesn't presume the statement on the priority of chaos or generalized images of mortality. It is the properties of symmetry and asymmetry with anisotropy that build up prerequisites for the coexistence of assertion and negation. In practice it reveals itself as the universal properties of **discernibleness & differentiation** as those inherent for verbal activity. In this respect **identification** is out of reach without **differentiation** so that reciprocal partial negations play the decisive role in language's world mapping. Distinction presuppose partiality as the main feature of such negation in opposite to taboo with its generalized prohibition. Therefore it is game & struggle and not rites where negations appear first of all. It is **infantile negativism** and not taboo with totem that stands by the sources of language. A word always denies the thing replaced with the signification. It is only secondary codification that rites bring about. Together with infantile laughter becoming the source of humor it is **infantile obstinacy** that gives rise to curiosity and explorative cognitive activity. At any rate the presence of doubt and negation and the ensuing critical attitude becomes the initial prerequisite of language development. Each enunciation produces objections with the necessity of continuing it with further statements and it becomes the developmental force of language as well as of textual generation. It is **critical** attitude and readiness for negation that provokes curiosity and builds up the background for generative activity. Objections are the necessary background for the existence of textual entity.

These consequences of incompleteness & inconsistency as the counterparts to entirety & integrity (caused with its homological nature) are to be contrasted with the property of **heterogeneity** (as the counterpart to homogeneity). “The postulate that linguistic elements are heterogeneous” has been proclaimed by V.M. Solntsev [1983, 46]. Heterogeneity prevails over homogeneity as the cause of the systemic nature of language (with the particular case of irretrievability or anisotropy)²⁷: in particular there are no homogeneous dialects that would be derived from a single source and there are no “immaculate” dialects that would exist without assimilations and contaminations. Seclusion being an exception, divergent development prevails over convergence that concerns chiefly migratory processes. In its turn a separate dialect can be defined through the homogeneity of the respective corpus of texts. Language itself becomes then the criterion of homogeneity, and it is due to homogeneity that the regularities of code

²¹ «Точка зрения, которая считает, что истина завязывается сначала же, должна потребовать аксиоматико - редуکتивного подхода к логике» [Гокиели, 1, 24]

²² «Аксиомы вывода должны подпирать сам вывод, в качестве предпосылок, так что получим вывод самого вывода, но тогда под этот вывод придется подставить соответствующую аксиому в виде посылки и т.д. без конца» [Гокиели, 1, 25]

²³ «Вместо получения результата этот результат выступает как заранее же данный и поэтому его получение, необходимое для его данности, отодвигается назад без конца» [Гокиели, 1, 26]

²⁴ «Аналитическая трактовка вывода родственна вообще фаталистической концепции. Реальный процесс заменяется разыгрыванием по заранее готовому сценарию... разыгрывание заменяется разыгрыванием разыгрывания и т.д.» [Гокиели, 1, 26]

²⁵ In this case «содержание и обоснование положения включают ... учет ситуации, создаваемой самим фактом его отрицания» [Гокиели, 1, 27]

²⁶ The substantiation here gives «... обоснование неустраимости отрицания. Тот кто отрицает значение отрицания, раньше должен адресовать свое отрицание к тому отрицанию, которое сам же выполняет» [Гокиели, 1, 28]

²⁷ “it is anisotropy or heterogeneity that is responsible for the appearance of higher-level structure” [Solntsev, 1983, 46]

(paradigm) as the counterpart to textual corpus are developed providing opportunities of comprehension within language's community as well as of mapping the world within the order of taxonomic classes²⁸. The problem of heterogeneity and homogeneity is to be conceived in its dynamic reciprocal transitions. It is the transformation of homogeneity in heterogeneity as the **diversification, differentiation & divergence** that takes the prevalent place together with subordinate development in opposite direction. Heterogeneity is rendered as **inconsistency** that results from the attempts of overcoming language's incompleteness. Of a special importance is the inner conceptual connection of the problem of heterogeneity vs. homogeneity with that of homology²⁹. Then heterogeneity is to be conceived as the **necessary inconsistency** implied with incompleteness as the universal property of language. It is also to observe that with the codifying (paradigmatic) aspect of language the problem of heterogeneity involves the aspect of numeration. Thus the outer factor of **number vs. noun** becomes introduced. Meanwhile the impact of this outer numeric factor is always conceived as the inner textual transformation (and in particular as the distortion of text) carried out within the given **corpus**. Thus the opposition of **corpuses vs. codices** comes into play.

In particular the very existence of idioms different from commonly used "free collocations" of colloquial speech presumes the penetration of **heterogeneity and singularity** in a language's space. Each idiom differs from "grammatically correct" collocations already due to its being the exception and the deviation from the rule. **Heterogeneity** in language has been regarded in connection with the broadly conceived **suppletivism**³⁰. It is the suppletive relations as the general representation of heterogeneity that gives a plausible model for explaining the mixture of heterogeneous classes in language. In contrast to intersections i.e. product sets giving separated components such phenomena are to be regarded as unions i.e. sum sets of the classes. Thus it is the difference between product and sum that determines the peculiarities of heterogeneous classes. As a migratory phenomenon suppletivism concerns the formation of poetic idiolects where stylistic heterogeneities give rise to eclectic unifications. Such coexistence in its turn evokes circumlocutions of elevating and denigrating stylistic layers, e.gr. <moon / nocturnal luminary, star / celestial lamp>. The row <fate's mercy, fate's arbitrariness, fate's casualty, fate's verdict> can exemplify the suppletive row of phrasal occasional synonyms. Still more demonstrative revelations of suppletivism are connected with assimilation. All the cases of convergence and assimilation as its subspecies (especially of macaronism, Creole languages, contaminations, stylistic eclecticism) attest attempts of reintegrating heterogeneous elements in a newly created entirety. The set of different surnames of the persons that bear the same proper name (ex. gr. *John Brown & John Hughes*) also can be regarded as a suppletive series. Such namesakes generate particular homonymous classes as the product of suppletive relations resulting from partitive common feature together with obvious differences.

These cases can be exemplified with the Japanese adoptions of the Chinese origin (the so called *kango* words) that have also synonyms of the native origin (*wago* words)³¹. Such are for example synonymous designations for 'house' – *tatemono (wago) & kenchiku (kango)*, 'end' – *sue & shu:matsu*, 'laughter' – *warai & sho:sei* respectively. The importance of suppletive classes for the Japanese is explainable and understandable in view of the prevalence of convergent processes (especially assimilation) in contrast to Indo-European where divergence dominates. Thus a particular kind of **words' copies** arises where the inequality and contrast between copies and originals (those of the adopted language, in this case the Chinese) is reinforced with distance of assimilation. The role of suppletive classes for the stratification of the bulk of words into different social dialects (resp. idiolects) here becomes evident. In its turn homonyms arise within the cited case of the Japanese as well: such are *nai* 'no, not (*wago*) / within, in the middle (*kango*)'; *fushi* 'joint / wonder, nonsense', *oku* 'inside, interior / one hundred million'. Here the presence of common feature gives pretext to confront the classes of words and to treat them belonging to the same suppletive class. Another case of the same origin can be found in rhyming rows of the Far Eastern characters as the class of suppletive phenomena. Here the unification of heterogeneities with detecting common traits enables including them into the same class. There appears a kind of "poetic etymology" proper to artificially built poetic idiolect with its rhyming foundations. As an example may be the so called "phonetics" in the far eastern hieroglyphics cited where no etymological meanings are preserved, these signs being the result of convergent development and coincidences. The advantages of the widened concept of suppletive relations promote the reduction of heterogeneous phenomena to those of the deviations within a **homogeneous system**.

The first and immediate consequence of the properties of incompleteness and heterogeneity is **interpretability** as the fundamental textual property that ensues from mediation as the essence of language. Accordingly **interpretation** becomes each text's mode of existence. In its turn it is closely

²⁸ "It should be borne in mind that classes can only encompass elements of the same order, therefore these elements must be relatively homogeneous" [Solntsev, 1983, comment 42, 263]

²⁹ «В абстракции отождествления содержится возможность перехода от тождества к однородности. В отличие от тождества, понятие однородности... предполагает неполное совпадение объектов... лишь по некоторым признакам. ... речь чаще всего идет о подобии» [Солодухо, 1989, 126 – 127]

³⁰ The pattern and paragon for such broad approach has been suggested by V.G. Admoni who had shown that «самое общее содержание отношений между грамматическими значениями в синтагматическом ряду..., как и в ряду парадигматическом – это содержание супплетивности, восполнения» (the most general contents of the relations between grammar meanings in the syntagmatic row ..., as well as in the paradigmatic one are the contents of supplementing each other) [Адмони, 2004, 21]. It presumes **similarity without identity** (i.e. **homomorphism** in the wide sense) as in the cases of the classes of grammar.

³¹ «... почти любое именованное *ваго* ... имеет, если отвлечься от различий типа "разговорное – книжное", синонимичное *канго*» [Алпатов, 1979, 86].

connected with **reflexivity** so that interpretation is to be regarded as the reflection revealing itself through self-organizing opportunities of text. Interpretation means that a text is taken as an alien object for reflection with the respective distance. It entails codification as the revelation of the **reproducibility** (or, broadly speaking, imitable properties of the mimetic kind) of textual units and results in the **reducibility** of these units to a code. Interpretation presupposes the appearance of disintegrated entity and looks like reintegration. Therefore interpretative space becomes that of codification. In this respect textual expansion & compression can be conceived as the reciprocal interpretative processes: in particular a narration arises as a broadened interpretative representation of plot as well as to summarize the full text one has to suggest its interpretation. Interpretation is both generative (and derivative) textual inherent device and explorative device for the study of text so that it becomes the device of its reflection as its self-description and self-cognition. Subsequently interpretation can be conceived as “the reverse generation” (as well as the derivation of new meanings). Moreover one can say of the self-interpretation of text as the revelation of its self-organization and its property of reflexivity. Numeration as the disclosure of paradigmatic textual organization in its turn is interpretative procedure of text so that code (paradigm) is to be regarded as the consequence of the general property of **interpretability** of language. This interpretability discloses here itself through the outlook of transformability so that a text is capable of being turned into a kind of enumeration.

Interpretation is determined with the balance of **creation vs. destruction** (also as **synthesis vs. analysis**, the last being conceived not only as exploration) and resp. **conservation vs. innovation** (traditionally conceived as invention vs. imitation, Lat. *inventio* – *imitatio*, φαντασία – μιμESIS) as the most essential part of generative process. The said balance reveals itself through textual self-organization (and ensuing self-description as well as self-representation) as the form of the fundamental textual property of reflection. In its turn conservation as the selective process presupposes also the negation and destruction or the **elimination** of the elements that are not to be conserved as its obligatory part and parcel. The refusal from the excluded textual elements takes place as in editorial procedure. In particular imitation presupposes **simulation** (mimicry) as the ultimate degree of the necessary minimal reproduction (*nec plus ultra*) so that only the outer residue remains within conservation without essentials.

The most essential consequence of interpretative procedures determined with the said “balance” is experimentation. The reflection generated as the consequence of interpretative activity makes it possible to develop the **experiment** as the principal way of cognition and the **examination** of conjectures: in particular, the possibility of such conjectures implies their confirmation or negation. Subsequently such experiments can be conducted with the generation of text. It is experiment with the examination of its results that becomes the distinctive feature of innovations prevailing over conservation in textual generation, and it is the peculiarity of artistic culture. An alternative opportunity is to be found in improvisation that prevails in folklore. In its turn experimentation entails **exercitation** as the indispensable ingredient of interpretation. The concept of exercises in broadest sense includes manifold aspects from scenic rehearsals to editorial versions. One can say of exercises as the necessary ingredient of all artistic interpretative practice. It demonstrates contrast to folklore that never does know any kind of exercises.

It is not autonomous innovation and experimental truth that one encounters in improvised text. It is **miracle & mystery** instead that don't depend upon personal inventiveness and responsibility. Ultimately novelty is seen as the outer intrusion in folklore map of such mysteries & miracles and not as the natural consequence of textual generation. Thus the two ways of innovation appear – those of **experimentation vs. improvisation** (known also as impromptu vs. improvisation). Naturally language gives the priority to improvisation that determines the limits of generative procedures and can be regarded as the form of interpretation more adequate to verbal peculiarities. If experimentation discloses the confrontation of creation vs. destruction improvisation conceals it and prefers the accumulation in opposite to the selection & elimination of interpretative versions.

Respectively the problem of interpretative procedures is connected with the problem of oral and written verbal text. Literature being secondary in respect to folklore, one has at the same time to observe that even the illiterates can find mnemonic prompts (in the manner of *biblia pauperorum*) where the invariant elements of message would be designated, not to say of the above-mentioned mantra. Meanwhile such mantras depend upon ritualized and persevered operations that serve to reproduction of some features of text that are selected to be evaluated as essential. Written word also is the **alienated word**, and in this respect literature seems to converge with incantation's mantras as the oral forms of alienation. Meanwhile this outer similitude conceals their principal difference. Word's fixation in literature opens free options and experimentation. Instead of reproducing ritual literature promotes its destruction in the way of liberating from the necessity to repeat mnemonic verbal formulae. Repetitions acquire here another meaning.

It is well known that artistic practice presupposes potentially infinite set of repetitions aiming at the approximation to perfection. Improvisation is void of such perfectionist ideal and merely reproduces in variegated forms the set of co-variants. Accordingly while being reproduction improvised text is void of exactness peculiar for artistic reproduction. The idea of perfection necessary as the criterion for eliminating the versions esteemed as errors lacks in improvised texts and so does exactitude of reproduction. Artistic reproduction aims at exactitude in performing acts while improvisation is satisfied with similitude. Thus although imitation can be said to have prevalence over invention in improvisation it is not the same reproductive imitation that artistic interpretative performance gives. It is within the performances as the specialized form of generative procedures that the peculiar artistic forms of editorial versions or staging **rehearsals** arise. Improvisation is not distanced from the reproduced material (one speaks “with common words”, “habitually”, “as the custom says” etc.) in opposite to artistic text that is based upon the reflection over the words used in a text. The author of improvisation is not separated from

the oral or written tradition so that the words aren't his or her own, they are loaned from this tradition. That is why there are no terminated works in folklore in opposite to the concept of finished *opus* in literature. Thus the role of **reflection** as the basic component of interpretation turns out to be quite different in artistic performance and in folklore improvisation.

Interpretation as the existential and explorative foundation of textual world as the world of messages is closely tied with **mediation as messages' mission**. It is mediation that entails the interpretative nature of textual reality. Mediation acquires specific outlook of interpretation for information processes referring to the absent otherness in difference to transformation where instruments deal only with the present. Respectively interpretation involves virtual reality implicitly contained within message (and rendered with the references beyond its borders too). It is also to stress that mediation presupposes the preexistent **differentiation** of the participants of communication and subsequently the above mentioned otherness as the generalized discerned alien object. Therefore differentiation can be conceived as the initial prerequisite for **integration** in language (in particular as the generative process of messages). One has to deal with differentiated world before creating textual entities. Together with interpretation the category of **function** comes into play. Functional features are presupposed already with communicative destination of each text as a message. The state of **communion** in its turn is based first of all upon **intention** of message. It is to stress here that communion can by no means be reduced to that of **commerce** as the ultimately simplified form of communication. The opposition **communion vs. commerce** makes up the foundation for interpretative approach.

In its turn communicative consequences of interpretability entail the necessity of different intentions' bearers as the participants of communicative act so that their experience and competence are to be taken into account. It concerns a very singular effect connected with the immanent properties of communication that are conceived as the **communicative paradox**. Each reflection of an object becomes also the transformation in the sense that the world as a whole becomes changed (due to the changes in the observing substance), though the very object immediately doesn't suffer any change. It is these indirect changes that determine the **effect of observer** exerting a non-immediate impact upon the world and through it upon this observed object. Discovered in the realm of quantum mechanics this observer's paradox is expanded towards the domain of verbal activity. Therefore in particular communion presupposes the activity of addressee that is implied with any author's message.

This dimension of the correspondence of utterances to the purposes of those speaking or the intentional dimension of messages discloses its tight attachments to the above discussed problem of veracity in language. In this dimension it becomes the problem of **sincerity & adequacy**. As "the only thing of importance" in artistic culture this textual quality is closely tied with the verification of uttered judgments. A child that has said the lie gets its face reddened. Sincerity is in this respect the antidote to lie as it retains the childish qualities in the adult human being (together with the ability to laugh sincerely). Apparently the cases of the so called "sincere deception" or "sincere delusion" are only obstacles on the way to verity that attest the genuine intention of attaining truth. Then the above mentioned transformation of a word in a ritual incantation can be regarded as the first step to the removal of sincerity and its substitution with preponderant falsehood. Its game where risk always is present and one doesn't fear to encounter risk that promotes the favorable conditions for sincerity. In its turn sincerity presupposes such spatial and temporal textual property as that of **proximity**. The presence of the near aims liberates from the far targets. Interpretations are by no means relative and subjective as far as the interpretative opportunities belong to textual structure as its inherent absolute properties. There must be the measure of **adequacy** for the interpretations that plays the same role as the **veracity** for each verbal utterance. The **criterion** of adequacy itself is not to be taken for known; it is itself disputable and becomes mostly the **problem** to be explored. Actually it can't be relative and arbitrary as far as such problem is posed. Thus it doesn't go about the plurality of interpretations and arbitrary option of them, the very preferentiality being disputable. Instead of seemingly subjective options of interpretations one deals with contradictoriness of differently motivated preferences that are predestinated with rather objective forces.

All artistic texts as the results of mental experimentation arise as the terminal point in the process of corrections of editorial versions. Accordingly **errors & corrections** are to be seen as the universal property of artistic texts in opposite to those of folklore that doesn't know such movement towards perfection and tolerates the versions otherwise esteemed as erroneous. Thus interpretation becomes closely tied with textual mutability that reveals quite different outlooks in artistic culture and in folklore. In particular errors & corrections become part and parcel of experimental art in opposite to improvisation with its cumulative coexistence of variants. The importance of such "trials-and-errors" approach to the object of exploration as a "black box" can be witnessed with the history of the category of error as the tragic fault (*αμάρτημα*) that occupies the decisive place in drama. At the same time experimental approach can't be taken for fully adequate to the nature of language. In particular the unlimited experimentation in language is impossible as it entails the destruction of language and subsequently the self-negation of experiment itself. Besides different realms of language have different experimental opportunities: if phraseology if the terrain of the most favorable conditions they are absolutely forbidden in syntax or phonology.

Incompleteness, heterogeneity and interpretability as the initial immanent quality of each text result in its permanent **transformability**. These properties are in its turn connected with textual irremovable ubiquitous **ambiguity**. There are obviously to discern variability of folklore and of artistic culture: whereas it is the accumulation of mutually tolerated versions that supplement each other in the cultures of "usual" type (folklore), it gets a quite different outlook with editorial versions of artistic texts where the ideal of perfection determines the elimination of weak versions (according to the rule "the better is the enemy of the good") as errors. One can conclude from here that immanent textual transformability doesn't

imply textual pluralism and relativism. What looks out as plurality becomes a set of partial and general contradictions when scrutinized in details. It is inherent **contradictoriness & ambivalence** and not the indifferent equality of possible solutions that stand behind the seemingly pluralistic and relativistic phenomena. Instead of indifference of plural and relatively equal options one deals with numerous **alternatives** that reciprocally deny each other.

The inherent ambiguity and ambivalence of language result in the nature of abstraction that always belongs to the type of **isolating abstraction** (in opposite to generalizing abstraction). The generation of each text can be conceived in terms of the **ascent from abstract to concrete**. Here one has also to warn before the seduction of conceiving it in “realistic” way (to use the term of mediaeval scholasticism) as the diversification of ready abstract notions or concepts with concrete details. It is here to stress that it is not the preexistent and predestinated concepts of the kind to be detailed but real **problems** to be explored that are to be found at the initial point of textual generation. It is the explorative process involving both the abstract and the concrete that is to be dealt with in this generative procedure. The last point comes to the comprehension of interpretation as the unity of **strategy vs. tactics** that’s as **generalization vs. specialization** in mental activity. As the means to explore a problem interpretation deals with the division between **generalities and particulars**. Subsequently interpretative activity comes to the formation of the abstract attributive space of language. The fundamental division into **objects & attributes** (things and properties) as the foundation of abstraction with the formation of abstract attributive space over the sets of real objects entails consequences as to the nature of language’s map of world. The act of **reflection** presumes its division into the counterparts that would correspond to such fundamental division: from one side it generates the designation of objects, from another side it refers to their attributes. Thus **references** to abstractions are to be discerned from **designations** of objects. Respectively the division into literal (primary) and derivative meanings ensues from here. The first is determined with abstract references that are to be overcome in generating textual entities and developing derivative processes. The differentiation between designation and reference comes back to that of logical modalities *de re* (that correlates with designation) and *de dicto* (as presupposing referential deictic relations)³².

Idioms arise as the immediate consequence of language’s immanent heterogeneity and homomorphism entailing **interpretative ambiguity**. They result from the movement towards concretization of abstract meanings accumulated within language’s matter so that they bring with them particulars elucidating details. The consequence of such differentiation is the **absurdity & paradoxes** as language’s immanent properties. Together with tautology they demonstrate negation in its inversed form as the transgression of prohibition disclosing the inherent **antinomies** of the acknowledged experience. It is between these poles of **tautology vs. paradox (antinomy)** that the **problematic utterances** appear due to the homological nature of language. Problems build the genuine core of idiomatic expressions seeking for a “chink” between the prohibited and the tautological.

0.2. Controversies and Difficulties of the Codification of Idioms

Idioms as the indispensable “anomalous” satellites of “normalized” units of language build up their peculiar code different from standard lexicons. Poetical textual **corpuses** based in idiomatic substance presuppose the formation of respective **codices** to be reproduced and comprehended adequately. Therefore the task of the codification of poetic idiolect arises. It is obvious that the codification of idiolects presupposes the application of the methods of corpus’ linguistics. One deals here with a separate parcel of a language’s space only in the same way as one to does not have to do with autonomous subjects in dialectological studies. Accordingly the facts of the common language are here present as the latent and invisible essences that one refers to and compares the phenomena of idiolect with. The subject of dialectology and corpus’ linguistics is not norm but the **deviations** from it. In its turn deviations as anomalous phenomena presuppose latent medial level of norm in the same manner as the attested phenotypes presuppose the existence of genotype (respectively the known lexical units presuppose etymons). The superficiality as the necessary satellite of each partial and incomplete study presupposes the necessity of taking into account the depth of such latent essences. Corpus’ approach presupposes the attention towards these latent generative powers.

The idea of corpus approach has been engendered and developed in connection with “nidal” method in compiling vocabularies with the great nests that opposed to those of encyclopedic type. The “nidal” method has been conceived as a counterpart to encyclopedic dictionaries with their pretensions to find the final answers and definitions with the ensuing allocation of lexical units in the constant positions predestined with the compiler’s ambitions. It was J. Grimm who gave the first paragon of such approach proclaiming the impossibility of encyclopedic attempts to give exhaustive representation of lexical fund in all its manifold interpretations³³. It is remarkable that it is with the connection to the nidal method the

³² It has been discovered that «отношения имеют другую природу, нежели вещи» therefore «все попытки связать знаки системы с объектами есть попытки в стиле de re и ... обречены на неудачу в случае абстрактных объектов» [Целищев et al., 1982, 63]

³³ “die möglichkeit ist undenkbar, daß aller sprachschatz zusammt mit der kraft seines ursprungs und der blüthe seiner entfaltung in eins gefaszt würde ... jede sprache verlangt also ihre grenze” ‘it is the unthinkable opportunity that all verbal stuff together with the power ist origin and the flourishing of ist development would be grasp in one place’, and it is the same borders that the poetic speech suggests’ “... welche fülle von sprachlebendigkeit hat sich zwischen der ursprache (der offenbarten) und den heutigen mundarten bewegt ...! die poesie, das epos ist nun gerade diese nährende mittel ..., worin wir weben and athmen” ‘what fullness of language’s vivacity has been moved between the primary language (that

stress was laid upon the composed lexical units and the formation of new words that would not be restricted with the preexistent derivative models³⁴.

Corpus' methods continue immediately taxonomic (or nesting) methods in applying them to confined particular dialects as the separate regions of language's space. The notion of corpus emerges as the counterpart of the notion of taxonomic class or etymological nest. The common base for the development of the both methods are to be found in morphology that presumes the exploration and examination of theoretical opportunities as the premise for the study of their revelations in reality. The virtual world is conceived as the pre-existent condition for the real world. Respectively there are presupposed the latent **genotypes** of the phenomena to be explored together with the **phenotypes** or the immediately observable facts. This fundamental division into **the latent and the manifested** determines both taxonomy and corpus approach. Each classificatory (taxonomic) scheme presumes such division into genotypes (theoretical opportunities) that determine classes (sets) and phenotypes represented with the elements of these sets. Obviously such scheme reproduces the division into relatively concrete objects (elements) and their abstract properties or attributes (which determine classes). Such dialectics of abstraction proper to morphology is connected also with the division of totality and particularity: each form necessarily involves the delimitation and separation of some particular from the total. Morphology as the foundation of both taxonomy and corpus' approach presume the previous determination of possibilities for such subdivision of language's space into subspaces. It goes about the construction of possible morphemic genotypes determining their reflection in phenotypes in taxonomy. Accordingly corpus approach by no means represents attested facts only: there are "ghost words" among attested phenotypes and vice versa the most important elements can be absent among the observable sources. Then the taxonomic morphological possibilities of language must be taken into account and referred to delimited particular subspace when corpus methods are to be used. These possibilities preview also the emergence of "**charades**" (together with "ghost-words" and onomatopoeic morphemes secondarily comprehended as the sound imitations). Such were for instance the futurists' attempts of building "unintelligible language" («заумный язык»). Corpus approach counts with such possibilities and isn't restricted with the described factual data only. In its turn all the theoretically built genotypes cover the total space of language's possibilities so that the entirety of system is determined where each element presupposes all others. There are thus no separate genotypes that would be reflected in separate phenotypes. This integrity is proper for the corpus as well: each separate sentence represents the corpus it belongs to. One ought to say of the whole system of genotypes divided into subspaces where attested phenotypes are to find their places.

To exemplify the outlined problematic core it would be appropriate to involve the problem of ideography that immediately concerns the researches of artistic texts and reveals essential controversies. The existent dictionaries of proverbs or idioms are of purely semantic, ideographic destination. Meanwhile it is already any versified text where phonological conditions take a primordial place in determining the semantic shifts. Consequently the "pure" contents can't be represented adequately if isolated from the vivid "flesh" of words even in the simplest cases of inner rhyme. Within each idiolect a specific net of phonological devices arises that determine a sign's motivation so that one could by no means ignore the peculiar ways of sense's assignment elaborated for the chosen corps of texts of this particular idiolect.

An essential deficiency of the vocabularies of poetic idioms lies in the inconsistency of the stuff with the adopted rigid classificatory schemes. For example the quoted lines by N.M. Karamzin «*Чувствительной душе не сродно ль изменяться? / Она мягка как воск, как зеркало, ясна*» are divided into two separate utterances that have been classified into different types of derivation (the so called paradigms): 1) soul as a thing (soul → mirror); 2) soul as substance (soul → wax). It is too obvious that such a preparation of the text subdues the genuine poetic images to artificially concocted classes that are fully inadequate to their contents. It is not the soul as such that has been mentioned in the poetry but its peculiarities, namely its sensitivity and mutability that is substantiated with the necessity to unite the objects of comparison (*mirror + wax*). These peculiarities in their turn are compared not to mirror or beeswax as such but to those properties of them that had not even been mentioned by the poet though meant as something self-evident: the wax's faculty to retain vestiges as the result of pressure and the changeability of a mirrored thing together with its movements. As to the soul itself, it can be also stiff and stubborn and not sensitive, quite different from wax, as well as frozen and hard and not changeable in opposite to mirror, so that the suggested "paradigms" turn out to become fictive: it would be more correctly to deal with such semantic shifts as (a soul's mutability → a mirror's reflection) and (a soul's sensitivity → wax's pliability). Another example is demonstrated in V.Petrov's appeal to his wife: «*Ты, зеркало, меня сугубяще ответом / Я в сердце зрюсь твоим, любовью согретом, / И в детях зрюсь моих; / Ты зришься во мне, и зришься также в них*». It is only one "paradigm" that issues from these lines in the vocabulary: "*woman as thing*" (the derivation [woman → mirror]). Meanwhile it goes also about the wife's reflection in the author's face not to mention their mutual reflection in their children! Beside these deficiencies the mirror here is not an indifferent and inanimate "*thing*", it is "*heated with love*" and awaits responses! All these senses of idioms are excluded from consideration in the vocabulary.

In another vocabulary of idioms the idea has been suggested that not separate tropes but periphrastic descriptions would be taken into consideration and subdued to several different "paradigms" when these

revealed) and the current dialects ...! The poetry, the epics are now these nourishing means that we breathe and weave' [Grimm, Gedanken ..., 4, 14; 1869, 84]

³⁴ The main result here is «висновок Я. Грімма про роль аналогії в словотворенні, до якого він прийшов внаслідок дослідження безафіксного словотворення шляхом аблауту ... класифікація складних іменників на дві групи: повно складні (напр., Herbstblume) і неповно складні (Liebesbrief)» [Артемчук, 1968, 52]

circumlocutions contain various types of semantic shift. Thus a serious step towards multidimensional classification of idioms has been made³⁵. The deficiencies of reducing the contents and its deformation take place within this approach as well despite such ameliorative efforts: for instance the line by A. S. Pushkin «Когда прибежем мы под знамя / Благоразумной тишины» gives grounds for the singular “paradigm” of derivation (silence → quietude). At the same time the “reasonable” nature of this silence remains ignored as well as the motif of its “banner” that the lyrical hero adopts and “stands by”. So the adequacy and satisfactory completeness of the description of idioms fails in this case too.

The negative experience of the attempts to build ideographic vocabularies which would cover the peculiarities of ethnic idioms leads to a conclusion that there are some cardinal faults in the very idea of compiling the lexical stuff without its preliminary etymological preparation. Meanwhile a pure ideographic approach proves to be marked with numerous contradictions. This approach has been represented in the works of W. von Wartburg and R. Hallig for the preliminary preparation of the lexicological stuff while compiling material for the French etymological dictionary in the 50-s of the XX-th century, and it was subjected to strong criticism by F. Dornseif who had revealed the lack of its elasticity. The Hallig - Wartburg’s system presupposes the existence of all the possible semantic fields and divides them into three sections – those belonging to world, to human being and to their interconnections. In its turn, for example, the section “World” includes such subsections as *sky, land, water, soil* and the so called “three realms of nature” - that is *fossils, plants and animals* [Казанскене, 1986].

Such a division itself provokes already a question whether it would be valid to ignore the experience of an archaic philosophy of nature where the four elements were known, and whether the concept of “fossils” can cover all the manifoldness of the solid corpuscles. Another section dedicated to the human being seems to underestimate the ancient forms of the division of labor. Besides, the forms of social organization are treated twice – for instance, as the forms of community (family, kinship) and of a settlement (city, village). The same reduplication takes place in regard of the living world where plants and animals are divided into wild and domesticated thus rejecting the original idea of the realms of nature itself. Branches of craftsmanship are referred to societal subsections, while the relations of property are connected to the forms of occupation – namely to those of building industry. The third section concerns the so called abstract notions (shape, movement, space, time, order, quantity) despite the well known fact that etymologically they are a kind of derivatives and can’t be regarded separately without reference to their origin. For instance, the English proverb, “*time and tide wait for no man*” is by no means the proverb only – it represents also a very luckily coined *figura etymologica*!

The principal faults of such an approach are evident. First of all striving at the exhausting description of semantic fields the authors have created numerous artificial subdivisions of classification that turn out to be vacant when such a scheme is filled with lexical material. Thus a bulk of classificatory subsections proves to be superfluous. In its turn each lexical unit is split into semantic elements that are inserted into different classes of a classificatory scheme. In other words it is reduced to a mass of homonyms that have to substitute it while such a unit is vanishing. Then unanswerable questions arise, how to collect such dispersed homonyms again with the aim of describing these units and whether it is possible to exhaust the semantic contents with such a procedure of reduction. Besides, each classificatory scheme chosen by the investigators reflects their preferences and is to be regarded as a momentary hypostasis of the continuous language development, other periods being ignored and omitted. A separate and artificially isolated from the continuous flow of history classificatory scheme is presented as an inerrable way of distributing the lexical stuff. The attempts of compiling such species of thesaurus where the etymology would be refused failed as the pure ideographical approach revealed itself as inapt of coping with the polysemy. Instead of tracing derivative processes and transitions partisans of such an approach split units with multiple senses in a set of homonyms so that they lose their organic unity.

It is known that the attempts failed to build purely ideographic *thesauri* where etymology would be ignored. This negative experience has led to pessimistic conclusion as to the opportunities of abstract descriptions of lexical stuff because the very procedure of dissociation of an element of semantic field into a bunch of homonyms becomes impracticable³⁶. Besides, it has been demonstrated the essential discrepancy between the borders of semantic fields in dictionaries and in real texts so that the conclusion is obtained as the necessity of taking into account the patterns of etymological nests³⁷.

A well known attempt to combine ideography with etymology has been undertaken by C. Buck in his synonymous dictionary: nevertheless, as the author himself warns in the preface, “there will be much that is frankly arbitrary” [Buck, 1949, p. XII]. Etymological nests are here torn asunder under the prescriptions

³⁵ «когда перифраза имеет сложный характер, ... читатель найдет эту единицу в перечне парадигм в разных местах» [Иванова et al., 11]

³⁶ «расформирование денотатных групп нельзя провести до конца» (the decomposition of groups of denotations cannot be conducted till the end), in this case «разбиение было бы искусственным» (subdivision would be artificial) [Степанов, 1981, 61].

³⁷ It has already been ascertained, in particular, that «семантические поля, составленные по словарям, отличаются от семантических полей, составленных по обычным связным текстам» (the semantic fields that were built from dictionaries differ essentially from those built from usual coherent narratives) and that «синонимические связи слов в тексте оказывались непохожими на синонимические связи слов в словаре» (synonymous connections of words within a narrative turn out to be unlike to those that a dictionary suggest), and from there a conclusion ensues: «Необходимо объединить историко-этимологический и системный принципы описания значений» (It is necessary to unite etymological principle of the description of meaning that is based upon the history with that of systemic approach) [Лобанова, 154, 156].

of artificial ideographic scheme in the same way as at his predecessors, the only difference consisting in a comparatively richer stuff due to the elements of these nests. For example, to demonstrate the idea “desire” (16.62 according to ideographic scheme) German *begehren* is cited, but it lacks its etymological cognate *Gier* “avidity”; the idea “think” (17.14) is represented with the French *penser*, but Latin *pendo* is ignored, the French word being just its etymological reflection, similarly for “bitter” (15.37) German *beissen* (English. *bite*) is ignored, from here the word in question is derived. Such contradictions are even worse when it goes about etymologically doubtful words. Let us cite as an example Czech *kouzlo* “magic”: if it seems to be reduced to root **kongos* “twist” in Indo-European perspective and thus to be included in the group of Lithuanian *kangas* “loom” or Greek *κογγροσ* “eel” [Mann, 1987, article **kongos*], Holub and Kopečný suspected here a loan word from German *Gaukel* and Machek proposed as the source **kudes(l)o* thus approaching it to *kudesiti* (*кудесник*) and suggesting to reduce it to *delo*. Respectively, depending upon each solution this etymon would be torn and included in different semantic fields.

Especially doubtful were the attempts of building a kind of ideography in the compilation of motif indices for tales, proverbs and narrative genres of folklore. For instance in paremiology a classificatory scheme has been suggested that was founded on the features of motivation and derivation of the transferred meaning³⁸. Respectively, general sense was classified according to a pure deductive scheme³⁹. Although the author has admitted the artificiality of such an approach and has noticed that it is only attributive space where the approach could be applicable⁴⁰, this concession has become only the pretext for avoiding such a complication in the utopian task of the formation of universal attributive space⁴¹. The deficiency of such an approach is too obvious: for instance, the proverb “*як котка не кидай, він все’дно на ноги стане*” (one can throw a cat in various way but it will stand up on legs) must be included in the class “constant - variable” and to mean “each thing always preserves its peculiarities” [Пермяков с. 136]. In such a way one excludes beforehand all other modes of interpretation, from a usual observation of animal behavior till the expression of the skill. Such a deductive Utopia had already become the subject of discussion in the journal of the International paremiological society “Proverbium” in 1975 when it was sharply criticised by A. Krikmann [Krikmann, 1975] who stressed that each proverb could become a set of homonyms and be doubled in different segments of classificatory scheme. He argued that one cannot invent classificatory schemes a priori without bearing in mind the realities of the stuff of researches⁴². It has already been noticed that due to the existence of at least a pair of different attributes compared in a proverb the difficulties of its classificatory identification arise⁴³. Similar difficulties of classification with the beforehand selected deductive schemes were admitted at the attempts of applying them to V.I.Dahl’s collection⁴⁴.

It is obvious that one encounters here the same difficulties that are present in the attempts of building ideographic dictionaries where a lexeme splits in a set of homonyms thus losing both its integrity and the opportunity to restore it, and the description of such split homonyms, in its turn, is not sufficient to differ them reliably one from another. The same difficulties were encountered also by V.L.Klaus who had suggested a classificatory scheme for incantations that was based on the presumption of a dualistic nature of such a discourse and as a consequence of the antithetical character of the samples of this genre that

³⁸ That is «наличие или отсутствие мотивировки, т.е. выводимость или невыводимость общего смысла текста из смысла составляющих слов», «возможность или невозможность переносного (или расширительного) толкования» “the presence or absence of a motivation, i.e. the possibility or impossibility to deduce the general sense from the senses of the words that are its components”, “the possibility or impossibility of figurative (or expanded) interpretation” [Пермяков, 107]

³⁹ Where «все логико-тематические группы подразделяются на несколько вариантных подгрупп, составляющих... систему логической трансформации» “all logical thematic groups are subdivided into several variable subgroups, that build ... the system of logical transformation” [Пермяков, 23].

⁴⁰ «все вещи – это комплексы самых различных свойств или признаков, благодаря которым они с неизбежностью попадают одновременно в разные предметные классы» “each thing is a complex of the most different peculiarities or features due to which they are included with necessity in different classes of subjects” [Пермяков, 1970? 30]

⁴¹ I.e. the task described as «вещи... разложить на элементарные компоненты, на отдельные признаки,...из которых... складывается все бесконечное разнообразие мира реальных» “to reduce things... to elementary components, to separate features,... that... would be combined to all the infinite multitude of a real world” [Пермяков, 30].

⁴² «...мы можем давать пословице несколько разных описаний, ни одно из которых не будет исчерпывающим...» (we can give some different separate descriptions to a proverb, meanwhile any of them would be exhaustive), and, especially, «с их помощью почти невозможно отличить одну пословицу от другой» (one almost **can't differ** with their aid one proverb from another) [Крикманн, 1978, 86]

⁴³ In view of different key-words mentioned in a proverb it «... не может быть однозначно отнесена к одной, по классификации Г.Л. Пермякова, тематической группе» [Кабанова, 2008, 570]

⁴⁴ «Пословицы-омонимы... обогащают структуру proverbialного пространства, образуя в нем своего рода точки разрыва (или ветвления): в этих точках как бы соприкасаются отдаленные в других отношениях области этого пространства» (the homonymous proverbs ... enrich the structure of proverbial space with creating a kind or the points of ramification (or of disruption): it is in these points that the distanced (in other relations) regions of this space seem to become tangent) [Левин, 115].

would create pairs of antonyms⁴⁵. In broader sense such assumption has been taken in the researches of proverbs where the interplay of negations is supposed to entail the possible alternative statements that would accompany each proverbial utterance⁴⁶.

Meanwhile it has turned out that such opportunity is not present in every case⁴⁷ so that one needs a conjecture as to the lack of the complete set of texts to explain it. The conclusion about the necessity of the methods of etymological reconstruction for restoring such a set follows from this conjecture. One encounters here the general problem of transforming artificial classificatory scheme in natural classification. One deals here with the elements of two levels, that is with the elements themselves and the classes as the theoretical fictions bearing always the risk of producing new fictions.

The similar difficulties have been found in studying ballads. A very sharp criticism against the abstract classification of plots has been expressed with the connection of balladry by Yu. I. Smirnov. Such classificatory scholasticism is reduced to common procedures of the notions' division and definition while the real task of the affiliation of textual entities to the respective classes is in no way to be restricted with such reduction. The usual scholastic approach ignores and distorts real affiliation of texts with imposing artificial schemes upon them⁴⁸. To remove **arbitrariness & artificiality** a natural classification has been suggested where in particular the presence or absence of certain attributes associated with respective motifs as well as the combinations of motifs within a plot were taken into account. The unifying principle here has become the temporality and variability of folklore text⁴⁹. For instance ballads comprise the motifs of the transformation into a tree (as the result of incantation), the motifs of water in connection with the murder of illegal child, the curses of mother leaving her child. They combine in different positions changing their purports, therefore one needs a dynamic semantic net to describe them.

The defaults of ideography (and Hallig-Wartburg's system) are of the same nature as those of N.Chomsky's generative approach that ignored the ontogenetic prerequisites of the "logocentric" development of human soul: it presupposed the innate character of lingual faculties while in reality one needs at least first five years of life to develop them. In contrast to such a static viewpoint Trier's ergological method returns to an old idea coined by Karl Vossler who treated etymology as a precondition of stylistic stratification. To describe such a stratification one should proceed not from the aforethought schemes premeditatedly elaborated at a higher level of abstraction but from the lower level of etymological reality itself. This method demands respectively not to distribute etymons in the void cellules of a scheme delineated from above but to unite them in rows of synonyms and semantic derivations issuing from their low material. In its turn an evident stylistic multitude of culture's word stock that attracted Vossler's attention can be explained through these derivative lines knotted in semantic fields.

The method of the so called glottochronology presupposes the existence of a list of notions that are obligatorily present in each language. Such lists give us an opportunity to return to the ancient ideas of synonymous series known from the tradition of Sanskrit teaching. From this point of view it becomes evident that such series overlap with etymological nests. Meanwhile the allocation of a root within the semantic field can by no means be regarded as a constant and steady: it is due to such overlapping that this field acquires the image of a flux changeable with the time. The last statement had been elaborated and demonstrated by J.Trier who called it the "ergological" principle of semantic development. To exemplify this principle one may refer to the correspondence between German *Gemeinde* ("community") and Latin *munio* "to build", *murus* "wall", *moenia* "town walls" where the term of building occupation transforms into that of a societal sphere [Trier, 11]. In this principle synonymy and etymology show the abovementioned overlapping – or, «Verknotungen der Herkunftsstränge» (the knot of the strings of past), as Trier has put it [Trier, 16]. Thus it is the dynamic aspect of semantic fields that should attract our attention. Semantic fields are to be regarded as provisional and transitory places of meaning derivative processes rather than a kind of distributional net. It is the processes of semantic transition that is of primordial importance for our aim and not that of distribution of lexemes among the fields. In other words the historical development of semantic meanings is to be studied as reflected in the formation of semantic derivatives that always reveals diachronic aspects. Obviously from such a viewpoint semantic fields don't create any hierarchy, vice versa, they resemble the chain structure that are engirdling the body of language.

The described problems attest the necessity of taking into account the discussed properties of poetic idiolect as the peculiar subsystem of language. Codification turns out to become the interpretative problem of textual self-description.

⁴⁵ For instance for the type A10 «Отмыкают. Отпирают. Выпускают...» (Unlock. Open. Let out ...) an antonymous sample B6 is foreseen «Закрывают(ся), покрывают. Запирают – не пускают...» (Lock, cover. Shut up, bar – not to let pass ...).

⁴⁶ «... одной из основных трансформаций оказался, так сказать, перевод пословиц в отрицательную форму почти у каждого народа на каждую из тем есть прямая пословица (*тише едешь – дальше будешь*) и обратная (*под лежащий камень вода не течет*)» [Жолковский, Щеглов, 1996 (1970), 293]

⁴⁷ «в нашей системе на каждое действие не всегда обнаруживается строго противоположное действие» (there is not always present a strictly opposite counteraction to each action in our system) [Кляус, 10]

⁴⁸ «Статичный указатель безразличен к истории текстов и их историческим связям. Хуже того, он чурается подлинной истории фольклора и разрывает реальные связи между текстами» [Смирнов, 1988, 5]

⁴⁹ «Систематизация фольклорного материала должна проводиться на основе какого-либо естественного признака. Таким естественным и фундаментальным признаком фольклора является его изменчивость во времени ... Каждому фольклорному тексту присуще свойства не только варианта и версии. Он обладает также признаками формы ...» [Смирнов, 1988, 6]

Chapter 1. Idioms as the Revelation of the Fundamental Antinomy of Language

1.1. Language's Fundamental Antinomy of Productivity vs. Reproducibility as the Dialectics of Mimesis

1.1.1 Semantic Derivability as the Aspect of Language's Productivity

The immediate consequence of the properties of incompleteness, transformability, interpretability homology, heterogeneity of language becomes the derivation of meanings. Negation being a reflection's foundation, the derivation arises as its consequence in the same manner as the **reflection** of a ray of light presumes its **refraction**. Derivative meaning may be treated analogously to imaginary visions built with refracted beams. As far as reflection generates referential net of a lexical unit, derivation arises as the consequence of the appearing meanings. In other words derivation is the result of textual references and interpretative efforts that are the indispensable existential condition of text. In this respect derivation must be regarded as the fundamental and primary property of each verbal text in contrast to "primary" direct & literal meanings that are to be conceived as the ultimate limits of derivative variability⁵⁰. The problem of the derivations, semantic transitions and shifts that colloquial lexical units (and locutions) endure while being transformed into poetic idioms gains the decisive place in the study of poetic idiolects.

Derivability as the universal property of language entails still next consequence, that of derivation being comparable to translation. Both derivation and translation create inseparable property of verbal world⁵¹. The property to be translated is witnessed already with the development of child when it interprets the messages of adults into its own germs of language. One can say of **interpretability & reflexivity** that comprise both the property to be translated and to generate derivatives as of those inherent to each language. At the same time derivation is comparable to assimilation as they both deal with the introduction of new words and phrases into the common language. In particular the potential *composita* are present in each poetical text in the form of rare word combinations that need still to be acknowledged and adopted. In its turn this generalized property of interpretability determines **transitiveness** of language – the constant state of transition that is proper to language in each moment of its existence. The very stability of derivative processes and the constant state of semantic **transition** belongs also to the essence of each locution⁵². Semantic **shifts** can be said to become constant **drifts**, so that speech generation "slips away" from literal meaning. It is why it must not go merely about the accumulation of the increments of meanings⁵³. The matter is that the derivative process constantly leads to the generation of newly explored meanings so that not only the explicitly accumulated contents come into play but the very opportunities of derivational semantic shifts must be taken into account. Respectively, as A. Zalizniak has put it, the task consists not only in the description of cumulative meanings but in the analysis of the generative mechanisms of such transitions⁵⁴. One deals actually with constant **variability** of language that precludes any kind of its reduction to a mere reproduction of codified signs in the manner of parroting. Even a mere repetition presumes semantic drift and therefore can't be restricted to reproduction. Therefore reproduction (and repetition in particular) is to be regarded as the singular case of imitation (**mimesis**) that always presupposes invention (fantasy) and simulation (mimicry) as their constant satellites. **Derivability entails productivity** as the inseparable property of language that appertain thus to the broad realm of mimesis.

The fact that these universal derivability & variability are associated with translations & assimilations and therefore with trespassing the dialects' boundaries gains primordial importance in promoting the disclosure of a most fundamental property of language that has an outlook of the contradiction between its **productive vs. reproductive** powers with the outlook of **text vs. code**. This contradiction enables delineating the principal **antinomy of language** that can read as follows: each speech act can only reproduce (imitate) the existent code and use respective signs whereas it must produce (and therefore invent) the non-existent textual entity. Each dialect (as far as it possesses the properties of code) brings forth the strict & rigid demarcation between the proper and the alien as well as the insurmountable distinction between admissible lexical units of languages vocabulary and inadmissible "charades". Such **segregation** imposes indispensable restrictions upon each act of textual production so that all its elements must become mere **repetitions** of the already existent ones, otherwise the speech act would degenerate to a kind of "glossolalia". Meanwhile each speech act is also indispensably carried out anew and brings something new even if it is the absolutely exact repetition or **echo** of the previous one (already due to the difference of temporary moments). It must be endowed with something non-existent previously; otherwise

⁵⁰ «элемент языка всегда есть пусть мельчайший, но обязательно смысловой сдвиг» [Лосев, 1982, 473]

⁵¹ «Всякий человеческий язык является переводимым на другой язык. Переводность – это свойство человеческого языка. Механизмом переводности является так называемая внутренняя речь» [Жинкин, 1982, с. 120]

⁵² It was defined as «воспроизводимость семантических переходов», so that «семантические переходы отражают некие базовые константы, на которых основана концептуализация мира» [Зализняк, 2006, 585-586]

⁵³ Or about the circumstance of «существования множества различных осмыслений художественного текста» (the co-existence of a set of different interpretations of an artistic text) [Зализняк, 2006, 22]

⁵⁴ It has been stressed that in such approach there exists «дальняя цель ... инвентаризации семантических переходов, ... фактов семантической деривации» [Зализняк, 2006, 402]

speech would degenerate to **tautology**. Moreover, be a speech act a reproduction only, then it would be reduced to the behavior of a **parrot!** Therefore speech must deliver elements capable of exerting impact upon the code and of promoting in its development, be it an external way of assimilation (from other dialects) or an internal way of derivation (that's of semantic transition). This contradiction has been discovered and described by W. von Humboldt as that of *εργον* vs. *ενεργεια*. It was P.A. Florensky who has defined it as the initial antinomy and showed its connection with the above discussed antinomy of *φουσει* vs. *θεσει*. As far as language performs the segregating mission it entails the restrictions imposed upon each speech act with the existent verbal system of a particular dialect. Due to this segregation as well as the partition and division of all human verbal activity into particular dialects the collision of **production vs. reproduction** (or imitation vs. invention) arises⁵⁵. This contradiction has also a special temporal aspect of the opposition "**moment vs. monument**"⁵⁶. Apparently reproduction is nothing else as the ultimately reduced production restricted with repetition. In its turn this element of tautological repetition is necessary for productivity, otherwise it degenerates in chaotic Brown's movement.

The principal antinomy of language implies the opportunity to define verbal activity as a kind of **performance**. Similarly to each performing act speech is the indispensable **imitation** of the existent paragon (reproduction of code's sign) and at the same time it must be the creative **invention** of something absent previously (as the derivation of additional semantic meaning). Therefore it can be described with the well known concepts of imitation (with simulation) & invention (*μιμησης* - *μιμικρια* - *φαντασις*). Then the principal problem would consist of how **creation & exploration** becomes possible within the restrictions imposed with imitation. To solve this problem it is to stress that language (as opposed to speech) includes a segregating code as a subsystem but can't be reduced to it. It is not only "hereditary diseases" of falsehood or motivational integrative premises that discern language from artificial code: language possesses **developmental capacities** absent in any code. It is due to these capacities that speech as the act of performance does never degrade to the "**parrotting**". Each speech act contributes something to the diachronic development of language as a whole so that it can't be reduced to a pure tautology of repetition. Then it will be the collision of text vs. code that represents the discussed antinomy. Be a text the evolvement of a code, so a code also can be said to be the result of **textual codification**. As far as text presupposes reflection as its indispensable existential condition it produces also the taxonomic order of its segments turning into signs of the newly arising code. In its turn code presupposes **hierarchy** as its **integration** (on the basis different from textual integration) and its superstructure or a **metasystem** as a multilevel structure. No need to remind that the sources of language's developmental powers are those of dialectal incompleteness, the simplest ways of modifying the code being those of external assimilation or internal derivation. Moreover due to reflection text can become codified and generate a code together with reproducing it.

The fundamental antinomy of reproducibility vs. productivity arises also in the form of textual generation vs. codification, both of them being the integrative processes though with opposite directions. Apparently this antinomy coincides also with the universal systematic biological antithesis of **conservation (heredity) vs. mutability**. It gives grounds to the problem of inner vs. outer form of the arising textual and codified entities. Obviously the outer form presumes reproducibility and respectively codification that is not so easily to be applied to the inner form. Codification comes to the disclosure of the transition from inner to outer form. In particular it becomes the communicative process where this transition comes to being together with textual codification necessary for comprehensibility. Textual production (generation) does not only oppose to codification, it represents also a code's vestiges so that remnants (*residua* & excesses) become the basis for new text. Such is for instance the colloquial phraseology of epoch that wants to be reproduced with all its idiomatic connotations thus building up textual background. Codification presupposes description (with reciprocity). Moreover, codification as description takes place in practice much earlier than its theoretical elaboration: Such are slogans or newspapers' titles not to say of such rhetoric means of deixis as anaphoric references to the repeated shape or anticipations of the future textual evolvement.

Code arises as textual self-descriptive mechanism that provides conditions for its reproducibility. In particular listing structures of enumerations are here those much narrower than any text (not to say of neologisms in phraseology constantly arising in text and exerting impact upon code). Speech spontaneity gains priority, nevertheless it becomes an object of "contemplative observation" as far as code's reproducibility always presupposes descriptive procedure with the selection of a respective object. Obviously a word taken separately from a text as a unit of a code in a dictionary retains no identity of its collocations and becomes an abstract descriptor. Therefore there always exists residuum or excess irreducible to codification. It is such "sedimentary rests" that are to be represented in a sufficient textual description.

As to the transition from text to code still one paradoxical circumstance comes to play. All reproducible units are supposed to be countable. Therefore code arises as the power of numbers ascribed to its units and takes the outer position in regard to verbal system as the numerical entity and exerts resistance to textual productivity. Code supplies substance for textual evolvement and at the same time it restricts textual productive opportunities. Moreover the automatic nature of reproducibility implies the

⁵⁵ From one side «...слова и правила их сочетания отдельному лицу даются историей как нечто готовое». From the opposite side «человек... божественно свободен в своем языковом творчестве» [Флоренский, 1990, 2, 155]

⁵⁶ The speech act as «мгновенное действие духа» collides with the statement «о монументальном характере языка» [Флоренский, 1990, 2, 155]

unlimited scope of textual evolvement and at the same time presupposes its restrictions. Thus the fundamental antinomy of language represented as productivity vs. reproducibility acquires still the outlook of the reducibility of textual units to code's units in the sense of their affiliation to respective taxonomic classes. This **problem of reducibility** promotes approach to code as the residual phenomenon so that the antinomy can be recognized as that appertaining to **phenomenological reduction**. One can define therefore the codification as the procedure of aggregating residual & sedimentary textual entities.

In this respect also the question on the motivation of derivative processes arises. These processes resulting in semantic transition may be substantiated as the formation of transferred meaning. They may be also void of such substantiation so that the state of **diffusion** appears. There appears **motivation vs. spontaneity (diffusion, as well as systematic vs. sporadic)** opposition in derivative processes that gives grounds to say of initial and primary syncretism together with the accumulation of meanings in polysemy or with the transitional state of designation. The very fact of different meanings' coexistence presumes their mutual relations as the reciprocal **negation**. It goes first of all about partial negations in the process of semantic differentiation. Designation of one thing is at the same time the negation of others. Obviously these phenomena don't lie only within cognitive realm as far as it goes about existential conflicts and qualities of infiniteness mapped in language entailing both semantic diffusion and transition. All language's map attests the presence of **infiniteness and indefiniteness** in the world. Cognitive premises of semantic diffusion entailed with reciprocal partial negations of the meanings are inherent to reflective activity that always implies the existence of **problem** attesting the presence of the unknown as the constant acknowledgement of infinity.

Derivative process differs from the plain plurality of meanings due to the fact that it provokes the potentially unlimited process of interpretation and is thus continued *ad infinitum*. At the same time this derivational infinity poses the question of the **limitability** as the inner property of derivation that ensues from the transitivity of verbal signs. In particular the literal meaning, as it has been remarked, builds the very limits of infinite variations of a meaning. This idea belongs to A.F. Losev who suggested the treatment of such variations as the neighborhoods of the points of ultimate meanings⁵⁷. One can extrapolate these arguments of semantic nature on part of "the signified" over the sphere of "the signifying": for instance some consonants in Indo-European arise as the result of the split of "intermediary" phonemes – such as labiovelar initial in Ukrainian <хвиля> that further has become split and generated reflections in <коло> and <вал>. Such derivations are of the same nature as the conversion of a noun into a verb with the same root in semantics. The potential infinity of derivation entails essential consequences concerning the relations "contents / form" or "signified / signifying" that can by no means be constant: the element that plays now the role of form can turn out as the component of contents and vice versa. Thus the direct or literal meaning of an utterance being the element of contents in its initial use becomes **the form of a trope's contents** as the result of derivation. In other words it transforms from "the signified" to "the signifying". In its turn vice versa phonemes that belong to form in colloquial speech and remain indifferent as to the contents will acquire meaningfulness and enter the level of contents while becoming **elements of rhyme** in a poetic idiolect. Thus the situation perfectly agrees to morphology where the distinction between inner and outer forms is assumed to be changeable and moveable reflecting and representing thus the mutability of the border between contents and form.

It is also to stress an underestimated aspect of derivative processes which consists in its ability to create provisional taxonomic classes applicable for the given corpus of texts only. Semantic shifts "stir" the process of "nesting" that is peculiar only for the poetic idiolect in question. That the derivative process modifies taxonomic classes as a whole (separate lexical units only representing them) can be demonstrated with such French collocations as *tendre les bras / croiser les bras* "implore / greet" where lexical combinations with respective verbs determine the sense [Дыбо, 2009, 104]⁵⁸. In more general sense each step of semantic transitions of a given word can be said to launch a chain process within the whole **taxonomic system** (of etymological nests, semantic fields, grammar categories, synonymic rows) that the word concerns. Such derivative interconnections of taxonomic units as opposed to subordination of ideographic schemes can also be conceived as **filiation** (in etymological sense, that is comparable to the so called natural system in biology as opposed to Lynnean system)⁵⁹. In its turn all taxonomic aspects of language become the revelations of textual reflexive capacities of self-organization.

Respectively, as far as the taxonomy in its entirety is concerned, derivative processes acquire diachronic scope and scale. Each act of the generation of new meaning has diachronic aspect already due to its (let it be microscopic) impact upon the history of language. The appearance of neologism in

⁵⁷ If «окрестностью данной точки на прямой является целая бесконечность точек этого интервала, как угодно к ней близких» [Лосев, 1968, 217], then in a language «каждая категория и каждый ее оттенок ... есть символ целой бесконечности других категорий» within its neighborhood; as far as «необходимо это одно обработать», so «теория окрестностей достигает этого своим учением о предельных точках» [Лосев, 1968, 250]. The statement is exemplified with the fact that «каждый падеж ... есть только предел для бесконечного множества то более, то менее приближающихся к нему значений» [Лосев, 1968, 218]. In other formulation it means that «... всякий прерывный элемент в языке всегда заряжен той или иной динамикой определяющей его семантики», and consequently «язык оказывается сплошным континуумом» [Лосев, 1982, 455].

⁵⁸ The study of Turk names for the designation of the parts of body (*membra corporis*) has led to the conclusion that «слово изменяет свое значение не само по себе, но как член лексической группы» [Дыбо, 2009, 94].

⁵⁹ «... этимология дает в руки прекрасный критерий филиации понятий, выявляя родство якобы несхожих и неродство «близких» понятий» [Трубачев, 2003, 34].

phraseology designates already an entry to etymology. Derivation has in itself common essence with the historical development of language and the formation of poetical idiolect is similar to the split of dialects. Thus the question arises as to the fate of morphological taxonomic indices when the word is adopted and assimilated into a poetic idiolect where the effects of meaningful changes, “similes” (or “contraries”) of a sound shell of a word come into play. Such phonological processes initiated in semantics do immediately affect the inner form of words and belong to their morpho-phonological parameters, the inner form functioning as a morpho-phoneme.

It ensues from such taxonomic shifts that codification becomes the inevitable satellite of textual generation always coming to the **reproducibility** of textual elements (in particular to the repetition of some of them) and therefore to their **reducibility** to the emerging code. Then the explorative representation of a text can be conceived as its self-description. In particular the peculiarity of the methods apt for the study of poetical texts is determined with the fact that these methods aren't **explorative** devices only performing at the same time the **generative** tasks of building the texts themselves. This methodological peculiarity is to be observed in such universal language's property as the self-description. It is here to remind that generally the preference in the selection of methods applicable for the study of poetical idiolect is much determined with the relation “**complication / simplicity**” of the object to be studied. In particular such a relation refers to the so called J. von Neumann's paradox of the growth of sophisticated structures in the reflection of complicated systems⁶⁰. This statement presumes the decision in favor of the self-descriptive methods as far as the description of a verbal text is concerned⁶¹. These prerequisites have been adopted with corpus linguistics as it is attested for instance with the 2-d Geoffrey Leach's maxim: “It should be possible to extract the annotations by themselves from the text”. It would be also appropriate here to remind the statement of E. Benveniste who stressed just the inherent property of language to designate itself so that the self-description belongs to its fundamental regularities⁶². All it attests the self-organizing properties of language as the aspects of its reflexivity & interpretability. Of course there are other opportunities of representing & describing any complicated object (such as language is) except those given at our disposal of a language itself, therefore it would be reasonable not to reject them. Meanwhile it is evident that such a complicated structure as the poetic idiolect would demand over-sophisticated descriptive mechanism to achieve the satisfactory degree of a text's presentation so that the commentary would grow infinitely and the reflexive opportunities of language itself win here the upper hand so that the descriptive implements would become textual derivations.

At the same time it is to take into account the restrictions of self-descriptive methods as far as it goes about the tasks of the representation of a particular text. The universal interpretability of texts entails the consequence that one always needs elements absent within the borders of the given text to build its interpretation. As far as each description is a kind of interpretation it presupposes involving descriptors that don't belong to the described text even in the case of its full reproduction in copies or quotations. It precludes the restriction of the proper self-descriptive means of the given text for the aims of its **representation as the interpretation**. Each text is to be regarded as that included into a corpus, so the wider means of description are presupposed as the corpus and respective idiolect are taken into consideration. It means actually that each representation obligatorily implies **the observer's comments built with the outer descriptive means**.

Moreover the presence of such comments becomes unavoidable and is to be regarded as the indispensable existential conditions of text as a particular verbal entity. Paradoxically the very attempts to retain from comments turn out to become additional purifying attempts in reconsidering textual entity⁶³. Interpretative distortions build up therefore the existential condition for each text. One can even refer to such kind of texts where self-descriptive opportunities are absolutely excluded and become impossible being replaced with necessary external comments. Such is the situation with dialogues or any communicative interaction of the kind, drama being the brightest example. Each couple of partners always presupposes here the existence of some **invisible arbiter** that would become the third person involved in the formation of text. Any attempt of describing the dialogue would be out of question without the arbiter's competence and the respective interpretation.

Therefore self-descriptive restrictions can be applied to the language as a whole but not to separate texts. Any text can be described with its own elements only as far as it belongs to the corpus and presupposes the assistance of being interpreted with the outer elements it refers to. Self-description always demands further interpretative comments that must not necessarily belong to the level of abstractions and

⁶⁰ «... описание функций автомата проще, чем сам автомат, но лишь до тех пор, пока этот автомат не очень сложный, а когда уровень сложности становится высоким, реальный объект проще, чем его литературное описание» (the description of an automatic machine's functions remains simpler than the machine itself only till the moment when this machine is not too complicated; when the level of the complication becomes very high, the real object turns out to be simpler than all its literary descriptions) [Нейман, 1971, 67]

⁶¹ Such conclusion had already been explicitly formulated by R. Pavilionis who stressed that «мы не можем избежать использования языка при объяснении самого языка» (we can't avoid the use of language in explaining language itself) [Павиленис, 1983, 113]

⁶² It goes about the «способность создавать второй уровень высказывания, ... означающее о самом означивании» (capability of making up the second level of enunciation, ... signifying the signified itself) [Бенвенист, 1973, 88]

⁶³ «... попытки реставрации первоначального смысла, незамутненного последующими наслоениями, приводят лишь к дальнейшему обогащению текста» [Васильев, 1986, 61]

generalizations' metasystem. Text can be said to evoke **the echo of comments** that supplement its self-descriptive devices instead of substituting them. Thus the artificiality of the self-descriptive restrictions is of the same nature that those of abstract universal grammar: the both approaches ignore and distort the observer's interpretative attitude. It is also to add that in the case of dramatic texts the interpretative role belongs to the imaginary arbiter. The comments added with such observer or arbiter obviously can't be abstract descriptors of metasystem; they give also semantic shift to the text's contents. Thus each text needs outer references to become comprehensible, and communication (dramatic text) still reinforces this reference necessitating the existence of arbiter. Both metasystem of universalism and self-descriptive approach are artificial exertations unsatisfactory for interpreting a text adequately. They both substitute real problems with fiction. In particular one can't obtain a textual compression (as a description of a plot) with purely self-descriptive means. One always needs outer interpretation to fold a text and to disclose thus its nuclear structure (**genotype, cryptotype**) from the data attested with its surface structure (**phenotype**). Apparently this morphological biological opposition of **genotype vs. phenotype** can be conceived also within the linguistic terms of **latency vs. manifestation**.

At the same time the existence of an external observer as arbiter is implied with the inner structure of text as message appealing to some comprehensive addressee. The attachment of the description and representation of text towards its interpretation presupposes also its concern towards generative processes. Both self-description as an **interpretative transformation** of text and the description as its **reflexive representation** become actually also generative processes. This priority of reflection entails one very important consequence. The matter is that together with each informational structure its superstructure arises at once. Any system of signs presupposes always the existence of a metasystem emerging as its constant satellite or epiphenomenon. Otherwise any cognitive process (as well as conscience) would turn into impossibility⁶⁴. In particular the task of the exploration of a text's contents with its referential semantic net and the ensuing semantic transitions to be studied puts the problem of its analytical devices. There are at least two possible approaches towards this problem. The first consists in the representation of such a net with the means of descriptors built as a metastructure or a superstructure over the text and remained out of the text. For instance the scientific terminology used at compiling the reviews of articles behaves as an estranged and alienated element in relation to language itself. Meanwhile there exists an alternative opportunity ensues from the very essence of derivation as opposed to outer description. Terminological **descriptors** create artificial **superstructure** while **derivatives** are the **epiphenomenon** of text itself, its constant satellites. There is also an alternative research strategy that is founded upon the inner opportunities of a text to describe itself with its own means. Such an approach has already been in use at the mediaeval scholastic doctrines where the circumstance was observed that each statement enables a multitude of possible consequences and different reformulations of the same judgment – the so called *exponibilia* (that build up together what I. Kant had called *exposition*)⁶⁵. In particular textual nuclear structure disclosed in its interpretation can usually be determined in this way. In other words together with the specially and artificially built superstructure of descriptors there exist proper devices of a text's reflexive self-description built of its own derivatives that co-exist with the text as its "satellite" or epiphenomenon. Exposition as opposed to definition presupposes the disclosure of the notion's compatibility as the set of its combinatorial opportunities as well as the expansion of a word into possible locutions. Of a special importance is such consequence of exposition as that of interpretative opportunities disclosed with exposing a word⁶⁶. **Exposition** as the counterpart to **definition** exemplifies the most obvious form of textual self-description. The irreducibility of a notion's contents to formal definition and the necessity of exposition can be demonstrated with the deficiencies of ideography based on formal definitions in Russian semantic dictionary compiled by Yu. N. Karaulov and allies⁶⁷. This approach had revealed itself as insufficient so the necessity arose to involve the immediate reactions of persons to describe the contents of the entries⁶⁸. Meanwhile such unlimited arbitrariness entails still greater deficiencies where the proper linguistic contents would be lost⁶⁹. This deficiency grows still due to the fact that entries are built here as the double ramification so that the two - levels' trees arise: the first level is made up of the definition's descriptors of the entry's title, the second level gives definitions to the first

⁶⁴ «Сознание конституируется самосознанием, а не предшествующими примитивными его проявлениями. Текст конституируется метатекстом» [Васильев, 1988, 107]

⁶⁵ It is here to stress that the concept of "cognitive definition" elaborated in ethnolinguistic researches of the Lublin school in Poland develops this tradition as it has been revealed during the discussion on the report of St. Niebrzegowska-Bartmińska at the 15th International Congress of Slavists (Minsk, 22.08.2013)

⁶⁶ «Предикативное раскрытие, с целью анализа, форм понятий, внутренних словесно-логических форм, достигается не путем классифицирующего распределения по схемам включения вида в род, - в лучшем случае, это есть только статическое запечатление результата ... Действительным средством анализа понятий ... является экспозиция понятия в его возможных значениях, и интерпретация» [Шпет, 2006, 130]

⁶⁷ It was suggested to build the dictionary «на базе дефиниций в русских толковых словарях» with the task «порождать ... изотопный текст для характеристики соответствующего понятия» [Карaulов et al., 1982, 3]

⁶⁸ These entries had respectively to include «слова, порожденные самим воспринимающим при прочтении машинной статьи» [Карaulов et al., 1982, 5]

⁶⁹ «скрытая неопределенность ... становится эксплицитной, выступая в виде ошибок – неадекватных, с точки зрения здравого смысла, включений лексических единиц в тот или иной дескрипторный список» [Карaulов et al., 1982, 7]

series of descriptors. Already the primary description looks out unsatisfactorily: for instance, the entry «волосы» (hair) generates the “isotope” «нить, роговица, животное etc.» (thread, horn stiff, animal etc.), where such evidently necessary descriptors are absent as «коса» (feminine braid), «шерсть» (wool) «мех» (fur).

Thus derivational properties of language entail necessarily the formation of such self-descriptive expository devices in opposite to outer descriptions. In its turn derivative and expansive properties of language are mutually connected. Derivative opportunities of a separate sign (not to say of an entire text) entail also its properties as a fold, a rudiment of a wider narrative and thus determine its expansive opportunities. Signs are by no means dead solid “atoms”; they are living respiring “germs” capable for growth and development. Consequently the notions or images so conceived must be exposed and not defined, they must be represented with their *exponibilia* (the cases of their applicability) and not with explicit definitions. To use the set theory, one could describe a verbal sign as a **fuzzy set** in contrast to scientific terms that presuppose constant definitions.

1.1.2. Experimental Textual Transformation as the Self-Description

As far as textual interpretative representation is conceived as the self-descriptive epiphenomenon, the terms of phenomenological approach are to be involved. From this viewpoint it becomes a kind of the so called *residuum* or the rest of the procedure of the so called phenomenological reduction. The importance of such a representation of self-description from the phenomenological approach is in its alternative to meta-system or superstructures. The self description being obtainable just as the rest of textual reduction demonstrates its latent inherence within the texts limits as its implied contents. In this respect self-description reveals also its folding properties. The **compression** of text in its **fold (convolution)** comes out as an element of derivation because it is generated from the folded text as the product of derivative processes. Fold can become both relic and rudiment of the folded text i.e. its “remnant” that keeps its contents into custody and simultaneously a “germ” for the text to be grown anew. Furthermore self-description as a case of self-reflection can also be regarded as self-negation of text. Being a residuum of phenomenological reduction self-description bears distinctions that differs it from the described text as its **relics & rudiments** in opposite to separate segments of a text that can easily be obtained without special reflexive procedures. It is obvious that such self-descriptive procedures presume the **transformation** of the texts revealing thus **generative** properties. In its turn the **compression (convolution)** of a text within its fold is only one side of the process. The other side is the **expansion** of such fold. It is these capacities that promote the transformation of self-descriptive means of a text from the latent to explicit state. Self-description turns out to be the consequence of derivation together with expansion and fold of a sign. The existence of text then acquires an outlook of permanent pulsation of **compression vs. expansion**.

As far as exploration becomes textual epiphenomenon of self-description it entails experimental transformability as the inherent textual possibility. Experimentation as the textual transformative device presupposes at least bilateral prerequisites that include: 1) the so called mixture (κρᾶσις) of the involved phenomena in the sense of introducing alien elements and subsequent divulgation of homogeneity; 2) the so called revelation (επιφάνυ) in the sense of the detection of previously latent aspects; 3) the already discussed category of the error or fault (αμαρτημα) as opposed to the revelation and succeeded with correction (ακαφορα). It is known that the very idea of experimental exploration was developed on the concept of the so called accompanying fact – *epiphenomenon*. Then both mixture and revelation (with eliminated and corrected errors) are to be regarded as the corollary and sequel of the heterogeneity. The most important is that experimental approach aims at disclosing the latent essence⁷⁰. Thus genotype reveals itself through phenotype due to the experimental interpretative efforts. It is essential also that in attempting at repletion of incompleteness the experiment introduces something alien and therefore becomes open to the confrontation with assimilatory processes – in particular as far as the obtained experimental results are concerned. As to the obligatory presence of epiphenomena it correlates with the mentioned homological nature of language where inexact similitude instead of identity comes into play.

Experimentation looks like the perturbation (distortion) of something homogeneous so that it detects the latent forces and makes them reveal themselves. From here the paradox still one ensues to build a text one needs not only to **reproduce** the ready stuff but also to slightly **deviate** from the foreseen ways of speech acts. This contradiction is to be solved in texts’ generation as experimental activity. Thus **perturbation & revelation** are to be regarded as the pillars of language’s self-development on the way of experimentation. They presuppose disharmony as the distortion of textual tissue entailing also anomalous phenomena so that integral text becomes transformed into series of dismembered disparate signs. Be experimentation such turbulence, so interpretation (and self-description as its subspecies in its ultimate degree) also becomes the transformation of textual extracts into signs. From here the consequence ensues as to the inner affinity of sign & fold. Sign can be regarded as the limit of the folding of a text so that limitation becomes the basic quality of sign. Experimentation becoming the permanent way of textual transformations, examination also becomes the constant satellite of this process. Textual transformation acquires then the outlook of conjectures in the form of circumscriptions of an unknown object that wait for their examination. .

One of the reasons in favor of the preference to the self-descriptive analytical methods that attest the coexistence of their **explorative & transformative** properties is to be seen in the fact that they give

⁷⁰ «Скрытая природа вещей может и должна стать в условиях эксперимента непосредственно наблюдаемой» [Ахутин, 1988, 100]

opportunity for experimental study of a text. The very idea of experimental approach to verbal art has already arisen as the consequence of futurist movement that proclaimed purposes of creating a broad stuff of neologisms⁷¹. Such approach of transforming text with the aim of the experimental examination of the obtained versions can be regarded as the result of derivative processes. It gives rights for the researcher to distort a text in view of its comprehending⁷². Meanwhile the very act of distortion is implied with the derivation and self-description as its consequence. Potential derivatives always are present within a text as its peculiar regulatory force to be referred to in its enunciation. One would imagine at least the most probable errors to be aware of the necessity of avoiding them as the implied sense capable to provoke the misunderstanding. For instance one would avoid in an official communication the locutions that would seem to become too rude or familiar. It means that the author bears in mind such implied consequences that might be defined as text's derivative self-description. Being the result of interpretative act, the self-description is presumed in the text itself as such virtual force **promoting feedback** as the principal form of reflection for building and correcting a textual structure. As such latent and possible metamorphose of a text the latent self-description becomes indispensable for feedback as the foundation for a text's inner coherence. Thus distorting experimental attempts and derivative self-descriptive versions have the common source that is the **feedback**.

As the simplest form of experiments of the kind may be cited well known M.L. Gasparov's devices of transforming verses into prose. Another example of experimental textual transformation can be found in the devices of eliminating the cuts of a text, of replacing its fragments that are widely used in the work of editors. Besides, there are at least three simple means of the experimental transformation of a text: it is the insertion of dots, brackets and quotation marks. It is a special rhetoric device of **fragmentation** (*parcellatio*) where the meaning of the segregated utterance becomes changed radically. At the same way each text is in a way a fragment (no to say of the famous Goethe's statement all literature be a fragment) because it always needs references to something external, indication to the implied knowledge that is clearly revealed already with the detachment of the fragment of speech as the independent statement. This method is widely used in the construction of articles' titles in newspapers and other media, which are actually hints indicating the implied place in the corps of texts known to addressee. Meanwhile one can obtain a whole array of references of the kind as the result of the mental experiment of fractioning a text and transforming it in a row of fragments that function as autonomous utterances. The universal applicability of such an experimental device may be attested with any scientific text where all hints and equivocal expressions are excluded beforehand. As a specimen of scientific prose let be taken a single sentence from G. Ticknor's „History of Spanish Literature“. Here it goes about the policy of Enlightenment in Spain in the last decades of the XVII-th century: „*But, meanwhile, other attempts were making in other directions to revive the literature of the country; some by restoring a taste for the old national poetry, some by attempting to accommodate everything to the French doctrines of the age of Louis the Fourteenth, and some by the ill-defined, and often perhaps unconscious struggle to unite the two opinions ...*“ [Ticknor, 1891, III, 350]. In practice one always deals with the case of **lacunas** while transforming a text into **excerpts**. The competence of at least three lacunas to be supplemented is presumed in the cited example: it is the experience of the mentioned poetical tradition, of the Enlightenment and of the local situation. The fragmentation of text and separation of its segments with dotting increases the **heterogeneity** and subsequently generates a series of figures of reticence that lead to the development of deictic opportunities that referring to something **transcendental** in the sense of **transgressing** the boundaries of the text.

It can be exemplified with the quotation from one diplomatic document cited by Ye.V. Tarle: «*Барант, отмечая (так же настойчиво, как и другие послы), что государь не любит дворянства и в конце концов рассчитывает на народ, спрашивает себя: правильно ли учитывает император относительную силу классов общества?*» [Тарле, 1958, 572]. Bearing in mind that the dots designate usually a hint to the figure of reticence the quotation «... *государь не любит дворянства ...*» (the tsar doesn't sympathize with the nobility) is to be read as the indication to situation of the rule of Nickolai I peculiar for the respective relationship within the upper layer of society. Another phrase of the text transformed as «... **послы настойчиво отмечают ...*» (the ambassadors observe obstinately) shows latent anxiety provoked with the conflicts inherent to this societal stratum. There are also the opportunities of periphrastic transformations of the text that acquire the hue of slogans as in «... **рассчитывать на народ ...*» (to rely upon people) or «... **учитывать силу классов ...*» (to take into account the power of classes). This example elucidates how the experimental distortion of text becomes is derivative self-description.

Meanwhile it is not only explorative device of artificial transformation to study a text but colloquial practice widely used in dramatic works that seems to look out as distortion. In particular the device of

⁷¹ According to L.V. Shcherba who has written the article that can be regarded as the manifest of experimental methods in linguistics, «... следует попробовать, можно ли сказать ряд разнообразных фраз» (one ought to try whether one could say a series of various phrases) with conjectures as to the sense of the produced collocations that would be verified in the same way as in the case of childhood, so that «когда ребенок учится говорить, ... то исправление окружающими его ошибок» (when an infant learns to say ... the corrections of its mistakes by the surrounding) [Щерба, 2007 (1931), 32] becomes the tool for improving his colloquial habits.

⁷² «Не ожидая того, что какой-то писатель употребит тот или иной оборот, то или иное сочетание, можно произвольно сочетать слова и, систематически заменяя одно другим, меняя их порядок, интонацию и т.п., наблюдать получающиеся при этом смысловые различия, что мы постоянно и делаем, когда что – либо пишем» [Селиверстова, 1975, 5].

interrupted speech's fragments' series is widely used to render the conversational situations with specific colloquial means. Bright examples of the kind are to be found in Moliere's comedies as in "L'amour médecin" (2.4) (The physician in love): "*Tomes: La maladie de votre fille ... Des Fonandrés: L'avis de tous ces Messieurs tous ensemble ... Macroton: Apres avoir bien consulté ... Barys: Pour raisonner ...*". In the XX-th century dramas this conversational device has won its place in mass scenes. Thus this analytical outer device turns out to become the inner textual property of artistic works and to be conceived as a kind of periphrastic transformation of text itself and not as the instrument for its study only.

There is a very wide range of such opportunities for experimental "distortion" of text without losing the quality of coherent text as such. The transformations of the kind retain textual quality so that they appear as the virtual self-descriptive **epiphenomena** or invisible **satellites** included in the original text. As an example of the attempts to restore the supposed text can the known **embellishments in folklore records** of the romantic epoch serve whereas in reality one deals just with the seeming "distortions" caused with colloquial speech. As a very evident case of a text's self-description the reconstruction of a plot may serve. It is the semantic net of reciprocal references and a text's proper collocations that enable a reader to reproduce plot. The appearance of the whole new kind of literature – that of reader's digests – attests the real existence of such latent self-descriptive derivatives that come to being as the result of special textual preparation. In other words **plot** is included in a text as its **epiphenomenon** present in latent form and explicitly detected in **digests**. An interesting witness of the first steps in this, so to say, self-description as the self-distortion, is the Ch. Lamb's efforts of retelling Shakespeare's plays. Here the very composition of a dramatic text turns out to be chosen as the most convenient object resonant to the tasks of the restoration of a plot as a self-descriptive process. The digest has its numerous predecessors in such forms as the summary of a short novel (presented, for example, in G. Boccaccio's "Decameron"), *libretti* of improvised plays or prompting notes (cribs) of some folklore epic narrators. It is often already the title of a play that indicates the plot (as "Macbeth", "Hamlet", "Othello"). Such folds imply a net of references existing in the experience of their readers and evoking respective images. A plot is included in a text as the possibility of its interpretation that bring forth a fold capable to be unfolded again in a text. Such folds contain the essentials of a text that can be complemented with **details** while being unfolded. Both the quick scanning and the slow reading as the known procedures of digest's technologies enable the selection of such essentials and their transformation with the proper textual means. There is inherent mutuality between a plot (fable) and a separate phrase as the device of partial denomination. The **fold** of a text within a plot presumes the existence of locutions that would describe its most important features. It is the partitive denomination of circumlocutions that would be apt at carrying such stuff in the sense that the partiality enables representing the whole with its separate ingredients. The mentioned details represent the folded entirety to be expanded anew.

1.1.3. The Opposition of Lexical vs. Propositional Units

The statement on textual productivity in opposite to code's reproducibility presumes a series of restrictions put upon the conception of sign as the element of code. From the viewpoint of traditional semiotics developed from the traditions of nominalism it is the primary matter of each language that belongs to such code. The triple division of signs in icons, indexes and symbols (by Ch. Pierce) aimed just at the reduction of textual entity to the reintegration of signs that would overlay all the possibility of designation. Meanwhile such approach to signs as the elements predestined beforehand for signification can't pass the test of matter to be signified. First of all it is only objects that can be designated or signified in opposite to abstract attributes that can be only referred to (as it has already been stressed in the introduction). Vice versa **abstractions** cannot be such matter as far as they represent **attributes without objects**. Abstractions deal with the attributive space without any connection to the objects which properties are to be represented in this space. Respectively one ought to say of **reference and not signification** as far as abstractions are concerned. In particular it entails essential consequences towards the categories that refer to abstractions and have nothing to signify. Thus an element of a code (in opposite to a text) doesn't designate something, it only bears references to abstractions. In particular N.D. Arutiunova has attracted attention to the differences arising between designation (signification) and reference while observing the importance to discern the means for rendering contents. She suggested the differentiation between what has been called referential and predicative descriptions as well as the division of references into identifying (in particular existential and introductory) and qualifying ones. It enables carrying out the semantic classification of what is called descriptions⁷³. Respectively identification and qualification come out as the prerequisites for the formation of predicative function.

It is no any occasionally taken textual segment that can be regarded as a sign. To become a sign a textual extract must be **separated and marked**. It must become reproducible as a fixed element and endowed with the capability of designating some particular object instead of referring to abstraction as the case with code is⁷⁴. In particular sign can be regarded as **reflected** textual extract. For instance the lexeme <star> becomes terminological sign within astronomical textual corpus where it indicates the respective

⁷³ «Таким образом, выбранные для анализа семантические классы дескрипций характеризуются каждый особым типом референции... если референтная дескрипция прежде всего ориентируется на денотат, предметно детерминирована, то нереперентная (предикатная) дескрипция ориентирована на сигнификат, понятийно детерминирована» [Арутюнова, 1998, 95-96]

⁷⁴ «Только при условии намеренного использования ... предмет может стать знаком» [Васильев, 1988, 113]. In particular such intentional use «иллюстрируется различием между подлинником и его имитацией» [Васильев, 1988, 105]

objects. It becomes also iconic sign while acquiring the quality of a proper name as in <Polar Star>. In its turn to become a symbolic sign the amplitude of meanings and the combinatorial opportunities (compatibility) must be essentially restricted. It is here to remind A.F. Losev's statement on the infinity of symbolic meanings. Symbol presupposes totality as its genuine contents as well as laws and regularities prescribed with its own structure so that magician myth comes to existence⁷⁵. Meanwhile it is unexplored problem that stands behind any myth, therefore the identification of myth with wonder as the background for each symbolism discloses textual origins of such symbolic opportunities⁷⁶. Perhaps it was the oblivion of textual and practical origins of symbol that caused the known "crisis of symbolism" where symbolic contents degraded to the pretensions for totality and problematic contents was reduced to the mysticism of wonder with the exhaustion of the meanings of signs' code of the style. Meanwhile to be marked and fixed as a sign in such a way means that the respective textual extract becomes an **idiom**. Thus in opposite to the semiotics of the tradition of nominalism here sign is conceived as something designating **particular detail**. It entails a somewhat paradoxical conclusion that **it is idioms that can be called signs in their proper sense** and that only particulars can be designated.

It is to be stressed that signs are by no means simply textual segments. Signs separated from a text behave as the folds (convolutions) of a textual map and retain its vestiges. This secondary nature of sign as compared to text entails also the approach to notions as the secondary in comparison to images⁷⁷. Signs and notions can be said to border the immanent realm of language where images occupy central position especially while they can be identified with texts⁷⁸. In particular Chinese dictionaries give actually phrasal units (usually couples of characters) that are textual extracts and not separate signs. These aspects of the contradictions between text and sign disclose the fundamental **antinomy of language**. Each act of speech brings much more contents than one could suspect behind its outer form. It becomes especially evident in addressing an infantine when a separate enunciation brings the whole structure necessary for the development of speaking faculty⁷⁹. Taxonomy (paradigmatic structure) with its sign systems is thus implicitly present in text as its latent satellite. Meanwhile these are only the external delineations of a much deeper contradiction. Language must always use the known and ready stuff otherwise the purpose of any speech act will be fortuitous and the message will not be comprehended. At the same time this purpose can't be reduced to the activity of a parrot and be restricted with the reproductions of predestinated forms. Language is first of all the instrument of explorative thought and not the parroting of mantras.

Therefore text (speech) always displays much more richness than any sign system (code). To designate this textual informational excess V.M. Solntsev has used O.I. Smirnitsky's term "supra-linguistic residue", and it is due to this excess that text brings new knowledge: "whereas speech will retain what is called supra-linguistic residue after all language has been extracted from it, language is represented in speech in its totality, without any residue" [Solntsev, 1983, 75]. Respectively one can give the following definition to this textual excess: "Supra-linguistic residue is therefore something which remains after one has removed from speech everything that language is made of" [Solntsev, 1983, 125]. Thus the discussion acquires the outlines of a Then the ensuing problem arises as to the relation of text vs. signs (resp. speech vs. language), the already mentioned phenomenological reduction with its residual qualities (that comes back to E. Husserl) or excess (to use the terms of P. Ricoeur). Being richer than language a text can't be reduced to language. Another side of this antinomy can be represented as the paradox of signs' imperceptibility⁸⁰. Its solution consists in endowing signs with vestiges of textual qualities so that they become capable of displaying autonomous developmental properties. It is here that the phenomenon of lexical attraction and compatibility can be explained: lexical units that have been used in text acquire the property of probability to build up combinations⁸¹.

Then in its turn the ensuing problem arises as to the relation of text to codified reproducible signs, in particular on the division of signs into **minimal vs. maximal** or **necessary vs. sufficient** to be meaningful textual units as word vs. sentence. It is to be stressed especially that the transitions between text and code depend essentially upon the types of languages, in particular upon those of isolated and incorporated type.

⁷⁵ «в символе общность достигает такой силы, что не просто допускает рядом с собой что-нибудь единичное... но и является еще и законом..., причем таких единичностей может быть целая бесконечность. ... Миф есть вещественно данный символ... принцип конструирования единичностей и сама бесконечность существуют в мифе... Отсюда принцип первобытного мышления – все во всем, а основной закон такого мышления - оборотничество» [Лосев, 1976, 185]

⁷⁶ «миф есть чудо» «чудо обладает... характером извещения, проявления, возвещения, свидетельства, удивительного знаменья..., а не бытия самих фактов... это – модификация смысла» [Лосев, 1994, 168]

⁷⁷ «Понятие – это результат научной рефлексии над словом» [Васильев, 1988, 149]

⁷⁸ «... образ в принципе является не знаком, а текстом, который строится из отдельных знаков» [Васильев, 1988, 111]

⁷⁹ «Уже в первом речевом акте задается идея языка, которая неминуемо должна сформироваться в объеме, позволяющем в полной мере проявить совокупность нашего опыта» [Аветян, 1978, 84]

⁸⁰ «если язык есть феномен сознания, то ... знаки не могут восприниматься, ... как идеальные сущности не наблюдаемы» «если язык материален... , то материальные знаки не могут быть выделены в сознание в силу их массивной вещественности, телесности... » [Васильев, 1988, 27]

⁸¹ «Слово... наделяется биологической способностью порождать себе подобное... Сначала слово обозначало текст... Словотекст действительно обладает потенцией, но... вероятностной. Текст является потенциальной инфраструктурой слова» [Савицкий (Одесса), 1992, 8]

In the languages of isolated type textual units behave as the ready reproducible enunciation (in the manner of repeated quotations) and therefore the opposition “**lexical unit - proposition**” is not applicable and relevant here⁸². It is why the problem of lexical delimitation always remains present here so that the definition of a genuine word is present as a problem. That it is the problem to be solved in each particular case can be proved with the definition of word as the limit for speech’s generation that always remains movable⁸³.

The textual codification entails together with the problem of reproducibility another problem of frequentation that appears to be essential textual property irreducible to the attributes of code. One of the most apparent advantages of text in comparison to code is the feature of frequency that the units are endowed with. In opposite to the textual application a unit within a code is void of this feature⁸⁴. It is frequentation that prevents any opportunity of reducing a textual entity to a code. Therefore descriptive procedures are to take into account this “label” stuck to each textual unit. This approach has been developed not only in semantics with its renowned confrontation of commonplaces and rarities (*loci communi – loci raritati*) but also in the terrain of phonology. In this respect it is of a special importance to stress the discovery of S. Burago who has suggested applying the methods of range statistics for the estimation of poetical text’s phonological structure (from 2 for unvoiced explosives p, t, k and 3 for unvoiced fricatives sh, s to 6 for vowels) [Бураго, 1999, 131]. Therefore frequentation belongs to the global indices that are the inherent textual property that must leave its vestige in code. One can say that idiomatic locutions become such vestiges.

It would be useful to remind the detection of such marvelous transfiguration of usual collocation within poetic idiolect as their transformation into perfectly different grammatical systems. It goes namely about the restoration of archaic **incorporated and isolated** types of languages within our usual means of flexion and affixation. In particular the methods of corpus’ linguistics enable the detection of the priority of “syntactic complexes” (I. I. Meshchaninov)⁸⁵ in comparison to usual lexical and phrasal units. The relationship of text to sign reproduces in a way that of inference to judgments and notions (with all necessary distinctions and reservations). From the viewpoint of nominalism such relationship seems to be obviously reciprocal: text is built as a set of sentences (and sentences as sets of words); each separate word implies a sentence (at least of the existential nature where the existence of the word’s object would be acknowledged) as well as a sentence can be folded up in a complex substantive. Meanwhile historically both such substantives and propositional implications of lexical units are secondary derivations from the primary diffuse “word-sentence”. Such was the case with archaic languages of incorporated type where the dictionary would be the dictionary of sentences and not words only. Poetic system exposes a doctrine and therefore there must be constructions in the manner of the language of incorporated type. One could take diffuse incorporated constructions for the initial point and say of textual priority in respect to separate signs.

It would justifiable to suggest even more general statement as to the reproduction of the traits of archaic grammatical structures within a poetic language namely of those of incorporation where **lexical & propositional** units coincide so that there are the so called “words-sentences” (as for instance in Amerindian languages). The grounds for such statement can be found in G.P. Melnikov’s theory on the connection between mental structures and grammatical typology. The incorporated type of languages is adapted for the situation where the tasks of mythological contents to be retold dominate. The reasons for such dominance lie in the small scope of community where the communication’s acts take place⁸⁶. This situation determines the conditions for the formulaic language of folklore where the ready and widely known events are reproduced. An opposite situation takes place in the languages of the isolation type that correspond (according to G.P. Melnikov) to the situation of interethnic contacts and confusion so that a kind of creolized hybrid language arises in the manner of Mediterranean Sabir or Pacific Pidgin - English. In particular it explains a known inclination to homonymy in such languages⁸⁷. At the same time one could here also remark that there were other reasons for minimization of the scope of dictionary than the blending of communities. Isolation bears all the traits of a secondary, later simplification of incorporating language restricted with the minimally necessary means. To spare the words as in monosyllabic languages one could find the reasons in the saturation and exhaustion of incorporating languages’ opportunities.

⁸² Under the conditions of the languages of isolated type «... в слогоморфемном языке слова не берутся из словаря, а “появляются” в тексте... Причем слово – лишь частный, к тому же не самый распространенный, тип слогоморфемной синтагмы, когда последняя обладает максимальной слитностью» [Касевич, 1988, 175]

⁸³ «Слово образует границу, вплоть до которой язык в своем созидательном процессе действует самостоятельно» [Гумбольдт, 1984, 90]

⁸⁴ «Слова в словаре лишены их природной черты – частотности, в тексте же сохраняется частота их употребления» [Маньчак, 1987, 145]

⁸⁵ «лексико-синтаксические комплексы» do represent «даже в индоевропейских языках то одно слово, тогда они входят в состав лексики, ... то сочетание слов ... как лексико-синтаксическое соединение» [Мещанинов, 1940, 34]

⁸⁶ «... сведения ... оказываются общеизвестными по той причине, что почти все ... происходит на глазах у всех ... Само высказывание становится коммуникативно нерасчлененным» [Мельников, 2003, 110-111]

⁸⁷ «... в процессе смешения ... резко сужается исходный объем социального, общеизвестного знания ... Все это приводит к потребности предельно полифункционально использовать те знаки, на известность которых ... может рассчитывать говорящий. Полифункциональность знаков – это прежде всего ... полисемичность ...» [Мельников, 2003, 123]

Isolation could be said to develop from incorporation as its inversion, and in its turn it enables the development of an incorporating language through the assimilation of its elements, as one can see in Japanese (that preserves the relics of incorporation transformed into the so called polysynthetic type of grammar, for instance, in the framed structure of sentence) assimilating Chinese lexical units. At any rate incorporation and isolation behave as mutually interdependent and complemented grammatical structures. Of importance is the very possibility of their reproduction in poetic idiolects of languages with perfectly other grammars and consequently in the formation of composed words. At any rate the incorporation vs. isolation couple of grammatical types can be represented as **simplification vs. sophistication**.

Thus the problem of the relation of text to sign passes to the problem of signs' stratification into words vs. sentences. The reality of such problem not only for archaic or exotic languages but for our daily practice can be attested with the experience of some particular cases. The relics of the incorporated type of language are to be traced in the manner of writing of **illiterate** persons who have problems with the delimitation between words within a sentence. They constantly abuse and trespass the words' borders so that lexical units make a confluence in the manner of a word - sentence. Here one can apply the concept of the Old Slavonic **речніє** (Ukrainian *речення*, Russian *изречение*) as the name for some diffuse speech formation of incorporated type.

The reproduction and revival of archaic grammatical relics are widely represented not only in colloquialism of plain speech but in the manners of scenic pronunciation. It goes about the fragmentation of sentence in separate locutions and even lexical units. It concerns especially the means of designation of such segments with the shift of registers in oral speech. Thus the scansion imparts the speech the outlook of the isolated type of grammar. This type can be rendered with the means of scenic scansion so that the whole utterance becomes "dotted" (divided into segments separated as if autonomous sentences) and interrupted with frequent pauses. Traditionally the manner of the "telegraph style" reproducing the isolated type of language is tied up with the name of one of the personages of Ch. Dickens' "Pickwick Club" Jingle whose speech had been marked with such manner, so the phenomenon is usually designated as "jingloism". The same concerns the reproduction of the features of the incorporated type of grammar structure in idiomatic locutions that behave as words and sentences simultaneously so that the properties of archaic structure return under the countenance of poetic idiolect. It is the inherent property of these locutions that they are easily transformed from a proposition into an expanded substantive and reversely. In particular, a special kind of composed words appears that meet the demands of incorporated structures.

In Europe it is already the prepositional system that attests the presence of the relics of incorporation. Word demanding that and not another governed preposition (esp. phrasal verb) represents a particle of a word-sentence that is to be encountered in archaic incorporating languages. Still more evidently the presence of such relics is to be traced in the formation of overcomplicated composed words. Paradoxically enough the traits of incorporation are first of all to be observed in languages with isolated structure. It was already Yu. Shchutski who has underlined that "the Chinese possesses exclusive opportunities of creating composita ... A whole sentence can be integrated into a composita" [*Щуцкий*, §4]. Meanwhile this statement almost coincides with a similar peculiarity of English language approaching the structure of isolated type: according to V. Ivanov "in the contemporary English phrase a whole sentence ... behaves as if it were an adjective" [Иванов, 2004, 42]. Thus a problem arises as to the universal nature of the attributive clauses of the kind.

The absolute majority of Chinese characters can be regarded as composed words or idiomatic fixed locutions or composed words where seemingly simple meanings are represented with the combination of other ones⁸⁸. Thus <to kill> (6295 = 79.6) consists of <spear> (6259 = 79.0) with the precedent <harvest> (6518 = 4.1); <flower> (5224 = 140.5) splits into the key <grass> with <the middle> (5217 = 37.2) in lower position. Such combinatorial transformations of ideas meet with the typical formation of idioms in occidental tradition where just the couple of words generate new meanings that are primarily metonymy and show particular details. A rich stuff for investigating this problem delivers Japanese poetic tradition. There are numerous canonic attributive clauses in Japanese poetic idiolects (the so called **engo**) that show common traces to those of the so called **izafet** construction in Altaic languages. It is important that the selection of details and their precision play a decisive role in the meaning transformation. Thus it becomes possible to compile a list of such details that would reflect the self-description of latent contents. A chained construction appears that resembles incorporation and creates an enigmatic structure presupposing the searches for a solution. One deals with a similar situation of a riddle in the **engo** constructions.

Due to the presence of such constructions a poetical thesaurus arises where it becomes possible to reconstruct motives on the foundation of such self-described idioms. Such a thesaurus enables comparisons with the present dictionaries of constant epithets and other poetic images. Meanwhile the very confrontation of them detects essential difference between European and Far Eastern traditions that reveals itself particularly in the treatment of details as a kind of nicknames in Japanese that are to be transformed in the proper names. For instance it lacks a kind of short constant or rare epithets in the Japanese in contrast to Russian [*Горбачевич*, *Хабло*, 1979]. Instead, the chained constructions propose a detailed description of an object that bears perfectly different sense. It is due to the narrowing of sense in the chained attributives of the kind of **engo** that the detail becomes depicted as a unique object endowed with the qualities of a proper name. As a consequence one can observe an exclusive role of proper names in Japanese poetic language incomparable to that of occidental tradition.

In this respect the constant presence of the names of localities in Japanese poetry is to be confronted to the existence of chained attributes. One can regard proper names as the limit of

⁸⁸ The numbers of characters are given according to the standard dictionary [Ошанин, 1955] with the correspondence to the key-dictionary.

approximation of nicknames chosen for things. Thus the proper names being treated as a kind of such limit of description (and of the **engo** list respectively) reveal those hidden names of things that are presented as the task for riddles. One can say about eidonomic limits of approximation of chained attributive clauses. Within such list of notions one can discern a scale of approximations to a nickname or a proper name. Such scale determines a gradational shift of meaning that enables and explains the idiomatic contents through its circumscription. One chooses unexpected confrontations of details in the manner of occidental juxtaposition that at the same time does not resemble those of rare tropes. It goes about the ability of observing those peculiarities which are not overtly presented in common sense routine and reveal themselves only with the aid of poetic idiolect. Thus the creation of such an idiolect is the prerequisite of the detection of the described peculiarities of the language as such. Japanese experience helps essentially in the comprehension of the nature of interconnections between metonymic shift of meaning in details and their reflection in the proper names of unique phenomena that become poetical symbols. As to the nature of sign one can see that it is not in all languages that minimal necessary units of speech can be codified to make up a lexicon. Incorporated (polysynthetic) languages deal with words-sentences while isolated languages generate occasional composed words.

1.1.4. The Opposition of Manifestation vs. Latency as the Basis for Language's Asymmetry

As we have seen code arises as an analytical textual epiphenomenon made up of separate reproducible speech units that become signs. Then reciprocally within the limits of language's reproducibility textual **generation** can be conceived as the **inversion of codification**. Each act of speech generation (resp. of text-building) can be represented also as a **reintegration** of the reproducible elements of code into a new entirety. Such integrative process in its turn resembles the diagonal procedure of making up a continuum. Thus one can say about quasi - continual nature of verbal signs. On the place of de Saussure's "pure distinctions" here one can put the net of references that determines the nature of language. Integration as texts' generation is based on the net of references: integrative and reflective (and as result referential) effects go together. Vice versa the folding of an integrated text presupposes also the existence of a latent referential net generated due to reflexive nature of language that acquires a decisive place within a language's mode of existence. Such reciprocity of code and text enables removing the usual approach to signs as dualistic phenomena.

The deficiency of the dualistic comprehension of language proclaimed in de Saussure's school consists in the fact that the integral verbal phenomenon is split into different classes, such as paradigmatics vs. syntagmatics (language vs. speech), contents vs. expression (meaning vs. means) or diachrony vs. synchrony. This phenomenon gets an outlook of "hermaphrodite" torn between such polar forces. Inconsistency and impossibility of a consequent implementation of such a formal dualistic approach may be seen in its avoidance in etymology: be it applied literally, then, for example, the question of the valence and attraction of a word, of its co-occurrence ability were to be excluded on the grounds of it belonging to synchrony, so that the problems of the historical development of meaning would be absurdly expelled.

These deficiencies were clearly delineated still in the years of "Chomskian revolution", and attempts had been undertaken to overcome them. Yu.S. Stepanov in 2-d edition of his "General linguistics" declared four postulates that had to establish alternative to dualistic approach. First of all it must be underlined that instead of equivalence of paradigmatic and syntagmatic aspects (or language and speech respectively) the priority has been given to textual side, the paradigmatic system arising as an extreme or a limitation of the stream of speech⁸⁹. Instead of "speech - language" dichotomy the paradigmatic aspect of language is seen as a bulk of virtual (potential) texts. It is here also to add the above mentioned statement that paradigmatic behaves as the outer factor of **number vs. noun** so that it represents the latently present numeric aspect of language. Paradigm is present as the possibility of virtual transformation (or distortion) of text within its boundaries in particular as the form of the numeric designation of its segments. Thus paradigmatic aspects of language can be conceived as the obligatory **numeric epiphenomena** of verbal text that are at the same time present within it as its virtual satellite. Moreover paradigm is to be conceived as the **alienated revelation** of the reflexive properties of text as self-organizing system or as **analytical epiphenomenon** of text itself. In broader sense paradigm becomes one of the aspects of taxonomy that these textual properties are permanently bringing forth.

The next dualistic statement to be rejected is the principal thesis of the §2 of the 1-st chapter of de Saussure's treatise "language sign is arbitrary"⁹⁰. This thesis was declared as a negation of motivational aspects of a sign i.e. of any connection between the signifying (sound form) and signified (contents). Especially it was directed against the poetic language where such motivation is a necessary condition for a text's integrity⁹¹. Instead of arbitrariness of sign as to the relations between its signifying and signified sides (respective between form and contents) the motivational impact has been acknowledged that is exerted with the integrative system of signs as a whole⁹².

⁸⁹ «в языке различаются ... первичные, синтагматические отношения, и вторичные, парадигматические», the latter «могут быть приравнены к отношениям или - или ... только в пределе» [Степанов, 1975, 259]

⁹⁰ «языковый знак произволен» [Соссюр, с. 100]

⁹¹ «Означающее не мотивированно, т.е. произвольно по отношению к данному означаемому» [Соссюр, 101].

⁹² «как означаемые, так и означающие знаков постоянно обусловлены и опосредованы другими знаками и не являются полностью произвольными» [Степанов, 1975, 265] /

The last statement is of special importance for the study of poetic idiolects where additional motivational force appears from artistic conventions both in formal devices (as rhyme) and in contents (motivation of derivative sense). The weakest point of dualistic approach was the statement about the dominance of disrupted relations in language. It goes about the well known statement from §4 of the 4-th chapter of de Saussure's treatise "there are nothing but differences in language"⁹³. While arguing against de Saussure one could remind Leibniz's response to Locke's statement '*nihil est in intellectu quod non prius fuerit in sensu*' where it was added '*nisi intellectu ipse*'. In similar manner one could add to Saussure's words "but the links between these differences". This statement was within de Saussure's system connected with the previous thesis of arbitrariness⁹⁴. As an alternative one could now suggest that there is nothing in language but the transitions⁹⁵. Meanwhile it would be here useful to remind that the questions of motivation and transition bear a trivial outlook within the realm of etymology. It would be impossible to trace the history of a sign without taking into consideration the causes of the changes of its meaning. It would become also absurd to overlook the obvious importance of slightest changes that provide continuous development.

Such reasoning comes to the statement on asymmetry as the universal property of language. Respectively the bilateral concept of verbal sign consists in the acknowledgement of inequality of the above-mentioned oppositions (paradigmatics vs. syntagmatics etc.). One of the reasons for such an asymmetry is of the **field nature** of all verbal phenomena that is their stratification that suits the "centre – periphery" opposition. In particular, from such a viewpoint paradigmatic phenomena are present within the syntagmatic ones. The principles of bilateral approach were uttered by V.G. Admoni's statement of the inner dynamics of paradigm that is actually conceived as the inner transformational possibility of text⁹⁶. The prerequisite for such an approach was the famous V.G. Admoni's doctrine about the musical score as the real simile for verbal speech (further the author, anyhow, refused to continue this bold invention and preferred to speak about "depth" of speech)⁹⁷. To develop these statements one could say of paradigmatic aspect as of a peculiar textual state disclosed with periphrastic transformations that reach the limits of textual distortion. These periphrastic textual variants obviously need special preparatory procedures of texts' elaboration.

Of an utmost importance is here the statement about the coexistence of absolute (respective paradigmatic) and relative aspects within a separate text presuming the latent presence of each of the aspects within the other⁹⁸. Such properties can be summed up in the statements on the field structure of language's space with its division into centre and periphery⁹⁹. It is also to remark that just the bilateral approach to sign has gained even much more widened comprehension within the broader concepts of interrelations between a text and its sense so that one obtained grounds to find here the revelation of general asymmetry in its connection with the homological nature of language¹⁰⁰.

In its turn bilateral model always implies triadic approach. The very confrontation of centre vs. periphery entails the revelation of the third integrative power that removes the opposition of central or marginal meanings. In particular the actual division of sentence can't be regarded as a relative phenomenon arising from subjective circumstances of speech¹⁰¹, so that the potential structure would be overlaid with actual senses without losing its absolute destination. Any potential structure has the inherent property of **ambiguity** as it can be seen in a famous example <казнить нельзя помиловать> 'to execute impossible to pardon' where it is actual division that determines the meaning. It is ambiguity that

⁹³ «в языке нет ничего, кроме различий» [Соссюр, 152]

⁹⁴ «Произвольность и дифференциальность суть два коррелятивных свойства» [Соссюр, 150]

⁹⁵ «Дифференциальные признаки, ... противопоставляя в одном отношении, соединяют в другом» [Степанов, 1975, 256]

⁹⁶ There are no elements of paradigm that would be «в состоянии синтаксического покоя» (in the state of syntactic repose) [Адмони, 1988, с. 39], some of them gaining «привилегированное положение» (a privileged state), and vice versa «такие синтаксические единства, как предложение и словосочетание, несомненно, также выявляют парадигматическое строение» [Адмони, 1988, 40]

⁹⁷ «... синтагматическая линейность речи, понимаемая как невозможность произнесения двух элементов одновременно, отнюдь не исключает возможности одновременного введения в речь на базе одного элемента нескольких, даже многих грамматических значений» (the syntactic linearity of speech conceived as the impossibility to utter two elements simultaneously doesn't in any case exclude the possibility of simultaneously introducing some and even many grammar meanings on the basis of a single element) [Адмони, 1988, 38]; accordingly «наслаивание значений» (the overlay of meanings) [Адмони, 1988, 23] arises (as of lexical and grammar ones)

⁹⁸ «... предикативная грамматическая связь в двусоставном предложении есть как бы застывшая, заранее данная связь. ... Но у говорящего на эту связь может наслиться иная, ... актуальная для него» [Адмони, 1960, 38]

⁹⁹ «... полевая структура грамматических явление» [Адмони, 1988, 26] is the consequence of «асимметрии в языке плана выражения и плана содержания» [Адмони, 1988, 26] and entails the conclusion: «Именно двумерные, билатеральные формы, обладающие значением, являются ядром грамматической системы» [Адмони, 1988, 27] (in the latter statement the lexical meaning of grammar form that is meant)

¹⁰⁰ «Несимметричность отношений между элементами пары Смысл ↔ Текст ... не оставляет сомнения в гомоморфном характере модели ... Мир ↔ Язык» [Гастев, с.20]

¹⁰¹ Actual division «не отменяет формально-грамматического предикативного отношения, а лишь наслаивается на него», the potential (formal) predicative structure being «как бы застывшим актуальным членением предложения» [Адмони, 1988, 138]

makes the actual division indispensable for comprehensibility. Another H. Paul's example of "*Karl arrives in Berlin tomorrow*" can answer to different questions that decide on its actuality. It is here accordingly to discern **potentialities and actualities** always present in each sentence. Of an importance it would be to stress that they never imply pluralistic and relativistic tolerable indifference. The dimension of actuality vs. potentiality can be introduced here as still additional one together with the dimensions of compression vs. expansion or the abstract vs. the concrete. Obviously this dimension has intersections with the others. Potentiality is usually more abstract; in expanded textual structures one finds more favorable conditions for actuality. Nevertheless the dimension of actuality builds quite autonomous aspect of speech generation and comprehension.

Actuality and potentiality of texts are to be conceived as the state of transition and not as something constant and stable. One state can become more actual or potential with regard to the conditions the text was taken. In the sentence "*the train has arrived*" with the implication "*and not the car*" becomes still more actual when it follows about the person that has come with this train. In its turn the degree of potentiality grows when it is indifferent whether it goes about car or ship or train. Thus we deal with the same process of permanent transitions from potentialities to actuality and vice versa as we have seen it with compression and expansion. In difference to the opposition of paradigm vs. syntagm the potentiality vs. actuality presupposes the state of transition within the priority of message not only as the coherent text but also the result of communicative intentions.

Meanwhile here still another power comes into play, that of manifestation and latency. The explicitly manifested potential syntactic structure must still be modified with the implied latent data necessary to guess the actual predicate. It is also to suspect whether the dualistic approach were not the particular consequence of the general attitude consistent for certain types of languages where the divergent development wins the prevalent position (entailing thus the "**koine vs. dialect**" form of opposition) causes the definitive place of paradigmatics. In contrast to it the convergent type of development presumes also the latent type of paradigmatics. In particular it goes about the so called **latent grammar** that is the property of Chinese language and generally of the languages of isolated and incorporated types (the latter being represented in Japanese as relics). This opposite direction of development in the convergent types of language can be also brought home with such evidences as the role of de-etymologization and abbreviations in the history of the languages of such types. As a consequence the mutability of such languages and their dialectal plurality must have had perfectly different nature in comparison to those arising in result of divergence. In particular the utmost importance of latent implicit and actually absent textual elements have been discovered in the Chinese where the lack of manifestation entails the necessity of taking into account the absent structure to remove interpretative ambiguity¹⁰². Therefore one always must bear in mind the coexistence of the manifested and the implied sides of sign. The explicitly reproducible sign manifested within a code always refers to implicit and latent "possible worlds" to be displayed in a text. Sign can by no means be restricted with the observable manifested data that acquire the dualistic outlook.

1.2. Textual Integration and Stratification as the Generative and Interpretative Problem

1.2.1. Deixis as the Basis of Textual Integration

The fundamental antinomy of productivity vs. reproducibility (resp. text vs. code) concerns most immediately the problem of textual integrity as the condition for separating particular idiomatic collocations. Each aphorism, be it a proverb, a sonnet's "point", a fable's "morale", a catchword from prosaic work or a dramatic witty remark, refers to the integral text (from which it can be separated) and retains the shade of this reduced integrity. In the same way all its components till the roots of words bear the possibility to be reintegrated again at least into this aphorism¹⁰³. Thus together with textual generation the **codification** of the newly created signs is carried through. The process of codification as a descriptive procedure entails the reduction of textual contents so that it must be compressed and represented in a succinct abstract form. Therefore textual units becoming those of code can be regarded as packets or **encapsulations** with the succeeding conclusions as to their reduced properties: "The reduction of lexical units to one designation and one concept is what we call encapsulated meaning, in the sense of meaning 'encased' within an ontological system" [Gonzalez – Jover, 2006, 219]. Apparently in opposite to semantic condensation of multivalent meanings one deals here with the case analogous to homonymous dissociation. Then the infinite set of derivative meanings can be taken for the set of deviations from a mean value represented in a code.

The very nature of designation depends upon textual conditions. It becomes quite obvious when such simple devices of separation as the multiplied dots are inserted in a text so that its fragments perfectly change their contents. Such isolation breaks the references that connect the separated segment with all the

¹⁰² «Возможности самоинтерпретации ... языка с определенной типологией можно оценивать по степени открытости для наблюдения» so that the opportunities for manifestation entail the opportunities to trace the grammar determination. In particular «В реальном потоке китайской речи» one observes such revelations of grammatical latency as «нерегулярная экспликация служебных элементов ... нефиксированность функции ... взаимозаменимость» [Тань Аошун, 2002, 22 – 23]

¹⁰³ These compressing and evolving possibilities of aphoristic locutions are well represented in folklore consciousness attested for instance with such Ukrainian proverbs: «До слова іде прислів'я» (a word comes to a proverb); «Уже слово не прийде́ться як-небудь» (a word won't yet come anyhow); «Красна мова знаходить добрі слова» (eloquent speech will find good words) [Номис, 13101, 13815, 12859]

others in a concrete entire message. At the same time such broken references become virtual and oblique or, to say it another, **latent & lateral**. A text being restored and reintegrated from these segments, the respective referential net gets actuality and becomes explicit. Semantic transitions are caused with the net of references that each separate segment bears as a kind of “aureole” resulted from its “seclusion”. Such a load of references becomes an inseparable and inalienable property of a lexical unit. The reason lies here in the fact that each code as such (non-verbal ones also included) is always involved in the endless process of reflection that constantly generates a whole referential net so that its contents would be determined with all its referential surroundings that a corpus of texts contains.

Each text is loaded with a thorough net of reciprocal references that can be regarded as distant lexical attraction – the so called **deixis**¹⁰⁴ due to which connections it becomes inseparable unity (in opposite to a mechanical set of sentences). A pattern for such distant correlation is to be found already in **rhyme**. It is rhyme that can serve as a prototype for all distant lexical attraction and the formation of respective collocations united as textual referential net or deixis. In particular alliteration or inner rhyme can reveal etymological connections or at least simulate them. At the same time it is not only similarity of rhymes but also difference or contrast that behave here as the referential foundation. Another obvious device of referential ties in poetic text are to be found in **refrain** and other forms of repetition. Deixis is thus to be regarded as a particular case of lexical attraction (with distant separation). Actually each lexical unit of a text is attracted to each other. Therefore it goes only about marked attractions that play decisive role for referential net. Besides, as far as it goes about a pronominal deictic net, it can always be evolved into a system of repetitions. Respectively the poetical device of **refrain** would then represent textual coherence. The study of textual unity was initiated just with the disclosure of these repetitions so that **rhyme & refrain** were the first to visualize textual integrity.

The procedures have been elaborated that allow the reconstruction of a text’s semantic net (or relational structure, to use Ye. A. Referovskaya’s term)¹⁰⁵. In its turn, in such schemes the special aspect of the integration of text - “cohesion” or “the chaining” of its elements is reflected¹⁰⁶. One can stress the distant cohesion of remote textual segments that gains special importance in poetic text¹⁰⁷. Especially it is to underline the importance of **distant references**¹⁰⁸. One can show special temporal and spatial words as well as the words designating key details that provide distant references¹⁰⁹. It is important that there is a test for the examination of such distant referential ties: one can just exclude (eliminate, omit) the respective words or locutions to prove the existence of such ties. This **method of exclusion** deserves special attention as the device for textual representation.

Thus it is already the inherent structure of text that entails the overcoming of dualistic relations between its syntagmatic and paradigmatic aspects, the last growing up just from the inner textual connections generated due to permanently active reflection. In particular this “textual paradigmatics” is reflected in the notion of “recurrent lexis” [Москальская, 1981, 19] that is of returning words (or their synonyms) that generate such nets of reciprocal references. It gives an auxiliary though only very superficial and weak device of detecting the repeated words that would seem to become sometimes key words. The indices of recurrence don’t present the importance of words: in opposite to them it is often the rarities that weigh much more. Of significance is the consequence of paradigmatic aspect that becomes inherent in each text and can become manifested due to the depicted net of inner connections. The general notion of referential net has acquired vivid and practicable forms that are also to be used as the devices of textual self-description and in the obtained paradigm as its product. One can say here of the **virtual periphrastic transformations** contained as the possibilities within each textual entity.

One has to take into consideration such important quality of propositional structures as their **finiteness**. It is presumed that each proposition must be finite and that the potentially infinite sentence would become possible only within the special structure of language that’s within the so called amorphous languages. Meanwhile there are no languages that would become fully and consequently amorphous¹¹⁰. Vice versa

¹⁰⁴ «Дейксис в широком значении этого термина – это указание на что-либо»; it generates recurrent reciprocal distant connections in a text, and in particular «ретроспекция ... может рассматриваться как процесс парадигматического плана» [Гальперин, 1981: 109] so that textual codification has its commencement in the formation of a self-reflexive structure of a text.

¹⁰⁵ Thus the notion of relation structure («реляционной структуры (схемы)») of a text appeared that is represented as «последовательное перечисление событий» [Москальская, 1981: 70] where «**тема – рематическая цепочка**» [Москальская, 1981: 21] is built together with «предикативно - релятивный комплекс, характеризующийся большей, чем сверхфразовое единство, ... функциональной завершенностью» which «нельзя убрать без разрушения смысла» [Тураева, 1986, 119].

¹⁰⁶ «... когезия по своей сущности не что иное, как одна из форм пресуппозиции» [Гальперин, 1981: 86] i.e. the system of references to the aforesaid earlier or implied to be known.

¹⁰⁷ «Трудно найти художественное произведение ..., где сцепление не было бы реализовано черезполосно» [Гальперин, 1981: 83].

¹⁰⁸ «... дистантной связью соединяются наиболее информативные части текста» [Лосева, 1980, 13]

¹⁰⁹ In particular «Как правило, чем больший промежуток времени обозначен темпоральным словом, тем больше предложений оно объединяет» [Лосева, 1980, 27]

¹¹⁰ «... до сих пор не зафиксирован не один язык, который был бы полностью аморфен (т.е. в котором не было бы служебных элементов, а все отношения определялись бы, скажем, одним порядком слов)» because «число элементов в цепочке, по-видимому, не может быть фиксировано», and it presupposes that «каждое предложение может быть развернуто в сколь угодно длинное» that would abuse conditions of normal communication; in practice «ближе всего к таким языкам стоят древнекитайский и вьетнамский» [Успенский, 1965, 114]

text in opposite to proposition can be regarded as a potentially infinite entity. An essential difference of text from proposition is what F. Daneš has suggested to call its thematic structure (as the generalization of the notion of theme vs. comment from the doctrine on the actual division of sentence). Instead of common syntactic that turn to be insufficient a text needs what can be designated with the means of emphatic stress as the thematic elements analogous to those of musicology. In particular it is to bear in mind that each proposition as an abstract entity presupposes a set of many possible questions [Daneš, 1974, 28] while in text it is an answer to one of them; such virtual questions enable checking its actual division and real thematic structure of a text.

The principal difference of text from proposition or lexical unit is that it can by no means be reduced to paradigmatic reproducible code. Respectively it can't be the element of a language's system being regarded as that of speech. Meanwhile it can't be reduced to syntagmatic phenomena as well. Text lies beyond the boundaries of paradigm vs. syntagm opposition. In particular one can't submit text to syntagmatic structures: it is textual independence that reveals itself in actual division of sentence contradicting to formal syntax¹¹¹. This contradiction between text and proposition can be exemplified with the very prompt O. Jespersen simile comparing sentences with steps and, respectively, subject and predicate with the posed and lifted legs¹¹². Meanwhile any step can't be self-sufficient. It always remains only an element of a passage, of a whole movement. Therefore it becomes in particular necessary to oppose to the potential structure of sentence its actual division arising from its textual functional distribution and replacing the initial subjective and predicative meanings of a sentence's members.

Therefore the **textual antinomy** can be suggested: being built fully from lexical stuff and consisting of grammatically correct reproducible sentences, textual essence lies beyond the limits of language so that textual integrity is determined with non-verbal powers. This antinomy comes back to the already mentioned logical paradox of foundation: although the statements of a theoretical system are to be inferred one from another it is their foundation (as, say, axiomatic system) that remains alien to them, therefore one can't apply to them the reductionist's procedure (otherwise any demonstration would be reduced to tautology). The textual antinomy can be compared to a well known antinomy of an artistic work where an addressee of an observer is the necessary prerequisite of its existence although no features were even mentioned in the work¹¹³. Despite all the distinction between opus (work) and text it is the problem of integrity that gives reason for the mutuality of this contradiction.

Perhaps it is textual antinomy that the declared similarity between text and proposition can come back to. The conjecture on it has been suggested by V.G. Admoni. There are three most important structural features common for text and sentence that include first of all the effect of **tension**: it reveals itself in the special role of the **final** phase that corresponds to expectations both in text and in propositional structure¹¹⁴. The next principle ensues from here and can be defined as the plot inherent both for text and sentence. In particular **plot** is here conceived as the extended predication¹¹⁵. At last, the third feature consists in the semantic multipart structure where the coexistence of different meanings with different lines of references takes place¹¹⁶. At the same time it is by no means proposition that can compress a text. As the descriptive result of such compression one would become rather a simile of a score than a propositional structure. Besides, these statements betray essential deficiency: they confuse **proposition** with **inference** as the logical backgrounds of (respectively) sentence and text. In this regard it is by far not every sentence that can possess its plot. It is only in hypotaxis with its expansion of predicative relation to the scope of taxis where the traits of plot can be found. Obviously one can transform a simple sentence into such expanded structure but only after such transformational operations it would be correct to say of plot.

These V.G. Admoni's statements are to be confronted with the analogous enunciations of O.E. Mandelstam who compared text to a single word reflecting thus in the reverse form the famous simile by A.A. Potebnya (cited further)¹¹⁷. Thus the controversy arises, whether word or sentence (resp. notion or proposition) can be correlated with textual integrity to represent it in a descriptive compression. The answer should be negative to the both members of this alternative: text represents inference irreducible to other logical forms. Therefore it seems to agree with a much more reserved approach uttered by G.O.

¹¹¹ Therefore the contradiction arises: from one side «совокупность грамматически правильных предложений ... равнозначна языку». At the same time as the textual phenomenon «... предложение неизменно оказывается за пределами языка» [Звегинцев, 1976, 155, 145]

¹¹² «Предложения в процессе мышления – это то же, что шаги в процессе ходьбы. Нога, на которой сосредоточен вес тела, соответствует подлежащему. Нога, которая передвигается вперед, чтобы занять новое место, соответствует сказуемому» [Золотова, 1973, 338]

¹¹³ «Возникает любопытная антиномия: художественное произведение представляет собой многосложный процесс, актуализируемый благодаря ... личностному опыту, но ни эта активность, ни этот опыт ... не являются атрибутами художественного произведения» [Сапаров, 1984, 182]

¹¹⁴ «... типичной для художественных текстов является установка на направленное движение к концу» that is analogous to the tendency «помещать наиболее семантически важную часть предложения, рему, в самом конце» [Адмони, 1994, 130]

¹¹⁵ «И художественный текст, и предложение построены сюжетно... В предложении это ... взаимонаправленное предикативное отношение ... И это отношение может распространяться» [Адмони, 1994, 130]

¹¹⁶ It is revealed in an artistic text «введением подтекста» and in a sentence as «наличие... многослойности значений, лексических и грамматических» [Адмони, 1994, 131]

¹¹⁷ «Всякий период стихотворной речи – будь то строчка, строфа или цельная композиция лирическая – необходимо рассматривать как единое слово» (each period of poetical speech, be it a line, a strophe or a whole verse, must be regarded as an entire word) [Мандельштам, 1987, 119].

Vinokur who stressed the ubiquitous references that penetrates all lexical stuff of a text without further conclusions as to propositional or lexical analogies of such referential net; the conclusion would be the lexical combinations (of collocations and colligations) that build up the continuous verbal tissue¹¹⁸. Moreover it is the universal reflection where the sources of this organic entirety of poetical texts are to be found so that all the meanings become motivated through their reciprocal signifying relations and due to this motivation text gains integration¹¹⁹.

Textual integration radically contradicts to propositional or lexical integrity. In opposite to words and sentences where the entirety is predestinated with paradigm a text must still be built and synthesized. Lexical stuff is given beforehand in a vocabulary and sentences are determined with grammar whereas the unity of text doesn't arise as something evident. This situation correlates to that in logic: there are propositional calculus with its truth vs. falsehood values and the calculus of classes with respective rules whereas **inferences** aren't given immediately from premises remaining irreducible fully to the rules of logical quadrangle or figures of syllogism; otherwise they would turn to become **tautologies**.

1.2.2. The Inferential Basis of Textual Integration as the Consequence of the Foundation's Paradox

A text can be ultimately represented as a hypotactic construction where sentences become subordinate clauses. The coherence of a text can be then reconceived as an all embracing compound sentence. Separate sentences turning into subordinate clauses, the integrative schemes of text become transparent.

Such transformation becomes still more important for the communicative text representing dialogues of partners (conversations). Each communication presupposes the existence of some axis providing the mutuality necessary for the interchange of information. One can detect the filament of such axis as far as the utterances of partners create a kind of conclusion in the form of the so called "heap" or *sorites* (σωροῦ). It entails also the existence of an arbiter capable of representing such uniting textual structure together with communication's partners. Therefore text as message represents deductive procedure of building inferences or entire syllogisms and coming to conclusions that are to be substantiated with textual stuff. The case of sorites is here especially demonstrative as it goes about interpretative abilities to restore the correct order of speech¹²⁰.

Thus a text is to be regarded as the representation of **inference** or conclusion (syllogism) and not as a mechanical accumulation of propositional sentences (judgments). Text demonstrates thus its **irreducibility** to a plain sum of sentences. In its turn the inferential nature of text as the integral entirety entails also the **inapplicability of predicates' calculus** to its description as far as syllogisms can't be reduced to the procedures of this calculus. It ensues from the relationship between subjects and predicates that turns to be much more complicated than it is usually supposed in this calculus precluding thus any possibility of applying it¹²¹. In its turn predicate calculus would presuppose very ambiguous properties of implication so that correct inferences can't be adopted within its system¹²². The difficulties are still more complicated when it goes about the representation of propositional structures within the terms of calculus¹²³. The same concerns propositional calculus that necessarily involves the upper level of generalization¹²⁴. In particular one can't here account for the inferential role of predicate as far as it turns out to be inseparable from subject¹²⁵. Another aspect of inferential irreducibility to predicates' calculus is connected with **temporality** that propositions can abstract from. In particular as far as it goes about pragmatic applicability of meditation within what is called "teleological syllogism" (G. Tarde) one has to reckon with motifs and initial collisions to be overcome in inference [Ишмуратов, 1987, 69]. One can add still that it lacks in propositional calculus 4 figures of the 19 acknowledged as correct in syllogistics [Гокиели, 1, 304].

The seeming "readiness" of syllogistic figures and the pretended "paradigm" of inferences show in reality essential difference in comparison to propositional frames. Inferences would coincide with tautologies and bring no new knowledge if such frames were valid here. The irreducibility of text as

¹¹⁸ «... в поэтическом языке в принципе каждое слово есть член того или иного сращения, обладающего единством смысла» [Винокур, 1991, 30]

¹¹⁹ «Здесь все полно внутреннего значения, и язык обозначает сам себя, независимо от того, знаком каких вещей он служит ... Можно вообще сказать, что поэтическое слово в принципе есть рефлектирующее слово» so that «рефлексия ... мотивирует немотивированное» [Винокур, 1991, 55]

¹²⁰ One take as an example the case with a cinema demonstration where there is given «прихотливая последовательность... Но зритель правильно восстанавливает хронологическую последовательность... не делая слепого перебора по дереву выборов» [Поспелов, 1983, 22]

¹²¹ «Даже в самых простых силлогистических выводах определяющую роль играет отношение между субъектом и предикатом» [Субботин, 1969, 27]

¹²² «Не все законные выражения силлогистики ... являются тождественно истинными формулами в логике предикатов» [Субботин, 1969, 31]

¹²³ «... перевод предложения с естественного языка на язык исчисления предикатов связан с определенной перестройкой их структуры» [Войшвилло, 1967, 72]

¹²⁴ «Само знание того, что написанное есть формула, предполагает использование металогических возможностей. В обращении к металогике проявляется принципиальная неустранимость содержательности» [Гокиели, 1, 283]

¹²⁵ «Схема субъект-предикат ... не может сохраняться потому, что здесь исходным является высказывание как нечто неделимое» [Гокиели, 1, 313]

inference to a set of ready propositions is proved with the refutation of the opposite viewpoint that has been wittily defined by L.P. Gokieli as “the viewpoint of sum” («точкой зрения суммы») [Гокиели, 1, 49]. The organic system of inference would then be replaced with a mechanical aggregate. In its turn if all inferences were closed and built as ready paradigms of tautologies than the already mentioned **paradox of foundation** would appear that concerns the famous Goedel’s theorems on incompleteness and incompatibility of axiomatic systems. Each separate proposition needs its substantiation. Therefore it always implies an inferential conclusion standing behind as its demonstration. It is why proposition (or notion) as such can’t become the initial point of any cognitive procedure¹²⁶.

Thus it is the deductive process represented within the text that remains constant. Vice versa its division into propositions turns out to become variable. Inference integrates text, and propositional division remains unimportant. This last statement is in particular unconnected with the paradoxes and controversies ensuing from the rejection of propositional forms by G. Hegel. Though the statements of a doctrine are always presented as a sum of propositions their contents can by no means be reduced to such sum¹²⁷. In particular it goes about the fact that propositions (sentences) “don’t constitute, incarnate or reveal ... contents or truths ... The propositions ... must be comprehended as those signaling rather than constituting, inducing rather than building up the contents” [Soll, 1975, 47]. No need to say that proposition can be transformed into an enumeration where predicate can occupy, say, an initial place and thus be marked as the central element of field structure.

This contradiction between inference and proposition is suggested by L.P. Gokieli to be solved with the concept of the already mentioned “radical conclusion” («коренной вывод») where there would not be place for the confrontation of premises and conclusions. Such concept promotes in removing reductionism proper to axiomatic approach so that negations’ examination becomes the initial point of inference¹²⁸. Thus the self-substantiating conclusions will be built where negation becomes principal inferential device. Respectively instead of reduction to absurdity or the demonstration from the contrary (as the means ensuing from implication and presuming the foundation paradox) one takes regression to infinity as the principal refuting device¹²⁹. Therefore “radical conclusion” can’t be identified with implication as it doesn’t presuppose the existence of separate premises¹³⁰. Respectively the negations and alternatives build up the initial point of inference precluding the implicational division of antecedent and consequent. For instance the Descartes’ principle will be then conceived as the refutation of self-negation¹³¹. This doctrine of radical conclusion comes back to Hegelian criticism of implication and of attempts to divide it into a set of propositions and the separation of premises as axioms¹³². The alternative to reductionist’s approach is here to be found in the connection between the foundation and reflection as its source¹³³. Besides, it is to stress that the paradox of foundation presupposes transcendent transitions as those to be conceived as limits¹³⁴. The necessity of such transition is caused as the counterpart of phenomenological reduction within the demands of approaching reality.

In its turn predication discloses its irreducibility to intersection in the same way as inference turns to be inexhaustible with implication. It is again negations that determine the formation of proposition. The

¹²⁶ «Ложность начала с помощью понятия или суждения усугубляется тем, что с чего бы мы ни начали, до этого придется использовать понятие умозаключения. Начальный элемент логики предполагает понятие логического хода, вдоль которого он будет занимать начальную позицию» [Гокиели, 1, 40]

¹²⁷ “W rozumieniu bezpośrednim ... treść jest sumą zdań ... Wszakże w innym rozumieniu, treść ... nie jest sumą zdań, lecz raczej sumą kategorii, ujawniających się w systemie prawdziwych logicznych związków” [Soll, 1975, 47].

¹²⁸ «... надо преодолеть понимание логического процесса как сведения. Исходные положения должны быть доказуемы... Здесь можно иметь ввиду лишь нечто, что получает силу лишь от самого же себя. Это не может быть его выводением из себя же... Мы должны иметь такой вывод, внутри которого не было бы в обособленном виде фигурирующей предпосылки. В данном случае может помочь лишь участие негативного момента: сам же факт отрицания обосновываемого положения должен служить цели этого же обоснования» [Гокиели, 1, 27].

¹²⁹ «Положительная роль отрицания... осуществляется лишь при таком отрицании, которое потребует положительного использования отрицаемого. Лишь в этом случае возникает регресс в бесконечность, органически участвующий в коренном выводе» [Гокиели, 1, 30]

¹³⁰ Within the radical conclusion «используемое не содержится в виде предпосылки», therefore «коренной вывод не имеет расчлененной формы если А истинно, то истинно и В... тот, кто думает, будто в коренном выводе результат получается из ничего, принимает форму расчлененного вывода» [Гокиели, 1, 98-99] that’s of implication.

¹³¹ «Сомневающийся в своем существовании... должен подвергнуть сомнению самого носителя этого сомнения... Получим регресс в бесконечность» [Гокиели, 1, 102].

¹³² «... акт умозаключения кажется какой-то субъективной уловкой (Notbehelf). Но, конечно, природа вещей, разумное, не такова, чтобы сперва составлялась большая посылка... Все вещи суть умозаключения..., но, конечно, они не целое, состоящее из трех предложений» [Гегель, 1972, 3, 112]

¹³³ «... все, что есть, необходимо рассматривать не как сущее непосредственно, а как положенное... в положении об основании находит свое выражение существенность рефлексии в себя в противоположность чистому бытию» [Гегель, 2, 72]

¹³⁴ It enables investigating «сознательный опыт как постоянный выход за пределы себя» where «когда говорится о стремлении мысли... к своему пределу, то уже заранее предполагается, что этот предел известен» [Савельева, 2002, 109].

statement “*a cat goes*” means not only that an animal doesn’t jump, run or lie as well as that it is not dog, ape fox etc. The negation concerns also the relation between the notions “*to be a cat*” and “*to go*”. It is contrast if semantic fields that is fixed in each collocation. Intersected classes do reciprocally deny each other. Here is to be taken into account also that all conjunctions (intersections) can be represented and replaced with the combination of implication (inclusion) and negation (in particular as the negation of implication with negated consequent). Respectively subject vs. predicate relation reproduces the asymmetry and anisotropy of that of antecedent vs. consequent. The unfitness of propositions to represent relations demonstrates it especially sensibly¹³⁵: for instance it remains indefinite what is to be subject for the relation “more” and what preferences are to be given to one of the terms; in the same way the attempts to identify relation with abstraction would fail (as in equality¹³⁶). Thus the boundaries between proposition and inference are transgressed so that propositions disclose their dependence upon the inferences¹³⁷.

This reasoning shows that from one side inferences are irreducible to propositions; from another side they are also irreducible to syllogisms being something much broader. That syllogisms don’t exhaust the inferences is proved also with the problem of mediate inference that don’t suit the rules of reduction. In particular “it leads us... to a relation between two concepts... by the introduction of a third concept” whereas syllogisms introduces still additional restrictions: “... it is conceivable at all events that the mind can establish, between its concepts, relations other than that of subject and attribute” [Coffey, 1, 385-386]. Subsequently it follows that “the question is not whether these relations ... cannot be reduced to the subject – attribute relations... But the question rather is... whether there are combinations as of those other relations which... yield mediate inferences” [Coffey, 1, 387]. In spite of syllogistic figures the thought remains open for unforeseen arguments. Therefore in opposite to propositions capable of being represented as closed frames it needs open and movable semantic nets.

1.2.3. Transformative Invariants vs. Covariants in Respect to Propositions vs. Appositions

The problem of textual integration is complicated still with the overall property of **textual transformability**. It means that there can be various variants of propositional representations of some textual contents taken as invariant, therefore one can say of propositional transformability whereas lexical stuff remains invariant. A text can be conceived as an infinite set of **virtual metamorphoses** pretending to be esteemed as equivalent so that the given textual version would become only one of the possible links of transformational chain. Such is in particular the routine of **editing job** where one of the transformations is declared to be the terminal version of a work. In particular each text can be ultimately represented as a hypotaxis or a complex sentence with clausal structure, from one side, or as listing structure (register, index, enumeration) of nominative sentences, from another side. Hypotaxis and register (with titles as an ultimate form of compression) determine the extreme borders of such transformational space.

The statement on the irreducibility of text to a set of proposition and on the ensuing propositional transformability has been posed for the first time by Yu. S. Martemjanow who comes to the conclusion in favor of the priority of textual foundation that would not be that of propositional nature¹³⁸. The reason is in the essence of textual structure determined with the order of the inferential reasoning¹³⁹. The statement has been exemplified with the opportunities to represent the same proposition with a divergent series of simple sentences¹⁴⁰. Respectively the approach to disclose textual invariant structure (the so called canonic form) has been suggested where it would be restored with the recurrent steps of gradual propositional simplification¹⁴¹. In particular the transition from the formal (potential) structure of proposition to the actual division of sentence has been suggested to be conceived as a special kind of transformation called as modulation with the obvious reference to musicology¹⁴².

¹³⁵ «Субъектно-предикатная форма характеризуется асимметричностью,... субъект и предикат находятся в существенно различном положении, в отношении же термины фигурируют некоторым образом в одинаковом положении» [Гокиели, 1, 89]

¹³⁶ «... равно будет висеть в воздухе и надо будет указать, чему равна пара..., получим равенство такой пары чему-то, а не равенство друг другу компонентов пары» [Гокиели, 1, 89]

¹³⁷ «Единство субъекта и предиката фигурирует как само понятие... Вследствие этого завершения связки суждение превращается в умозаключение» [Гокиели, 2, 238].

¹³⁸ The question has been posed whether “*czy należy uważać za pierwotny zbiór oddzielnych, gotowych zdań*” or “*czy na odwrót... za pierwotny należy uważać pewien całościowy kompleks wypowiedzi, nie mający kształtu propozycyjnego*” with the positive answer in favor of the second alternative [Martemjanow, 1976, 17]

¹³⁹ “porządek determinacji argumentów” [Мартемьянов (Martemjanow), 1976, 18]

¹⁴⁰ «*Сидящий в черном кожаном кресле тучный мужчина изучает местную прессу*» <Вот черное кожаное кресло. В нем сидит тучный мужчина. Он изучает местную прессу> <Вот кресло. Оно кожаное, причем черного цвета. А это мужчина, он тучный. Этот тучный мужчина сидит в том кресле. Вот газеты, они выходят в данной местности. Это-то местную прессу и изучает тот мужчина>» [Мартемьянов, 1978, 4]

¹⁴¹ Canonic structure is defined as «комплекс высказываний, не имеющий сентенционной формы..., но уже связанный заданными аргументами» where «каждый следующий уточняет некоторую предшествующую характеристику аргументов более поздних» in the way of recurrent series [Мартемьянов, 1978, 3-4]

¹⁴² The author applies here that dual confrontation of logical subjects and predicates which is known in actual division of sentence so that «область действия, т.е. тот узел, который должен стать правым членом или аппозитом, и объект модуляции – узел из области действия, который хотят вынести,

It would be here appropriate to stress the irrelevance and inessentiality of the opposition between simple sentence and clausal structure as well as between hypotaxis and parataxis. One can easily trace the opportunity of mutual conversion so that a textual passage can be represented with **equivalent different propositional versions**. Thus for instance the transformation is admissible of a simple sentence into a compound one: <The tree grew near a river ↔ There grew a tree. There was a river nearby>. Still more persuasive is the case of such transformation into a complex sentence with subordinate clauses (underlined are the conjunctive words introducing the clauses): *Al this while I sat upon the ground very much dejected* (D.Defoe. Robinson Crusoe, Journal) ↔ *It was ground that I sat upon when this while lasted because I was very much dejected. The generalized notion of taxis reflects just the case of such relative indiscernibility of parataxis and hypotaxis. It attests again the priority of **inference** in respect to **proposition** in textual structure as well as the inessentiality of proposition for textual coherence.

Meanwhile the question arises as to the criterion of the equality of textual metamorphoses as well as on the nature of textual invariant. As far as such invariant can't coincide with any metamorphose it must be an abstraction, therefore the question would arise as to the degree of such abstraction. The necessity of such abstraction has been included in N. Chomsky's definition of deep structure with its "kernel" sentences¹⁴³. Respectively the dual structure of textual generation was suggested: that of basal system generating deep structure and its transformations in representational surface structure of propositional metamorphoses [Хомский, 2005, 89]. It implies reductionism in regard to textual representation that is supposed to be achieved with a finite number of transformational transitions.

The problem of invariants and their nature is of crucial importance for generative linguistics. It is here to remind that within the first cases of transformation applicable for descriptive purposes it was even the constant lexical units involved in the procedure that were regarded as invariant so that actually only the word order was to be changed¹⁴⁴. Meanwhile as far as the task becomes the **generation** instead of descriptive **interpretation** (opposed on the basis of **action vs. contemplation**) the transformations are conceived on a wider scale. In particular this task comprises now the necessity of producing texts that have not yet been manifested¹⁴⁵. In its turn the opposition of deep vs. surface structure appears as the correlate to that of the morphological inner vs. outer forms so that the **transformations turn into transitions** from one level to another so that they again become **interpretation** (in the sense of representation) of deep structure's abstractions in the concrete and detailed surface structure¹⁴⁶. Such controversies of **generation vs. interpretation** entailed the necessity of reconsidering the nature of transformational invariant now to be regarded as the semantic abstract attributes instead of the earlier "kernel sentences" with their syntactic priorities¹⁴⁷. As the consequence **invariant** is now taken for an abstraction comprising only separate points of attributive space.

Besides, it is also to be taken into account that it is not all transformations that could be esteemed as equal so that the invariant would be restricted only with some abstract attributive parameters: for instance the transformation in the side of substantive (the S - transformations) come to the loss of information appertaining to temporality, aspect, actuality so that the transition from propositions to nominative sentences always generates enunciations endowed with **more abstract** contents than the primary statements. In its turn, the transition from substantives to propositions (especially with the involvement of denominative verbs) demands additional information concerning verbs (the V - transformation) so that respective transformations aren't reversible. Therefore the mentioned transformational space is to be esteemed as inherently asymmetric and void of equivalence. It would suffice to compare the transformations <The wall is grey> S → <Grey wall> V → <The wall was grey> to notice the ensuing inadequacy of contents. Obviously the admissibility of such transformation within the retained textual identity can be demonstrated with the cases of single substantives replacing clauses in a hypotaxis as in the examples of N.D. Arutiunova: such cases are enabled as the consequence of the existent context of complex sentence where the temporal meaning is transferred to substantives with their referential environment¹⁴⁸. Such is the case with the notorious aphoristic statement "après nous le déluge" (after us

сделав левым членом экспозиции - экспозитом» are confronted as the result of respective "modulation" [Мартемьянов, 1978, 8]

¹⁴³ «... глубинная структура состоит из системы абстрактных предложений, и она не получает прямого одно - однозначного выражения» [Хомский, 2005, 77]

¹⁴⁴ "Eine Konstruktion kann nur als Transformation einer anderen gelten wenn beide Konstruktionen den gleichen Bestand an Elementen haben" [Helbig, 1973, 261]

¹⁴⁵ This task presupposed the aim of building up "System, das in der Lage sein muss, nicht nur bestimmte Sätze eines gegebenen Textes zu interpretieren, sondern alle Sätze einer Sprache zu generieren einschließlich derer, die bisher nicht geäußert sind, aber geäußert werden können" [Helbig, 1973, 280]

¹⁴⁶ "Während früher die Transformationen generativ waren (d.h. aus einer beschränkter Anzahl von Kernsätzen alle Sätze ableiten sollten), sind sie jetzt nur noch interpretativ ... sie verwandeln die abstrakte Tiefenstruktur in die konkrete Oberflächenstruktur. Sie sind damit nicht eigentlich ein Schöpfer, sondern eher ein Filter" [Helbig, 1973, 293]

¹⁴⁷ "Damit hat sich das Verhältnis von Syntax und Grammatik (im Verhältnis zu Chomsky) radikal umgekehrt: die semantische Komponente erscheint als fundamental und generativ, die syntaktische Komponente nur noch als interpretativ" [Helbig, 1973, 323]

¹⁴⁸ «В реальном тексте... темпоральные логические предлоги соединяются ... с конкретной лексикой... Предметные существительные в этом случае эквивалентны по значению пропозиции» as in the examples <Я пропустил лекцию из-за поезда (= из-за того, что поезд опоздал)> <Он

(let be) the Flood) where “us” (*nous*) implies in reality the clause “(after) we’ve left this world”. Thus admissibility of the mentioned transformation is not universal but restricted with conditions arising just from textual integrity irreducible to transformational procedures.

Here it would seem appropriate to remind a simple example of A.F. Koni: «*Стоит переставить слова в народном выражении кровь с молоком, чтобы увидеть значение отдельно взятого слова, поставленного на свое место*» (It would suffice to permute the words in a folklore locution ‘blood with milk’ (meaning “robust, healthy”) to persuade oneself of the importance of a single word put in its appropriate place (the permutation will give here the designation of a milk polluted with blood)) [quot. Алексеев, Макарова, 1985, 81]. Still more this demand of textual precision for the identity of contents concerns the artistic text as it can be attested with a shrewd observation of L. Tolstoy «*Как ни странно это сказать, а искусство требует еще гораздо больше точности, precision, чем наука*» (Strangely to say would it be, but the artistic work demands still more precision than science) (from the letter to L.D. Semenov, 1908) [Толстой, 1955, 3, 526].

Meanwhile the adherents of transformational-generative approach have suggested the widening of transformational procedures taking the deep structure of the obtained textual versions for identical and retaining the same semantic invariant – as, for instance in Yu.D. Apresyan’s statement¹⁴⁹ with the ensuing example <он *женоненавистник*> (he is a misogynist) = <*женщины – предмет его ненависти*> (women are his hatred’s target). It seems too obvious that to regard the cited sentences as semantically equivalent would be incorrect and precocious: the first represents an abstract idea (a person can be a misogynist as don’t hate any particular woman) whereas the second presupposes the manifestation of personal attitude without both inner character’s inclinations and the selection of a particular target for this manifestation. It is known, for instance, that the notorious Malthus has had a large family in spite of the declared misanthropy. The same objections concern the sample cited by V.G. Gak: <*Люди не могли пройти через узкую дверь*> (People couldn’t pass through the narrow door) = <*Узкая дверь не пускала людей*> (The narrow door didn’t let people pass) and <*Они услышали, как рубят лес*> (They’ve heard one to fell wood) = <*Они услышали стук топора*> (They’ve heard the knocks of an axe) [Гак, 1998, 449]. No need to remind that *to can* and *to let* mean absolutely different processes so that the effects of the mentioned narrow door have different meanings. As to axe’s knocks they don’t imply the process of felling trees. At the same time obviously there can be detected something common between the cited transformational versions though its essence is rather a problem to be detected.

One can only say about a relative identity of some elements of textual contents retained within the cited transformations. At the same time this identity can by no means be represented with a kind of “kernel” sentences. Here the contradiction of generative – transformational approach seems to be detected: at one side it declares textual irreducibility to propositional structures, at another side it presupposes reticently the necessity of textual deep structure’s reduction to the finite number of transformations. Reductionist’s viewpoint does thus remain ensuing essential restrictions as to the possibilities of the approach. **Propositions** are here replaced with **transformation** so that instead of irreducibility to propositional structure the reduction to propositional “kernel” transformations is reticently admitted. In this respect transformational – generative approach repeats the same mistake that has been discussed in regard to logic so that “kernel” sentences betray their comparability to axiomatic statements as the premises for calculus’ system. Respectively the question on the degree or level of the “kernel” abstraction arises. It becomes too obvious textual metamorphoses don’t remain the same and at the same time do retain some abstract identity. In particular it concerns the case of **translation** where the contents’ essentials can be reproduced. It is the **interpretability** that proves textual **transformability** where some invariable essence is reproduced. Meanwhile the opportunity of such reproduction is determined with powers from beyond the scope of transformations. In the cited examples as “*after us the Flood*” etc. it has been shown that a single noun or pronoun can serve as a transformation compressing the implied clause but such compression becomes admissible only as the result of referential relations arising in integral text. Thus a vicious circle arises: transformations are taken for capable of representing textual semantic invariant and at the same time they betray their full dependency upon textual conditions. **Transformability** then can’t be taken for a universal textual property: it can vary and oscillate from absolute impossibility (as in some artistic texts) to a very wide range of reciprocal substitution betraying dependence upon textual references. That is why “many relevant and systematic phenomena of language are properties of discourse and cannot be described by transformational grammar” as far as “generative – transformational grammars... are equated with sentence grammars” [Sukhorolska et al., 2009, 108]¹⁵⁰. The reductionists’ attempt of textual transformability’s explanation fails.

Therefore transformations as such can’t be evaluated as a way to some “deep structure” as the premise for textual integration. The conjecture of the kind would turn out to be erroneous. They can only provide conditions for textual growth or shrinkage, expansion or compression but the essence of text, the integrative nucleus can’t be disclosed with them. Moreover as to the nature of this suggested textual integrative nucleus one could doubt whether it remains invariant. Perhaps the most persuasive refutation of the transformational – generative conjecture about this abstract “deep structure” would be found in the writers’ creative workshop. Be this “kernel” structure comparable to an author’s draft, so it must encounter

пришел, несмотря на ногу (= несмотря на то, что с ногой что-то случилось)> [Арутюнова, 1976, 122]

¹⁴⁹ «поверхностно-синтаксические преобразования не исчерпывают и с той доли семантически инвариантных преобразований» [Апресян, 1974, 318]

¹⁵⁰ Noteworthy the authors of the cited book have managed not to notice such the mainstream (founded by A.V. Bondarko) of the modern grammar as the functionalism!

the resistance of stuff within the very procedures of its transformation in generating text. It is this resistance that essentially changes the primary draft (and, respectively, the deep structure), therefore it can't be taken for something with a finite form, still more can't it acquire the form of a constant statement¹⁵¹. There are numerous writers' witnesses confirming the absence of something stable and constant that would precede the creative process¹⁵². The same reason of resistance concerns the problem of retaining the semantic identity of a sentence to its transformations, and it is textual referential ties of a sentence that determine this resistant power¹⁵³. Thus one has no reasons to take the integrative textual "nucleus" for a known abstraction; rather it must be regarded as a **problem** always demanding permanent exploration. It is not the whole this problematic object but only its separate abstracted attributes that make up the **invariant** retained in the transformations. **Invariants can be only attributes** of transformation that are still to be separated and abstracted. Therefore the mission of textual transformability can't be the variable representation of a pretended invisible abstract deep structure, the very invariability of it necessitating proof. The genuine task of transformation would be also the developmental generative & interpretative work. In particular the paragon for such productive procedures can be found in translation that could be regarded as the development of the translated source and not its passive reproduction.

As to the cited samples of transformations as attempts to represent the invariant textual "nucleus", it would be appropriate to regard them as the reflections of ancient rhetorical devices of **amplification**. If the supposed abstraction (taken as invariant) had really existed, then it would have coincided with a predestinated scheme chosen for amplification. Then the relation between deep and surface structures would have correlated with that between **construction & decoration** so that the generative process would have acquired an outlook of embellishing the predestinated scheme. Then one could remark that the cited statements haven't taken into account and disclosed all the opportunities that such transformational procedure gives at one's disposal (in particular it concerns the use of epithets)¹⁵⁴. No need to say that textual structure then would have become conceived in terms of **reduction**. Meanwhile "**formation precedes transformation**" (as S.D. Katsnelson has wittily noticed in his afterword to W. Chafe's book), therefore **schemes** for amplification can't be taken for the beforehand predestinated invariable abstractions. Then transformations are to be regarded as the developmental textual device where the "nucleus" would become **problem** to be **explored** and not the ready abstraction to be **represented**. Respectively the transformational invariant must here be conceived as the **attributive (accidental)** and not the **substantial** entity, therefore it can't become some "preexistent essence" in the manner of a construction to be supplemented with decoration.

In this respect invariant should be described with the concept of function so that transformational grammar could be generalized and comprised with the functional grammar. Functional approach enables introducing morphological basis for textual transformations not only conceived as the predestinated metamorphoses but also represented within the textual integration. The very essence of function being the relation of the part and the whole, it becomes out of question to use functional concepts without the concept of **integration**. Therefore one obtains together with the functional approach the instrument for the disclosure of the common fundament of transformation and generation. A very succinct description of the procedure aiming at finding transformational invariant has been represented by A.V. Bondarko – the genuine founder of the functional grammar who involves here the concept of prototype as the basis for determining this invariant¹⁵⁵. A textual element can be selected with the conjecture of its invariable properties that are to be verified with the examination of textual transformational versions regarded as **the representations of this supposed prototype**. Apparently such transformational variants become then the **covariants** in regard to such selected **prototype** and behave as its **periphrastic descriptions**. One can say also of the primary and the derivative representations of invariant in regard to prototype's representations. Transformational grammar discloses here its common roots together with the rhetoric means of **homiletics** where textual transformability is used as the developmental generative force. Together with prototype the concept of denotative **role** (coming back still to L. Tesnière) is to serve in making invariant more precise. To say of roles one has to discern the so called **situation** (as the initial source of textual contents) and its different **interpretative representations** in the same way as it takes place in dramatic play between the

¹⁵¹ «авторский замысел не содержит... законченное концептуальное образование... даже если... зафиксирован в виде плана, он всегда изменяется по ходу текстопостроения» [Лукин, 2007, 501]

¹⁵² In particular, this resistance is offered with the personalities that contradict to primary draft: «Как только под пером писателя человек оживает, он начинает сопротивляться обдуманному плану и в конце концов ломает его» (К.Г. Паустовский) [quot. Лукин, 2007, 502]

¹⁵³ «... собственно смысл противится преобразованиям предложений. Находясь в составе дискурса, предложение и его смысл... не допускают отсложения друг от друга отдельных манипуляций» [Звегинцев, 1976, 197]

¹⁵⁴ Then one could suggest still one transformed version for the cited sample: < *Сидящий в (огромном массивном) черном кожаном кресле (с незапамятных времен торчащем в этом зале) тучный мужчина (с блестящей лысиной) изучает (с карандашом в руке) местную прессу (в которой вперемежку свалены буклеты, объявления, газеты)* >

¹⁵⁵ This procedure discloses «существенные связи между понятиями инвариант и прототип ... 1) ставится вопрос ... о возможности истолкования ... элемента как категориального значения, представляющего собой инвариант; 2) раскрывается система вариантов; именно в этой области целесообразно использование понятие прототипа как эталона ... данного признака; 3) анализ вариантов начинается с прототипа как эталонного инварианта» [Бондарко, 2009, 55]

script and performances¹⁵⁶. Respectively one discerns the levels of the invariant as the denotation uniting different utterances of transformational variants and of the representations as autonomous textual segments taken irrespectively to their reciprocal ties as variants¹⁵⁷. It is within the interpretative representational level that the concept of role appears as the functional destination of respective textual units¹⁵⁸. One can easily recognize the generalization of syntactic functions of subject, predicate etc. in these roles.

In its turn invariant being regarded as the foundation for representing transformations as variants of some identical essence, it presupposes its **reproducibility**. Thus the fundamental antinomy of language returns in the outlook of reproduction as the invariable basis for transformations. Generally speaking an invariant (in difference, say, to invariable terminal editorial version) must belong to the metasystem of language as far as it deals with abstract attributes and is represented with the artificially concocted descriptors. Meanwhile it can also be conceived in another way, without involving the concept of metasystem, as the latent and possible properties that aren't and can't be manifested beyond separate variants but that can and must still be reproduced. Apparently in this respect invariant is comparable to the well known concept of type in literature that also is to be conceived only within its representations in separate individual personalities. Such mutuality of **type & invariant** can exemplify the peculiarities of the functional approach.

The functional approach enables avoiding the involvement of metasystem as it aims at disclosing the latency of functions. In its turn it is through invariants as the properties retained in transformations that functions can first be revealed. It is therefore the criterion of **reproducibility & conservation** that that decides upon the determination of **functional invariants**. Furthermore, an invariant can't exist as a separate isolated feature (property) and always presupposes the involvement of the whole **attributive space** of the respective code. Invariant exists as a separate **representative of a set** of attributes integrated in the system of code. The very existence of invariant as the revelation of conservation & reproducibility always entails **integration** and subsequently the hierarchy of field structure with its "center - periphery" division. Meanwhile this integration of reproducible hierarchy of code is only the one side of invariants' appearance. Invariants presuppose also the integration of those particular variants where they are revealed as the set of **intersections** of different transformations. The integration of the set of **invariants** presupposes also the integration of **covariants** that represent invariant and encircle it as its transformations. Each textual entity can exist only of invariants as the reproducible elements of code so that while producing any new text the invariants are necessarily involved. Each text can therefore be represented as the separate **covariant** of the set encircling the **invariant**. The opposition "**invariant vs. covariant**" reveals thus the fundamental antinomy of language.

To cope with the problem of reproducibility as the property of code (paradigm) A.V. Bondarko has suggested the concept of the **functional semantic field** (as a particular taxonomic class of <функционально-семантическое поле ФСП>) in opposite to the already mentioned concept of situation (or **categorical situation** <КС>) where the category is apparently supposed to be invariant represented in the given situation of text. The both of them are reciprocally tied and preclude any priority of one of them¹⁵⁹. There are at least two important distinctions from the usual taxonomy of semantic fields that ensue from functional approach: it goes about developmental historical properties and the inner ordered set of attributes associated with speech units¹⁶⁰. In difference to the commonly acceptable concept of semantic field as a reproducible taxonomic class it is functional categories and therefore integrative moments that play here the decisive role. Respectively categories as the definitive power involve here attributive space so that it is attributes that become decisive for categories. Attributive definition of categories (resp. of taxonomic divisions) entails the necessity of **attributive** (and subsequently functional) approach¹⁶¹. While identifying categories and attributes one comes thus to their different representation within the Signifier and the Signified¹⁶² as well as within the speech – language dichotomy¹⁶³. In particular it is only within

¹⁵⁶ It can be exemplified with a series of sentences <Оля хорошо учится / Оля хорошая ученица / Учеба у Оли идет хорошо / С учебкой у Оли хорошо> where «у всех этих предложений ... один и тот же смысл» that unites these different representations that in its turn have their autonomous particular meanings [Всеволодова, 2000, 122]

¹⁵⁷ There arises denotation as «уровень содержания или денотативный – отражает саму ситуацию» vs. signification or concept as «уровень интерпретации этого содержания говорящим или сигнификативный» [Всеволодова, 2000, 123]

¹⁵⁸ «... роли ... обеспечивают типовой характер ситуации (каждая типовая ситуация – это пьеса), а исполнители ролей – конкретные имена участников выявляют уникальность именно данной ситуации (каждое предложение – это спектакль, сыгранный по пьесе)» [Всеволодова, 2000, 123]

¹⁵⁹ «ФСП – единства билатеральные, они имеют не только план содержания . но и план выражения ... ФСП связано с парадигматическими отношениями ... Необходимо понятие, которое было бы связано с репрезентацией ФСП в речи ... Таким понятием является категориальная ситуация (КС)» [Бондарко, 1987, 11 – 12]

¹⁶⁰ «ФСП опирается на теорию понятийных категорий И.И. Мещанинова» that betrays the outspokenly historical approach; besides, «Термин ФСП выдвигает на передний план идею группировки (упорядоченного множества) ... языковых средств» [Бондарко, 1984, 22]

¹⁶¹ «Каждая морфологическая категория есть признак – параметр той или иной части речи ... на передний план здесь выступает план содержания» [Бондарко, 1976, 148]

¹⁶² «... если перед нами грамматическая категория (со всеми ... признаками в плане содержания и плане выражения), то ведущими, определяющими в этом единстве двух планов являются категориальные содержательные признаки ... именно в реализации этих признаков заключается цель» [Бондарко, 1976, 32]

code that attribute marks the respective category as a whole whereas text always represents the representational selection of features¹⁶⁴. All it determines the priority of attribute as the foundation of category¹⁶⁵. Therefore attributive space is not a set of elements void of connections. The zero hypothesis of independent features is not valid for the verbal map of world. Rather it goes about the tissue of reciprocally intersected and interlaced classes where each one entails another¹⁶⁶. It is here that the principal distinction from the so called semantic component analysis lies: features are by no means independent and isolated units as in that case. Vice versa attributes conceived as functions must necessarily become mutually interconnected, the functions being the revelations of something integrated.

This substantiation of the necessity of attributive approach to the analysis of categories and the respective fields entails also the respective approach to the introduced concept of categorical situations. To support the mentioned parallel between invariant and type it would be persuasive in this respect to refer to the cited M.V. Vsevolodova who has also suggested the concept of **typical situation** used as the generalization of textual situation conceived as the revelation of the latent invariable contents. The convenience of such generalization becomes apparent from its applicability to artistic text where categories are of diffuse nature and situations are in wide range determined with the position of the given textual segment within the whole so that the concept of type becomes preferable to that of invariant. The necessity of the notion of categorical situation is substantiated with the irreducibility of information to the additive combination of its ingredients so that situation is conceived from the very beginning as something correlated with **integration**. In particular this integrative essence of situation can be attested with the most declarative situational utterance that represents existential situation¹⁶⁷. Therefore one has grounds to say of signifying and denotative situations and of still further division of situational attributes¹⁶⁸. Such are especially the situations attached to modality, aspect, voice and other categorical attributes of verbs.

The reciprocity between field and situation based on the attributive representation of categories enables revealing the both sides of the fundamental antinomy so that text and code (together with the Signifier and the Signified) are taken in their mutual transitions¹⁶⁹. The transitions between inner and outer forms are the existential conditions of language. Therefore the conjecture about any kind of preexistence & priority of reproducible invariant is out of question: it coexists together with its representations being derived from them as well as they are derived from it. In its turn this reciprocity concerns also the mentioned semantic levels of the denotation and its representations conceived now morphologically as the inner and outer form¹⁷⁰. This statement of **the coexistence as opposed to the preexistence** of generative approach enables conceiving the transformability in wide range as the revelation of the universal property of the **homology** of language¹⁷¹. Transformations as the covariants representing a prototype (from the viewpoint of functional approach) disclose the interpretative (resp. derivative and productive) opportunities given with this prototype as the invariant of the **reproduction** within a code and at the same

¹⁶³ «Морфологическая категория как признак также существует в языке ..., но репрезентация данного аспекта ... в речи имеет другой характер» so that «сама по себе морфологическая категория, существующая в системе языка, никогда не выступает в речи в полном ее объеме» [Бондарко, 1976, 149]

¹⁶⁴ «лишь в системе языка морфологическая категория является признаком данной части речи в целом. В речи ... уже не категория в целом, а непосредственно лишь один из ее компонентов является признаком» [Бондарко, 1976, 150]

¹⁶⁵ «Элементы ... класса форм объединяются на основе общности определенного категориального признака ... первичным следует считать признаковый аспект» [Бондарко, 1976, 152]

¹⁶⁶ «Признаки тишь тогда способны целостно и непротиворечиво описать определенный тип, если они связаны между собой имплицативными отношениями» [Родионов, 1987, 211]

¹⁶⁷ «Категориальные ситуации» are marked with the peculiarity that «значение (содержание) высказывания не равно сумме значений входящих в его состав словоформ». It can be exemplified as follows: «Экзистенциальная ситуация - ... тот аспект передаваемой высказыванием общей ситуации, который связан с выражением существования ...» as in <Но на свете есть так называемое возвышенное отношение к женщине (Б. Пастернак. Охранная грамота)> [Бондарко, 1984, 100]

¹⁶⁸ «Для нашей интерпретации понятия КС характерно то, что ситуацией названо как отражение ... общего положения вещей ..., так и один из ее аспектов. КС в ... речевом варианте – это и есть сигнификативная ситуация, но рассматриваемая не во всей полноте ее элементов, а ... с точки зрения определенной семантической категории. Ситуативная интерпретация аспектуальности, темпоральности, ... позволяет связать анализируемую семантику с выходом в денотативную ситуацию» [Бондарко, 1983, 195]. In particular such subcategories can be divided in regard to textual situation: «Процессная ситуация представляет собой один из типов сигнификативных ситуаций, отражающих ситуации денотативные» [Бондарко, 1983, 132]

¹⁶⁹ «КС репрезентируется фактами отдельных высказываний ... В этом смысле ФСП производны от КС ... С другой стороны ... ФСП с их содержательной основой являются базой для всех частных репрезентаций данного поля в конкретных высказываниях» [Бондарко, 1987, 13]

¹⁷⁰ «Функциональная грамматика предполагает определяющую роль подхода от семантики к средствам ее выражения ... Вместе с тем ... осуществляется разнонаправленное (челночное) движение ... и от форм к семантике ... Лишь опора на форму дает возможность выявить и учесть значения, выражаемые именно в данном языке ... Подход от семантики подспудно заключает в себе результаты описания от формы» [Бондарко, 1987, 14 – 15]

¹⁷¹ «Языковая семантика не может быть сведена к отношению знака к обозначаемому объекту» [Бондарко, 1987, 25]

time ensue from the conditions of the **integration** of text. **Transformability discloses interpretability (with integration) and reproducibility** as the functional properties. Transformations are not only admissible but also necessitated as the functional properties of language¹⁷². Therefore the **coexistent periphrastic descriptions** are to be taken for the normal **existential** form of textual entity. Such coexistence reveals itself in particular through correctional and explanatory transformational variants that arise as the constant satellite background in the manner of the possible phrasal synonyms and are virtually present within the textual presupposition¹⁷³. Besides, it is the necessity of commenting the situation that gives rise to transformation as the necessity to call the category which this situation concerns. In particular invariant is then to be conceived as the functional side of **phenomena** existing only as the **metamorphoses**.

Such morphological approach enables conceiving textual transformability as the disclosure of textual opportunities that must not necessarily be manifested. Transformational covariants appear together with the given textual variant as its **virtual satellites** or epiphenomena. There are admissible variants that are presupposed as the possible satellites coexisting virtually together with the given text. Functional properties always deal with this opposition “**possibility vs. reality**” that intersects in its turn with the opposition “**latency vs. manifestation**”. It is this space of possibilities that enables the coexistence of latently present different variants that can (but must not!) be derived from the given text¹⁷⁴. Obviously there exists also the **poetic necessity** together with these possibilities, and it is this necessity that precludes any deviation from the given textual variant. These “possible worlds” of language as the textual latent satellites partly intersect with code but don’t coincide with it as far as there are the unforeseen and therefore irreproducible possibilities.

Apparently “possible worlds” deal with attributive space, and it is attributive approach that presupposes the involvement of the respective functional conception. The difference between manifestation and possibility is the crucial point in the **functional approach**: A.V. Bondarko has suggested the division of function into the potential (Fp) and the resultant (Fr)¹⁷⁵. The productivity of such possible worlds (in opposite to code’s reproducibility) is attested with the developmental nature of the transition between these functional classes. This productivity is to be found in interpretative derivative activity as the generative productive procedure. Together with teleology the causal nature of functions becomes evident. It is the difference between possibility and result with the respective functional distinctions that entails the presence both of purpose and cause. The purposefulness of functions attests the revelation of integrative processes and the attachment of functions to textual entirety (as well as the entirety of code) whereas the transition from the possible to the real discloses the causation of textual generation that correlates with the mentioned division of functions into Fp and Fr¹⁷⁶. In its turn potential function is attached to form (as the opportunities of form) nearer than the resulting function where the interaction within the speech synthesis takes place¹⁷⁷. The distinction of goals and means plays the decisive role for functional approach and it immediately concerns the unity of the pair “**Form – Function**” where the purposefulness and the entirety disclose their inner interconnection¹⁷⁸. One can say of interpretative and representational relations that tie together the possible worlds of latencies and their actual revelation through textual situations. It is of importance that situational approach is the immediate consequence of the functional approach so that one could say of **situational – functional analysis** based on **attributive** representation. This functional attachment of situations reveals itself in the selection of special attributive features that become prevalent so that the notion of dominating situation arises¹⁷⁹.

¹⁷² «Содержание, передаваемое формальными средствами, всегда выступает в той или иной языковой интерпретации» «преобразования, при которых остается неизменная инвариантная смысловая основа высказываний, но меняются способы ее представления в языковых значениях. Это проявляется, в частности, в самом процессе речи – в динамике перефразирования» «разграничение смысловой основы языкового содержания и его интерпретационного компонента как разных аспектов единого целого» [Бондарко, 1987, 24]

¹⁷³ It can be exemplified with the admissible substitutions <<Право, позавидуешь (ср. *можно позавидовать*) *иногда чиновникам*» (М. Салтыков-Щедрин) «*В сапоги-то никак не попадет* (ср. *не может попасть*)» (И. Тургенев)> [Бондарко, 1987, 27]

¹⁷⁴ Thus «*Мужик измелчал, помещик разорился*» (М.Пришвин) can be taken for the equivalent to «**Мужики измелчали, помещики разорились*» [Бондарко, 2002, 351]

¹⁷⁵ «Функция в потенциальном аспекте (Фп) – это присущая ... единице в языковой системе способность к выполнению определенного назначения ... Функция в результативном аспекте (Фр) – ... назначение как достигнутая в речи цель ... в каждом случае преобразования Фп – Фр есть элемент развития» [Бондарко, 1987, 17 – 18]

¹⁷⁶ Respectively «... мы трактуем функции языковых (в частности, грамматических) единиц как ... цели их употребления», therefore «Каждое назначение ... выступает сначала как возможность, ... а затем ... как достигнутый результат» and it is from here that «вытекает необходимость разграничения и соотнесения аспектов потенции и реализации» [Бондарко, 1996, 43]

¹⁷⁷ For instance the result as the interaction can be seen in «функционирование совершенного вида при передаче ситуации актуального настоящего возможно в тех случаях, когда ко времени речи относится не само целостное действие ..., а то состояние, которое связано с невозможностью осуществления» as in «*Не угадаю; Не пойму; Не вспомню*» [Бондарко, 1987, 3, 202]

¹⁷⁸ «Если значение представляет собой внутреннее системно значимое свойство формы ..., то функция – это цель употребления того или иного средства» [Бондарко, 1983, 37 – 38]

¹⁷⁹ In this respect «доминирующая КС ... - наиболее существенный и актуальный элемент из числа семантических элементов, формирующих фон высказывания» as in the case where «... ряд языковых

Another substantiation of the functional essence of situations can be found in the division of the situations into those with functional concentration (focus) and with the dispersed functions¹⁸⁰.

Attention then would be paid to the relations of text to propositional structure and to the aspects of textual irreducibility. To deal with this problem one would remind that the decisive element of propositional structure is **predication as the special function** that imparts asymmetry to text disclosing its field structure of the confrontation “center – periphery”. The discussed transformability’s properties show that such asymmetry doesn’t remain static and constant. The function of predication is the peculiar **syntagmatic function** absent within paradigm¹⁸¹. This textual attachment is supported also with the supposed absence of this function within the so called deep structures of semantics¹⁸². It entails in its turn the specification of the functional destinations with the divisions of **modality, aspect, tense etc.** that involves not only propositional structures but also textual situation as a whole¹⁸³. The particular place of predicative functions is attested also with their peculiarity as the denotative roles¹⁸⁴. It is here to add that the very fact of functional differentiation and succeeding opposition of textual elements imparted with predication results necessarily in the **communicative dialogical relations** arising between the predicated and the predicating. The most primitive verbal phrase can be represented as a dialogical cellule of question and answer represented with nominative sentences as in the example <*The tree flourishes*> → <- (*What’s about the tree?* – (*Oh, it flourishes*): here the words in brackets (necessary for grammatically correct form) are omitted in “telegraph style” so that the predication really dissociates into a couple of cues. The most general consequence of such predicative split within the speech flow is that the speech’s segments are opposed as **the proper and the alien** ones. Predication provides thus the conditions for **reflection** as the division of textual elements into the classes that are in the relations of alienated speech. Therefore the communicative division of speech’s elements into those of the author’s utterance and the cited quotations of “direct speech” ensue already from this predicative dissociation.

Historically predication is the first step in transforming incorporated language structure towards more developed forms. It occurs when the binary division of the primary word-sentence comes to existence¹⁸⁵. The next step becomes the formation of pronominal attributes of predicate¹⁸⁶ so that the pronominal type of language structure presuming the mentioned deictic net of references precedes the nominative type in proper sense. These steps enabling the development of predicate don’t still presume the formation of verb as such¹⁸⁷. It is the pronoun that gains key role in separating verb from earlier predicate¹⁸⁸ so that predicate is endowed with pronominal functions while transforming into a verb. Moreover there are also grounds to see in the verb itself the initiative element of such transformation¹⁸⁹. Imparting the initial point for transformations verb gains an obvious leading role in building textual entity within the synchronous conditions in the nominative types of languages where it correlates with nouns as the dependent element¹⁹⁰.

средств, выражающих и подчеркивающих доминирующую роль темпоральной ситуации» that can be exemplified with the following eloquent passage: <*Когда-то все эти вещи принадлежали Кириллу. Когда-то он писал в этих тетрадях. Когда-то учебники стояли на этажерке, синий чертеж был аккуратно наколот на стене, матрац застелен белым одеялом. Когда-то ... Нет, вот сию минуту Кирилл сидел на этом стуле, посредине комнаты, вот только сто он уронил этот стул* (К. Федин. Первые радости)> [Бондарко, 1984, 105]

¹⁸⁰ The first case can be exemplified with <... любви без рубцов и жертв не бывает (Пастернак, Охранная грамота)> where «общая ситуация фокусированного типа» takes place whereas «нефокусированность характерна для высказываний многоаспектной направленности» as in <*Они вдвоем ночью, пьяные, сломали замок* (etc.)... (Л. Толстой. Воскресение)> [Бондарко, 1984, 109]

¹⁸¹ «Связь с предикацией – один из постоянных признаков категориальной ситуации» [Бондарко, 2002, 319]

¹⁸² «на уровне глубинной семантики... понятия субъекта и предиката просто неприменимы (ввиду аморфности когнитивных структур)» [Касевич, 1988, 239]

¹⁸³ «Особый аспект описания модальных, темпоральных, персональных и других категориальных ситуаций заключается в их соотношении с категориальными характеристиками текста как целого» [Бондарко, 2002, 319]

¹⁸⁴ «Наиболее разнородные исполнители роли предиката ... Денотативные роли в самом общем виде можно подразделять на предикаты и партиципранты – участники ситуации» [Всеволодова, 2000, 122, 134]

¹⁸⁵ «Подлежащее есть нечто неизвестное, а сказуемое ... делает его известным. ... все предложение есть закономерный переход от внутреннего к внешнему и от основания к следствию» [Лосев, 1982, 281]

¹⁸⁶ That is «наличие в сказуемом в том или ином виде личных местоимений» [Лосев, 1982, 284]

¹⁸⁷ «Распавшиеся части инкорпорирования ... получают новую форму объединения. Субъект высказывания семантически связывается с предикатом, что выражается путем выявления предиката его особыми показателями» [Мещанинов, 1940, 111]

¹⁸⁸ As for example in Aleutian language where «образование глагола из имени и местоимения» [Мещанинов, 1940, 126] takes place.

¹⁸⁹ «... едва ли имеются достаточные основания говорить о происхождении глагола от имени, поскольку понятия ... соотносительны» [Климов, 1973, 23]

¹⁹⁰ «Весь понятийный мир человека изначально разделен на две главных сферы ... Сфера глагола охватывает состояния ... Сфера существительного охватывает предметы... Центральным из них является глагол, а периферийным - существительное... природа глагола определяет, что будет собой представлять остальная часть предложения... именно глагол диктует присутствие и характер существительного, а не наоборот» [Чейф, 114-115]

The leading role of predicates in the folding and unfolding procedures is caused with their role as intermediary layer that presumes further growth to narratives' plots that they fold. The possibility of such expansion is based upon the ruling properties of predicates that evoke other lexical units continuing them so that the verbs' ability for growth and expansion reveals itself most productive¹⁹¹. In opposite to abstract substantives verbs endow textual entity with synthetic forces aiming at concrete map and thus contribute in overcoming this abstractedness.

One ought to stress that to the already discussed deficiencies of the semantic studies belongs obviously the lack of attention towards verbs in special vocabularies. Thus the verbs are either excluded or substituted with substantive forms in the both mentioned dictionaries of poetic images [Павлович, 1999; Иванова, 2004]. The same concerns the semantic dictionary where also the preference for substantives entailed such substitutions as *любовь* (love) instead *любить* (to love), *течение* (flow) instead of *течь* (to flow) [Жарулов et al.]. Meanwhile it is the semantic derivation and respectively the generation of poetical images where the verbs give especially rich and valuable stuff. It suffices to refer to prefixes in the Slavonic languages that radically change the meanings of the roots: Ukr. *роззубитися* (to lose > to get confused), Russ. *загнуть* (to bend > to invent), *утрясти дело* (to shake > to arrange the affair), Pol. *naciskać* (кого) (to press > to compel), Old. Sl. *заступати* (to bar, to resist > to help > to substitute) [Дьяченко, 196]. The rich collection of verbal semantic transitions is worth mentioning that attest the productivity of derivative processes [Сазонова, 1989].

This productivity can be substantiated with the well known thoughts of A.M. Peshkovski concerning the contradiction between the material and formal meanings of a verb¹⁹². Consequently one can say of the contradiction between nominative and predicative functions that becomes the propellant force for semantic derivation: in particular each verb already presumes the opportunities for **personification**¹⁹³. In particular such semantic transitions are provoked due to confrontation of actual syntactic connections designated with predication and paradigmatic relations so that it is predicative structure that initiates the derivative process as a kind of transformative procedure¹⁹⁴.

The priority of verbs in relation to substantives becomes especially obvious in idioms. The verbal side of word stuff contains also the denominative formations together with genuine "names of action". This phenomenon of conversion promotes the chaining effect of predicates that enables the combination of designations participated in the regarded situation and thus supplying means for partitive denomination. For instance such Ukrainian denominatives as *<випростатися>* 'to stand erect, to straighten' (from *<простий>* 'direct') or *<відсторонитися>* 'to keep (oneself) aside' (from *<сторонній>* 'side (ward)') generate very narrow and specialized meanings apt for the designation of partial details of human conduct. In its turn it is "the original sin" of substantives to be able to become proper names and thus to lose the capacity of translation and generalization as well as to build abstract names from collective designations. Abstract names can be regarded in this respect as the limitative phenomena in comparison to the collective ones thus representing limitability as the general property of lexical units. Proper names as the polar opposites of the abstract ones in particular resemble abbreviations as they behave in the same manner and easily become titles for designation of the sections or chapters of narrative. The leading role of verbs in comparison to substantives in the formation of idioms is also connected with their weight as the mediating links in the folding of a narrative within an aphorism. When a name as a title can only designate a plot referring to the meant experience at hand for the respective community it is another situation with the verbs. The referential net of a verb is free from such preliminary conditions as the experience. Verb itself includes a whole bunch of implied possible plots as possible worlds it participates in. The expansion of a verb with completive circumstances demonstrates just the process of its development to the scope of a narrative enunciating the folded plot. Moreover the very conversion as the formation of denominative verbs attests the necessity of such device of folding contents in a single word. The mission of words is just to create and supply a satisfactory referential net for a fold. In its turn predicates in this fold are to be conceived as expanded and grown up so that predicative relations imply completive elements. Verbs presume their expansion, and it is completion that provides the necessary conditions.

Another step in the development of such approach is connected with the folklore studies, in particular with the methods of the so called "associative rows" suggested and examined by S.G. Lasutin and Ye.B. Artemenko. Such rows are built especially of the verbs that render the sequence of the events presented in a narrative. There were attempts of building a classificatory scheme of such verbs' rows in lyric songs directed to finding out such typical semantic groups as *verba movendi* (*go, come*), causative movements (*bear, bring*), *verba sentiendi* (*see*) etc. [Артеменко, 1988, 28-33]. It is essential that such rows presume distant relations between elements of text that are disjointed with other lexical units. It is the circumstance that suits just the references connecting these verbal elements of a text and allows elucidate the referential

¹⁹¹ In accordance to W. Chafe's statement «... порождение семантической структуры начинается с элемента глагол» [Чейф, 268]

¹⁹² «Противоречие между признаком и сочетанием признаков еще не так зияет для нас, как противоречие между покоем и движением. А между тем в таких глаголах, как *ленится, сидит, лежит* и т.д. мы имеем именно сочетание этих двух значений в одном слове» [Пешковский, 1938, с.98].

¹⁹³ «... в глаголе, раз он изображает действие, должен быть оттенок воли ... когда нам надо ... предметы представить живыми, ... для этого глагол всегда более годится» [Пешковский, 1938, с.99].

¹⁹⁴ Thus in the tautologies of the type «лень есть лень» (laziness is laziness) «предцирование и выражает здесь процесс уяснения ... значения слова» [Пешковский, 1938, 257] so that the semantic transition is initiated.

net of the text. Verbal “associative row” or “verbal plot” provide the coherence and unity of a text even when it lacks an explicit hypotaxis and subordinate clauses¹⁹⁵. Such implicit hypotaxis’ existence is noticed also by V.M. Istrin who discovered the respective traces in the mediaeval translations from the Greek. One often encounters the spread opinion as to the absolute dominance of paratactic constructions of coordination in comparison to hypotactic constructions of subordination and complex sentences in folklore. Meanwhile V.M. Istrin had already cast doubt on the validity of such viewpoint. The conjecture as to the priority of coordinative paratactic structures according to his researches did not agree with the practice of mediaeval translations¹⁹⁶. It is together with zeugma, comparison, parallel constructions, enumerations and other linear listing structures that the coordinative paratactic constructions play role as the means for self-descriptive procedures whereas the transition from such listing code to text is determined with the syntactic perspective that presumes subordination of nodal structures of hypotaxis. The last reservation is of a special importance because it brings the conclusion that these distant verbal chains are not to be reduced to simple listing structures or enumerations. Such a chain renders ramified and reciprocal interdependences that create the basis of a textual unity with its nets and nodes of reciprocal references. A widely used rhetoric figure of zeugma can be said to generalize structures including compound sentences (parataxis) and homogeneous members of a sentence together with gradations and enumerations and, besides, admitting the subordination of the row of clauses to a broader ruling structure. The parallel structures of ramification (such as Gr. *anaphora*, *epiphora* and their combination in *symploke*) comprise it as well as refrain in opposite to chained structures of concatenation.

A very persuasive device of textual integration based on verbal relations demonstrates the so called **taxis** i.e. the referential chain of predicates mutually interdependent. The generalized notion of taxis as that containing both paratactic and hypotactic constructions has been introduced by R. Jacobson¹⁹⁷. Such a row of predicates connected with distant mutual relations compressed into coherent text betrays the existence of the connections deeper than mere confrontation. They are to be conceived subsequently as the vestiges of latent subordinate interdependences, so that it would become preferable to say of subordinate clauses instead of autonomous propositions or sentences. Meanwhile A.M. Peshkovski has once introduced the notion of “complex entirety” to replace both compound and complex sentences¹⁹⁸. In its turn the subordination having gained priority (due to its irreversibility), it gives impetus to the development of syntactic perspective within such complex entirety. The essence of predication (its being irreducible to the intersection of classes) is field structure imparted to proposition and expanded over the whole taxis. At the same time predicative structures as the background of textual integrity cannot satisfy the demands of purely linguistic approach as the very concept of predicate lies beyond language itself and brings alien logical structures within the verbal realm¹⁹⁹. It has given grounds to L.Tesniere to suggest the idea of verbal **node** instead of predicative structure to represent the textual organization as integral entirety²⁰⁰. Obviously such nodes consist of **completive** elements (or *actants* as L.Tesniere calls them). Accordingly the general schemes of more broadly conceived **ruling** textual structure instead of predicative relations of logic are introduced to represent textual integration. Thus text becomes conceived as the self-organizing structure.

The concepts of node and taxis in its turn continue the earlier elaborated concept of **nexus** as the antonym to **junction** developed by O. Jespersen. The idea of the opposition nexus vs. junction comes from the known fact of the loss of aspectual information ensuing from the substantive transformations as in *<the dog barks furiously (in the present moment) → a furiously barking dog (taken in abstraction from the time)>*. Therefore junction as attached usually to such substantive metamorphoses in spite of the subordination that is common with predicative relations represents the “expansion” of the initial word with the added attributes and can be replaced with another name (in particular it itself can be regarded as a complex word)²⁰¹. In opposite to junction nexus presupposes the discernibleness and division of the both

¹⁹⁵ It is known that «грамматические конструкции средневекового предложения как бы предполагают фон предшествующих предложений в гораздо большей степени, чем этого требуют грамматические нормы современных языков» (the grammar constructions of a medieval sentence do as if presuppose the background of precedent sentences in much a higher degree than it is demanded with the grammar norms of contemporary languages) [Будагов, 1977, 93], and this statement concerns folklore narrative too. The mentioned background experience belongs to presupposition in the broadest sense.

¹⁹⁶ The interpreters from the Greek into the Old Slavonic, according to V.M.Istrin, «легче справлялись с синтаксисом сложного предложения, нежели с синтаксисом предложения простого» (more easily coped with the syntax of a complex sentence than with that of a simple sentence) [quoted Булахов, 2, 1977, 242].

¹⁹⁷ Taxis represents «сопряженные предикаты ... в рамках единого временного плана» so that «сочетание основной и связанной с ней вторичной предикации» arises [Бондарко, 2002, 507-508] where «деепричастие создает явно выраженное различие основной (первичной) и второстепенной предикации» [Бондарко, 1987, 239]

¹⁹⁸ «Термин сложное предложение мы отвергаем ...» [Пешковский, 1938, 407]

¹⁹⁹ «Традиционная грамматика, опираясь на **логические** принципы, стремится вскрыть в предложении **логическое** противопоставление субъекта и предиката ... Что касается чисто лингвистических наблюдений..., то они позволяют сделать заключение совершенно иного характера: ни в одном языке ни один чисто языковой факт не ведет к противопоставлению субъекта предикату» [Теньер, 1988, 118-119]

²⁰⁰ «Глагольный узел ... выражает своего рода маленькую драму» [Теньер, 1988, 117]

²⁰¹ «В юнкциях вторичный элемент (адьюнкт) присоединяется к первичному слову в качестве этикетки или различительного знака» as in *<neighbor's house, doctor's house>*. «Адьюнкт и

notions and retain the aspectual parameters of their relation as it can be exemplified with the inequality of the sentences: <The blue dress is the oldest ≠ The oldest dress is blue; A dancing woman charms ≠ A charming woman dances>²⁰². It is of a significance that nexus is possible also without verbs with the substantive style as in the sample of P.B. Shelley: *What a beastly and pitiful wretch this Wordsworth!*²⁰³. Still more significant is that nexus comprises the completive relations disclosing their inequalities (as in <I found the cage empty ≠ I found the empty cage>) entailing the rise of special deverbative derivations (arrival etc.)²⁰⁴.

Meanwhile this predicative asymmetry can't restrict textual developmental opportunities. It is to remind here of such fundamental textual property as incompleteness. Each text can be supplemented with further continuation. As far as propositions become textual elements they also acquire this property of incompleteness. Respectively an alternative to the discussed procedure of amplification based on the expansion of initial closed propositional structure can be suggested. It goes about the possibility of the existence of such collocations and colligations that would occupy the intermediary space between lexical unit and sentence. The existence of such intermediary lexical combinations taken for incomplete propositional structures can be proved with the opportunities of pronominal substitution (as in <The present king of England is more popular than the last one> vs. <*The king of England defeated the one of Spain> where only the combination 'King of England' can be replaced with pronoun but not a single word)²⁰⁵. Such lexical combinations being conceived as incomplete sentences, lexical units in its turn become members of series admissible with their compatibility as the evolvement of lexical attraction²⁰⁶. The importance of this intermediary level of incomplete sentences or expanded lexical units consists in their capability to serve for such alternative device replacing amplification as **periphrastic description** or circumlocution (circumscription). Following to Ch. Bally we can trace the initial step for periphrastic transformation in antonymous and synonymous replacements disclosing the chain of partial negations²⁰⁷. Further the supplementing is recommended that differs perfectly from amplification²⁰⁸. These textual transformations with the aid of lexical combinations as unfinished sentences turn out to be resonant with textual incompleteness and adaptable for the representation of the invariant that can't be manifested otherwise as through its latent possibility.

In its turn the problem arises as to the status and perspective of such unfinished sentences that would equate to expanded lexical units and acquire an outlook of composed words (already noticed previously). This problem has already been touched above. It goes about such attributive clauses as <don't-touch-me-or-I'll-kill-you> or <hey-what's-going-on>. Such phrases are confronted with poetic inventions (known both in ancient Indo-European composed words and in the works of, say, M. Heidegger) and esteemed as a perspective for the development of such language of isolated type as English into incorporative direction²⁰⁹ that entails the question on the universal nature of attributive clauses of the kind. The very fact that such locutions are selected for newspapers' advertisements and articles' titles attests their convenience for the tasks of summarizing textual contents. It is of special interest that even usual composed words are often mixed with fixed locutions so that such specimen as <stone wall> in English oscillates between lexical unit and locution as an unfinished sentence²¹⁰.

первичное слово вместе взятые образуют одно обозначение, сложное название для предмета, который, вообще говоря, можно было бы обозначить простым названием» – for instance <a female horse → a mare> [Есперсен, 1958, 131 – 132]

²⁰² «Нексус, напротив, всегда содержит два понятия, которые обязательно должны оставаться раздельными: вторичное слово присоединяет нечто новое к тому, что уже было названо. Юнкция – это нечто застывшее и неподвижное, а нексус – нечто гибкое, или как бы более живое и расчлененное ... адъюнкт присоединяется к первичному слову точно так же, как нос и уши прикрепляются к голове, а присоединение аднекса аналогично присоединению головы к туловищу или двери к стене. **Юнкция подобна картине, а нексус – процессу или драме**» [Есперсен, 1958, 132].

²⁰³ «Под влиянием сильного чувства наблюдается тенденция начинать с предикатива, а затем присоединять к нему подлежащее в качестве своего рода дополнительной мысли, но без глагола 'быть'» [Есперсен, 1958, 138]

²⁰⁴ «... необходимо выделить в особый ряд слова, которые мы будем называть нексусными существительными» [Есперсен, 1958, 155]

²⁰⁵ From here ensues «признание существования т. наз. малых фраз или групп, т. е. существование составляющей X*, не совпадающей с полной, максимальной синтаксической группой... и отличающейся от X, представляющей собой минимальную составляющую» [Исакадзе, 1998, 12].

²⁰⁶ As V. A. Zvegintsev has stressed, «свободные словосочетания в смысловом отношении совершенно никчемны» [Звегинцев, 1976, 132]

²⁰⁷ To begin with, one ought to «заменить равнозначными словами..., выразить мысль не в отрицательной, а в утвердительной форме» [Балли, 1961, § 149, 164]

²⁰⁸ The main procedure of generating circumlocution looks like the following: «... прежде всего следует взять за основу какое-то одно слово или выражение и затем дополнять его ... дать волю своему воображению... напасть на такие обороты, которые вовсе не значатся ни в каких списках... добиться целостного выражения идеи... при помощи фраз, в полном смысле слова построенным от начала до конца» [Балли, 1961, § 151, 166-167]

²⁰⁹ «... возможный путь, который мог бы привести английский язык к изменению основы со сдвигом в сторону инкорпорации» [Иванов, 2004, 44]

²¹⁰ «... в морфологически небогатом английском языке... не могут решить, чем считать единицы типа *stone wall* – сложным словом или словосочетанием» [Солнцев, 1995, 131]

One can easily recognize here the features of **incorporation & isolation** revived and involved as actuality within the framework of modern languages. Textual priority provides thus the possibility of reproducing the archaic traces improper for language as a whole so that within textual space the properties are developed otherwise alien to language²¹¹. The problem of composed words involves that of the relationship between **word & sentence** as **necessary & sufficient** conditions of textual generation. It is just the absence of this principal confrontation that incorporated lexical-syntactic complexes display²¹². This problem attracts attention to the fact that the very demarcation between the speech - levels of words & sentences is not immovable. Each word easily can become a sentence²¹³. It enables introducing the concept of the so called "**downgraded units**" derived at a higher level: "A word may be regarded as the minimal sentence whose other parts are of zero" [Solntsev, 1983, 49]. Examples can be taken in indices where each name implies actually existential sentence asserting the presence of the denoted subject²¹⁴. Then composed words have still more grounds to be regarded as those occupying intermediary place. Of a special importance it would be here to remind that composed words-sentences reviving incorporated type of language are to be represented with binary word combinations as V.M. Alpatov has stressed²¹⁵. Then at minimal level textual integration can look like a chain of bifurcations combining lexical units through their reciprocal partial negations. Lexical **repulsion instead of attraction** can be said to gain primordial role in building up a textual entity.

To sum up the problem of composed words one ought here to bear in mind the mobility of demarcation between the maximal and minimal textual units represented with sentences and words respectively. That is why the mentioned "downgraded units" are to be conceived as unfinished sentences whereas there exists also an alternative approach of conceiving them as the growing words (or **word expansions**, to use V. V. Vinogradov's term)²¹⁶. The same approach was suggested still by Ye.V. Krotevich. He had developed it in particular in regard to homogeneous members of sentence still in the 1950s²¹⁷. This statement on lexical priority has been supported in regard to free collocations by V.I. Terkulov²¹⁸. Together with lexical combinations there can be detected a special kind of the so called "consociations" or the joint presence of words within the same text²¹⁹ (without building up any kind of obligatory fixed combinations) that betray the decisive role of textual conditions. The analysis of such phenomena enables disclosing the regularities of the development of such relations between lexical units that become divided into the dominant and the satellite: for instance, the regular presence within text of some German adjectives has been discovered²²⁰. Of a special importance is the very fact of the presence of such lexical couples within text without definite ties between them and only with possible admissible distant references. It means that a special kind of relations appears irreducible to those of proposition or to any kind of collocations & colligations. Thus the intermediary level gets developed between the extremities of the minimal necessary lexical and maximal sufficient propositional ones. It is in this space that the transformational procedures take place.

At last to return again to transformational problems it would be appropriate to remind that it is posing questions to text that would be the simplest of the transformational procedures though it has not been taken into account in generative - transformational approach. The very ambiguity of questions that are unavoidably generated with each statement is by far the best refutation against the attempts of conceiving the deep structure on the way of preexistence. Together with inferential openness and incompleteness it is the property of generating infinitely many questions that determines textual integration. A concatenation

²¹¹ For a comparison one could take such samples of translations cited literally: <рыба – взятие – мое – ее – ест = он ест рыбу, взятую мною> [Лосев, 1982, 291] or <дома – смотрение – человек = человек смотрит на дом> [Мещанинов, 1940, 93]

²¹² «инкорпорированный состав формально представляет собою слово, но по содержанию является предложением» [Мещанинов, 1940, 74]

²¹³ «синтагма ... может состоять из единого слова» [Кротевич, 1948, с. 95]

²¹⁴ «Даже простые каталоги... понимают слова как целые предложения» [Лосев, 1982, 474]

²¹⁵ «Все отношения между морфемами в составе сложных лексем могут быть сведены к бинарным» [Алпатов, 1979, 60]

²¹⁶ «... словосочетания могут возникать не только при формировании предложений, но и, подобно словам, для наименования чего-либо» [Солнцев, 1995, 320]

²¹⁷ «между пояснительными словами и господствующим (стержневым) членом устанавливается не параллельная зависимость, ... а последовательная, многоступенчатая, то есть такая зависимость, когда только ближайшее из определяющих слов относится к господствующему члену непосредственно, а другие, предшествующие ему, относятся уже к целому сочетанию» [Кротевич, 1955, 26]. – as, say, in the phrase "*немногие рано опавшие дубовые листья*"

²¹⁸ «в отличие от идиоматизированных словосочетаний..., которые действительно имеют цельное значение, не выводимое из значений их компонентов, свободные словосочетания объемно реализуют значения только главного слова», so that «... прав, на наш взгляд, Е.В. Кротевич, который утверждал, что свободное словосочетание эквивалентно слову» [Теркулов, 2007, 88]

²¹⁹ «слова, которые часто совместно встречаются в тексте» [Левицкий, 2007, 169]

²²⁰ «если в семантические подклассы объединить слова-доминанты» then «может быть дана количественная оценка взаимосвязи между целыми лексико-семантическими подклассами... прилагательные размера чаще всего сочетаются с прилагательными цвета». In its turn «связи в синхронии могут развертываться в диахронии, образуя цепочку семантических изменений слова» [Левицкий, 2007, 172, 175] as in German <fein - schlau> <dunkel - grausam> <weiß - sauber> <kalt - ruhig> <nieder - gemein>

of ambiguous bifurcations would then represent textual entirety. To sum up one ought to stress that it is by no means some “kernel” sentence that transformations are subdued to. Deep structure is a problem to be explored and not a ready “mental construction” therefore its invariants are made up and revealed together with textual generation. The property of textual transformability continues homology as the essence of language. It is incomplete similarity instead of precise isomorphism that enables transforming textual data in covariants encircling the deeper problems with their functional invariants. Transformations are by no means identical; they can be taken for equal only in respect to some functions. It is textual productive capacity that is evolved in derivative textual versions obtained as transformative covariants. It is homology and heterogeneity that give rise to transformations and therefore it can’t go about some beforehand known textual “nucleus”. Vice versa the relative equality of transformative covariants is based upon their partial functions. Textual integration is caused with problems to be explored represented through functions, and it is these problems that bring forth diverse textual periphrastic versions.

1.2.4. Modality & Actuality as the Integrative Premises of Text as Mediating Message

Due to arising deixis and transformative opportunities textual integration, in opposite to proposition, can be achieved with an arbitrary substance so that any ordered sequence discloses integrative properties (for instance, an enumeration can be converted into a series of sentences with a finite number of transformations). It is generally known that the so-to-say “allocation of collocations: within a text exerts essential influence upon their meaning. To say a mere sentence “*I have seen the sunset*” at the commencement of a narrative or at its conclusion would presume different connotations, whether of final decay or of an introduction into nocturnal chain of events. Thus the place of an utterance in a text determines its contents – the effect widely used in the reversed manner in the so called cento (*versus centonarius*) where isolated lines are permuted provoking usually comic impression due to the removal of the meaning caused with the original textual allocation. One can say of the fixed place of a collocation within the narrative entirety that essentially determines its idiomatic meaning proper for the text where it does occur. Respectively it seems to be convenient to suggest the notion of **momentous word** that retains the contents that it had been endowed with. Obviously such dependence of meaning upon the place displays different degrees in different types of narrative constructions. It is the very principle of textual fixation itself where the inherent textual coherence reveals itself and exerts its impact upon all its components. One can say of a kind of **pivot words** that designate the turning moments of a narrative process²²¹.

In its turn the very existence of such connection between the meaning of a locution and its allocation within the textual tissue discloses the interdependence of **moment & motivation**. Momentous word is at the same time the nod of motivational net that ties contents of textual locutions together. The mentioned phenomena of textual cohesion with its deictic and referential interconnections reveal motivational interrelations of textual segments. It is also to bear in mind that it can lack motivational manifestation and, as the result, the textual array appears to look like **spontaneous** sequence. Meanwhile in this case one can suspect a latent **deixis** making up the background for such spontaneity. The presence of such latent deixis can be attested with the cases when the inner interconnection between the fixed place and the meaning of locution comes to the retention of **motivational vestiges** in this locution being isolated. That it takes place can be demonstrated with the meaning of **catchwords** that bear such vestiges while used separated from the primary context. The fact of comprehensibility of such expressions is possible only when there is the background experience enabling them to be realized. Therefore the referential net (**deixis**) is of a much more general nature than that of motivation and comprises also the cases of spontaneity as the “zero level” of reference.

In particular one can say of marginal (**initial** or **terminal**) and **medial** position (**moment**) of the utterance as the prerequisite for the **motivation** of its contents. Thus the **i:m:t-formula** arises that is well acquainted both to musicologists and to sinologists. Logically interpreted this formula represents the inferential relations that are to be made up between **antecedent & consequent** together with the medial term when syllogisms are concerned. Then the asymmetry is to be revealed in textual structure though it is not that of a field structure but of **anisotropy**. The property of anisotropy (asymmetry, irretrievability) is to be taken for the decisive in explaining textual integration while seen as an inner transformation of a code. Respectively together with the mentioned pair of **moment & motivation** one should say of a much more general pair of **reference & position**.

Subsequently it gives grounds to come to the conclusion on the priority of hypotactic structure as the representation of such asymmetry instead of field structure of center. These ideas developed by A.M. Peshkovski²²² prove to become productive for the tasks of conceiving textual integration’s differences from those of propositional integration. It is the priority of heterogeneity that enables conceiving textual

²²¹ It can be exemplified with the fact that «особую роль в организации текста играют двусоставные нераспространенные предложения» as in the following quotations: «*наступило молчание / прошло пять дней / шаги затихли*» etc. [Лосева, 1980, 52]

²²² «Неизбежным спутником необратимости отношений является еще сознание неравенства», therefore «необратимые отношения в каждой паре соотносящихся внешне выражаются лишь в одном из них», and it «создает простое подчинение одного слова другому» [Пешковский, 1938, 80-81]. The statement ensues from here that «подчинение внутри предложения лежит в основе связей между словами, а сочинение лишь его дополняет» [Пешковский, 1938, 445]. Moreover, it is also stressed that «сочинение внутри предложения – лишь эпизод на фоне подчинения» [Пешковский, 1938, 83]

entirety. In particular enumerations and homogeneous members (together with parataxis) as the linear listing structures of code take the peripheral place in opposite to nodal subordinate structures. Predication then can be generalized as the central position of a text as opposed to marginal positions²²³.

Anisotropy demonstrates the radical difference of text from a set of propositional transformed variants that can be conceived in terms of message where actualities appear irreducible to syntactic properties of a sum of such variants. It is specific textual integration that affords conceiving such syntactic properties as potential in opposite to those arising within a text as actual. The concept of the actual division of sentence (as opposed to potentiality) generalizes the old rhetoric notions of **protasis & apodosis** or premise & conclusion (clause), antecedent & consequent in logical terms. It can also be generalized with a still broader concept of actualization. It is already the inferential nature of text that gives rise to its irretrievability and anisotropy as the initial premise for such confrontation of the preceding vs. the succeeding. This textual anisotropy comes to the general idea of motivation replacing narrower predication.

It is to stress that the motivational net of the text can appear only within the transition **from potential to resultant functions** in A.V. Bondarko's terms. Such conclusion can be substantiated also with I.F. Vardul's statements on the potential syntax as referring to propositions and not to actual messages. Respectively the transition to message from propositional abstraction presumes intentional load of text²²⁴. This presence of textual power (in particular of intention) irreducible to propositional structures enables the division of syntax into **potential and actual levels**²²⁵. There are at least two consequences of this division that differ actualities from potentialities. Firstly, it goes about the formation of occasional composed words that are blended with words' chains²²⁶. This situation brings about the question on the limits of a lexical unit (especially actual for Chinese). Secondly, it gives the pretext to suggest the concept of substantive predicate²²⁷. Thus the measures of predicates are essentially widened involving the circumstantial details in actualities. That circumstances and complements become predicates in rheme can be attested with the formation of denominatives as in *reden = get red* from *red* (or respectively Fr. *rougir = devenir rouge*). Nouns in the role of **rheme** (actual predicate) can be regarded as possible sources for denominatives. Another sample of rhemes' applicability can be exemplified with keywords turning into catchwords where a bridge to paremiology arises.

As far as actualities belong to textual inherent properties not to be withdrawn they determine also stylistic features as the inseparable quality of textual integration. In particular the succinctness of Pushkin's prosaic works is found to be indebted to the respective actual division of sentence²²⁸: thus, for instance, in "Dubrovsky" the author informs about the existence of library in the manor while describing the circumstances of the landlord's daughter's absence. In its turn the new information's introduction with the seemingly known (but actually new) themes correlates with the stylistic tendency to build the so called analytical expositions with the commencement that lies within the middle phase of plot's development²²⁹. The importance of actualities varies not only between different stylistic versions but also between the whole languages. Such comparison can be conducted in particular between the Slavonic and the Turk languages²³⁰.

The distinction of an actual message from potential syntactic textual structure reproduces the distinction of text from a set of sentences. It is due to peculiar textual properties that potential structures can be overcome. Textual actual predicates replace formal potential ones foreseen and predestinated with reproduced paradigms of syntactic structures. This difference will be disclosed with the shift of predicates in text in comparison to sentence. In a simple sentence "a glass is broken" the first word will be actual predicate when the class of fragile objects is presumed. Thus the existence of integrative textual quality of motivation different from syntactic predication (and irreducible to it) is disclosed with the transition to actualities.

²²³ «...названия предметов тяготеют к маргинальным позициям, а названия их признаков – к центральной» [Мартынов, 1982, 17]

²²⁴ If potentialities contain «только обозначаемое» with the transition to actualities «также цель, ради которой информация передается» appears [Вардудль, 1964, 4]

²²⁵ «... в языке существует не один синтаксический уровень, а два» [Вардудль, 1964, 3]

²²⁶ «Говорящий отбирает два или более слов, как если бы он впервые создавал ново сложное слово. Но своего словообразовательного начинания он не доводит до конца. Отобранные слова, подобно сложному слову, образуют один член предложения, но в отличие от сложного слова они не сливаются ...» [Вардудль, 1964, 26]

²²⁷ Here predicates «могут быть субстантивными по отношению к подчиненному слову» [Вардудль, 1964, 57]

²²⁸ It is such device as «сочетание двух сообщений в одном простом предложении по типу тема (новая) – рема» so that «новое сообщение о наличии определенных предметов... часто вводится в повествование не в виде отдельного предложения, но присутствует в сжатом виде в предложении, содержащем другое сообщение» [Ковтунова, 1979, 268]

²²⁹ «В прозе Пушкина высказывания с темой, обозначающей нечто новое для читателя и создающей иллюзию данности, наилучшим образом отвечают стремлению вводить читателя in medias res событий» [Ковтунова, 1979, 267]

²³⁰ «Русский язык представляет собой язык, в котором несовпадение логического субъекта и предиката с подлежащим и сказуемым является нормой: ... в частноотрицательных предложениях уже совпадение невозможно. В тюркских языках, наоборот, сильна тенденция приведения в соответствие грамматического строения предложения с его логическими членами» [Поцелуевский, 1967, 116]

With the transition to actual integrity of a text as a message the representation of communicative mission and function are involved. Motivation presupposes the power of **mediation** as language's fundamental property. It means the necessity of the presence of intermediary attributes or interstitial substance that would unite separate locutions. Thus one can say of attributive motivational ties providing textual coherence. Here one has to take into account that such mediation is at the same time textual **interpretation**. Text displays itself here as a self-organizing and self-analyzing system insofar as the interpretation is implied with textual essence and included into the scope of textual virtual opportunities. In other words motivation as mediation becomes here the development of text itself *motu proprio* and not as some outer force discovered by an explorer. To achieve integration text must be comprehended and therefore represented as the receptacle of interpretative possibilities evolving in the act of comprehension. Respectively potential syntactic functions are to be reconceived within communicative perspective²³¹. Textual referential net incarnates such mission of mediation determining thus the mentioned motivational role of moment. As an example of the role of moment (and word order) in actualization the initial role of a statement can make up the paragon so that the inversed order provides emphatic meaning and therefore decides upon the choice of rheme²³².

Emphatic shift in its turn demonstrates only a separate facet of the multilateral net of dependencies arising between parts and whole with textual integration and making up the above discussed **functional structure** of text (in particular the distribution of denotative roles). Although functional relations are of universal nature they gain priority when textual integration comes to existence. Respectively functional destination of textual segments plays decisive role in determining actualities and overcoming thus the boundaries of propositional structures²³³. In its turn this functional motivational integrative basis develops the properties inherent still to propositional structures. Ch. Bally ("General linguistics", §§ 110-111) has defined actualities as the result of the identification of abstract notions with objects where their contents and extent undergo changes²³⁴. In particular A.V. Bondarko has stressed that it is already the category of person enabling steps to actualities within propositional potential structure²³⁵. This role of personification and location of speech is felt especially obviously in situational actualities disclosed in dialogues²³⁶. Meanwhile a much more general power is involved here – the power of reflection. Personification presupposes the opportunity of text to be conceived as something alien. Therefore it becomes the object of **reflection** that discloses its productive role as the constituent force of a text's integration. It is why derivative and expansive aspects of the growth of words in the text, the variability of their sense dependent on textual perspective gains importance. Being endowed with reflexive properties a word displays expansive forces and brings forth the whole referential net of deixis interwoven in a text that promotes the transition to actualities.

Together with personification still more important part in promoting actualities belongs to the category of modus and modality as opposed to the so called dictum that designates textual tissue. These concepts were suggested by the just mentioned Ch. Bally ("General linguistics", §28) as the inherent properties of proposition²³⁷. In particular any assertion presupposes the certitude about its truth implying thus respective modality; in its turn dictum is abstracted from propositional or nominative form of representation (enabling the mentioned transformational equivalence) that is illustrated with the example of transformations *<je crois que cet accusé est innocent> ↔ <l'innocence d'un accusé> ↔ <cet accusé est innocent>* [Балли, 1955, 46]. It is in analytical constructions where such division of **modus vs. dictum** becomes especially evident as in the example *<l'amour est dans tes yeux, mais la haine dévore ton coeur>* [Балли, 2003, 116]. Obviously this division is to be conceived as that of abstractions and therefore it is not always evident as in simple sentences such as *<it rains>*. This dual representation of proposition is interpreted also as the particular estimation of reality in modus opposed to "semantic predicates" of dictum [Шинкарук, 2003, 14]. Then these categories correlate with the confrontation of subject vs. object that will be removed in conceiving them as the partial vs. the total within functional frameworks. From here the necessary correlation of **modality & actuality** ensues: as far as the transition to actuality arises with

²³¹ "Es geht also bei dem Thema – Rhema - Gliederung des Satzes um den Versuch, die Gesetzmäßigkeiten der deutschen Satzgliedfolge von der Mitteilungsperspektive der aufzustellen" [Schmidt, 1967, 274]

²³² "Oft nimmt der Gedanke und damit der Satz von anderswo seinen Ausgang... durch dessen Angabe der Gesprächspartner ins Bild gesetzt wird" [Schmidt, 1967, 273]

²³³ «... учение о предикативности предполагает истолкование предикативных категорий синтаксически, понятие же актуализационных категорий переносит анализ в собственно функциональную плоскость» [Бондарко, 2002, 475]

²³⁴ «Актуализировать понятие значит отождествить его с реальным представлением... Виртуальное понятие неопределенно по объему ..., определено по содержанию... В результате актуализации получается обратное соотношение между объемом и содержанием понятий» [Балли, 1955, 87]

²³⁵ «семантическая категория лица... имеет ярков выраженную актуализационную природу» «третье лицо... становится относительно самостоятельной формой отражения» [Бондарко, 2002, 547, 564]

²³⁶ «Ситуативно - актуализированная роль характерна непосредственного общения... Актуальная ситуативная обусловленность может отсутствовать... в беседе на научные темы» where abstraction prevails [Бондарко, 2002, 562]

²³⁷ «Эксплицитное предложение состоит... из двух частей: одна из них будет коррелятивна процессу, образующему представление... мы будем называть ее диктумом. Вторая содержит... выражение модальности, коррелятивной операции, производимой мыслящим субъектом» [Балли, 1955, 44]

textual integration it is to be conceived as inseparable from modality as its indispensable property. It can be traced in the construction of the questions for testing sentences' actual division that concern dictum and modus separately as in Ch. Bally's examples of the so called "dictal" questions (total <Qu'est ce qui ce passe?> vs. partial <Qu'est - il arrivé?>) as opposed to modal questions (total <Est - il allé à l'école?> vs. partial <Est - ce à l'école qu'il est allé?>) [Балли, 1955, 47]. The very admissibility of the division of the modal vs. dictal abstractions proves to be seen as the germs of textual integration inherent already for proposition. At the same time being engendered with the categories of personality, modality and actuality motivational net of integration can't be reduced to them.

In particular modality is to be correlated with **intention** inherent also already to propositional structure. Respectively **intents** are opposed to **contents** as the correlation to modus vs. dictum opposition. Intentions are given as partial and particular viewpoints or aspect opposed to the objective totality. Thus a kind of **textual teleology** arises. One of the important consequences of its implications is the notion of **purport** [Долгова, 1980, 74] as a facet of **intentionality**. It is intention and premeditation of expressions that gives burden of the subjective purposes of those speaking, and it makes possible to open the hidden motives growing into the thorough referential net of a text. Each utterance as the step of a textual expansion carries the load of **intention** inseparable from meaning. The extracts of text occur as if they were charged with intentional load, and they bear the seal of correlation with other sections of text in the network of referential net (deictic scheme)²³⁸. The intentional reflection generates referential net providing thus textual coherence and determining the sense of the potentially isolated fragments. In particular it is to be traced in the rise of the **author's image** as textual integrative power²³⁹. It is intention that determines the selection of lexical units and textual transformations (such as iterations or intensifications) providing thus textual integrative means in particular irrespective to the existence or absence of explicit referential net²⁴⁰. Thus intention together with the above mentioned reflection seems to gain priority in regard to referential means of textual integration. At the same time it is here to remind the scholastic statement <nihil volitum nisi cogitatum> 'nothing is wanted if it is not known' or the old proverb <ignoto non cupido> 'I don't want what I don't know'. It is apparent that **contents** are always **prior** in regard to **intents** as well as dictum in regard to modus. In its turn intentionality follows still the more essential reticent concomitant presupposition that accompany sentences: it goes about the so called presumptions concerning **existence & verity**. That the utterance presupposes the existential and confirmative latent statements as "It is true that ..." and "There really is ..." attests the complicated relations between modus & dictum²⁴¹.

Together with **reflection & intention** the idea of textual stratification becomes more profound. The broadly conceived strata intersect in a way with what has been also designated as "**speech registers**" (the term introduced in stylistics by Ch. Bally). The concept of registers enables discerning various styles of producing text that can be differentiated in particular in view of different tenses and aspects used within separate strata. For example, narration is associated with past tenses whereas being retold in a libretto one uses historical present [Падучева, 1986, 85]. Such textual layers can be seen as the germs for the development of separate genera.

In particular one divides these registers into the so called "**generitive**" and **informational** ones whereas the generative behave as textual segments relatively autonomous within the context and self-sufficient in their inferential opportunities. This peculiar autonomy of the generative speech register reveals itself in particular in what is to be attributes to the so called **poly-predicative structure**. Due to the interaction of different actual predicates (rhemes) the utterance of this register, be it even a simple sentence, discloses the opportunity of being converted into a clausal structure of hypotaxis²⁴². In particular it is proverbial locutions that are regarded as those belonging top the generative speech register together with various sentential enunciations. Meanwhile the property of poly-predicative structure peculiar for the autonomous passages of text can be generalized over text as a whole. The concept of poly-predicative structure gives still additional reasons to come to more generalized relations arising in text. Instead of the field structure with its division of centre vs. periphery a more flexible **axial vs. lateral** relationship appears.

²³⁸ It is why «результат интенционального синтеза может описываться как ... возможный мир текста», that is as the implied contents which presumes «момент завершенности – полноты интенциональной активности» [Маринчак, 2004: 55, 79].

²³⁹ «Преимущество теории образа автора... заключается в учете соотношения целевой установки и содержания и языковых средств» [Одинцов, 1979, 227]

²⁴⁰ Integration is achieved despite the fact that «... безразлично, есть ли внешние показатели связи предложений» [Одинцов, 1979, 233]

²⁴¹ In particular in developing the ideas uttered by E. Benveniste the researchers stress that «... презумпція істинності ..., відповідності змісту позначеної в реченні когнітивної операції дійсності. Засобом вираження ... виступає приховане дієслово бути. Таким чином, ідея буття в реченні реалізується двічі: у першому випадку вона реалізується для ... певної предикативної ознаки, другого, що безпосередньо стосується зв'язків модальності і предикативно оформленого диктуму, застосовується для реалізації презумпції істинності ментальних побудов ... У реченнях ця сокровенна зв'язка зазвичай є прихованою, про наявність презумпції ... свідчить низка непрямих фактів» [Бріцин, В.М.; Мозгунов, В.В., 2013, 139]

²⁴² «Полипредикативность высказываний, принадлежащих генеритивному регистру, обнаруживается при разворачивании формально простых предложений в сложные (*Безумство ищет, глупость судит* — Ф. И. Тютчев; «*Если человек безумен, то он будет искать; если глуп, то будет судить»). Соответственно в рамках генеритивного регистра работает категория таксиса» [Онипенко, 2009, 199]

In particular it can't go about amplification in register's transformation as far as generative register doesn't imply abstraction to be filled with details.

That a common propositional predication must needs become something much wider within the conditions of textual integration can be seen not only from the mentioned poly-predicative structures but also from the semantic ambiguities to be removed with the aid of generalized predication. One can say in particular of the phenomena latent predication arising from the interplay of motivation and spontaneity²⁴³. This ambiguity originates from the indefiniteness of a code's units used in a text, so the transition from a code's topics to communicative comments (from potentialities to actualities) becomes here the decisive step in generalizing propositional predication. It is the generalized predication that prevents textual disintegration with introducing the forces of motivation and spontaneity.

As far as the propositional structure can't give account to textual coherence the notion of **thematic progression** has been suggested by Fr. Daneš. Obviously here the communicative properties are taken into account so that the interrelationships between theme and rheme become the decisive features. These structures are divided into those of concatenation (where usually the preceding rheme becomes the succeeding theme as in usual narration with the so called prolepsis) and ramification (where there is the overall theme that is elucidated from different sides): obviously the contact references prevail in the first case while the second case presumes the necessity of distant references. There can be also discerned the cases of gradation vs. saltation (in the last case the theme can be interrupted and radically changed). The most essential is that both themes and rhemes don't remain indivisible: they can easily split and reduplicated (in particular with the rhemes becoming themes) as well as generate the derivative themes or become a thorough theme (*Leitmotiv*).

1.2.5. Functional Stratification of Text

The transition to text as message with its own motivational integrative powers irreducible to propositional transformations reveals the above mentioned textual antinomy where verbal stuff is confronted with the essence that lies beyond the language and provides textual motivational filament. To account for the peculiarities ensuing from this antinomy the concept of **scheme** seems to become most appropriate that had been suggested still by I. Kant and can be conform to the mission of mediation appropriate to text. In particular a textual invariant built as a conjectured abstraction and kept for retaining in all diverse propositional transformations would correlate with what has been defined by I. Kant as (a transcendental) scheme: it must mediate the sensual with the intellectual so that being abstract it remains also endowed with visible traits²⁴⁴. Furthermore, the quality of scheme has been detected by I. Kant ("The Critic of the Judgment's Faculty", § 59) within intuition as its substantiation in opposite to rational thought²⁴⁵. It is very demonstrative that Kantian "scheme" has been converged within E.R. Curtius' doctrine on the permanence of rhetoric tradition with the traditional "topos". Then a category appears with mediating opportunities that enables removing confrontation of the rational and sensual in introducing the power of temporality. It is time that is presupposed with the concept of a scheme as such medium²⁴⁶. This attachment to **intuition & transcendence & temporality** seems to concord with what has been said about textual openness. Each textual representation as the revelation of some invariant must be esteemed as incomplete due to the opportunities of further transformations so that this invariant would acquire an outlook of **a set of unfinished incomplete sentences** (collocations & colligations) without a finite propositional form or **dispersed set of lexical units**. Such incomplete representation is none other as a scheme referring to something deeper. In this respect text can be conceived as a scheme.

This assumption can be still confirmed with the development of the concept of scheme in the works of F. W. Schelling where it has turned out to be correlated with the concept of productivity and productive thought within his doctrine on intellectual intuition. It was exemplified with the sample ("System of the Transcendental Idealism", epoch 3, 1) of the work of an artisan who doesn't follow abstract patterns but uses "sensually contemplated rules"²⁴⁷. Production is then regarded (*ibid.*, epoch 2, 5) as an opposite to

²⁴³ «... текстовая семантика есть семаантика отношения, а не идентификации. Поэтому **некая скрытая предикация**, имеющая место при реализации коммуникативных установок, должна характеризоваться некоторой размытостью семантики» [Николаева, 1978, 33]

²⁴⁴ "Nun ist es klar dass es ein drittes geben müsse was einerseits mit der Kategorie, andererseits mit der Erscheinung in der Gleichartigkeit stehen muss... Diese vermittelnde Vorstellung muss rein (ohne alles Empirische) und doch einerseits intellektuell, andererseits sinnlich sein. Eine solche ist des transzendente Schema" [Kant, 1979, 238]

²⁴⁵ "Das Intuitive der Erkenntnis muss den Diskursiven (nicht dem Symbolischen) entgegengesetzt werden. Das erstere ist nun entweder schematisch, durch Demonstration, oder symbolisch, als Vorstellung nach einer bloßen Analogie" [Kant, 1968, 261]

²⁴⁶ «Это как бы полуфабрикат продуктивного воображения, нечто совсем удивительное – с одной стороны, чувственное, с другой – интеллектуальное, опосредствующее представление, чувственное понятие... опосредующий механизм чувственности и рассудка – время. Временной ряд одинаково присущ как созерцаниям, так и понятиям. Время лежит в основе схем» [Гулыга, 1986, 53].

²⁴⁷ «Яснее всего можно представить себе, что такое схема, на примере механически работающего ремесленника... было бы совершенно непонятно, как без какого-либо образца ему удастся постепенно создавать форму, связанную с понятием, если бы он не руководствовался... чувственно созерцаемым правилом. Это правило и есть схема» [Шеллинг, 1987, 1, 381]

reflection that serves as a restrictive force²⁴⁸. This concept of production was applied to define the artistic creative work (“The Philosophy of Art”, § 133) where thus the approach to poetry as the source and paragon for creativity is substantiated²⁴⁹. Then it becomes scheme that occupies the central place within such approach. Especially shrewd was the idea (ibid., § 39) that all verbal generative process is to be conceived as the formation of **scheme** so that **speech production** itself would subsume to the category of scheme²⁵⁰. The substantiation here is to be found in the mediating mission of scheme that joins notion and object just as the result of imaginative productive act²⁵¹. It has become this imaginative productive power that enables overcoming the confrontation of notion and image²⁵². In terms of verbal substance such unifying productive power of scheme would mean the mediation between the signifying and the signified. In particular scheme is a counterpart to allegory as the representation of particulars with the means of generalities²⁵³. One could here add that it is textual entity in opposite to propositions and notions where such mediation between general and particular will be disclosed.

The doctrine on scheme gives new opportunities for the representation of textual integration. The concept of scheme as applied to integrative problems discloses common features with that of **periphrastic description** (circumscription, circumlocution) as opposed to rhetoric amplification. The common link could become the concept of homology as inexact similitude so that the given text would be conceived as a textual version of an infinite set of transformations. Scheme would disclose the property of homology as a mediating device evolving in temporal series. Conceiving text as a scheme that results from its own inherent incompleteness one can compare and correlate its invariant with something irreducible to sentences and words. It is therefore the sets of circumscriptions as incomplete propositions that represent this invariant.

It gives also opportunities to generalize the concept or speech registers as **textual strata**. The approach to textual analysis based on stratification comes back to the mentioned Fr. Daneš who has not only introduced the concept of thematic progressions but also developed the functional principles of the Prague school. In particular it is here to stress that the question has been posed “whether some supra-sentential (hyper-syntactic) strata should be introduced into the description of the language system” [Daneš, 1971, 136]. As to the textual structure as a special hyper-stratum, it was suggested by the author to divide textual structures according to the “utterance function” so that “the stratificational hierarchy of language system reflects the fact that its items are placed in different distances to this global external function” [Daneš, 1971, 127] entailing thus the necessity to take into account the communicative factors. Strata (taken in such widened sense) look like a string of textual fragments while the observer’s comments disclose their referential connections. In particular cases stratum can coincide with a taxis or a part of it. It is important that stratum widening the concept of W. Chafe’s “chunks” can be reduced neither to proposition nor to apposition. As a special example of textual stratum the role of *dramatis persona* can be taken. It can’t be reduced also to a pure collection of quotations of textual fragments being endowed with explanatory comments. In this respect stratum differs from textual segment as far as the very process of stratification involves the factor of competence as its necessary premise.

Within the terms of stratificational approach it is to mention the old notion of **syntactic perspective**²⁵⁴ that generalizes referential net of a text. In particular it concerns the so called “verbs plot studies” developed by M.N. Kozhina to enable restoring a plot’s description from verbs’ chain of a text²⁵⁵. The interrelations of verbs (and, more widely, of predicates) gives clue to the scheme of a narrative so that the syntactic perspective determines the development of derivative meanings so that the entire image comes to being²⁵⁶. Such approach has given evident proofs of the leading role of verbs in the poetic texts where the derivative processes are especially intensive. In particular the respective investigations prove the

²⁴⁸ If in the initial phase of creative development «рефлектирование служило условием дальнейшего продуцирования» ultimately «посредством... рефлектирования интеллигенция ограничит... продуцирование» [Шеллинг, 1987, 1, 374]

²⁴⁹ «Всякое искусство есть непосредственное подобие абсолютного продуцирования... поэзии по преимуществу даровано имя поэзии, то есть созидания, ибо ее творения явлены не как бытие, но как продуцирование» [Шеллинг, 1966, 337]

²⁵⁰ «В языке используем, чтобы обозначить особенное, неизменно только общие обозначения; поэтому и сам язык есть не что иное, как непрерывное схематизирование» [Шеллинг, 1966, 107]

²⁵¹ «схема, безусловно, стоит посредине между понятием и предметом, и в этой связи она есть продукт силы воображения» [Шеллинг, 1966, 107]

²⁵² «Искомый кентавр представления и понятия указывается продуктивной силой воображения» [Нарский, 1976, 68]

²⁵³ «Тот способ изображения, в котором общее обозначает особенное или в котором особенное созерцается через общее, есть схематизм» [Шеллинг, 1966, 106]

²⁵⁴ The syntactic perspective is defined as «многоступенчатая зависимость членов друг от друга» so that «слова располагаются как бы на разных планах грамматического сознания» [Пешковский, 1938, 238]

²⁵⁵ According to her statement «глагольное сюжетоведение» as «передача последовательности событий, ... постепенность действия» gives essential indices of a text’s coherence. In particular it gives grounds for the conclusion about the role of verbs as the stylistic markers of speech: «в бытовом диалоге глагол обычно используется в результативном плане ... Дробление действия и название его в речи по частям встречается обычно лишь в объяснении» [Кожина, 1966, 107, 111]

²⁵⁶ «... в результате своеобразного сцепления и организации в речи языковых единиц слово в контексте становится выражением единичного понятия и даже конкретного образа (представления)» [Кожина, 1966, 159] /

dominance of “verbal style” in artistic texts in contrast to “substantive style” in those of office, business and bureaucracy that become the cemetery for words²⁵⁷. It is evident that verb plays in the syntactic perspective a leading role in comparison to substantives. Old Slavonic designation of a verb (*глагол*) as a name for a speech in general (from *глаголати* ‘to speak’) is an overt and evident taboo reflecting this clue position of verb for the creation of text. It is also here to add that it is especially gerund with its correlates that plays leading role in creating referential net²⁵⁸. From here the importance of **taxis** becomes evident.

These ideas were further developed by V.M. Rusanivsky who has paid attention to the motivational interconnections arising between the words that provide their role of mediating means in text. It is important that such mediating ties can be caused with etymological reasons as in the case with the Slavonic suppletive variants exemplified in Ukrainian <*imu / ходуму*>²⁵⁹. It is essential that such mediating resources disclose both denominatives and “primary” verbs so that here are reasons for a suggestion about the existence of mediums promoting mediation and as a result the coherence of text. Then taxis would be adaptable for rendering a textual perspective as the integrative foundation.

Textual organization presumes the application of such concepts as **perspective and distance** that reach far beyond pure verbal stuff but at the same time enable generalizing purely linguistic facts. Distance as opposed to participation as intentional attitude is in particular to be taken as a normal point for narration that makes a zero point for textual generation. The concept of distance concerns both the author’s viewpoint and the inner referential textual net where the relations between elements without immediate contact or neighborhood arise.

The generalizing role of predication (both potential and actual) gives grounds to confront textual perspective with specializing details. One can say of the **perspective** of generalizing predication as opposed to the **horizon** of special particulars. The origins of the notion of horizon come back to scholasticism where it was conceived as the human faculty to perceive reality or as the border of perceptibility (*finitor visus nostri*). Further the conception of the threshold of discernibleness was developed by G. Leibnitz, and it has become the definitive feature in the comprehension of horizon as textual property. Together with the horizon of perceptive discernibleness the idea of the horizon of expectations was suggested by E. Husserl so that experience and expectations have become the powers for its dynamic changes. In particular it concerns the dynamics of textual comprehension²⁶⁰. One can easily tie perspective with predicative relations and horizon with circumstances. With the introduction of horizon the transition to actualities becomes possible. As far as actual predicates can be selected from the concomitant circumstances that become textual centers in view of the drifting communicative conditions it is from the horizon that the details turn into the elements of perspective with turning into rheme. The flow of communication exerts constant impact upon the drift of perspective & horizon that are now taken dynamically.

Then the third force arises that provides textual coherence with motivation and that can be seen in attributive-objective relations determining the axes of semantic space. It is here that the mediating action takes place. This **mediating mission** is also to be involved on the grounds of the **inferential nature** of textual integration. Respectively the compatibility as the measure for textual coherence yields to the more flexible **deictic filament** of text. This prevalence of motivation enables also supplementing the concepts of perspective and horizon implying relations between center and periphery with less rigid ideas of **axial and lateral** structures independent from centralizing attachments. As the widely conceived motivation replaces the centralizing subordination, so the motivational filament as the linear string of locutions reveals itself through periphrastic reinterpretation. Accordingly it is the motivational filament instead of centralizing subordination that is represented in textual axis. Lateral lines represent in their turn those referential ties that are not manifested in overt referential net and are still to be detected.

No need to say that within such approach the concepts of scheme, perspective and horizon are independent from verbal connotations. They provide grounds for the viewpoint on text as the object of general tectonic analysis suggested by I.F. Vardul who proclaimed the task of analyzing text as a system void of referential semiotic properties²⁶¹. Moreover he has put the statement on the priority of tectonic analysis un regard to semantic interpretation²⁶². Further these suggestions have been developed in the doctrine of multilevel textual structure where, in particular, the distance between lexical and propositional levels was suggested to be filled²⁶³. Speech registers will then be represented within such levels that ensues reevaluation of such textual parameters as informational deficit vs. excess (pleonasm vs. ellipsis) as well randomness vs. redundancy, the last being also conceived as a particular verbal problem of

²⁵⁷ «... научные тексты ... занимают срединное положение, отличаясь более именованным, чем художественные, характером и в то же время более глагольным, чем деловые» [Кожина, 1972, 140]

²⁵⁸ «наибольшей скрепляющей силой как контактных, так и дистантных предложений обладают деепричастия» [Лосева, 1980, 30]

²⁵⁹ «... доля кореня *i- тісно переплелася з долею кореня *sed / sod ... » attesting thus «спільність між сучасними *шов* і *сів* ... Від *sed- виникло і сучасне **шдь** і **шль**, які привласнило собі дієслово *іти*» [Русанівський, 1977, 28]

²⁶⁰ «... йдеться про розуміння тексту, чий горизонт значення вже не дано безпосередньо, бо внаслідок часової відстані він став чужим» [Яус, 2011, 470]

²⁶¹ «... тектоническое исследование принципиально подобно изучению внутреннего строения знаковой системы» [Вардуть, 1974, 19]

²⁶² «Лингвистическая тектоника предшествует лингвистической семантике» [Вардуть, 1974, 23]

²⁶³ «... в промежутке между тем, что... называют словом, и тем, что... называется предложением, будет выделено несколько ярусов» [Вардуть, 2006 (1977), 188]

commonplaces vs. singularities (toposes vs. hapaxes, *loci communi* vs. *loci raritati*). It is here that the formation of new lexical units and phrases takes place so that textual integration becomes effective force of a language's development²⁶⁴. One can discern respectively the known stratification of high vs. low styles or expository vs. developmental textual segments that are to be reconceived in accordance to their functional destination within the whole. In particular it is here to stress that it is not frequentation or rarity of expressions *per se* but their integrative role that determines their role as commonplaces or singularities within the given textual entirety. Moreover it is often the very rarity that paradoxically makes the locution produce derivative meanings²⁶⁵ and thus transforms it into a potential commonplace beyond the textual borders as, say, a catchword. At the same time such objections shouldn't prevent from taking into consideration the obvious meaningfulness of statistical data²⁶⁶.

Naturally such integrative approach to text again involves **functionalism** as the doctrine on the mutual interdependences of parts and their relations to entirety that reaches far beyond the borders of purely verbal stuff. In particular it is due to motivation that the functions can be manifested. In its turn functionalism ensues also from such universal textual property as **interpretability** that in its turn trespasses the purely linguistic borders. One can attract attention to some obvious musicological parallels. Within the potential static viewpoint the representation of textual perspective and horizon turns out to be comparable to the musicological devices of the so-called **reduction**. It is similar to the relationship between the chords and ornamental embellishments. As far as it goes already about the **stratification** into levels of generalities (predicates) and circumstances within the textual perspective or tectonics together with horizon one can easily confront and compare such strata with **construction vs. decoration** in the most general sense. The same takes place in music where chords are covered with the overlay of melodic ornament. Meanwhile the meaning of the circumstances can't be restricted with such decorative embellishing use. It is with the transition to actual structure that these embellishments become constructive elements of predicative net.

In its turn this question concerns the problem of **rhythm** as textual self-organization in its segments as well as of **harmony** as such self-organization of the entirety provided with the latent grammar. In particular it will go about the representation of textual field structure with its centre – periphery stratification where the relation of a 'mean value – deviation' appears. Then meter would correspond to such virtual mean level for the semantic differentials' measurement. One could also say of semantic **rhythm and harmony** of a text that would designate respectively interconnections between places (parts) of a text or these places and the entirety respectively. In particular in the last attempts of applying the category of **harmony** towards the tasks of textual analysis the coherence as textual property and the continuity of verbal tissue are marked²⁶⁷. In other words it goes about integration of verbal stuff resulting in the formation of the thorough filament of the entire text. The transition to actualities makes the very function variable and dynamic, and it marks still one common point with musicology. The concepts of tonality and modality can thus be extended from the musicology. There aren't to be discussed here numerous musicological implications of the functional approach and textual stratification.

One can compare text and glossary with rhythm & meter or harmony & measure. It is not only centralized and normalized semantic space that makes textual structure integral: listing structures also have such properties but they only describe, reproduce and represent the pattern of text without having their own integral criterion, so they remain fully dependent upon the reproduced (described) original as frames and tags do. In particular one can notice the similitude of the concepts of intention in language and that of the "gravitation" in musicology. The ideas of textual rhythm and harmony as the consequences of the broadly conceived functionalism give also grounds to introduce the purely musicological concept of modulation redefined as the semantic process. It is already the transformation of the preceding rheme into the succeeding theme that obviously is to be compared to the reevaluation of a chord in musical modulation. One can say of **semantic modulation** (bearing in mind also the mentioned Yu.S. Martemyanov's idea) as the shift of meanings inherent to textual progress. The justification of the idea of semantic modulation ensues from the principles of harmony applied to verbal text. The functional distribution of meanings within the lexical stuff of a poetical text exemplifies the dependence from the whole as in the tonal structure of music²⁶⁸. Modulation represents then the **motivation** of text. It is easily to notice the common traits of such conceived semantic modulation with **periphrastic transformations** as

²⁶⁴ «Когда эллипсис не ощущается говорящим, т.е. когда сознание говорящего не стремится восстанавливать недостающее слово..., эллипсис является показателем того, что элементы сочетания уже не воспринимаются по отдельности» (as in French <emporter le prix → l'emporter> 'to gain') «Плеоназм, явление, противоположное эллипсису ... убедительно свидетельствует о наличии целостности сочетания» (exemplified with French <en lieu et place> 'personally') [Балли, 1961 (§ 98), 107]

²⁶⁵ «единично встречающиеся сочетания..., вследствие самого факта их единичности, также приобретают значение поэтических фразеологических единств» [Винокур, 1991, 58]

²⁶⁶ «... о том, что высокая частота слова может служить показателем его значимости в тексте – можно привести весьма убедительные доводы типа "нельзя долго говорить о предмете, не называя его"» [Гиндин, 1977, 57].

²⁶⁷ «Под гармонической организацией произведения мы понимаем ... упорядоченность, ... приводящую к неразрывности его языковой ткани» [Штайн, 1989, 16]

²⁶⁸ Such is the case of A.S. Pushkin where for instance the series of nominations "поэт, певец, взыскательный художник vs. ничтожное дитя мира" gives pretext for the statement that «все составляющие синонимического ряда дают поэтическое, а не прозаическое (литератор)» where «наибольшего накала достигает в номинации *жрецу*» [Штайн, 72]

the consequence of the inferential foundation of text: the both are based upon **mediation** as textual fundamental property.

At last, it is to notice that textual stratification indispensably entails the process of **codification** generating thus the **taxonomy** of textual entity. Strata betray a system behind them so that their elements display the properties of signs integrated in a code. In particular speech registers with their functional load attest already the presence of codified hierarchy. Stratification is already the decisive step to codification. Stratified text approaches an outlook of taxonomic order of a code in disclosing textual hierarchy. In particular generative register as one of the textual strata can be interpreted as that of direct speech as it usually presupposes quotation of idiomatic commonplaces repeated and reproduced as the general conclusions. These quotations are as a rule ascribed to an impersonal entity of a supposed oracle. Therefore these insertions of commonplaces represent intentions of outer power beyond the immediate participants of a textual communicative space.

1.2.6. Interpretative Basis of Textual Integration

The make up of a text is not only incapable of being foreseen with a paradigm and taken as a ready entity. It is not also explicit and must therefore be obtained as the result of special interpretative efforts. The described functional structure of text and its stratification aren't only the properties of non-verbal origin. They are also implicit properties that need these efforts to be disclosed. It is in particular the case with plot and composition as well as with characters' and author's images that must be detected and reproduced in interpretative procedures. Textual coherence presupposes permanent interpretative activity to be disclosed as the consequence of the inherent textual properties of heterogeneity and incompleteness. A text still must be comprehended and interpreted to become integrated. Its entirety isn't given as such within a text's verbal tissue as something predestinated: it can only be "reborn" anew with each textual lection. Then the question arises on what has been defined as "mental integration". The most obvious result of such integration would be a plot as an indispensable premise for textual entirety.

The core of implicit textual contents to be disclosed in interpretation is made up of the so called **presupposition** as the reticent information supposed to be included in the experience. Besides, it is a whole metasystem and not only separate "bits" of experience that is to be brought to existence in interpretation. In particular it goes about those "covert categories" (B. Whorf) that are to be detected behind the textual surface that always give the monomial scope of information²⁶⁹. This metasystem includes most immediately lexical compatibility that builds up the basis of text. Meanwhile the main part goes from observer's experience and is evaluated as comments and objections²⁷⁰. It is to stress specially that the critical attitude always accompanies each perceptive and reproductive act. Negation can be said to make up the basis of interpretation. This critical attitude entails the analytical approach to text as the premise for detecting plot as its integrative premise. I.P. Sevbo has here wittily compared the relationship of plot & text as that of algorithm & data and analytical interpretation with the scanning procedure of a foreign language's text²⁷¹. To continue this simile of plot and program one could point out **collision & transition** as the decisive features of plot²⁷². It is collision that entails transition: new state is the negation of the previous situation. Thus the negative basis of each plot comes to existence. It brings the irretrievability of the flow of events and therefore the **anisotropy** of narrative space.

The inevitable textual anisotropy as the generalization of its inherent transitiveness represents the necessity of inner collisions and contradictoriness for textual coherence. That anisotropy presupposes contradiction becomes apparent already from the irretrievability as the contrast of the antecedent and consequent. Transition as the nucleus of plot refers to some "adventure" as another name for collision, and it is due to the opportunity of "being taken in negative" that textual integration becomes possible. Remarkable contradiction (as something anomalous or even supernatural, as a miracle or paradox, as a deviational heterogeneity) preconditions textual integration. The anomalous can be said to become the premise for the normal narration. It is this fabulous scheme that makes text integral. In its turn inversely taken any narration gives a description of some latent **phantom or cryptotype** where this contradiction is condensed. Narration gives some metamorphoses of the circumscriptions of this phantom that is represented as a plot's scheme. Obviously one deals here with the **problem** to be solved (that represents the mentioned contradiction) and not with the ready information. Therefore it is the problem that stands behind textual integration. Transition as the essence of narration is the consequence of collision. The antithesis grasped in a problem (a plot's "adventure") in its turn must be worth being observed and therefore must be distinguished from other problems conceived as alien. All forms and scopes of negation become then the prerequisites for textual integration as the solution of the explored problem. Alternatives & inversions are inherently present in each act of nomination as the simple '*blue sky*' implies the alternative '*red sky of sunset*'. Each name implies antonyms. It negates already in the sense of restricting the volume of a possible notion. The harmony of textual integrity is based upon the interplay of identity

²⁶⁹ «... текст есть лишь необходимый минимум проявления пресуппозиционных отношений» [Звегинцев, 1976, 288]

²⁷⁰ «Слова не укладываются в наше сознание, как папиросы в коробочку... истолкование и критика – вот из чего складывается читательский опыт» [Винокур, 2000, 86 - 87]

²⁷¹ «Обнаружение композиционной структуры текста является процедурой, сходной в общих чертах с просмотром текста на малознакомом языке... Подход к тексту как к многомерной структуре соотносится с известным в программировании принципом отделения данных от программ» [Севбо, 1986, 36]

²⁷² «Сюжет – прежде всего – это найденное противоречие» [Шкловский, 1983, 188]

and distinction, equality and negation building up its measure. Therefore transition as the textual narrative basis can be generalized also with the concept of collision. The existence of intention followed in a plot presupposes the non-existence of the intended (as the Latin proverb *ignoto non cupido* instructs).

Each narrated event as the foundation of textual integration is a transition from the preceding state to the succeeding one so that the mentioned scheme of i:m:t (initial – medial –terminal moments) remains. In this respect narrated event seems to coincide with an element of rites of passage, especially those of initiation. Theretofore the nucleus of event is **adventure** as a perturbation of the previous state²⁷³. For instance in the plot “the Sleeping Beauty” there can be discerned the initial phase where the Beauty is enthralled with a witch, the terminal phase where the Beauty is awakened by a hero fallen in love to Her, and the adventure in proper sense that’s the searches for the Beauty and the respective remedy. It is here to complain that the English terminology is too impoverished in opposite to the Continental tradition where one discerns Fr. *sujet* vs. *affabulation*, Germ. *Inhalt* vs. *Gehalt*, Slav. *сюжет* vs. *фабула*. Therefore there are no other ways out of this difficulty as to the say of fabulous schemes. This scheme is absent within textual stuff, it must be found and designated with an observer’s proper words. In this sense plot is **phantom**, so that one can say of phantom prerequisites of textual integration. Such phantoms build up textual presupposition that’s the implicit knowledge, and this knowledge belongs to textual metasystem disclosed by an observer. The experience of this latent & implicit information becomes the principle and the initial point of each interpretative procedure. In particular plot being depicted with actual predicates (rendering news as the indispensable part of transition) needs such experience²⁷⁴.

That it goes about the addition of lexical stuff alien to the proper textual data can be exemplified with the analysis of Larocheffoucaud’s aphorisms where the situation is reverse instead of compressing an extended text into summary one has to evolve a succinct sentence into a narration. Such narration is then regarded as the evolvement of a latent presupposition²⁷⁵. Here the method of deductive substantiation of moral statements (in a way imitating the famous Spinoza’s demonstrations) has been preferred so that the evolvement of comments would resemble a moral conclusion of a fable²⁷⁶. It remains dubious whether narration can be reduced to formal demonstration.

The necessity of the disclosure of plot with the observer’s own means entails the risk of **arbitrary & inadequate** interpretation. It can be exemplified with the interpretation of La Rochefoucauld’s aphorism that gives to authors the pretext of developing their own theory²⁷⁷ having little to do with the studied text. The inadequacy of the cited interpretation is apparent already in the fact that the very term ‘egoism’ was unknown for the commented author (it was registered only in 1755 in the Encyclopedia as an artificial neologism). Another mistake is to encounter in the interpretation of poetic lines where one of the opportunities is taken as the single one while the other are excluded. For instance, in Pushkin’s lines *<я утром должен быть уверен, / что с вами днем увижусь я>* only tedious monotonous action is seen while the implied promise remains unnoticed²⁷⁸.

Each plot as the essence of textual integration represents transition or passage from one state to another as well as the <GO TO> step is the fundamental brick of any program’s block or the transition from judgment to another is the mission of inferential textual background. In its turn the problem representing contradictions is the initial condition for transitional procedure. Then the relation between plot and disposition of stuff represents the functional structure of text as the dependencies of parts on the whole. Be a theme (plot) integrative power, then a disposition provides division as the result of functional distribution (the destinations of parts). This functional load in its turn represents motivation mediating the connections of parts. Plot can be said to irradiate into text through motivational ties and spread over compositional particulars. In this respect each part of composition can become an autonomous plot presupposing further disposition as the division into parts so that disposition can be said to cover plot with strata or layers of parts. Such process of divisions reaches the ultimate degree where plot and disposition coincide reciprocally at some point of textual entity that could become a kind of title.

Meanwhile text needs an observer as an interpretative agent to detect and disclose such integrative nucleus of plot so that observer becomes the existential premise for textual integration. Interpretation in its turn presupposes the existence of metasystem and promotes in its generation. Observer’s experience and competence represent this metasystem. A text is a riddle for its reader, and the solution is to be found with the aid of this metasystem of competence. It is within the terms of this metasystem that plot and

²⁷³ «Приключение – вот что было главным в романе» [Шкловский, 1983, 193]

²⁷⁴ «Необходимо сообщить, что выполнены условия, обеспечивающие правомерность применения предиката» as in the sentence *<Он зажег потухшую сигарету>* presupposing *<*Сигарета горела. Она потухла. → Он ее зажег>* [Труб, 41]

²⁷⁵ «вводятся правила вывода, позволяющие связывать начальные допущения и доказанные утверждения... - аналог трансформаций; объявляются определенные базовые темы... - например, восприятие: человек воспринимает неприятное...; формируются утверждения, в которые должны быть трансформированы объявленные темы; даются определения для слов...; и наконец, - приводится сам этот текст» [Мартемьянов, Дорофеев, 1985, 41]

²⁷⁶ As an example may serve such transformational comment: *<Человек стремится избежать осуждения>* → *<*поскольку... считать себя хуже других неприятнее всего, а в своем превосходстве над другими человек сомневается, то – чтобы не усиливать эти сомнения – ... стремится избежать отрицательного мнения... >* [Мартемьянов, Дорофеев, 1985, 66-67]

²⁷⁷ «... эгоцентризм, ищущий самооправдания, изображаемый в духе психологического правдоподобия, порицаемый в комическом ключе» [Жолковский, Щеглов, 1978, 164]

²⁷⁸ «... односторонность, неизменность» is here supposed to become «дифференциальным признаком повтора» [Жолковский, Щеглов, 1977, 130]

disposition can be designated while it lacks explicit designations of plot within textual stuff. The “apparitional” nature of textual integration attested with the phantom of plot makes it necessary to produce the elements apt to become what could be called integrative folders or compressors. A title of a novel may exemplify such integrative folder that produces referential net to the folded textual entity.

Observer can coincide with the addressee so that text becomes message and communicative process comes into play. Interpretation itself is already always the act of communication. The very reflection presupposes the division of the members of the triad “author – addressee – observer” as the vehicles of differentiated and confronted intentions. With the intention the concept of otherness (of the alien) is introduced. As far as the act of reflection with the image of alien takes place the necessity of involving intention arises together with the concepts of interpretation, metasystem and presupposition. This communicative metasystem discloses the actual communicative conditions of text as message. Therefore together with **contents** the **intents** are to be taken into consideration as textual integrative power marked with particular and partial aspect and viewpoint. Together with plot and composition here other integrative powers come into play – the images of author and characters that become part and parcel of the interpretative metasystem. The author’s problem can then be regarded as the problem of aspect.

Obviously the interpretative (and resp. communicative) problems of textual integration came necessarily to the problems of actualities. A text becoming message, its potential structure reveals transformed and reconceived relations. Thus the interpretative disclosure of plot implicitly given in text can exemplify the actualities excavated from the latent presupposition. The involvement of actualities entails also the necessity to take into consideration the **communicative** aspect of text. As far as a text becomes message with actual meaning the question on its adequate **comprehension** is to be regarded as the indispensable condition of its representation. Actual predicates that determine this process of comprehension are marked with the communicative functions interlaced in the net of motivation (predication being its particular case).

Communication can by no means be conceived as an interpersonal exchange of information of a commercial art. It is not separate individuals that mutually replace the bits of their personal experiences. Rather it goes about the world as a whole that modifies the distribution of information among different heads and uses personal intentions as the instrument for it. One must have interest and need for the information to be communicated. There must be requirement for information initially in the form of simple **curiosity**. These conditions call forth the opportunity of the conversion of narration into **interrogative** mood of enunciations. Together with the inessentiality of propositional division for the inferential structure of text one can put the statement on the irrelevancy of the difference between **interrogative & indicative** moods and respectively of dialogue & monologue. In the same way as a simple sentence can be converted in clausal structure one can say of its conversion into a pair “**question – answer**”.

Such pair can be derived not only from each hypotaxis but also from a simple sentence in the way of periphrastic transformation. To develop further the cited examples of transformations one can exemplify also easy transitions from narrative enunciations to dialogue: *Trees stand without foliage in the winter* ↔ *Trees are naked (void of foliage) because it's winter now* ↔ - *Why are the trees bare?* – *It is winter already!* Another sample of a transformation of the kind attests derivative capacities of a single proposition taken as a textual passage: *The evergreen fir-tree decorates the wintertime* ↔ *It is the everlasting fir-tree's greenness that decorates the wintertime* ↔ - *What's the remarkable fir-tree's property?* - *It is to decorate the wintertime with its greenness.* ↔ - *Why can the fir-trees decorate the wintertime?* - *It is due to their property of being evergreen* etc. Thus we can see that inferential capacities of the simplest passage of a text grow enormously from taxis to communicative interrogative enunciations. To use the already mentioned term text is **polypredicative structure** that becomes evident in its actual aspect, and it entails prolific consequences. Each proposition as the textual element presupposes not only a series of statements as its immediate conclusions but also the transformation of equivalent representation as hypotaxis and communicative derivations in the form of interrogative enunciations with responses. Thus a multitude of textual versions arises so that the given one becomes only one of the opportunities accompanied with a set of invisible virtual derivations.

Communication involves also the location as “author-addressee” relationship but can’t be reduced to it. It is **intention** that comes into play together with communicative functions and reveals itself as **interrogation**. Respectively text reveals itself as the **purposeful & expedient** action so that together with mediating mission of text as medium one has to bear in mind that it is to deal with the already discussed **teleology** of text. Communication would turn out to become unnecessary if there weren’t **differences between the competences** of those communicating. It is already antecedent and consequent that manifest different intentions and therefore the differentiation of person’s worlds makes communication indispensable so that **communication becomes discussion**.

The properties of communicative message ensuing from its intentional load give grounds to substantiate the theory of speech acts (elaborated initially by J. Searle) where the genera of locution (mere informative enunciation), illocution (the message with the aim of persuading the addressee) and perlocution (the communication between the partners that is addressed actually to the third person or observer) are to be discerned. One discerns also the communicative conditions concerning the competence of addressee, the sincerity of enunciation, the comprehensibility of its contents, the admissibility of the arguments that would substantiate the statement so that the “directive” would become capable of accomplishing [Тэк-Гю Хонг, 2003, 136-137]. There are also other conditions of communicative process concerning the so called rules of cooperation between the partners: they include first of all the necessity of the truth or at least of the similitude of enunciations (otherwise the process will be interrupted if one of the partners detects the falsehood). The overt and evident liar won’t be able to participate in communication. Another rule concerns the degrees of sophistication vs. simplification of the enunciations: they must

contain neither excess nor deficit of information, because in the first case the communication would turn into a simple chatting and in the second case the questions would interrupt the speech. Subsequently communication can't contain puzzles that would stop the process. Intentions presuppose respectively the **initiative** of the discussion that determines one of the participants. At last there can't be too wide deviations from the theme so that the **communicative axis** must be given [Хорман, 2006, 195 – 196]. It can go about divergence or convergence of intentions (as well as of the situation of the lack of comprehension when the communication becomes destroyed). **Intentions** with their differences attested in communication give grounds to the generation of **inferences**. **Intention** acts also as the integrative force and reveals itself through **mediation**. Thus **communication is inference** itself, its purpose being the conclusion as the result of discussion.

One should only notice that these regularities have been known for ages in the art of theatre as well as in the genera of literature's theory so that one can by no means say of any discovery. In particular illocution is the inherent property of lyrics especially evident in apostrophes (not to say of prayers or psalms) whereas perlocution is the usual effect of theatre conversation actually addressed to the audience though carried out between the dramatis personae. As to the communicative axis it has been deeply investigated by K.S. Stanislavsky.

1.3. Idioms as the Morphological Category

1.3.1. Semantic Derivation as the Morphological Process

Instead of the supposed invariant deep structure with its abstract "kernel" sentences suggested within the generative – transformational approach as the basis of textual integration that has proved to be invalid it seems more reasonable in searches for alternative basis to use the morphological concept of inner and outer form. The advantages of this concept seem to be associated with their capacity of joining the above discussed integrative aspects of text. First of all the concept of inner form enables conceiving derivational opportunities as the inner property of textual stuff ensuing from motivation²⁷⁹. This derivative process is indebted to associative motifs accumulated with the inner form which enables thus joining together different essences²⁸⁰. Then it is the **heuristic mission** that is proper to inner form and becomes the premise for interpretative activity. Derivation looks then like searches within the latent contents involving presupposition.

These properties of inner form are most evidently demonstrated within the inner form of separate words. As an important property of inner form of word is its intermediary role in promoting dependence of separate elements upon the entire language's system, integration of a language's entirety from these elements and the renovating them both through reintegration²⁸¹. This reintegration and renovation of language is founded upon the derivative possibilities as the immanent properties of a word that never can become a vehicle of something ready and steady²⁸². It is images and not notions that determine a word's content and its primary nomination as well, their absence denoting a provisional "state of repose"²⁸³. These conclusions on derivation and images as the inherent property of primary nomination were summed up in what can be called "Potebnya's paradox"²⁸⁴. The presence of derivational possibilities in a word and their concealment within its inner form is being constantly testified through their detection and revelation in poetry. It is in poetry that the "**increments of meaning**" (as Potebnya called them) are both explored and brought forth²⁸⁵. The corollary of this paradox presumes that the derivative potential is not only presented in the inner form. It is here to be found **the condensation of the derivative potential**, be it allowed to apply Potebnya's concept about the condensation of thought. That such condensation is presupposed can be proved with the very fate of inner form where still new semantic transitions become explored and discovered. This condensation is to be conceived as the density of the referential net of a

²⁷⁹ «Внутренняя форма определяет не только степень мотивированности номинативных единиц, но и ... развитие новых знаковых функций» [Снитко, 1990, 8]

²⁸⁰ Inner form carries «ассоциативный мотив, в основе которого лежит установление отношений сопоставления между двумя сущностями» [Снитко, 1990, 11]

²⁸¹ «Потебня различал внутреннюю форму языка и внутреннюю форму слова ..., понимал вторую как фрагмент первой» [Радченко, 2006, с. 259]. Meanwhile the statement on «отождествление внутренней формы и этимологии слова, понимаемой, правда, как фрагмент первичной номинации» [Радченко, 2006, с. 257] needs correction as the very "primary nomination" had been conceived by Potebnya (especially in his later works) as inseparable from derivation.

²⁸² «Название словом есть создание мысли новой в смысле преобразования ... прежнего запаса мысли... Слово не может ... быть понято как выражение и средство сообщения готовой мысли» [Потебня, 1990, 115]. (from «Из лекций по теории словесности»)

²⁸³ «Все значения в языке по происхождению образны, каждое может с течением времени стать безобразным ... безобразность слова ... есть временный покой мысли» («Из записок по теории словесности») [Потебня, 1990, 160].

²⁸⁴ «Почему до современности языковедения думали, что троп есть отклонение от обычного способа речи, а не наоборот, обычная речь есть отклонение от тропа? 1-й переход замечен, 2-й – совершается незаметно» [Пресняков, 1978, с. 63].

²⁸⁵ «человек начинает улавливать возможности языка ... и на их основании строить такие контексты, где слово не может не породить новые смыслы» «a man begins to grasp the possibilities of a language... and to build on this ground such a discourse, where a word is incapable of managing without the production of new senses» [Топоров, 1986, с. 209].

lexical unit that connects it with all other units and respectively the density of interpretative opportunities of the textual segment. Moreover V.Z. Demyankov suggests that inner form should be conceived just as the condensation of interpretability and respectively of the heuristics of the appropriate form's selection²⁸⁶. Such condensation in its turn entails ambiguity and ambivalence as it goes derivative opportunities that are still to be revealed and manifested explicitly in outer form.

It can be exemplified with the case of semantic divergence coming to antonyms <починати / кінчати> where the inner form is concealed in the etymon reflected in <закон, кін>. As the demonstration of the increased density of interpretability and ensuing ambiguity a set of synonymous rows may be regarded where a word can function in various contexts. For instance the word *stars* as an astronomical term is a partial synonym to the denotations of heavenly bodies such as *planets*, but in the rites of fertility as a trope of infinite quantity it becomes synonymous, for instance, to the herd of sheep – as in the Serbian song: «Осу се небо звездама /И равно поље овцама» (The sky is bestrewn with stars and the field is bestrewn with sheep) [Станкович, р. 65, № 84]. *Eye* belongs to the terms of corporeal parts but as a trope it can become synonym to a lake (for example, Polish *oko morskie* (sea eye) as a typical name of a mountain lake – it is to compare here also Engl. *the eye of the wind*). In “A comparative dictionary of English and Russian Lexicology of Song Folklore” the methods of taxonomic (cluster) classification of words were applied, and it has turned out that “there are no equivalents in the English ethnic world image for the concept that is represented with the lexeme *pure* (in Russian *чистый*) as in <чисто поле> (“pure field”) and is connected with a qualitative evaluation of space” [Хроленко, 2001, 131]; such a concept is included in folklore in other synonymous rows, that do not carry “direct” terminological sense. Referential net determining semantic shifts of separate expressions, the so called “condensation of thought” (Potebnya’s notion) becomes prerequisite for folding narrative contents within the boundaries of a single phrase²⁸⁷. From this circumstance the conclusion follows as to the possibility of treating separate lexemes as such folds²⁸⁸. This statement has an obvious outlook of the reversal of Vinogradov’s notion of a locution as the expansion of a word. Obviously due to this condensation such folds are comparable to etymons that represent a whole class of words united in the etymological nest.

Each act of designation on any language is always variable; it is ready to point to objects quite different to those meant before. The logical principle of identity is conceived as a rule with numerous reservations to be applied for a language. In its turn the constant inconstancy of lexical meaning, its continuous transformation entails the question as to its motivation, and it is in their point that etymology comes to an aid to detect and describe derivative processes. In particular, it is the origin of new meaning that stands behind explicatory notions of derivation, according to the famous thought of A.A.Potebnya²⁸⁹. Such an approach can also be interpreted in the sense that only selected and separate possibilities of a word’s semantic potential do find their realization in a speech act while the rest of them remain the set of virtual meanings, so that inner form can be regarded as a repository of virtual senses resembling Leibniz’s “possible worlds”²⁹⁰. Obviously those components of virtual senses which can gain actuality in speech act are to be regarded as the derivative sense in relation to all others that are left in its shadow.

It is the derivation with its potential changes of meaning that turns out to become the most essential side of inner form. One can suspect a latent puzzle under the “shell” or “skin” of inner form, and it is this mystery that is partly revealed in separate cases of the usage of a word. Thus the universal incompleteness of verbal means of signification, the representation of the signified essence through separate details becomes original and genuine source of the generation of derivative senses. Sign signifies the signified essence just as it conceals it with pointing to separate particulars of the essence’s revelations. While giving testimony to one side of the object the sign covers the other side with inner form’s “shell”. Each such act of designation of separate details referring to the deeply concealed mystery becomes a trope as far as it attests the existence of latent meanings. Thus the inner form of a word may be said to incarnate its derivational potential. These semantic opportunities are acknowledged even to the degree of their capacity for autonomous development²⁹¹. Respectively it implies the priority of the self-development so that the

²⁸⁶ «... между поисковым образом слова и внутренней формой слова можно поставить знак равенства» [Демьянков, 1989, 88]

²⁸⁷ “в пословице содержание басни может быть представлено как намек” “a fable’s contents can be represented in a proverb as a hint” [Потебня, 1976, р. 517].

²⁸⁸ As Potebnya has put it, “такому состоянию слова... когда мы не знаем, почему, какой приметой, каким признаком обозначено в данном слове известное значение, всегда предшествует другое... В этом другом предшествующем состоянии слова мы и усматриваем все те составные части, которые находим в поэтических произведениях... **Отдельно взятое слово во всех отношениях можно рассматривать как поэтическое произведение**” (such a state of word when we do not know, why and with what feature or what indication is in a given word denoted a certain meaning, always is preceded with another state ... In its another precedent state of the word do we perceive all those components that are to be found in poetical works ... **Each word taken separately can in all respects be regarded as a work of poetry**) [Потебня, 1976, р. 529]. It seems to be too eloquent that this statement has been reversed by O. Mandelstam as it had been already cited.

²⁸⁹ «Ничто в языке не может быть объяснено иначе как своим происхождением» [quot. Пресняков, 1980, 60].

²⁹⁰ «как правило, предаваемая забвению в быту, внутренняя форма имени довольно часто актуализируется в художественной речи» [Калинкин, 1999, 48].

²⁹¹ «... за исследователя работают («думают») внутренние формы обращаемых им в термины слов» (it is the inner forms of words converted into the terms that work and think instead of the researcher) [Михайлов, 1989, 132]

paradox of the observer exerting impact upon object and the object influencing observer is to be seen: the word as the object represented with its inner form possesses power making an observer adapt his conduct to its shapes. Inner form presents its contents as the problem stills to be explored instead of ready information.

When the primary nomination is acknowledged as the initial point of the state of transitiveness, of new semantic shifts and consequently new tropes, it makes one look for motivation of such shifts (seeming explanations and interpretations of the character of vulgar etymology included) so that provisional nests are built²⁹². Such provisional nests are also explained with the mentioned intermediary role of inner form reflected in the special name “bridge form”²⁹³. Thus nests are created to serve for transition from colloquial language to idiolect. It is worth noticing in this respect the interpretation of the concept of inner form’s changeability suggested by V.M. Rusanivsky who sees here the source of derivative processes so that the destruction of a former inner form entails the birth of the new one attesting the inexhaustible resources of word²⁹⁴. In its turn the changeability of inner form can become the measure of semantic transitions and historical development of words within the diachronic perspective²⁹⁵.

Derivation being an inherent property of inner form, a perspective for the codification of semantic transitions opens on a large scale. This circumstance was especially stressed by O.N.Trubachev who had projected a task of the elaboration of a dictionary where “diachronic dynamics of meanings” would be reflected, so that types of derivations would become its entries²⁹⁶. An attempt of the continuation of Trubachev’s ideas has been undertaken by N.D.Andreyev who had succeeded in building up such a system of semantic field that don’t follow any above predetermined scheme but are based on the inherent features of language development²⁹⁷. For example one can learn from here that the idea expressed with the numeral four (Latin *quattuor*) is connected with a fence and of its stinging the outer side; the idea of love proves to be connected to a seasonal (summer) separation from a community; the idea of sensation (Latin *sentio*) reveals connections with the name of sun (Latin *solus*) and of salt (that remains after the evaporation caused by sun) [see Andreyev, 1986, p. 101, 171, 255]. The source of semantic derivation is to be found in

²⁹² One should remind here the ideas of F. Steinthal who wrote about the “oblivion of an inner form” when “the new inner form of language is being born” [quot. Радченко, 2006, 253].

²⁹³ Suggested 1929 as the continuation of the ideas of A.Marti (1908). It goes here about the mediation «между имеющейся уже формой и новым значением слова» with the notion of «формы, связующей старое и новое значения слова» [Радченко, 2006, 254].

²⁹⁴ The statement of A. Potebnya that «піднімаючись до позначення поняття, слово втрачає внутрішню форму» entails the conclusions concerning such properties as «невичерпність змісту слова, ... переосмислення його попередніх значень», as well as of «нового використання його внутрішньої форми» [Русанівський, 1988, 20 – 21]

²⁹⁵ «Внутрішня форма вихідного і похідного слів – це найближча відстань між двома значеннями і розвитку лексичної семантики слова. Найдальша відстань ... - етимологія слова, тобто історія розвитку його внутрішньої форми» [Русанівський, 1988, 25]

²⁹⁶ «семасиологический словарь мог бы явиться словарем **семантических переходов**» «a semasiological dictionary could become a dictionary of **semantic transitions**»: such are the semantic parallels of the development of meaning of Slavic *молчать* “to keep silence” and its hypothetical cognate German. *schmelzen* =English. *melt*, on one side, and, on the other, of Slav. *таять* “to melt” and its Latin suggested cognate *tacere* [Трубачев, 196 ..., p. 103].

²⁹⁷ Unfortunately another attempt of M.M.Makovsky hardly can be acknowledged a successful one because a lot of suggested etymologies turn out to be doubtful. For instance, if the mutual approximation of Latin *mare* “sea” and *malus* “evil” can yet be substantiated with mythological imagery, the derivation of *amor* “love” as an addition of negative prefix to *mare* ignores its real derivation from the verb *amo* “to love” thus leaving without explanation the verbal forms *amo*, *amavi*, *amatum* where there lacks the root consonant “r” and as the consequence we deal with the suffix *-or* rather than with the root phoneme. Such ideas resemble arbitrary approach of Marr who treated for instance the name of Sumer as contrasted with Russian *sumerki* “twilight”. Still more doubtful seems to be an attempt of treating lexeme as «буквенную формулу» “a letter formula” in an archaic society that did not know alphabet at all [Маковский, 1996, p. 202]. The statement of M.Makovsky concerning the nature of Indo-European root that “pre-formants and extensions... performed a magic function and acted as the elements of taboo and of totem” [Маковский, 2002, p. 124] seems to be an exaggeration. Language itself has much wider scope of tasks than to serve as a device for and be submitted to magic operation or to reflect the imagined system of pagan worldview. Not to mention that its conjectured picture would be even more vague than the reconstructed sound system of Indo-European one can’t deny the permanent presence of some universal psychological necessary conditions of sane human development that has little to do with this worldview. Language can not be reduced to the service of magic, of any singular style of poetry or of pagan or any other system of worldview. On the other side some tropes (cited there to substantiate the statement of the identity of some roots) suffer a kind of modernisation (for example, the comparison “to say < to interweave sounds (as an interlacement of the tongues of flame)” [Ibid. p. 121] seems to be inapt for the period of Indo-European community as the idea of the “interlacement of words” (*плетение словес*) is born already in medieval time and has little to do with paganism; doubtful seems also to cite Chech *nevraziti* “to hate” as an example of indifference of negative prefix to its meaning [Ibid. p. 124] because Machek has shown that this word relates to *nevařiti* “not to cook” and not to *vrah*.

the circumstances of lexical attraction (determined with alliterative attraction as well) resulting in the formation of composed words²⁹⁸.

The constant variability of meanings of inner form (and therefore the necessity of outer form for elucidating the utterance) was explained by P. Florensky as the infinite process of adaptation of personal speech acts to communal norms²⁹⁹. These statements are demonstrated with an example of the elucidation of the inner form of a word *кипяток* (boiling water), that has kinship to German *hüpfen* (jump), Greek *κῶπιζω* “to fall head over heels”, and all it leads to a conclusion: “Boiling water denotes a dancer, a jumper, a skipper” [Ibid., p. 245]³⁰⁰. Thus one can say that inner form reveals itself through relative and partial interpretations comprising them in absolute contents as potential derivatives and coming necessarily to outer form. It is worth warning here against the overestimation of relative interpretative generation of derivative meanings. To recall it, each relativism is liable to relative regard and thus to self-negation. While denying itself the relative approach turns to absolute positions that bring it to being and determine its peculiarities. One could refer to the whole theory developed by L. Reiners where the inner form is regarded as the source for the generation of text. In particular it is stylistic vitality that is ascribed by him to the textual manifestation of inner form. The main feature is here to be found in the natural pulsation and breathe of text with the alternative tensions and relaxations³⁰¹. It is to stress the universal nature of inner form’s concept that has also found its application in music [Шаповалова, 1987]. Inner form coincides with what is designated as deep structure in opposite to surface as the correlation to outer form. Therefore it can be generalized within the more voluminous textual stratification with its transformations and transitions of layers.

Further development of this concept is to be found in G.O. Vinokur’s works. Inner form taken in the broader sense as textual integrative essence of poetry becomes here the source of semantic derivations and exhaustible enrichment of contents and therefore the instrument for explaining the motivation of semantic development. In particular the confrontation of “near” and “far” meanings suggested by A.A. Potebnya is here applied to reconsidering initial direct lexical meanings in poetry³⁰². Furthermore it has given impetus for the revision of earlier simplified approach to inner form³⁰³. The conclusion was the statement on the total motivation in poetry substantiated with the doctrine of the inner form³⁰⁴. In its turn this division implies the necessity of involving the outer form as the only way for the manifestation of the latent derivability. The concepts of near & far meanings (resp. direct & transferred) have then been enlarged so that it becomes possible to say of initial & final meanings generated from the poetic inner form³⁰⁵. Thus it is mobility of the borders between the direct and transferred meanings that the transition from inner to outer form entails. Therefore the barrier between the Signifier and the Signified is also overcome in poetic text.

It would be also useful to notice that the classical approach putting stress on the inner form exclusively apparently displays the deficiency of unilateral sin. Inner form can’t be conceived as something self-sufficient taken without its transitions and transformations into the outer form where it only can be revealed. Inner form as the idea elaborated in Neo – Platonic circles presupposes the principle of

²⁹⁸ In the Indo-European word-formation «генезис композит был причиной вариативности вторичных сем» (the origin of *composita* was the cause of the variability of secondary semes), and therefore, for example, «на базе протосемы “вперед” развилось значение ‘разведка’» (from the protoseme “forward” there has been developed the meaning ‘reconnaissance’) [Андреев, 41]: it permits, in particular, from the root represented in *непту, перед* (Germ. *vor*) to derive *просити* (“ask”, German cognate *forschen* “to investigate”).

²⁹⁹ «... внутреннюю форму правильно понимать как постоянно рождающуюся» “the inner form is to be comprehended as something that is constantly being born”, the reason being the very uniqueness of each speech act: «... Нельзя говорить от народа, а не от себя. Процесс речи есть приспособление говорящего к надывидуальному соборному единству... Общее понятие, под которое подводится здесь первичная данность, есть коренное значение слова, ετυμον, почему в этом разрезе слово подлежит преимущественно этимологии» “...one can’t say on part of a people and not of one’s own name. The speech process is an adaptation of those speaking to an over-individual temple-like entity (“sobornoye yedinstvo”) ... The general notion the primary data are subsumed to is here the innate meaning of the word, ετυμον, and it is why in this aspect a word is to be regarded as the subject of etymology by far” [Флоренский, 1990, p. 233-235].

³⁰⁰ Inner form of a word «непрестанно колыхается, дышит», and, what is more, this inner life of the inner form is exemplified as «возможность различного истолкования одной и той же драмы» [Флоренский 13, с. 236].

³⁰¹ “Wer lebendig schreiben will muss in seinem Stil die Spannungen ahnen lassen, die das Wesen des Lebendigen ausmachen” [Reiners, 278]

³⁰² «более далекое содержание не имеет своей... формы, а пользуется вместо него формой другого, буквально понимаемого содержания» [Винокур, 1991, 28]

³⁰³ As a counterpart to what he called «наивно – этимологическому толкованию внутренней формы» [Винокур, 1991, 28]

³⁰⁴ «Если художественный язык есть действительно внутренняя форма, то в нем вообще все стремится стать мотивированным» [Винокур, 1991, 54 - 55]

³⁰⁵ «... в поэзии действительно есть нечто вроде ближайших этимологических значений... Язык с своими прямыми значениями в поэтическом употреблении как бы весь опрокинут в тему и идею художественного замысла» so that the following task arises: «Установление тех конечных значений, которые как бы просвечивают сквозь прямые значения» [Винокур, 1991, 53]

emanation that's of revealing the inner contents in the outer phenomena. Therefore while mentioning the concept of inner form one always has to bear in mind the transitory state inherent for inner form as the metamorphose on the way to its outer shape.

1.3.2. Generalization and Specialization of Meaning as Morphological Problem

The concept of the transition from inner to outer form brings to our disposal a very convenient device of representing textual meaningful strata. As a particular case of *modus vs. dictum* opposition actual vs. potential sentence's division the contents' oppositions of sense vs. meaning's type can be regarded. Usually one correlates meaning with objective and absolute contents while sense is referred to its subjective and relative interpretation. Meanwhile the absolute objective (and not relative subjective) nature of the sense vs. meaning opposition can be demonstrated already with the (already mentioned) so called observer's paradox: the observer exerts an impact upon the observed reality not due to immediate influence upon the object but with the very presence in the world. That "*the world is incomplete without my presence*" (A. Platonov) presupposes the comprehension of the world as a book or stage with the participation of observers as *dramatis personae*. Thus there are absolute and objective foundations for both these components of contents: meaning (or denotation) and sense (or signification) represent **attributes** of an object as they are represented (and further possibly interpreted) and the **object** itself as far as there is a certain knowledge of it³⁰⁶.

The relationship between object and its attributes and the selection of attributes determine objectively the contents. At the same time to restrict the sense (signification) to an abstract attribute in opposite to meaning (denotation) as the designation of objects' classes would mean to come to a contradiction. With this approach a vicious circle arises: sense (signification) designates the partitive attributes of an object (in the manner of Venus and Aurora as the names for the evening and morning appearances or attributes of the same object of planet) and at the same time the very attributes are designated with the names of other objects (as the names of the ancient Goddesses in the cited example). Then it would be doubtful whether objects (respectively classes) are designated at all or it must go only about attributes of the unknown objects that can be only vaguely delineated with the aid of abstractions built of attributes³⁰⁷. The same concerns the opposition of actual vs. potential meanings (and respective sentence's division): it doesn't go about the meaning that is "actual" one for the given use of the text (special designation) only. There are still further contents behind "actual" meanings that are meant in the text as a **message**. Here the textual priority in relation to signs plays the decisive role: text as the **medium** performing its **mission** becomes **message** determining its contents. It is the **mediating mission** of the text that becomes principal property, and communicative tasks accomplish here only subordinate secondary role indicating a particular case.

An alternative solution of the problem consists in the interpretation of meaning as only attributive facets (or features) of the whole contents without presuming an object standing behind. This viewpoint developed by A. V. Bondarko (in difference to Yu. D. Apresyan's approach based on the confrontation of attributive parameters to the supposedly known object) seems to be more preferable especially while here meaning vs. sense acquires the outlook of the **representational** relationship of the signifying vs. the signified³⁰⁸, namely of the deep latent contents (with its problematic core) and its surface. This approach lets sense be opposed to meaning as infinite contents to bordered and restricted means of its representation³⁰⁹. Thus sense (signification) is expressed with **the means of meaning**³¹⁰. Therefore meanings are inseparably tied with **interpretation** and respective **representational** destination: they represent only one of the possible interpretative versions, so that as **interpretative means** they disclose "**functional potential**" obtaining particular interpretative representations in separate utterances (with selecting and eliminating opportunities of this potential); therefore one can thus divide interpretative side of the contents³¹¹. Then meaning becomes explorative **medium** for the disclosure of a latent invariant referring to the supposed object with the means of explicit attributes.

Within the approach of the model Sense – Text one would identify sense with something constant and in particular independent from translations that can be represented in any language. Subsequently one must admit the conjecture on the preexistence of sense in regard to language's means³¹². Meanwhile such

³⁰⁶ «денотатом знака называется класс обозначаемых им фактов, а сигнификатом – общие признаки этих фактов» [Апресян, 1974, 60]

³⁰⁷ One has reasons to support the opinion of Yu.L.Vorotnikov who has put against the thesis «смысл – то общее, что объединяет высказывания, сопоставляемые при переводе» a reasonable objection: «Неясно, однако, какова процедура влагания таких смыслов в языковую форму и их последующего изымания из нее, более того, сомнительна сама возможность таких атомарных смыслов» [Воротников, 2007, 46]

³⁰⁸ «... языковые значения служат средством для выражения смысла ...» [Бондарко, 2002, 139]

³⁰⁹ The author stresses «ограниченность состава значений при неограниченности ... смыслов» [Бондарко, 2002, 139]

³¹⁰ It is worth mentioning that in the both discussed approaches there rests no place for subjective relative evaluation of the sense vs. meaning opposition

³¹¹ «Интерпретационный аспект содержания высказывания заключается в том способе представления смысла, который заложен в избираемых говорящим языковых средствах. Один и тот же смысл ..., проходя сквозь призму именно данных средств с их языковыми значениями, ... каждый раз выступает в особой языковой интерпретации» [Бондарко, 2002, 351]

³¹² Respectively «... **смысл** ... – содержание, не связанное лишь с какой-то ... системой форм данного языка, т.е. имеющее универсальную природу. Такое содержание может рассматриваться

conjecture would demand still stronger hypothesis on the **identity** of **such** sense with that which is available within that or this language that would presuppose that the respective information is reproducible and known. It would contradict the initial conjecture of the textual nature of sense and its irreducibility to code. Besides, there are still evidences that sense as such displays its **inseparability from interpretative means** (and therefore from the set of meanings) as it is attested with the verbs³¹³. Therefore it is to stress the reciprocity of sense and meaning³¹⁴. This reciprocity continues the fundamental antinomy of language as far as meanings are regarded as the reproducible elements of code in opposite to sense associated with textual entirety. It gives grounds to describe sense also as intertextual invariant³¹⁵. Meanwhile being irreducible to the reproducible code's elements sense can be reproduced as a problem and not as the cognitive result, as a task, and not as the solution! Such problem referring to the unexplored object can be described with attributive elements without designating objects. Sense is not only invariant (of translations or synonymous substitutions); it is problem to be explored and described with the elements of attributive space.

Moreover the conjecture on the invariant that would be the foundation of sense can be refuted with the possible variability of representations of the same semantic invariant taken for sense's source³¹⁶. As to the interpretability of translations, one can say not of an invariant's identity but only of the degree of intertextual **equivalence**³¹⁷. Still more it is to be seen in synonyms that aren't identical though display equivalence in some relations³¹⁸. Therefore it is the attributive features' space and not the sense as such that determines the contents. Instead of invariant one should say of the problem representing the area of ambiguity to be explored but not still known. And in its turn this problem involves **attributive approach** necessary for its exploration. Of importance is that attributive approach enables conceiving the meanings (as opposed to senses) within the broader **functional conception** so that they become a particular case of functional destinations³¹⁹. Moreover it is functional destination that removes the dualistic split of sense and meaning because it mediates their relations³²⁰. Obviously functional approach gives reasons for confronting sense and meaning with the inner and outer forms. It is the concept of **connotation** that meets the demands of functional attributive approach in particular due to its attachment to poetic idiolect³²¹. It is connotations that display the derivational potential of meanings and thus refute the conjecture on the occasional nature of sense ensuing from the textual priority.

It would be also appropriately to mention that sense (signification) correlates with text in opposite to meaning (as the property of an **extract** separated from a text and its textual references). It is here to stress that the textual priority determines the sense as opposed to meaning extracted and abstracted from textual conditions. This priority aids in solving the contradiction between the known system of meanings and the previously unknown contents of message³²². Then it is only **message** where static abstractions of meanings generate deeper sense as the derivative semantic load of textual entity disclosed due to interpretative

как **инвариант** внутриязыковых синонимических преобразований и межъязыковых соответствий (... в рамках модели «**смысл ↔ текст**»)» [Бондарко, 1996, 5]

³¹³ For instance «... видовые формы русского глагола в своих значениях всегда заключают элемент языковой интерпретации характера протекания действия во времени» as in <Самый разгар полки был, а он придет и два часа речь держит. А после него у Аринки голова болит: как он приходит, она аж дрожит, бедняга (Г. Троепольский. Записки агронома)> [Бондарко, 1996, 7]

³¹⁴ «Смысл возможен постольку, поскольку существуют значения, которые тем самым подчиняют мысль определенным ограничениям; значения существуют не сами по себе, а ради смысла» [Бондарко, 1978, 39]

³¹⁵ «Значение ... представляет собой элемент языковой системы, тогда как конкретный смысл – это явление речи, имеющее ситуативную обусловленность ... Значения единиц разных языков могут не совпадать ... Что же касается смысла, то он ... является универсальным, представляющим **инвариантное** содержание» «языковые значения служат средством ... выражения смысла» [Бондарко, 1978, 50 – 51]

³¹⁶ It can be exemplified with the following sample: «Она старомодно мечтала ... Они войдут в гостиную ... Вдруг он берет (=*возьмет) ее за руки выше локтей, привлекает (=*привлечет) к себе ...» (А.Н. Толстой. Хожение по мукам). «Языковые семантические функции здесь могут варьировать, но понятийная категория будущего остается неизменной» [Бондарко, 1978, 74] The admissibility of such substitutions is proved with the first verb in future tense used by the author.

³¹⁷ «Отношение универсальности смысла и неуниверсальности языковых значений ... может рассматриваться в терминах эквивалентности / неэквивалентности» [Бондарко, 1996, 24]

³¹⁸ «... принцип тождества смысла при различиях в плане содержания текста можно расценивать как ... исходный пункт для анализа синонимических высказываний» [Бондарко, 1978, 111]

³¹⁹ «Семантическая функция – более широкое понятие, чем значение, поскольку оно охватывает не только собственно значения ..., но и речевые смыслы» so that «значения охватываются понятием **функции**» because «к значению добавляется идея употребления» [Бондарко, 1996, 46 - 47]

³²⁰ «Функции (семантические) коренятся в значениях, но отличаются ярко выраженной обращенностью ... к смыслам» [Бондарко, 1984, 32]

³²¹ «... коннотативный компонент характерен для плана содержания текстов, в которых представлено переносное употребление грамматических форм» [Бондарко, 1978, 106]

³²² «Какое же сообщение несет знак, если значение знака заранее известно адресату?» [Абраев, 1981, 27]

efforts generating this load³²³. It is to be stressed additionally that such efforts are already given in a text as its inherent latent possibilities revealed through subjectively represented intentions.

Then the object is to be looked for and probably found through the partitive description that gives hints to implicit contents. There appear numerous **connotative** layers of contents that give aid in efforts to reconstruct the object. It is the question of these connotations generated with the denotations' implications that arise from the attributes referred to this object. For instance <the stormy sea> is by no means an attribute of weather while it implies numerous connotations. The signification contains here an entire image that is still to be referred to an object, be it weather or mental situation. Another example of terminological nature can be cited from the discussion of psychologists where the locution <<мысленная возня>> 'mental fuss'> (Павловские клинические среды, 05.12.1934) had been used: it is obvious that it goes here about a certain mental disorder and at the same time the contents of this locution can't be reduced to terminological description. In particular it contains an allusion referring to a famous expression <<растекаться мыслью по древу>> (to pour oneself around tree with a thought)> (from "The Song of the Igor's Campaign") the more that here the paronymic substitution took place (so that the usual locution <<мышинная возня>> is here referred to). And at last one can cite such a passage from fine literature where it is absolutely impossible to understand something without references to the latent and implied contents: <<А вот беда, как ни каторги, ни припеваючи, - ничего в волнах не видно>> 'And it is misfortune when one sees neither penal drudgery nor prosperity – there is nothing to observe among the waves'> (Салтыков-Щедрин, За рубежом, 4). To return to the image of "stormy sea" one can add here that the sense of the quotation remains absolutely beyond the comprehensibility without references to the connotations.

The problematic and communicative core of sense entails also its limitability as its immanent property³²⁴. Sense is conceived as something **transcendental**³²⁵ in opposite to ordinary meaning that doesn't need such passage towards the brim of comprehensibility. Therefore it manifests the transition from nothing to something that takes place in the act of communion and has the necessary consequence of ubiquitous equivocal (Boetius' term), ambiguous contents³²⁶. The contents are much richer than the mentioned attributes: this richness is caused not with the diversity of relative subjective viewpoints but with the constant presence of unknown, of something enigmatic, of questions and problems. For instance the contents of the word <earth> do not refer to the known quality of a <globe> or <ground> only, it implies also something unknown, <unearthly> quality together with a <sky> or <celestial> as antonyms. It is already the existence of something contradictory, of such alternative names (of antonyms) that makes each implied attribute incomplete and makes an interpreter of a textual locution to look for further attributive components and to circumscribe the problematic core of the locution more precisely. When attributes remain abstract it is the object that contains questions and puzzles. With this regard it is here to remark that a widely accepted identification of deeper sense with something conceptualized contradicts to the presence of the unknown in the contents because notions and concepts represent already the achieved results of explorative efforts and preclude therefore those enigmatic elements³²⁷. Thus one has to identify sense as the transcendental core of contents with problems to be explored and not with the intermediary achievements of the potentially infinite process of exploration. To sum up one may say that **problems** belong to the contents of an object together with its **attributes**.

It is here to observe that the opposition of denotation vs. signification reproduces the statements known from logic. Here the thing vs. property's (or the object vs. attribute's) relationship plays the decisive role. One discerns accordingly in the contents of a notion its volume (extension) and intentional centre or core of attributes³²⁸. Of importance is here to stress that notion designates and represents attributes of an object and never object itself. Respectively such general intentional attributes remain always abstract in opposite to concrete contents of an object with its manifold details so that it goes here about the isolating abstraction and not about the generalizing one³²⁹ (as the nominalists once happened to

³²³ «смысл слова (а не его истолкование) сообщается слову динамично, в процессе интерпретации предложения, а не статично, т.е. не известен заранее» [Попов, 1982, 72]

³²⁴ «... вещь не только внешне манифестирует себя, не только через значения связывает себя с универсалиями, но и содержит смыслы, существование которых выявляется ... на границах высказываний, которые в отличие от предложений всегда предельны, обращены к другому ... смысл свидетельствует о ничто, поскольку он не виден ни в теле вещи, ни в высказывании о вещи, но оставляет следы ... Он – то, не знаю что ... может быть рационально выражен при вопросно-ответной ситуации как нечто, aliquid» [Неретина ... гл. 1 ...]

³²⁵ «Обращенность к другому в имманентном плане бытия предполагала одновременную обращенность к трансцендентному источнику слова – Богу, потому речь, произносимая при Боге свидетеле всегда предполагалась как жертвенная речь » [Неретина ... гл. 1 ...]

³²⁶ Sense «... может быть смыслом только как со - умysel, т.е. при личностном схватывании, без которого он не нечто (aliquid), а ничто» [Неретина ... гл. 1]

³²⁷ This circumstance is very aptly indicated in one of the definitions of sense: «то, что понимает наш разум, когда мы постигаем выражение, не зная реальных фактов» [Жоль, 1984, 36]. It is here to add that all the totality of facts cannot be known in general so that there are always enigmatic elements that remain.

³²⁸ In particular «интенционал понятия составляют признаки, общие для данного класса вещей», so that beside them there remain also «индивидуальные признаки вещи, не обязательные для класса» [Никитин, 1988, 50]

³²⁹ «В основе понятий о признаках лежит не абстракция обобщения вещей, а абстракция от вещей – так называемая изолирующая или аналитическая абстракция» [Никитин, 1988, 49]

insist upon). While remaining within the scope of the explicitly mentioned attributes one enriches them with the latent attributes that are implied with the notion's contents and don't represent themselves explicitly³³⁰. The existence of such latent and implicit attributes can easily be seen in semantic contradictions inherent for some tropes of paradoxical and/or absurd kind (irony, oxymoron or catachresis)³³¹. Meanwhile together with the latency of implicit contents there must be taken in consideration the presence of problematic contents that designates the unknown or the ignored. In this respect notions can be represented only as the limitation's layer of images that always contain problems, as the surface of images' depth. The last circumstance enables also the inverse approach towards denotation vs. signification's problem: the transition from denotation towards signification seems to be provided with deepening their division in the exploration of the **details**. It is here to discern such approach from the known devices of **amplification** that's of the transition from general to more special meanings as the way of textual generation. Respectively it won't go here about the generalities vs. particulars opposition. It is the integrity of the whole and not the abstract generalizations that are meant here. Instead of the transition from generalities to particulars in the manner of exemplifying amplification one would rather suggest the devices of **periphrastic description** of a problem.

Generally the relationship integrity vs. particularity looks out as a more fundamental one than that of thing (object) vs. property (attribute) because property is always particular in relation to object as a whole. It introduces into play together with object vs. attribute also the entirety vs. partiality opposition. The partiality widens the scope of latent implicit contents' components so that the problematic items would be included. It is the details that substantiate the idea of **cryptotype** suggested by B. Wharf as the generalization of inner form³³². In its turn it is the inner form that enables the unification of sense (signification) vs. meaning (denotation) opposition so that the meaning becomes its terminal and **minimal** component³³³. Thus partitive and detailed designation refer to "latent contents" (and "latent intention" accordingly) inherent to **inner form**. The inner form as the representation of problematic and enigmatic load of a word and of a text has become that point where etymology and poetics meet and converge. Then instead of dualistic denotation vs. signification couple another model comes where the meaning or denotation represents only the upper layer, the surface that conceals numerous deeper layers of contents. There reveals itself behind the denotative surface the whole net of interlaced semantic connections showing the unexplored problems that the details refer to. We have already seen that here the **connotation vs. denotation** enables the exploration of these deep contents. While referring to particulars the **connotations** play the role of semantic **increments**. Due to their accumulation the image arises that stands under the denotation's surface. In this respect it is worth recalling A.A. Potebnya's concept of "**the increments of the meaning**" retained and accumulated in the inner form. A word being assimilated from a colloquial language to a poetical idiolect the question arises as to its "faculty" to memorize the results of semantic derivative processes it had been submitted to.

One can consider such transition between the stratified layers of contents as that from inner to outer form. Direct meanings would then build up the surface encircling the cryptotype of derivative potential. Apparently the signifiers would be taken as the continuation of outer form's development where the direct meanings as the vehicles for derivation in its turn would give rise to their vehicles of signifiers. Besides, the outer form being a reproducible substance, it appertains to the paradigmatic aspect of language. Outer form (in opposite to the inner one) represents **reducible residuum** that can be repeated & reproduced and therefore becomes an **intertextual mediating medium**. In particular etymons being reproducible reconstructed forms can be regarded as the ultimate limit of the developmental transition from inner to outer form involving the means of signifiers. The reducible residuum is an indispensable element of any phenomenological reduction as the vehicle of interpretative identification. Then codification can be said to arise from the necessity of identification as based upon the demands of reproducibility. Thus the inner form is to be seen as the derivative potential included in a word's contents and, consequently, as the foundation for **cryptotype** (signification and sense as opposed to meaning) revealing with the transition to outer form. Thus one deals not with the dualistic opposition of sense vs. meaning (signification vs. denotation) but with the **stratification** of different layers of contents over the problematic core of a message. It is the thorough **stratificational approach** that enables to unite both connotations of contents and actualities of textual tectonics.

This approach would be convenient to the above delineated viewpoint on the relationship between inner and outer form. Then sense and meaning are to be conceived as only a pair of multiple layers that constitute verbal contents. Especially visible examples are here to found in allegories. Meanwhile there are quite habitual phrases where one can detect the layers otherwise proper for premeditated allegories. As an example one can take H. James' "The Golden Bowl" where chapter 10 begins with the statement: "*To talk of it thus appeared at last a positive relief to him*". Let alone the references to the preceding events that complicate contents the sentence is built as an allusion to the Latin proverb "*dixi et animam levavi*" (I've

³³⁰ «интенционал – содержательное ядро» «интенциональные признаки могут ... имплицировать наличие или отсутствие других признаков» [Никитин, 1988, 61]

³³¹ «Оксоморон ... сочетает интенционал одного слова с несвойственным ему импликационалом, который заимствуется у второго слова. первое слово поступает своим импликационалом, второе – интенционалом» as in collocation <женатый холостяк> [Никитин, 1988, 63]

³³² «...внутренняя формальность Потебни была своего рода предчувствием скрытой грамматики» [Кацнельсон, 1972, 93]

³³³ «А.А.Потебня называл минимумом внутренней формы ... то, что ... именуется собственно значением» [Мельников, 2003, 103]. One could remind here also the so called "near" meaning («ближнее значение») as opposed to the "far" one («дальнее значение»)

said and relieved my soul). This image in its turn is of Bible origin (Jezek., 33.9). Therefore there are much more layers in the contents that those fit to be reduced to a simple sense vs. meaning opposition.

Such approach seems to be persuasive while one encounters the broad experience of the formation of the dictionary based upon the partitive designation and connotations. It goes about the Chinese characters where the determinants (the so called keys) show the participation of a sign in the designated semantic field. The system of determinants that designate the particular details presents the development of signification in the way of combinatorial scheme of the **penetration** in the deeper layers of contents. The last example allows us come to conclusion on the importance of combinatorial properties of lexical units for the determination of connotative contents. In particular it goes about mutual **compatibility** of lexical units that has had already to be seen as the decisive argument against the opposition of free and fixed collocations. It was the textual priority that determines the compatibility of words that is not their constant property. This gives decisive argument against atomic approach to semantics. It is due to the dependence of compatibility (and subsequently of connotations) upon textual conditions that “in different conditions the same word combination may either have shared semantic components or to be devoid of them” [Solntsev, 232].

As the consequence the attempts of component analysis of semantics turn out to become fruitless: “It is impossible to analyze meanings into objectively existing constituents” [Solntsev, 289, note 94] the contents being textually conditioned, one would add here. Accordingly it is due to the unknown and indefinite places, the *ignota* that stand as a task for future cognition and can’t be described in the actual moment of the history of language each attempt to reduce the contents to a sum of elementary components must be rejected as unrealizable. There always can appear the unknown rest, the “*residuum ignotum*” of contents that would refute all the constructions of the component analysis. This constant presence of **irreducible and inexhaustible rest** can be best demonstrated in the history of etymons that represent the signification that seemed primarily to be a simple name. Each etymon generates such derivative meanings that couldn’t be suspected to belong to its primary contents. Thus, for instance, *wrist* and *war* come back to the same etymon with the root **uer* that designates “rotation, rotational movement, to rotate”; another sample of the kind may be attested with *yeast* and *gear*, *garb* that also presuppose the common root **ies* “to boil, to seethe”; both *meat* and *mate* come back to **ma:d* “to be wet”. All such concepts designated with these roots contain the unexplored parts that have been discovered in their etymological development and have generated the amazing and surprising derivative meanings. These meanings are already present in a root as a plant is present in its grain. That is why the conjecture of H.-G. Greimas as to the existence of semantic “atoms” (the so called *sems* or “differential elements” of semantics [Греймас, 2004, 31]) that would cover contents seems to be originated just from the ignorance of such unexplored possibilities³³⁴. Moreover, as the author overtly confesses, it is a usual definition that meets the demands of such description of a word’s contents so that as a pattern here serves “definition of a word in a crossword” (underlined by I. Y.-R.) [Греймас, 2004, 106]. Then only a rhetorical question remains: what all poetical efforts, explorations and discoveries of a word are devoted to? Moreover, such approach is absolutely unfit for etymological researches where separate components can’t satisfactorily represent the development of a word’s contents³³⁵.

The incoherence of “atomic” approach towards language signification can be demonstrated also with the fact that elementary qualities would be inapplicable for the semantics of narratives. One can’t attribute such qualities to lexical units, and quite similar it can be said concerning that of the motifs of a tale, a novel or a drama where any idiom can be developed and unfolded to the scopes of a monumental work, thus becoming the designation of a plot (already in its title). The very designation of a way or a road can become a germ of an itinerary as a narrative genre. At the same time the same idiom’s designation can even not be mentioned within the context and reduced to mere hints of oblique circumstances indicating to it (for example, the carriage being mentioned instead of a highway as a partitive designation concerning the way).

At last the partitive designation as the means of connotative increments of contents are to be correlated with the fundamental sources of verbal activity as such. It is due to partitive designation that **circumlocutions** can be said to be rooted in such a fundamental principle of verbal signs as that of interdiction and **negation** (in particular connected with the above discussed cases of taboo or veto). Here participation as the principle of primitive mode of action is to be mentioned. While combining various lexical units to designate various details of an implied object the **periphrastic description** refers to something unknown and mysterious. In other words such circumscriptions represent riddles and puzzles, problems to be solved and not the ready information. As a result the process of interpretation is here being initiated as well as the process of derivation and generation of new senses. For instance perhaps as a general or partial negation of abstract notions with antonyms the idea of death may be conceived that is

³³⁴ For instance, «лексема представляется ... совокупностью сем, связанных между собой иерархическими отношениями» [Греймас, 2004, 50]. This statement evokes an objection as to the lack of knowledge of the unexplored contents of a word

³³⁵ It has been remarked that «... компонентный анализ не отражает языковых особенностей значения и строится всецело на логических основаниях интуиции исследователя ... опора на здравый смысл или интуицию ... не дают возможности выделить целый ряд семантических составляющих, жизненно важных для понимания реального механизма семантического развертывания»: for example thus *говорить* ‘to speak’ includes semantic components «*разбивать* (слово как разящее оружие) или *лить* (слово *льется*) а также *плести* (плетение звуков)» ‘to break (word as the weapon to pierce) to pour (words pour out) or to interlace (the interlacement of sounds)’ that can’t be detected with the method in question [Маковский, 2008, 69]

designated as the derivative from the act of grinding and milling as Lat. *morior* = Ukr. *вмупати* from *mordere* “to bite, to tear, to rend”.

The connotations as semantic increments of meaning creating the essence of sense as opposed to meaning, it gives grounds to compare it to the relationship of **semantic** contents as such towards **syntactic** categories. This relationship is usually supposed to be based upon the chain of **restrictions** that these categories acquire. Meanwhile it is to notice here that it does by no means go about the passage from generalities to special and particular meanings. There exist well known arguments demonstrating the seemingly independent state of syntax in regard to semantics. One can remind such samples as L. Carroll’s verse “‘*T was brillig, and the slithy toves / Did gyre and gimble in the wabe; ...*” [Carroll, 2006. 187] or that of L. V. Shcherba (*Глокая куздра штеко бодлануло бокра и кудрячит бокренка*): semantic motivation pretends here to be lost whereas the syntactic correctness is regarded as retained. Meanwhile such conclusion seems to be too precocious: it would suffice Humpty Dumpty’s explanations: “*Brillig means four o’clock in the afternoon – the time when you begin broiling things for dinner ... slithy means lithe and slimy. Lithe is the same as active. You see it as a portmanteau – there are two meanings packed onto one word ...*”. One could add still one of the newest examples of such verbal portmanteau that is to be found in *glamour* built of *glance* and *amour*. Otherwise one would deal with a kind of futurists’ novelties or with *glossolalia*. Moreover one could remind onomatopoeic words in Japanese used to build enigmatic locutions with indefinite meaning. Here the general regularity is to be seen that collocation can’t exist without any definite colligation. One can admit the variability of syntactic representations of semantic contents (say, *идти - хождение*) but the appearance of “pure” semantics without syntactic shape would be out of question.

The cited arguments would also become inapplicable towards the situation in Chinese or Japanese. The general reason ensues from the mentioned effect of the application of consequent negations towards the contents designated with categories. To contrive a noun for the newly discovered thing, to designate the results of exploration one must always use the existent previous experience and the present general ideas and abstractions without necessarily passing from them to something concrete and special. One signifies the newly explored objects with applying general names and preexistent abstractions to them. Such interpolation of the experience over the space of particulars becomes evident in the fact that such designation must belong to the already existent syntactic grammatical categories and be included in the respective class. Therefore in diachronic perspective the process of **categorization** in grammar precedes the coinage of neologisms: one must decide at least whether the newly generated designation would become noun or adjective. At the same time these grammatical categories themselves become a brim or a boundary of semantic nucleus. It can be easily observed in Chinese where there are no explicit categories (a word’s grammatical affiliation depending upon words’ order³³⁶) and at the same time its semantic meaning implies already the probability to be affiliated just to the only category³³⁷. This presumption of general ideas can specifically be felt in the generation of textual entity so that it would become impossible to build a coherent text without having previously determined the grammatical attributes of lexical units³³⁸. Then there remains the restrictive role that has to play semantics in defining the designated object in the same way as language plays the restrictive role for the thought in general³³⁹. That’s to say that specialization takes the upper hand in semantics in opposite to generalities. It becomes evident also that such restriction of the preexistent syntactic categories in the act of textual generation is not to be conceived as a kind of amplification applied to the already preexistent generalities. Vice versa one has to deal with that of **circumscription** where different versions of verbal representation of a problem coexist. Together with the discussed role of negation one can say of **restriction & rejection** as the prerequisites for the periphrastic way of textual generation where syntax and semantics represent layers of textual stratification and don’t function autonomously. Such interrelationship is of universal nature and can account for music text too [Терентьев, 1984]. It is syntax together with meaning that builds up the upper surface structure or outer form concealing the deeper layer of semantics referring to inner form within textual stratification.

Thus the **reciprocal & gradual restriction of preexistent grammatical categories and newly discovered attributes** enables designation of semantic load. In this respect homology as the foundation of language as such reveals itself as the process of **approximation**³⁴⁰ of general ideas towards the preexistent presumed contents³⁴¹ where they restrict each other to approach the concrete deep sense to be indicated. It is here also to put a stress that general categories by no means can be regarded as signs. Being references to abstractions they have no objects to be signified or designated. Categories deal with **abstract attributes** and do not designate any object. As the references to such attributes they are just the material for signs still to be built incapable of designating something. Designation is not thus the property of categories. It is **references** and **not designations** that categories bring into text. The approach to semantics as the

³³⁶ «Порядок слов является в китайском языке средством ... выявления грамматической роли слова» [Солнцев, 1960, 2]

³³⁷ «Слово само по себе, так сказать, до акта речи, обладает грамматической значимостью» [Солнцев, 1960, 3]

³³⁸ «Важнейшее условие установления тех или иных связей между словами – их категориальная отнесенность» [Солнцев, 1960, 7]

³³⁹ «То, что можно сказать, ограничивает и организует то, что можно помыслить» [Бенвенист, 1974, 111]

³⁴⁰ So that «знак будет находить все более четкую характеристику» [Бенвенист, 1974, 88]

³⁴¹ «Смысл не появляется в результате сложения знаков, а как раз наоборот, смысл (речевое намерение) реализуется как целое и разделяется на отдельные знаки» [Бенвенист, 1974, 88]

restrictive force can be substantiated historically with the fact of the prevalence of specialization over generalization of meanings. The narrowing of meanings corresponds to the development of differentiation and discerning capacities of language. In its turn the widening and generalization become usually pretext and intermediary device for metonymic shifts of specialized meanings³⁴². Thus restrictions as the prerequisites for semantics come out to be comparable with specialization and differentiation as the chief directions in the building of language's map of world.

In its turn restrictive effects of semantics belong to more general kind of the negative definitions that have been developed within the so called *apophatic* methods in theology: the contents are defined with what is not contained³⁴³. It can be demonstrated with the example of the meaning of pronoun used in an appeal: who is meant with 'thou' will become evident when the persons replied to the appeal give a denial as they are not that who is meant. This example shows also that the restrictive effect of semantics is to be observed most clearly in respect to pronouns. Each pronoun designates mystery in a way. Even if it is known who is 'she' or 'it' there is a hue of something enigmatic because there remains an alternative possibility of designation. The **pronominal** type of language historically precedes the formation of the nominative type (though the pronouns as such appear usually as the derivatives of nouns, as for instance the first person in Japanese designating 'servant'). The statement on the origin of pronouns as the step preceding the emergence of nouns³⁴⁴ correlates with the concept of the widened sense of deictic functions of a word developed recently in particular in the works on ideography by N.Yu. Shvedova: in particular pronouns are regarded here as the "**sources**" («исходы») for the development of contents³⁴⁵. This widened approach allows even to observe pronominal functions of verbs as the generalization of deictic mission of a word so that special class of the so to say "**pronominal predicates**" arises³⁴⁶. Thus with the pronominal functions reflection as the fundamental property of text acquires explicit devices. Besides, one can easily notice that this concept delivers a convenient tool for the description of A.V. Bondarko's "categorical situations".

The question about the pronominal (deictic) functions of the parts of speech that are not pronouns will become considerably more complicated if we examine them on a scale not of the entire language system ("koine"), but as the particular phenomena of poetic idiolect with the respective corpus of texts or even of a single literary work. In particular it will be disclosed the paradoxical coincidence of ultimate generalization with indefiniteness so that the respective pronouns usually appear together³⁴⁷. This conclusion is substantiated with the observations concerning, in particular, Dostoyevsky's works where such indefiniteness marks the lack of self-control within the heroes' activity³⁴⁸. The frequency of the respective pronouns becomes then the individual stylistic mark³⁴⁹. It gives grounds to oppose pronouns to proper names as it had already been suggested with other premises³⁵⁰. The opposition **pronoun vs. proper name** can be regarded within the broader relationship of syntax to semantics as the opposition of categories to the result of their restriction. In its turn proper names oppose to pronouns instead of general names as has been sometimes erroneously suggested³⁵¹. In this respect it is necessary to attract attention to some properties of proper names that are too obvious to be observed. First of all they are never translated; instead, one can only assimilate them with all their sound "skin". Neither *London* nor *John* can obtain translation or definition. Secondly, they belong only to the class of substantives. It would be unimaginable to conceive a proper name as a verb. They make up an opposite pole of the semantic space with a set of disparate isolated elements³⁵². Moreover as to their origin they are usually the derivatives of general names

³⁴² «Более редкое явление – это процесс обобщения ... Есть некоторые семантические группы, в которых охотно смешивается вид с родом. Именно в этих-то группах особенно часты смещения значений. В них каждое слово обозначает специальный предмет, но ... их объединяет то, что они принадлежат к одной общей группе» [Вандриес, 1937, 191]

³⁴³ One finds the known reflection of this principle in Spinoza's famous statement *omnis definitio est negatio*.

³⁴⁴ «Означая лицо, местоимение ... не может выражать предикативное отношение к субъекту ... оно оказывается ... не вполне тождественным имени» [Мещанинов, 1940, 90]

³⁴⁵ It goes about «дейктические (местоименные, указующие) слова и фразеологизмы, ... которые можно назвать смысловыми исходами», the suggestion being substantiated that «языковый смысл – ... понятие, первично обозначенное местоименным исходом ...» [Шведова, 2004: 21, 23].

³⁴⁶ Yu.L. Vorotnikov indicates «так называемые местоглаголия» [Воротников, 2007: 44] suggested by N. Yu. Shvedova or the verbs with deictic meaning.

³⁴⁷ «Родственность категорий неопределенности и всеобщности проявляется в том, что соответствующие местоимения ... употребляются совместно» This paradox is attested with the following examples: <Весь он был какой-то взволнованный>; <Мне все было как-то некогда> <Как-то все не случалось> [Арутюнова, 1998, 824]

³⁴⁸ «Итак, действия героев Достоевского постоянно выходят из-под контроля» [Арутюнова, 1998, 863]

³⁴⁹ «На четырех страницах насчитываются 33 знака неопределенности» [Арутюнова, 1998, 847]

³⁵⁰ «Собственные имена – пустые рамки, которые могут быть заполнены: в этом их сходство с местоимениями» [Суперанская, 1973, 77]

³⁵¹ For instance, in the statement «у нас нет уверенности в том, что всегда и непременно существовало противопоставление собственных и несобственных имен» "we are not sure, that there existed always and certainly the opposition of proper and generalized names" [Белецкий, 1972, p. 20]. Meanwhile there are pronouns besides.

³⁵² «Le nom propre est d'ordinaire localisable... il apporte avec lui un air d'exotisme et de couleur locale» [Marouzeau, p. 125].

(as well as pronouns are) in the manner of nicknames (in opposite to the opinion of their priority³⁵³). Numerous examples of the kind can be supplied from the names of pagan gods. Thus, Lat. *ruber* “red” being connected with Sllav. roots *rod* “kin”, *ruda* “ore”, *rudoy* “red-haired” finds also cognate in the name of the Indian god *Rudra*. Another Indian theonymic unit *Agni* reveals to be related to Lat. *ignis* “flame” and Slav. *ogon’* (the same meaning) as well as the name of a fantastic being *Yaga*. Lat. *macerō* “to soak, to mince” corresponds to Old Slavonic Goddess *Mokosh’*. One can say of the discussed opposition of pronoun vs. proper name as the essence of that of syntax vs. semantics.

The reciprocal restrictive relationship of sense-meaning aspects can be displayed also as the development of derivative and interpretative process. It is the disclosure of latent and unexplored layers of content that is to be conceived as the generative & derivative process, so that the restriction of abstract meanings acquires the outlook of derivation. Restriction as the principal device of semantic development (in particular as the restriction of pronominal categories) is to be conceived as the particular kind of the differentiation of contents in the way of circumscription. Then derivative process as the diversification is to be regarded also as the aspect of reinforcing language’s heterogeneity. Meanwhile it is not to be conceived as a kind of filling up the ready abstract schemes in the manner of coloring a prepared design or adding diversifying details that would appear in vacant places. It is here again to warn before simplified approach towards semantic specialization. It doesn’t go about adding more details of particulars to the ready schemes of abstract generalities; instead, it is **problems** to be explored and neither generalities nor particulars that occupy initial place in generating procedure. Specialization becomes then only one side of the exploration of the problem together with generalization being included in interpretation.

The divergence of **generalities vs. particulars** (together with its ultimate limit of the opposition of pronouns vs. proper names) is to be evaluated as an interpretative device in the development of semantic derivation. As to the sense vs. meaning it doesn’t go about more specialized or generalized contents but about the solution of the problem that stands behind the text. The prevalence of specialized contents in sense determination presupposes simultaneously the coinage of categories as generalized conclusions of derivative process. Such generalization as the other side of sense is connected with the disclosure of the latent contents.

Thus a conclusion may be asserted that the problems as the proper and inherent language’s product build the initial source for the development of semantic meanings and the deep sense. With the view of such premises an effective method elaborated by O.O. Boriskina and A.A. Kretov has been suggested. It reveals itself also in the phenomenon of the so called latent categories (as the cryptotype) where this deep sense attaches the generalizations of categories not as a ready revelation but as a task to be explored³⁵⁴. The preferences of such approaches are connected with the textual priority that gives convenient devices of detecting and exploring semantic load through attributes given with lexical compatibility of the studied locutions³⁵⁵. Thus the analysis of latent categories does not only put the bridge from abstractions to details but also restores textual entity wherefrom the explored vehicles of deeper sense are extracted. In particular it is worth paying attention to the importance of verbs and predicates in general for such analysis³⁵⁶. It becomes evident that actually L. Tesniere’s concept of verbal nod and “governing” scheme of text as the generalized predication (with the elimination of extraneous logical notions) is here chosen as the departing point of analytical approach. At the same time it is obvious that it can’t go about the propositional approach of textual generation on the way of amplification as the fulfillment of the given pronominal and predicative schemes. One suggests here rather the searches for periphrastic transformation that would give the **circumscription** of initial problem.

1.3.3. Idioms as the Interpretative Phenomenon of Semantic Derivation

The evolvement of interpretative textual capacities can be conceived also in terms of the morphological reciprocity of outer and inner forms. In its turn actualization and interpretation as the transitory processes are essentially connected with the shifts of the parameters of textual heterogeneity and homogeneity. As a special kind of the heterogeneity the phenomenon of **idioms** comes into being. Accordingly it is the morphological properties and in particular the properties of **interpretability** that are to be found as the origin of idioms. Respectively idioms are to be conceived as a peculiar case of textual **functional** aspects presupposing the adequacy of interpretation. This kind of textual heterogeneity delineates the respective textual **register**. Idioms can belong both to the generic register and to the informative one (in particular as the terminological idioms with direct designation). In its turn such registers enable conceiving idiomatic locutions as a peculiar class of lexical attraction. Idiomatic lexical units’ direct meaning always display shift & drift but this derivative process doesn’t result in the formation of tropes only. It is the coexistence of **direct & derivative** meanings that marks idioms. For instance such

³⁵³ Let here the words of R.Fester [1981, 19] be quoted who underlined that “within the own geography of an ethnic group there were only the very mountain, the river or the brook, the valley, the forest and the meadow”.

³⁵⁴ «категориальные признаки ... запятаны в значениях слов и синтаксических связях слов в предложении, где и содержится имплицитно» [Борискина, Кретов, 2003, 10]

³⁵⁵ «Значимость проявляется в синтаксических свойствах ..., т.е. в текстах как единственно доступных непосредственному ощупыванию» [Борискина, Кретов, 2003, 20]

³⁵⁶ «Отправной точкой ... является анализ набора синтаксических позиций классификаторов ... В структуру значения глагола ... включаются ... признаки предметов, способных по логике вещей выступать в качестве субъекта или объекта действия (сирконстантные семы)» [Борискина, Кретов, 2003, 22 – 23]

idiomatic term as ‘*current*’ in electricity always retains the possibility of returning to its initial direct meaning, the same concerns ‘*flow*’ of a vector in the field theory, ‘*cloud*’ of electrons and many cases of the kind. Such cases give pretext to say of homonymous coexistence of direct & derivative meanings within idioms. It entails the peculiar **idiomatic ambiguity & ambivalence** (defined also as the **complicatedness** of the meaning) resulted from what is called the accumulation of meanings (Fr. *cumul*) or amalgamated meaning (oscillation of meanings) as the specific device of poetic tongue. It can be exemplified with the line of P. Verlaine “*Les poètes ne vous regardent pas*” (the poets don’t look at (also ‘pay attention’ & ‘pay homage’) you) addressed to the policemen [quot. Пименова, 2011, 27]. The locution <Germ *Flitterwochen* (literally ‘the weeks of tinsel’) = Engl. *honeymoon*> can be also comprehended without there matrimonial meanings as the names for temporal segments. The idiom <*the moment of truth*> is often used as a usual trope, meanwhile it is the idiom of intelligence service slang designating the decisive moment of a captive’s interrogation.

This approach enables detecting a particular aspect of idioms that didn’t attract attention. Within textual stratification idioms are to be taken for a kind of direct speech. Each idiom is supposed to be used as a **quotation** or as a cited and repeated **idée fixe**. Idiomatic locution is ascribed to an alien person taken for an **oracle**, whether to an indefinite incognito – as in folk’s locutions or to a prominent character. Such oracle’s enunciations serve as alienated **fragments** of text displaying relative autonomy within textual entirety. At any rate idiom looks like an **echo** repeated and reproduced with deviations (without essentially abusing its essence). This reproducibility imparts the features of signs to isolated textual segments taken as idioms. Besides, as a textual singularity each idiom turns out to be isolated. This circumstance entails a whole series of important consequences: it is ready signs belonging to a code that are to be reproduced & repeated in a text as quotations. In particular, a textual segment as a reproducible quotation involves reflection as codifying power. Such quotations presuppose the hierarchy of a code and the ensuing integration as signs. Thus a particular case of textual heterogeneity of idioms gives rise to the passage **from text to code**. Interpretation as the basis for idioms entails the process of codification. Therefore idioms can be defined as the **intermediary & transitory** phenomena that make up a bridge between code and text. The mentioned semantic ambiguity of idioms with the confrontation of direct and derivative meanings can be regarded as that initiating the codification where these meanings are to be reconsidered as those determined with code and text respectively. In its turn originated within textual environment idioms result into codifying acquirements of derivation. Idioms give rise to the recurrent process of feedback where text becomes dependent upon the newly produced code as the result of such codification. Once appeared, such idiomatic code imposes already its own restriction upon texts’ generation. Thus idioms perform the **mediating mission** within the principal antinomy of language.

Idioms introduce a new dimension to the dual opposition of admissible lexemes vs. inadmissible charades. The borders of a dialect always bring together the demarcation that divides lexical units from those evaluated as alien to dialect (be they foreign words or concocted nonsense). All lexical stuff can turn into idioms while being taken as an individual human being’s experience. For a person’s memory each word is idiom as the vehicle of unrepeatable connotations of the unique experience. For each person a word means something other than for common use so that it will go about the coexistence of common tongue’s and particular dialectal meanings. Idiomatic contents will become that of charade for profane people. Therefore the ambiguity arises as the inherent property of idiom. This property imparts to idioms also resemblance to the assimilated elements of a foreign language where the derivative meaning can be conceived as that of alien origin form beyond the limits of a dialect. In this mediating intermediary role idioms are opposed to all non-idiomatic locutions that contain tropes and terms, toposes and hapaxes, pleonasm and ellipsis, tautologies and paradoxes.

The first feature of idioms ensuing from their attachments to verbal heterogeneities is their derivational essence. Idioms come to being within the development of circumscriptions of the ideas designated with keywords. Here partial negation excludes some components of the contents, and subsequently the process of semantic differentiation arises so that **periphrastic transformations** come into play where single words would be substituted with sets of words presupposing specialization of their direct meanings. In particular idiomatic keyword displays semantic specialization initiating thus derivative process. One can discern at least two types of derivation. The first is based upon partitive designation where only curious details and particulars of a narrative’s object are observed and mentioned instead of the whole. Circumlocutions are usually defined as a developed metonymy, and in its turn metonymy is regarded as a fold of them, so that it is the metonymic action of renaming an object based on the principle of “*pars pro parte*” that gives here grounds for derivation. In this respect periphrases and metonymy are opposed to another type of derivation that is based upon the “*pars pro toto*” principle. Here belong synecdoche (with hyperbole as its particular species) and metaphor (as its mediated form). This second type of derivation presumes the existence of something whole as an already known object borne in mind due to the mentioned particulars and details. On the contrary, the object as a whole remains enigmatic for periphrastic description and metonymy. In circumlocutions only particulars are known that refer one to another, so that one can only suggest conjectures as to the objects standing behind them.

Metaphor is conceived as fictitious in its foundations [Телия, 1996, 137; Жоль]; metonymy presupposes real connections of the mentioned particulars referring to those meant but not called. Besides, metonymy (as well as metaphor) is not to be regarded as a textual device only; it promotes primary taxonomic classes arising within textual codification. A special difficulty is to be found in R. Jakobson’s use of the term “contiguity” ascribed to metonymy in opposite to “similarity” as the property of metaphor because “contiguity ... is a variant form of similarity, not a polar opposite to it” [Vickers, 444], therefore it would be not a confrontation but a subordination between the two notions. Subsequently what is designated with contiguity appertains to synecdoche and not to metonymy. Actually R. Jakobson

confronted metaphor with synecdoche and not with metonymy [Дюбуа et al., 1986, 179, 190]. The advantage of metonymy in comparison to metaphor is evident in the reduction of manifold derivative opportunities of a periphrastic circumscription to only twofold contrast of metaphor. In a way a metaphor can be said to be a metonymy reduced to only a pair of semantic facets³⁵⁷.

Besides, “Jacobson is using the term ‘contiguity’ in a loose, indeed metaphorical way to describe how aphatics, unable to recall the proper word, substitute the next best, or the nearest word they can think of. But in rhetoric ... metonymy involves substitution of a related term (where *propinquus* does not mean ‘next to’!) according to fixed transitions or tropings within a category on different levels” [Vickers. 445]. In other words a simple **mistake** is taken by R. Jacobson for a trope so that the border between chaos of the illness and the order of derivation disappears and the both notions are blended. It is just the negation of this order of categories and of legitimate transition and substitution within derivative shifts that betrays the confusion of mistake and figurative speech: “In Jacobson’s examples there is no such movement across the levels within a category, only an attempt to find a substitute corresponding to the unrecallable word, some of which are very approximate indeed” [Vickers. 445]. The negative experience of such confusion (not to mention the synecdoche taken erroneously for metonymy) gives grounds in favor of metonymic preference.

It was already 1886 that Darmstetter paid attention to the principal distinction of metaphor from other tropes caused with the fact that it “expresses abstract ideas through the comparison of concrete objects” [Darmstetter, p. 53]. In its turn metonymy and synecdoche were contrasted as “radiation” and “concatenation” (*rayonnement – enchaînement*) [Darmstetter, 73-83]. It is worth reminding the statement of Potebnya that in metonymy the newly created figurative meaning «не исключает из себя» (does not exclude) the primary meaning (in contrast to metaphor), «но сверх этого (в отличие от синекдохи) получает новое качество» (but it acquires in addition (in contrast to synecdoche) a new quality) [Потебня, 1990, с. 182]. In other words the exposition of such an **added metonymic meaning** turns out to resemble a well known complementary composition in folklore, based on adding supplementary details. That one has reasons to give the preference for metonymy in relation to other tropes can be also supported with the statements of Taranenko who stressed the link between metonymy and **ellyptic** discourse. Of a special importance would be the case of the so called **enanthiosemy** as in etymologically cognate *конец* and *зачин* (end - commencement) that demonstrate the metonymical nature of a well known semantic polarisation [Тараненко, 20, 12]. Thus circumlocutions as the base and source for metonymy deserve priority as far as the derivation in poetical idiolect is concerned.

It is here also to remind that the figure *abstractum pro concreto* belongs to the class of metonymy³⁵⁸ so that its priority becomes substantiated with its attachment to the procedure of making abstractions concrete. It is also to stress that there are grounds to reject Vickers’ viewpoint as well. Metaphor and metonymy aren’t to be opposed, but the reasons are quite different from those developed by the author. Metaphor generalizes synecdoche³⁵⁹ and comparison (where the *tertium ccomparisonis* is omitted). In its turn metonymy originates from periphrastic descriptions. Synecdoche as the root off metaphor always implies totality whereas circumlocutions concern particulars. Metonymy deals with partial knowledge while synecdoche pretends to attain the exhaustive information. It entails cognitive preferences and priorities of metonymic representation, and they are confirmed also with the instructive practice, as in the famous J.A. Comensky’s “*Orbis pictum*” where the notions are exposed with the order of metonymic transitions.

It is not only partiality that provides metonymy’s preference. The transitions from one detail to another correlates with the constant flow of changes in conceiving the contents that metonymic designations bear. Circumscriptions arouse cognitive activity and as the result the transition from detail to another as the vestiges of some deeper essences³⁶⁰. The evolvment of such processes can be exemplified with etymological regularities, such as the transfer of action upon the time of action (the so called laws of M.M. Pokrovski as month ‘a planet > a period of time’). Therefore metonymic transfer is to be seen as the dynamic one in opposite to the static transfer of synecdoche and metaphor. It can be felt especially in the *abstractum pro concreto* kind of metonymy as in ‘a youth was sitting before us’ (instead of ‘a girl’).

Therefore metonymy gives rise also to **motivational** problems in opposite to synecdoche and metaphor that don’t entail the necessity to deal with substantiated transition. Comparisons and simile that build up the background of metaphorical process aren’t those concerning the essential connections of the designated things (one could remind the French proverb *comparaison n’est pas raison*). Metonymy represents the existent connection that doesn’t need being compared and therefore it takes priority as to the motivation of the transfer taken historically³⁶¹. Such dynamism of metonymy ensues from the problematic

³⁵⁷ «... метафора стремится погрузить слово в такой контекст, где многозначность уничтожается, заменяется двузначностью» [Ермилова, 1977, 167]

³⁵⁸ As in the locutions “*the crown replies*” (instead of “*the royal government*”) or “*the youth sat before us*” (instead of “*the girl*”)

³⁵⁹ As it has been very shrewdly discovered, «метафора – метонимически опосредованная синекдоха» that presupposes «сужение значения и его расширение» [Атаян, 1978, 107 - 108]

³⁶⁰ «... метонимия прямо указывает на наличие в глубинах человеческого сознания более масштабных ... знаний о мире» [Берестнев, 2008, 49]

³⁶¹ «По определению метафора может быть развернута в сравнений, а метонимия в сравнение развернута быть не может, по той причине, что сопоставляемые явления и так уже связаны. Однако ... то, что нам сейчас кажется непохожим, могло ранее казаться похожим, и наоборот. ... На глубоком уровне первобытного мышления связь по смежности, связь части и целого, связь

mode that inherent to it: while describing the details it refers to something unknown concealed with these details and representing a **problem**. Such problematic essence of metonymy can be exemplified with a witty remark of V. Shklovski in regard to Yu. Tynyanov's "Lieutenant Kizhe"³⁶². Metonymy puts stress upon separate particular details that refer to the problem to be solved. These emphatic details as the semantic accents take initial position in cognitive process while synecdoche presupposes the existent results (in particular the knowledge of totality). Besides, such mentioned accented details arouse allusions and reminiscences that bear something **spontaneous** and preclude the effect of "erased" or "fatigued" metaphor betraying pleonastic excess. Elliptic reticence of metaphor arises as the result of such implied pleonasm referring to the preexistent competence. Vice versa while giving partial indirect periphrastic description of details metonymy implies incompleteness of competence arousing the necessity to explore the problem and to supplement the given with the further details.

In this respect synecdoche and metaphor are situated nearer to code while metonymy is the proper textual device. The codifying effect of synecdoche is especially felt in personification when the proper name becomes the name of taxonomic class. Still more significant for the substantiation of the statement on metonymy's productivity seems to be the **mediating mission** ensuing from the intermediary position of details mentioned in periphrastic description³⁶³. The presence of such reference to intermediary links (that can grow to infinity) prevents metonymy from being reduced to reproducible elements of a code (that endangers metaphor). It entails also the **primary** place of metonymy in opposite to the **derivative** nature of metaphor. Such subdivisions of metaphor as **diaphor** (the repetition of a word in a new environment entailing its homonymous dissociation) or **epiphor** (based on the juxtaposition of distanced notions presupposing a latent comparison as in 'summer breathes') support the proximity to code as the preexistent experience necessary for the adequate perception is meant here. Tropes generally are conceived to be the inversions of topics with its tautology where the preexistent presupposition is implied. Meanwhile if synecdoche and metaphor are attached to the tautological reproducibility it is metonymy that brings productive explorative element irreducible to formulaic affiliation of the circumscribed details. That is why there are reasons to find metonymic background in epic topics as I.P. Smirnov has put it. It concerns the image of epic hero who as a rule bears maternal hereditary lineage³⁶⁴. Metonymy (instead of synecdoche) becomes here paradoxically the primary source of metaphor in particular due to somatic images. Metonymic foundations of the interpretative and derivative verbal potential let come to the particular form of textual heterogeneity that is developed in the idiomatic core of language. It is important to stress the problematic load of metonymy that enables to compare this trope with riddles and puzzles in view of the necessity to "undress" (French *déplier*) that's to explain the locution³⁶⁵. As far as idioms can be conceived to give inversions of the above discussed textual scheme one can attach to it the concept of allegory as that suggested to be its inversion by F.W. Schelling³⁶⁶. A special class of allegories belonging to generative speech register is to be regarded as epigrammatic means, whereas here it is significant that the confrontation to scheme as textual integrative prerequisite correlates with idiomatic singularity and subsequent textual segregation. In particular as far as intention is concerned, idiom always imparts the verve of irony to a text. Idioms and irony come together. Besides, idioms would look like lyrical digressions within epic narration of normative text, and so generative register does in regard to the informative one.

Ultimately the distinctive criteria that would enable discerning idioms from common locutions disappear so that all compatibility can be converted into idiomatic collocations under the conditions of extreme limits. Therefore all collocations are implicit idioms, the difference from the genuine idioms being reduced only to the degree of idiomatic properties³⁶⁷. This conclusion gets special meaningfulness in regard to artistic texts with their utmost integrity³⁶⁸. As a result all collocations of an artistic text can be regarded as idioms acquiring respective semantic increments within the border of a taken textual corpus.

Not only can any word be used as an idiom within a respective textual corpus. It is enough to mark it with **inverted commas** and it will be immediately designated as an idiom. In this respect one can say of idiomatic satellite or epiphenomenon building up a whole metatext over the original text that has given rise to its derivation. Such marked textual fragments are separated and become therefore the object of special reflexive attitude. Idioms become thus the products of reflection. As the places of textual heterogeneity idioms represent language's singularities and make up thus a bridge from text to code. Idiomatic reproducibility becomes the "antidote" to their spontaneity as the particular side of textual

названия с самим предметом, даже связь по сходству – все являлось метонимическим ...» [Дьяконов, 1990, 41]

³⁶² «в структуре это – метонимический сюжет» [Шкловский, 1974, 620]

³⁶³ «При метонимии ... переход осуществляется через промежуточное понятие, которое является обьемлющим» [Дюбуа et al., 1986, 215]

³⁶⁴ As far as «отношения между матерью и ребенком метонимичны» the generalized conclusion follows that «... былинная метафора 'мать сыра земля' не абсолютна - покоится на метонимической основе, так как аналогия между материнским телом и телом земли имеет в виду сопричастность всякого человека как тому, так и другому» [Смирнов, 1979, 199]

³⁶⁵ "La métonymie prend ainsi, dès l'abord, des allures d'enigme" [Henry, 1984, 43]

³⁶⁶ «Что же касается аллегории, то она представляет собой нечто обратное схеме» [Шеллинг, 1966, 106]

³⁶⁷ It is to be reminded that it was already I. Ye. Anichkov who suggested to take for «идиомами все сочетания слов на данном языке» [Савицкий, 2006, 13]

³⁶⁸ Here not only «смыкаются понятия меж – и внутриязыковой идиоматичности» but it turns out also that «текст и его специальный язык абсолютно идиоматичны» [Савицкий, 2006, 172]

singularity. Thus the alternative code of idioms arises that coexists together with the common code of direct meanings. It is the **conventions** that arise from textual **spontaneity** as the result of its fixation and codification. A poet can be said to assign idiomatic meanings to locutions arbitrarily and spontaneously and to make these assignments become reproducible as artistic conventions. Within a limited textual space of a poem separate locutions become local idioms actual for the taken limits. That is why actually only idioms can be regarded as the paragon of signs due to the fixation of conventions and their reproducibility. Idioms reproduce the derivation obtained as the result of semantic transition and therefore can be said to be **codified deviations**. A code of conventions arises where such deviational derivative meanings make up the secondary system of signs in proper sense.

1.3.4. Idioms as the Designations of Problems

Idioms are usually opposed to free colloquial locutions so that they are defined in terms of **fixation & frequentation** as stable (fixed) and reproducible (“frequented”) phrasal units with integrative contents irreducible to the meaning of their components. In particular “... the reproducible phrase will necessarily be idiomatic whereas producible words are non-idiomatic” [Solntsev, 131]. In other words idioms are formulaic lexical combinations or figures, and thus it could seem that figurative meaning belongs to their properties. Meanwhile “... idiomatic meaning of a word has nothing to do with its figurative use” [Solntsev, 276 (note 22)] as it can be seen in quotations perfectly meeting the criterion of idiomatic reproducibility. Moreover semantic integration is by no means connected with semantic derivation so that idiom is not even comparable to trope³⁶⁹. In particular this independence from tropes is revealed in terminology which is always endowed with idiomatic quality so that “... the meaning of terminological phrases ... can be defined as a case of idiomatic meaning” [Solntsev, 129]. It is due to the “integral meaning of reproducible phrase” that such terminological meaning arises entailing the opportunity for simple verificative procedures: “It is possible to distinguish a terminological phrase by replacing the attribute by another one” [Solntsev, 129] as in transforming the term <полезные ископаемые> into impossible locution <*веселые ископаемые>.

Thus the integrative meaning can be terminological one as well as that of trope. Idioms become either tropes or terms, and in both cases they deviate from the literary meaning of their lexical constituents. It gives grounds to regard them as **anomalous deviations** from normative free collocations of colloquial origin peculiar for an individual character so that “idiomatic character manifests a contradiction between standard rule ... and the requirements of naming” [Solntsev, 275]. Such deviational nature substantiates also the approach to idioms as opposed to etymons that represent such regularities at the largest scale. This opposition can be substantiated with the fact that the idiomatic meaning not only shows the mentioned contradiction but also diverges from that determined with the inner form³⁷⁰. In this respect idiom as a deviation presumes also partiality and specialization of meaning.

This deviational anomalous attribution of idioms as the consequence of the fixation & frequentation (stability & reproducibility) criterion leads also to still further consequences. While being reproduced as ready locutions the idioms behave as **alien elements** of language (due to their reproducibility). In this respect they behave as assimilated (adopted & adapted) elements of outer origin contributing thus to the growth of a language’s **heterogeneity**. That idioms belong to the phenomena of heterogeneity gives arguments for the substantiation of the necessity of their generation as the indispensable element of a language. The language map being homological towards reality, it necessarily involves those deviations from isomorphic mapping which betray idiomatic traits. The general similitude without exact equivalence is the prerequisite for the existence of heterogeneities of idiomatic kind. It becomes especially evident in the comparisons between different languages as between <to go along the track> and Russian <протекать в русле> [Савицкий, 2006, 27]. Such comparisons let come to conclusion about the inner inherent language’s conditions that generate idioms and reveal reciprocal idiomatic qualities between locutions of different languages³⁷¹. The reasons for such conclusion about the immanent linguistic nature of idioms are not those of fixation & frequentation criterion. It is the relationship to semantic derivation that determines essentially the generic idiomatic differences and peculiarities. It is to be taken into account that idioms can at every moment return to the level of free collocations and be comprehended literally betraying thus their attachment to the ways of interpretation. The phenomenon <lupus in fabula> bears witness of the possibilities for each idiom to return to the literally comprehended colloquialism due to the respective interpretation: it is just the possibility of converting idiomatic “wolf” into a real animal designated with the literal meaning of the name that is meant in the cited Latin proverb. Fixed collocations can become free and be deciphered literally (though not adequately). Constant existence of such risk becomes the satellite of idioms. At the same time even in these retrograded conversions back to colloquialisms locutions retain the vestiges of their former idiomatic existence. The experience of the locution’s former idiomatic usage creates the background information that accompanies its further literal comprehension. Then the coexistence of the acquired idiomatic semantic load with literal comprehension takes place entailing the effect of **absurdity**. In particular such effect of the return to colloquialism is to be seen in the so called “wellerisms” (called after Ch. Dickens’s Pickwick Club’s character) i.e. the

³⁶⁹ «Семантической целостностью обладают не только метафорические, но и индикаторные речевые сочетания слов» [Савицкий, 2006, 78]

³⁷⁰ Thus «... расхождение между тем, что знак обозначает на самом деле, и тем, что подразумевает его внутренняя форма» [Савицкий, 2006, 56] arises.

³⁷¹ «Внутриязыковая идиоматичность влечет за собой межъязыковую» [Савицкий, 2006, 71]

utterances with deciphering completion as in the jest: <Хорошо смеется последний. Плакать можно вне очереди>.

Such conversions give grounds for the conclusion about the existence of textual borders within which a locution can behave as an idiom and beyond which it becomes again a colloquialism. It is the referential net arising in respective textual environment that makes a locution to be transformed into an idiom, so the question is as to what extent this net can stretch out: whether it goes about an idiom for a singular text or for the whole corpus and the common tongue. This referential net attests the existence of **presupposition**, and it is the presupposition that determines idiomatic qualities of a locution.

Thus the conclusion can be substantiated as to the dual form of existence of each language's element: from one side it goes about **colloquialism** i.e. locution with direct literal meaning, from the other side it becomes an **idiom** within the respective corpus of texts. It goes of virtual coexistence of the possibilities **colloquialism vs. idiom** to become reciprocally transformed. Each locution can disclose its idiomatic or "free" colloquial properties within that or this corpus of texts.

This peculiar idiomatic coexistence of literal and derivative meanings caused with textual referential nets and respective presupposition betrays the properties defined as **complicatedness**. It goes about the semantic increments (if one uses A.A. Potebnya's term) of the contents instead of a mere transition from literal meaning to the derivative one³⁷². In particular complication reveals itself as the cumulative effect proper for idiomatic locutions³⁷³. It is due to these complicating cumulative processes that idioms acquire the quality of **irreducibility** to their components provoking still another contradiction between the signifying literal meanings of an idiom's components and the signified integrative contents. It goes already about the contradiction between the acquired derivative meaning and the retained literal meanings³⁷⁴. Of importance is that complication concerns not only the meanings of a locution but also the respective combinatorial opportunities of its lexical components³⁷⁵. In its turn the opposition literal vs. derivative retained within an idiom gives rise for further contradiction represented as the tension between **indivisibility** of an idiom as an integral unit and its formal divisibility as the combination of lexical units³⁷⁶.

An idiom's property of indivisibility returns to the problem of combinatorial opportunities of an idiom's lexical components that entails in its turn the problem of implied latent idiomatic contents³⁷⁷. Lexical attraction (valence) actually restricts combinatorial opportunities for collocations and makes each of them to a certain degree fixed. At the same time this property of lexical units is generalized as their **compatibility** that is not a constant one. Here is to be stressed that this lexical property depends essentially upon textual conditions: "... lexical compatibility is a relative thing. What is incompatible under one set of conditions («морская вода не горит» 'the sea water doesn't burn') may be quite compatible in different set of conditions («море пламенем горит» 'the sea is ablaze')" [Solntsev, 232]. Of an importance would be in this respect to mention the asymmetry of idiomatic lexical couples where one of the units becomes key-word and thus entails the reproducibility of the whole locution. Then the two cases are to be discerned: when at least one word retains its primary direct meaning or the both of them contribute to the new meaning³⁷⁸. The first case entails in particular the consequence of homonymous dissociation when different key words disclose different meanings³⁷⁹. These controversies around the approach to idioms demonstrate the priority of the **interpretative problem of identification & differentiation**. It can't go about the idiomatic attribution of a locution as such without its references to its role within the whole. Neither form nor contents of locutions give reasons to take them for idioms without taking into account their functional load. A locution can't be acknowledged as an idiom without being previously identified. It

³⁷² «... сочетания слов, кроме основного задания, получают еще дополнительное. Задания таких сочетаний становятся осложненными» [Гаврин, 1974, 50]

³⁷³ «Идиома вбирает в себя свой буквальный аналог ... Оставшийся участок структуры идиомы – это ее компликативный компонент» [Савицкий, 2006, 71]

³⁷⁴ «Если устойчивое сочетание слов имеет буквальное значение, то оно семантически не осложнено, семантически членимо ... и наоборот, если оно осложнено, то оно имеет не буквальное, а частично или полностью целостное значение. Значение сочетания слов не может быть одновременно буквальным и целостным» [Савицкий, 2006, 97]

³⁷⁵ Such examples as <туча птиц> attest the accumulation of connotations «в силу расширения лексической сочетаемости» [Копыленко, Попова, 1978, 44].

³⁷⁶ «Противоречие между нечленимостью (целостностью) в плане содержания и членимостью в плане выражения (в рамках мотивационного сектора)» [Савицкий, 2006, 59]

³⁷⁷ In particular this consequence attests «корреляцию между составом импликационала лексического значения и характером **сочетаемости** слова в данном значении», and from here the conclusion ensues: «Образную основу слова, зафиксированную средствами плана выражения, можно назвать эксплицитной. Однако существует и имплицитная (скрытая) образная основа» [Савицкий, 2006, 45-46]

³⁷⁸ «причину... воспроизводимости мы усматриваем... в том, что (1) хотя бы один из компонентов... выступает в своем свободном значении и... предопределяет семантическое прочтение связанного с ним... слова допускают завершенное толкование (2). Это толкование возможно только при комбинации с ключевым словом» [Телия, 1996, 65-66]. As the examples the following locutions can serve: <бурный / телячий / приходить в / восторг> (1) and <железная дорога vs. проселочная / дальняя дорога > (2)

³⁷⁹ It goes about «случаи связанной омонимии, когда одно... слово при разных семантически опорных словах реализует разные значения» [Телия, 1996, 66] as in <глубокое горе / глубокая мысль / глубокая зима>

entails the necessity of the interpretative procedures that enable such acknowledgement. Thus the presence of a characteristic detail with a metonymic semantic shift becomes insufficient for the identification of a locution as an idiom.

One has therefore grounds to come to the conclusion that idioms can by no means be defined *per se* without reference to the textual corpus they are used within. It is here that the mentioned interpretative problem of identification reveals itself, and it would become out of question to try to identify idiom without taking into account the textual conditions it refers to. To be identified as an idiom the locution must be correlated with the textual corpus becoming thus the object of reflection. One can exemplify the statement with a very persuasive example taken from the Holy Scriptures. “*If you knew me you would know my father also*” – such are the known words of our Savior Jesus Christ (John 8.19). At the same time it is a very simple and frequently used free colloquial locution that can exemplify the grammatical rules of the use of tenses in potential conditional clauses. It is the fact of the presence of this phrase within the lines of Gospel that is of a decisive weight and not its form and contents as such. “*And then to breakfast with what appetite you have*” can be a usual invitation, meanwhile it becomes the fatal condemnation uttered by the King to cardinal Wolsey in Shakespearean “Henry VIII” (3.2.202-203). The famous Banquo’s phrase “*there will be rain tonight*” has nothing to do with the weather’s predictions being the foretold of the bloody bath. Each free word collocation may turn to a fixed one due to semantic shifts under respective conditions. That is why it can be regarded as the **rudiment** of the future **idiom**. And vice versa the idiom can be “deciphered” and begins to function as a free collocation becoming thus the **relic** of the past possibilities.

In its turn the correlation with the textual corpus and respective reflection are prerequisites of the further interpretative procedure of the identification of idiom within the conditions of actualities. As far as a locution must be identified within a textual corpus to be interpreted as an idiom it becomes also necessary to take into account actual meanings arising in a text becoming a **message**. Idiom is taken as something concerning rheme (actual predicate) and can’t be found within the level of textual potentialities only. Idioms are to be found in actual messages, potentialities remaining insufficient for their identification. These properties justify the comparison of idioms to etymons as their polar opposite.

In contrast to partitive designations of idioms etymons represent the totality of language mapping the world. It makes then refer to generalities as opposed to idiomatic particulars. In its turn the very essence of etymons as the reconstruction of such mapping implies the categorization (& “grammaticalization”) of a language’s semantic system. That is why the nominalists’ viewpoint seems unacceptable as to the priority of lexical stuff in comparison to grammar³⁸⁰. Meanwhile as an objection one could mention that it is already the latent grammar and “cryptographic” grammatical categories that lexical stuff includes. It is caused already with such inherent property of language as its interpretative opportunities³⁸¹. The existence of categories within lexical units comparable to those of grammar can be proved also with the phenomenon of the so called basic stable lexical fund (represented for instance in the “one hundred words’ lists” of the most frequent lexical units compiled by M. Swadesh). It enables to ascribe the statistical index of stability to separate words so that they “help in delineating genealogical trees” [Старостин, 2007, 839] i.e. in the reconstruction of etymons. As an alternative pronominal system could be mentioned that belongs to linguistic universals comparable to negation. In its turn it is important that the formation of grammar categories (“grammaticalization”) as the widening and generalization of meaning³⁸² is opposed to the folding of grammar construction into an “inventory unit” (the so called “lexicalization”). Moreover the appearance of such units implies that such lexical elements become idiomatic locutions³⁸³. One can mention also B.A. Serebryakov’s idea of the “frequent locutions” as the attribute of grammar generalities as opposed to idiomatic locutions³⁸⁴.

Semantic integration in idioms anomalously irreducible to the meanings of its components entails also a paradoxical consequence: “In terms of idiomaticity understood as uniqueness of meaning and its underivability by a standard rule, the meaning of a simple, underived word is idiomatic” [Solntsev, 131]. This property can be exemplified with the so called paradox of isolated word, when the meanings change radically and acquire connotations often contrary to those of vocabulary. **The isolation of a word gives rise to its intensification as the expression of author’s intentions**. As far as the connections with the context are getting loosened, a word demonstrates still greater dependence upon such purports. It can be exemplified with a well-known line by A. Block: “*Ночь Улица. Фонарь. Аптека.*” (The Night. The Street. The Lamp. The Drugstore.). Here it becomes evident that the night designates the period of malice and gloom, the street is the place of fearful surprises, the lamp designates a convenient sign and the drugstore refers to the death. The contents of the isolated word become denuded and by no means coincide with its bare denotation showing much richer and deeper derivational potential. This case gives a very persuasive argument for the statement that derivation must be regarded as the immanent property of a word.

It its turn the very act of fixation (and the ensuing properties of stability / constancy) of a chosen locution as the premise for its transformation into an idiom also entails a series of controversies. It is

³⁸⁰ «... можно сказать, что грамматика возникает из лексики, потому что иначе ее не из чего было бы сделать» [Майсак, 2005, 17]

³⁸¹ «Язык ...способен категоризировать и интерпретировать все, включая и самого себя ..., он в состоянии создать собственные категории и самоинтерпретироваться ...» [Тань Аошун, 2002, 21]

³⁸² «Прежде всего, в ходе грамматикализации ... происходит генерализация значения ... именно семантическое расширение играет ключевую роль» [Майсак, 2005, 40]

³⁸³ «Лексикализация сочетания подразумевает его идиоматизацию» [Майсак, 2005, 66]

³⁸⁴ «Универсалия ... никогда не будет абсолютной ... К ней гораздо более применим термин фреквенталия, т.е. явление высокой степени частотности ...» [Серебренников, 2005 (1974), 73]

already a written fixation of speech by a writer that endows it such quality. In a way a whole literary work can be regarded as an enormous idiom. The same concerns also oral texts of folklore always imbued with formulaic locutions. Thus the deficiency of V. Propp's concept of motifs (the so called functions) ensues from them being regarded as constants inapt to be changed. Meanwhile each motif never remains constant: it can be reduced to a mere hint to a respect thing or grown up to the scope of a whole plot. Folklore formulae (topoi, archetypes) as the designations of motifs are endowed with elasticity and mutability being able both to grow to the scope of a narrative and to shrink to a mere name of a detail just mentioned in the text³⁸⁵. Such wide possibilities of transformations betray also the insufficiency of the fixation & integration criterion.

That the whole text meets the demands of idiom gives opportunity for the gradations between free collocations and idioms so that instability and evasiveness of the border between idioms and free colloquial locutions become quite evident. This evasiveness of the distinction between free and fixed collocations is generally one of the properties of fine literature. The reasons are of the interconnections between **reproducible** quality of a collocation and compatibility (combinatorial opportunities) of its lexical components³⁸⁶. The fixation as the opposition to free collocation turns out to become relative, consequently the reproducibility also becomes relative³⁸⁷. The fixation and reproducibility depend essentially upon the combinatorial potential of lexical units demonstrating gradational properties from the reproduction of purely syntactical constructions (in "free" collocations) till the word combinations³⁸⁸. Idioms then can be regarded as only specialized "free" colloquialisms with the ultimate restriction of their compatibilities, and it permits to apply the **specialization vs. generalization** semantic processes. Moreover it is to be taken in consideration the relativity of the "freedom" of any colloquialism that always is restricted with lexical compatibility (combinatorial possibilities): for instance <to shrug> has the single possible complement <shoulders> (whereas it would be impossible <*to shrug a box>), and it can be used also without complements as in <shrugged and laughed>; the same concerns such combinatorial restrictions as in Russian impersonal collocations <страх / зависть берет> vs. impossible <*радость / огорчение берет> or <смех берет> vs. <*хохот берет>. Generally one can't speak of free locutions when it goes about words with multivalent meanings, the respective word combination being a necessary prerequisite of their semantic clarification and the adequate use³⁸⁹. The **compatibility** (combinatorial potential) of a word serves as a restrictive force so that "free collocations" don't possess actually liberty at the scale one would imagine. This restriction is much reinforced, be it taken into account the above-discussed textual dependence of compatibility.

Besides, it is to be mentioned that the fixation should not be overestimated because it does not only exclude but also presupposes mutability of idioms. It goes especially about conversions of name into verb and of reciprocal transformation. For instance the Russian <ломать голову (над вопросом)> corresponds obviously to the composed substantive <головоломка> and can also generate the derivative <ломание головы>. It concerns also those transformations that are not attested but appear as admissible. For instance <терять почву под ногами> generates <утрата почвы> absent in the dictionaries' records. The possibilities of such transformations broadly used in oral colloquial speech gives grounds to regard idioms not only as fixed but also as experimental word combinations so that the question of **idiomatic originality** arises. In this respect idioms partake of the common peculiarity of artistic speech³⁹⁰: they can't be identified with the commonplaces (*loci communi* or *topoi*) only being also the source for the so called rarities (*loci raritati* of *hapax*). Each idiom in its derivative process is to be regarded also not only as a sample of commonplaces as it could seem on the base of fixation criterion. It can become also a

³⁸⁵ There exists one very lucky definition [Мальцев, 1989, 53]: «формула принципиально незакончена, открыта, фрагментарна» (Any formula is unfinished in principle, it is open and fragmented), meanwhile, simultaneously «она – органическая клетка живой традиции,... полное целостное образование, самодостаточное семантически» (it is an organic cellule of a vital tradition,... the complete integral creation that is self-sufficient as to its semantics). Formula is to be equalled to archetype so that «формульная тема строится из более мелких стилистических формул, которые в совокупности образуют очень устойчивую формульную микросистему» (the theme of formulae is built from smaller stylistical formulae the set of them creating a very stable microsystem) [Мальцев, 1981, 22].

³⁸⁶ In particular «явления устойчивой сочетаемости слова не с отдельными лексемами, а с семантическими группами лексем» such as ex. gr. «сочетаемость слова заживо со всеми лексемами семантического круга «погребение»» let the authors come to a paradoxical conclusion that «... воспроизводимыми ... являются и так называемые свободные сочетания» [Копыленко, Попова, 1978, 11]

³⁸⁷ In particular «идиоматичность ... слова ... не приводит к семантическому выветриванию морфем», in opposite to reproducible phraseology that «может привести к полной утрате компонентами собственных значений» [Жуков, 2007: 94] and as a result direct and derivative meanings of an idiomatically used locution coexist.

³⁸⁸ «... воспроизводимость – градуированное свойство. Сочетаемость лексем занимает ... срединное положение – между воспроизводимыми в наибольшей степени грамматическими конструкциями и воспроизводимыми в наименьшей степени словами и индивидуальными сочетаниями лексем» [Копыленко, Попова, 1978, 14]

³⁸⁹ «При наличии полисемии или омонимии данного фонетического слова все его значения являются несвободными: различия между ними ... сводятся лишь к количественным различиям в сочетаемости» [Амосова, 1958, 9]

³⁹⁰ «Художественный период часто бывает семантическим неологизмом – индивидуальным (*hapax legomenon*) и цельным» [Ларин, 1974 (1923), 36]

representative of an exclusive statement used for the chosen purpose in the singular place of a corpus of texts. In the last case it will go about the creation of a “*hapax legomenon*” that is of a neologism within the limits of the mentioned corpse. The very nature of hapax as a narrowly treated neologism betrays its relation to diachrony. It becomes a novelty introduced through a poetic idiolect. The topos vs. hapax opposition can be correlated with that of “**redundancy vs. randomness**” in information theory. From the viewpoint of the textual completeness idioms can be divided according to their **pleonastic vs. elliptic** qualities that also have respective informative notions of **excess vs. deficit**. They can either express a certain grade of exaggeration or, on the contrary, propose a reticence to be guessed within the interpretative procedures. Various kinds of loquacious abundance with its pleonastic effect are widely used in dramatic plays where insertions of the so called *remplissage* or conversations scenes with “chats about nothing” become often the means of retardation of dramatic action. In its turn elliptic mode of idioms entails the presence of **problematic & enigmatic** element in its contents³⁹¹. The quality of idiom then is determined with artistic explorations of language’s opportunities so that the presence of unknown must be appreciable. This touch of puzzle imparts to idioms the property of rarities. In particular such use of idioms can be exemplified with ellipsis as opposed to pleonasm of commonplaces³⁹². Thus the frequentation and reproducibility’s criterion can be said to become evasive in the same manner as those of fixation & integration: an idiom presume a referential net that is spread over an implied (virtual, imaginary) textual corpus which it had been taken from, and therefore it never can be separated as an autonomous sign. Idiom bears the vestiges of its origin (even being converted back to colloquialism as has been shown) that impart it puzzle.

While considering the gradual transition from colloquialism to idiom it seems important to bear in mind an approach that had not still been mentioned in all previous publications on the matter. It goes about the so called corpus linguistics that presupposes the finality of all the texts capable to be generated in a given language. The quality of an idiom is then determined with the scope of texts where the locution in question can be used, this quality’s validity being actual for the limited corpus only. For instance a locution can become an idiom within the limits of a novel, and it returns to the category of free colloquialisms beyond these limits. Many a person can “*receive an intimation from the place of business*”, but it is only within the Chapter XV of Ch. Dickens’ “*Sketches by Boz*” that this locution gives impetus for the preparation of imaginary travel. Thus one can come to the conclusion that purely formal features of fixation & frequentation are insufficient for a locution to become an idiom. It is semantic **complication & commutation** that determine idiomatic contents. There is still another aspect of idiomatic contents that is obviously to be taken into account. As far as idioms are inseparable elements of message they imply actual conditions and can’t be restricted with the potential features only. Subsequently it presupposes not only the opposition of literal vs. derivative meanings but also the **intentional aspect** of contents as well. Thus there are grounds to say of **triadic** structure of idiom that includes primary nomination, derivation and intention.

The interplay of these powers entails a paradoxical consequence. From the fixation as the principal property of idioms the conclusion ensues that concerns the problem of the border between phrasal and lexical units. It is obvious that fixed collocations behave as if they were separate words (and were transformed into composed words). In particular idiom as the expansion of key-words (*vocabulae*) represents its semantic increment and builds a lexical unit³⁹³. It is well known the reciprocity between phrasal idiomatic constructions and composed words that can equally substitute each other³⁹⁴. At the same time fixed collocations are equivalent to sentences and not to words³⁹⁵. This contradiction discovered by B.A. Larin already in 1953 (attested in the quotations in references) allowed come to a paradoxical conclusion about the unimportance of fixation for idiomatic quality and the weight of its inner form and motivational aspects instead³⁹⁶. From these statements a paradoxical consequence ensues. It is idioms and free combinations that occupy the primary, initial place. Normally word combinations are fixed and determined with lexical compatibility. Free combinations come as the result of loosening these fixed ties and the subsequent **motivation’s destruction**. As far as the motivational links disappear the ensuing **arbitrariness of sign** provokes the so called free locutions. As well as trope in Potebnya’s paradox precedes the formation of terminological meaning it would be reasonable to take for initial point of development just the **fixed compatibility**. In its turn poetic idiolect returns to this initial point due to the mentioned **total motivation** that entails the formation of idioms. Meanwhile there exists still another

³⁹¹ «Поражают и запоминаются из книги, как свежие, лишь те слова, которые ... требуют усилия мысли, как **знак незнакомого**» [Ларин, 1974 (1923), 30]

³⁹² The process of comprehending such problematic speech is initiated «путем выбора одного восполнения эллипса ... из нескольких возможных» [Ларин, 1974 (1923), 35]. It results in the generation of derivative contents because «смысловые элементы ... не имеют своих знаков в речи» so that the textually conditioned «комбинаторные приращения» arise [Ларин, 1974 (1923), 36]

³⁹³ «Идиоматически-целостные сочетания ... являются словами, особым разрядом слов ... Что же касается фразеологических единств, то их надо помещать ... не под грамматически управляющим словом, а под ... его смысловым фокусом» [Ларин, 1956 (1953), 202]

³⁹⁴ «Языки, в которых развиты сложные слова ... могут свободнее обходиться без фразеосочетаний» [Копыленко, Попова, 1978, 29]

³⁹⁵ «... фразеологические сочетания как раз и отличаются от свободных именно тем, что они ... эквивалентны предложению» [Ларин, 1956 (1953), 203]

³⁹⁶ «Едва ли можно на первый план ... выдвинуть степень спаянности элементов ... Для стилистики наиболее актуальны вопросы: 1) о внутренней форме фразеологических соединений, о втором семантическом плане, образе; 2) о типической широте обобщения; 3) о мотивировке ...» [Ларин, 1956 (1953), 224].

feature of idioms that has not been taken into considerations. The matter is that idioms, be they terms or tropes, always give **indirect** designation of objects. The **obliqueness** of idioms is their principal distinction from primary nomination. It does not mean that the idiomatic meaning necessarily must be the transferred derivative meaning. Idioms refer not to the derivative transferred meaning but to that which is **problematic** and subsequently has to be represented with the mediation of the known features. Subsequently the intentional load must always be present in idiomatic contents. It is already the features that are mentioned that betray the observer's position and **intention**. Each narration is in a way a **roundabout report** on the circumstances that remain ignorant in a major part. It represents therefore **categorical situation** recognizable through the general categories disclosed behind the utterance. Meanwhile idioms have the distinctive property of intentional circumscription.

While discussing the stability (fixation) of idioms as their chief property one has not still paid attention to the grounds of this fixation. Meanwhile it plays a very singular role for the use of idioms in speech. It is **particular details** that serve as the "brands" of idioms and enable them being marked. To use an idiom means to show the detail as in a nickname. For instance the difference between Ukrainian <кинути листа до скриньки> and Russian <опустить письмо в ящик> demonstrates the selection of such detail in a language's map of world. It is the notion of **connotation** as the reference to an image that correlates to a certain degree with that role of particulars³⁹⁷. The connotative referential contents of an idiom play crucial role in idiomatic analysis as it enables the used of details as pretexts for partitive nominations referring to others so that a net of hints arises. **Connotation** can be suggested as the initial point in idiomatic semantics. In a more wide perspective one can recognize integrative **functions'** disclosure through the connotations. Thus it goes about the **curiosities** designated and fixed in idiomatic locutions. Particular designations being the essence of idiomatic contents, idioms find their origin in the phenomenon of **circumlocution**. It is periphrastic description based on the *pars pro parte* principle that supplies conditions for such particular designations showing curious details. The connection between metonymic semantic transition and periphrastic description has been noticed and stressed as the result of such partitive relationship³⁹⁸. In particular circumlocution looks out as the unfolded metonymy that builds up a complicated or **multiplied trope** correlating with the old rhetoric figure of **metalepsis** (defined by the French scholars as the so called *figure-gigogne* [Henry, 1984, 59] 'a box-figure', Germ. *Kastenspruch*) as, for instance, in Fr. Villon's image of soil as bed where one can repose with one's own elbow as a pillow.

The ways of the periphrastic representation of problematic contents ensue from the very explorative destination of language. It is the task of rendering the unknown with the known that evokes the necessity to use periphrastic description. Idioms serve to designate such points of exploration where circumlocution describes the object of researches with the already known notions so that periphrastic description arises. Thus one can find in **periphrastic transformation** the **mediation** between the known and the unknown as the fundamental cognitive mission of language. It is already the widespread game of crossword where periphrastic descriptions serve to define the presupposed words as their idiomatic substitutes. Therefore one can regard periphrastic description (circumlocution) with its metonymic inferences or compressions as the basic element of idioms.

To sum up this reasoning one has to underline the necessity of the formation of idioms within the system of language. This necessity ensues from the nature of idioms as verbal heterogeneities as well as from the otherness as the object of reference for the idiomatically interpreted collocations. The reference for altered object is here of crucial importance. The difference of texts from tools as those belonging to artificial environment as well as of information from the transformation of reality is that distinguishes language in its mediating mission. Idioms with their permanent shift & drift of direct and literal meanings meet the demands of this property of language mapping the reality.

1.4. The Problems of Idiomatic Codification

1.4.1. The Problem of Idiomatic Semantic Unit

Together with idioms the problem comes as to the mode of conceiving **idiomatic ambiguity** and of finding the adequate meaning within the complicated idiomatic contents. It is **ignorance** that belongs to the contents together with the **knowledge** entailing the issues of ambiguity, and it is due to **problematic core** that contents become much richer than the set of attributes describing it. It was one of the achievements of late Hellenistic and early Christian thought to discover the seemingly paradoxical circumstance that a word points first of all to a problem and not to a notion, to a question and to an answer, to a mental task and not to a ready image of an object. Later this statement was rejected due to the influences of Enlightenment's "universal grammar". Its revival is indebted to Humboldt's doctrine with its attention to enigmatic and mysterious side of verbal contents. As an example one may indicate the cases of the so called **amphiboly**³⁹⁹. In other words the difficulties in sacred texts had been comprehended as the

³⁹⁷ Connotation «не имеет прямого выхода на денотат ..., обозначает некоторый денотат путем **ссылки на образ** другого денотата (*океан безмолвия, страна нашего детства, звездочки снега, школа жизни*)» [Копыленко, Попова, 1978, 63]

³⁹⁸ "... sans être une figure totalement accomplie, la périphrase est le résultat d'un envisagement métonymisant..." [Henry, 1984, 67]

³⁹⁹ In sacred texts «... паронимы... ведут к амфиболии, особенно если восприятие одного из элементов пары затруднено (и требует переспроса)», so that the destination of such effects is «заставить адресата споткнуться, задержать свое внимание и вызвать состояние недоумения и

predestined ones aiming at attracting attention and examining the reader, so that they bear an outlook of universally acknowledged and accepted habit⁴⁰⁰. It were here to remark that there existed a long tradition of folk mystics, reflected in apocryphal literature and initiated with the doctrines of Kliment and Origen, where absurdity as such (and controversies of the Holy Script in particular) was comprehended as a predestined difficulty (αδυνάτεια) – “stumbling - block” aiming at “keeping sober” («*трезвение*») those reasoning over the text. In its turn *nomen est omen*, and that is why each designation, each sign is conceived first of all as the hint to a miracle, to something marvelous (знамение чуда, θαύμα, *miraculum*)⁴⁰¹. The decisive contribution to further development of these ideas belongs to Potebnia's school where the general morphological category of the inner form was successfully applied to a word.

The place of intermediary link is here occupied with parable, its fold being a trope. They revealed the “inner form” (το εἶδος εἰδῶς) of the meant entity that found itself out through the act of miracle. Thus the comprehensive system of concepts has been developed where the **images** (εἰκῶν) were regarded as a “**similarity**” (ομοίωσις) to miracles as entities revealed through tropes. It is essential that such system has turned out to resound with folklore beliefs and preferences. For example, circumlocutions in the manner of the mapping of a world *per speculum in aenigma* «through the reflection in a riddle» have become the foundation of the folk books for mantic practice (in Eastern Europe known as the books of *Rafla*) where such enigmatic manner was widely represented with emblems uniting verbal and visual elements⁴⁰². Here the periphrastic description resembles the imaginative system of the so called *impossibilia*, that is the premeditated fables of incredible events widely represented in riddles and other enigmatic narratives.

The common source for such semiotic approach of Christian tradition is to be found in the First Epistle of St. Paul to Corinthians (13.12): “*For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known*”. This statement has become the foundation for the semiotic doctrine of St. Augustine where the enigmatic images, the puzzles instead of ready notions play decisive role⁴⁰³. Consequently such problematic contents of an utterance constitute its inner form in contrast to outer form that supplies means of expression for contents. The advantage of such division may be seen in its aptness to represent the mutability of borderline between the direct literal meanings as the device for designation of the transferred derived meanings that reflect the entity as the object of an utterance. Inner form reveals the property of “hologram” providing the integration of lexical system as inseparable entity due to net of references inherently included in it⁴⁰⁴. Respectively each word acts both as a knot of the **intersection** of a lot of taxonomic classes due to the property of compatibility and as a representative of its own innate derivative potential concealed in the inner form.

Thus problematic core of concept's contents presented with the inner form of word coincides perfectly with the meanings acquired with poetic idioms as the units of an idiolect. The idioms designate **puzzles** or questions; they pose **problems** to solve and by no means ready ideas as the “labels” for the bits of accumulated information. Moreover, poetic idioms allow to discover the still unknown facets of the map of world and to delineate them with the means of common language⁴⁰⁵. Within the borders of poetic idiolect knowledge becomes an intermediary link in comprehending the still unknown mystery and posing reasonable questions to it. It becomes obvious that the logical principle of identity can be used only with numerous restrictions and reservations for the poetic idiolect. This principle would violate the immanent poetic laws of poetic imagination.

At the same time the danger of arbitrariness emerges that has the outlook of “**designation / assignment**” dilemma. If one admits a sense (signification, concept) to designate the unknown only without any vestiges that would connect it to the already existing knowledge it would mean to return towards the approach of arbitrary and unmotivated verbal sign proper to dualistic theory. Here the meaning would be assigned to a sign quite voluntarily. A poet would then designate white with black or as one likes it. This approach would presuppose that sense meant just a mystery or a wonder and not a problem to be explored. In other words such a seemingly alternative approach would become plain **mystics** with respective arbitrary consequences. Meanwhile in reality the very purposefulness of poetic speech precludes the fortuitous semantic shifts so that the boundaries of the variability of the meanings

колебания» and as a result they give «намеренное введение ... необычного и странного суждения» [Верещагин, 2009, с. 38].

⁴⁰⁰ «Не случайно амфиболические речения-ответы давали греческие оракулы» [Верещагин, 2009, с. 38]

⁴⁰¹ «... связь знака с чудом привела к обратному – наделению знака вообще чудесным свойством» [Бычков, 1984, 516].

⁴⁰² «В качестве основного элемента этого гадания выступают условные фигуры («*изразы*»)» [Турилов, Чернецов, 115].

⁴⁰³ «суттєві ідеї осягаються не з дослівного розуміння біблійних текстів, а в особливих словесних образах, через відображення в загадці (*per speculum in aenigmate*)» [Бычков, 1984, Эстетика ... , с. 209].

⁴⁰⁴ «Благодаря ее (of the inner form – I.Y.-R.) присутствию мельчайший языковой элемент содержит в зародыше все, что любой другой» (due to its (of the inner form – I.Y.-R.) presence the slightest linguistic element contains as an embryo all the same that any other element does) [Постовалова (quot. Бибихин), p. 173].

⁴⁰⁵ Let be here the famous statement from V. Briusov's treatise “The Synthetics of Poetry” reminded: “*Поэт в своем произведении называет то, что он хочет себе уяснить, - называет при помощи уже известных названий, называет неизвестное через известное*”.

become very solid indeed. It is to be stressed that **the problem and not mystery or wonder** determines the contents, and the problem implies the exploration instead of arbitrary acts of assignment.

It is not the unknown only that a sign designates as well as it is not the ready knowledge that it would label. Be the object of designation absolutely unknown, then it would be absurd even to suggest any name for it. The very fact that it is designated attests **at least the knowledge of its existence** (imaginary existence as well). For instance the use of the name **God** presumes at least the belief (or its denial) in His existence and respectively the knowledge of it given, in particular, through the Revelation. In its turn the contents of the concept *London* can't be reduced to a point on a geographical map. Beside this point there remains an infinitely large bulk of unknown information that belongs to the contents. Thus it goes about **neither mystery nor label**. Sign as the element of a code reflects the dialectics of the known and the unknown or, in other words, it renders **the unknown through the known**. It means that the signified always presumes a complicated object including the unknown part, the *ignotum* that precludes in advance any possibility of simplification. In the same way as the formation of poetic idiolect and idioms presents the exploration of common language and becomes part and parcel of its diachronic development, problems are presented as the **messages of the exploration** of world.

To select the adequate elementary unit that would correlate with the problematic essence of contents represented in idioms one has to cope with the controversies arising from some incorrect use of terms in methodology. It goes about the widespread term of concept conceived as that correlating with idiomatic ambiguity and the semantic syncretism of etymons (that's as the condensation of the meanings that are conceived as reciprocally discerning from the viewpoint of nowadays)⁴⁰⁶. Therefore concept presupposes the abstract object (denotation) together with the intersection of different attributes (significations)⁴⁰⁷. Meanwhile as we have already seen, this abstraction of ultimate generalization entails indefiniteness (as is the case with pronouns), therefore such "zero" denotation refers to problem and not to constant contents. Ultimate generalization entails the shrinkage of contents together with the growth of volume so that it results in indefiniteness of the zero denotation. As to the bunch of indivisible significations it belongs to the abstract attributive space. One does often define concepts as those inseparable from images so that they are represented actually as a peculiar kind of images being endowed with the properties of invariance, stability, reproducibility and manifesting signs taken separately from text⁴⁰⁸. Such an approach actually blends concept with idiom because all the essential features of idiom are here reproduced. The confusion becomes especially evident when it comes to the comparison between concept and literature's type as a personage's image, the distinction being seen in the dominance of partitive designations and details proper just for the concepts⁴⁰⁹ - and, we can add here, to idioms as well. As the result the confusion of image and concept is acknowledged⁴¹⁰ although idioms are not mentioned. This tendency towards blending notions is still reinforced with the so called key-words (*vocabulae*) being regarded as concepts⁴¹¹. There remains still the question whether key-words are to be identified with concepts or rather with idioms inasmuch as they designate particulars and not abstract attributes. At any rate it would be here appropriate to remark that in world literature one overtly prefers to talk of inner form and not of concept when it goes about the images of idiomatic locutions: image component "*jest quasi-equivalentem pojęcia inner form*" (is almost an equivalent to the notion of inner form) [Szerzunowicz, 2010, 208]. This participation of inner form in the generation of idiomatic images is especially evident in such German composed substantives as *<Bücherwurm>* 'bookworm' or *<Bärenhunger>* 'bearish hunger'. It is idiomatic images that are meant here and by no means concepts.

There are also to be mentioned difficulties impeding the return of the term image (and its cognates type and ideal) in spite of the efforts connected with the development of imagology as a special approach. In linguistics image is used for figurative meaning and almost coincides with the notion of trope. In philology image denotes usually a portrait of a person correlating thus with the notions of tupe and ideal. Besides, image is opposed to notion as something diffuse to precise and exact. Meanwhile it does not go about diffuse or figurative meaning that is of importance for image as the term in humanity studies. It is the unknown and enigmatic, the problem and puzzle that are implied. Giving description of an object the image shows also the problem that stands behind it. Image always presumes problematic contents, and therefore it can't be exhausted with the things it refers to. This problematic productivity of image can be demonstrated at the example of such special kind of image as the so called motifs of a narrative that are conceived as **predicates** in the wide sense i.e. the new particulars in opposite to the presupposed known subjects. Due to this quality motif intersects with the details that coincide with it⁴¹². The preferences for

⁴⁰⁶ «Имена концептов (подобно этимонам) выражают концептуальное синкретичное значение (воспринимаемое как семантически размытое...)» [Пименова, 2011, 36]

⁴⁰⁷ The respective nomination «... связано с одним абстрактным (семантически пустым) денотатом, но несколькими нерасчлененными сигнификатами» [Пименова, 2011, 36]

⁴⁰⁸ «Концепт в литературе всегда реализован в образах, но не всякий образ участвует в создании концепта. Он должен обладать инвариантным смыслом, ... иметь устойчивый, повторяющийся характер, ... и манифестировать знаковые явления ... доминирующим оказывается именно инвариантный смысл» [Володина, 2010, 10]

⁴⁰⁹ «Для типа важна именно доминанта образа героя. Для концепта – ... периферийные смыслы, которым обрастает это ядро» [Володина, 2010, 21]

⁴¹⁰ «одно и то же явление (*новый человек, разночинец, тургеневская девушка*) может быть квалифицировано и как тип, и как концепт» [Володина, 2010, 22]

⁴¹¹ «Ключевые слова культуры ... по сути являются словами-концептами» [Володина, 2010, 13]

⁴¹² For instance «... в прозе Пушкина мотив бороды выступает как эмблема русского народного образа жизни и / или реалистическая деталь» [Доманский, 2001, 76]

images instead of concepts are indebted to such their properties as the relation to presumed personal (or personified) characteristics of such details that induce puzzles to be solved. But of the primordial importance is to be evaluated the fact that images belong to language and are generated with language's immanent means in opposite to concepts that grow and dwell upon the strange soil. These preferences become visible at such images as <forlorn village> or <bleak house> that by no means can be reduced to the hyponyms of the concepts of <emptiness> or <alienation> respectively.

Still further contradictions ensue from the rejection of the signifying aspect of outer form in the very definition of concept⁴¹³. In this case concepts must be excluded from the field of linguistic approach because each element of language always is endowed with the vehicles of meaning, be it even literal meaning as the signifying device for figurative meaning. Such suggestion aims at justifying the separation of concepts from their verbal vehicles as such. In particular it presumes the creation of a work of literature as something void of verbal stuff that would be filled with lexical units⁴¹⁴ in the same way as children paint with colors the ready figures. Thus it is implied that poetic imagination in general would be possible beyond the power of language. The falsehood of such presumption is too obvious to be worth discussing. Its danger consists in entailing arbitrariness in the interpretation of poetic images as the concepts. For instance in the line by A.Tsvetkov «в календарном цеху штамповали второе число» 'one stamped number two in the shop for calendars' are detected concepts 'production' and 'time'⁴¹⁵ that are only possible (and not obligatory) classes for the mentioned notions as hyponyms. Meanwhile it would be much more probable to say not of production but of standardized modes of existence that are implied with the poetic line, as well as of the idea of alteration implied with the mentioned number. To isolate concepts from their lexical (verbal) representation and simultaneously to acknowledge them to be verbalized notions would imply obvious contradiction. At the same time the verbalization of so comprehended concepts would mean tautology. Concepts are already present in a word's contents as possibility and by no means appear as the result of the casualty of a single verbal use. It is the inherent property of inner form that becomes explored and disclosed in textual generation in its inseparable connections with the outer form where the contents become manifested.

The conceptualistic approach that has recently won a favorable place in humanities' researches is now calling forth serious objections. V.V. Lewitzki, for instance, points out the arbitrariness of the very definition of concept so that "the researcher can give the name of concept to all he takes for granted"⁴¹⁶. The refutation of conceptualism was already undertaken by P. Coffey who had underlined the unfitnes of colloquial language's concepts to be correctly presented. This obstacle for scientific admissibility was known for ages and reflected in such paradoxes as "the Heap" (it is impossible to decide how many grains make a heap) [Coffey, 2, 1938, 305]. Another cause for concept's vulnerability follows from the circumstance that "the thoughts that make up our knowledge ... may be perfectly consistent with one another ... and may nevertheless be all false" [Coffey, 1, 1938, 20]. In other words it is conceptualistic restriction of mental space and its seclusion that presupposes the generation of erroneous concepts of chimerical character (though the very conceptualism was borne just in the criticism of such chimeras). It is also to be mentioned here that these objections have been continued and developed by G. Spaeth who has shown also the contradictions inherent to "the sacred triangle of conceptualism" (wittily labelled by him) between immanent mental nature of concepts and their determination on the existential grounds that must include them [Шпет, 2005, 318].

The "triadic" representation of concept implies, as G.G. Spaeth has shown, the errors of confusing and redoubling the notions. In particular the confusion concerns the relations arising between a sign and attributes (with the respective representations) or objects that are designated⁴¹⁷. The relations between object and attributes become here conceived as those of subjective images generated with the reflexive activity. The name can be said to be disrupted between thing and concept or, respectively, between the objects that would correspond to different attributive representations so that the contradiction arises: instead of the single object there appear at least a pair of them characterized with different concepts (represented attributes)⁴¹⁸. As he result the risk also arises that concerns the arbitrariness in the relations

⁴¹³ «У концепта, оказывается, нет плана выражения!» [Болотов, 2008, 93]

⁴¹⁴ «Вокруг каркаса организуются вариативные элементы, имеющие лексическое выражение ... Когнитивная структура стихотворения формируется рядом подструктур, заполняемых лексикой» [Маслова, 2011, 29]

⁴¹⁵ «событийный концепт образуется при взаимодействии концептов ПРОИЗВОДСТВО и ВРЕМЯ» [Маслова, 2011, 18]

⁴¹⁶ «при понимании концепта как "невербализованной ментальной сущности" исследователь может объявить концептом все, что ему заблагорассудится» [Левицкий, 2009, 179]

⁴¹⁷ «Если принять священную троицу концептуализма, – слово – представление – вещь, – то, что же мы обозначим словом: концепт или самое вещь? ... если мы не знаем вещи иначе, как через концепт, то ее самое мы не знаем, и назвать непосредственно не можем, или, что то же, мы называем лишь концепт, и, не зная вещи, не знаем так же, в каком отношении называемый концепт находится к вещи» [Шпет, 2006, 132]

⁴¹⁸ «... неразумно попробовать утверждать, что вещь имманентна представлению; она выкидывается в трансцендентное, и вот – возникает тот самый разрыв, из беспокойства о котором возник весь спор ... действительные вещи действительного мира распались на две груды. Каждая претендует на звание действительности, из чего следует, что у них должно быть действительное взаимоотношение, но у нас нет данных признать за этими отношениями ... законные, по-видимому, права их на действительность. Только путем обмана и самообмана ... мы соглашаемся признать это

between things and names that became redoubled and multiplied⁴¹⁹. Therefore the logical error of substituting proper terms takes place.

A very vulnerable deficiency of “concept” consists in the lack of cognitive task that it would tackle. This absence of problems can be exemplified with the errors arising with the difference between object and objective (in German terminology *Object* vs. *Gegenstand*, in Russian *объект – предмет*). As G.G. Spaeth has put it, it is not enough for cognition that a thing is selected and made the object of cognitive attitude. The chosen object must still become the incarnation of the respective cognitive task⁴²⁰. Therefore the necessity of disclosing the destination of object becomes evident. In its turn task as such is also insufficient for an object’s definition. The task entails explorative aims & goals attached to the object. It is with putting and solving the problems (and not separate isolated questions) that the objects come into play within the field of cognition⁴²¹. As the conclusion the “teleological” approach to objects becomes indispensable as the prerequisite of delineating objects as the objects of practical human activity⁴²². Meanwhile the term “concept” doesn’t presuppose any explorative purpose with ensuing tasks.

Similar objections remain relevant also as far as the recently appeared book by Yu.S. Stepanov is concerned where the author considers separately the concepts of artificial scientific humanitarian language as a kind of linguistic superstructure so that they resemble “parts of an imaginary bilingual dictionary where the contrasted terms belong each to different branches of humanities” [Степанов, 2008, 27]. In its turn concepts in artistic language are to be seen almost only as “the hues of national use” [Степанов, 2008, 96] but in this sense they are merely mingled with idioms. Another suggestion consists of intrusion of visionary interpretation in purely verbal stuff in the manner of hieroglyphics or baroque emblems where visual row served to elucidate words [Степанов, 2008, 64]. Meanwhile one should here to bear in mind that **idioms** are of much a wider scope of use than the concepts (as treated above), their semantic shifts including both lexical (potential) meaning and actual sense as singularity’s points of contents.

Conceptualistic triangle ignores first of all the problem of **mediation** between its ingredients. It lacks there intermediary means that provide the possibility of transition and correspondence in each its apex “sound-thing-idea”. It remains unclear how one can find out the connection between these extremely heterogeneous ingredients⁴²³. Such refusal from the problem of the origin and motivation of designation in language remains the possibility for purely nominal solution. The question how language becomes **medium** that unfolds in textual tissue between man and world is replaced with the purely passive observation of the correspondence of disparate signs towards similarly separated things. The reticent presupposition within this approach is the assumption as to the lack of entirety and continuity of language where such disparity of isolated signs would ever be possible. Words are likened to labels that have been stuck to things, lexical contents becoming something similar to glue. Thus also not only the dependence of such “labels” upon the entirety permanently generating them is denied but also the existence of something unknown and of respective questions standing behind them is ignored. The very existence of conceptual triangle presupposes the problematic background of questions it replies. The just mentioned lack of medial points in “the triangle” ensues from the fact that the meaning of a sign is not indication towards a thing only; it is first of all the reply to a question posed in the background, and it is due to this question that the meaning becomes derived and motivated. The existence of names entails the existence of **problems**. In its turn each separate name presupposes the existence of all other possible names so that its **isolation is relative**, and the existence of a generating system of language as **entirety** ensues from here: such are the principal objections against the isolationism concerning “triangles”⁴²⁴.

In particular each name is always a **hyponym** of some more general universal and /or the designation of **general class** including such hyponyms so that the name always takes certain place in the whole hierarchy of ideas. In the same way each image is the derivative and the origin for the generations of others. Each notion or image is to be conceived as a **representative of a taxonomic class** (semantic field, etymological nest etc.) and never as an autonomous unit. One deals with the permanent net of ideas where notions or images are only knots of the tissue inseparable from the whole. That’s why neither “name” nor

по-видимому за уже обоснованный факт, и лишь этим путем получаем возможность говорить о действительности как о едином целом» [Шпет, 2006, 133]

⁴¹⁹ «... вопрос стоит теперь о праве вещи называться разными именами, в том числе и именем вещи» [Шпет, 2006, 133]

⁴²⁰ «... вещь есть объект только по отношению к научному познанию ... объект начинает определяться в качестве предмета с самого же начала научной работы, причем это определение состоит в том, что предмет начинает рассматриваться как задача» [Шпет, 2002, 810].

⁴²¹ «... надо решительно признать односторонней ту точку зрения, которая отказывается видеть в предмете что-либо большее, чем простую задачу, т.е. только вопрос. Собственно даже и вопрос не может быть вопросом ни о чем, а задача во всем ее объеме непременно содержит и некоторые данные для ее решения, - в этом смысле всякий предмет содержит в себе нечто данное и вопрос, который предстоит еще решить» [Шпет, 2002, 810]

⁴²² «... телеологическое рассмотрение не только опирается на логическую целесообразность предметов, но и видит таковую в объектах» [Шпет, 2002, 810]

⁴²³ One observes only the results of signification in the already existing “triangle”: «отношение фонетического слова (вместе со смыслом, сигнификатом) к предмету, денотату ... – референция ... фонетическое слово выступает знаком смысла ... вместе со своим смыслом (сигнификатом) выступает знаком предмета» [Степанов, 1975, 9-10]. It remains unexplained how do these relationships of signification between separate elements arise.

⁴²⁴ «... знакова модель розширюється так: комунікативний передавач..., сприймач ..., ... об’єктивна реальність, функціонуюча мовна система, мовленнєві конвенції» [Огуй, с. 54]

“idea” can be isolated as an apex of a conceptual “triangle” – and the same concerns “triangle” itself. The inherent inner dependence between notions and images prevents any possibility of isolating them within a separate “triangle”. As to the “things” that occupy the third apex, it is well known that the very ability of their separation from the thorough world would become an enormous achievement of human spirit. Thus the whole tissue of ideas becomes contrasted with the thorough reality in their permanent interaction and never separate “names” with isolated “things”. To sum up there is the problem of **derivation & generation** that stands behind each “triangle”. It is why there are no reasons to say about internal references between the three ingredients of a “triangle”: they all depend upon the external references as far as each “triangle” is only a particle of the totality and entirety of language. The *ratio existendi* of each “triangle” is situated beyond its limits, its being only a part of a total, and this dependence proves the fallacy of conceptualistic approach. One can’t make any judgment about the mediations and connections dealing with isolated three ingredients as one can’t judge about the behavior of a part taken separately from the entirety that includes it.

Let be even put apart the question of the existence of the designated object of this triangle so that the concept wouldn’t represent chimerical essences, the problem still leaves as to the arbitrary nature of mental representations. The roots of such arbitrariness lie in the artificial isolation of concepts from their linguistic contents with the scheme “concept + verbalization”. Meanwhile such isolated and abstracted concepts don’t remain within the reach of linguistic comprehension. What will be the contents of the concept [life] or [death] taken as something ready, separated from the associated words and predestined for verbalization? The answer would be the whole biological science. What would be the contents of the concept of God? This question seems to be a rhetoric one. Thus it goes about the determination of this imaginary arbitrariness of mental representations and the removal of its relativity. Concepts are to be evaluated as the eclectic compromise between notion and image without any genuine attempt of removing their contradiction. One has to discern categories and images, and concept blends these two notions. Such blending effect causes the fact that concept conceals under its “skin” very different essences, in particular etymons and idioms together with the mentioned images and notions, not to say of personal characteristics. Concept can be said to throw into one heap absolutely different things that are to be strictly discerned.

Conceptualism does fully accord with the viewpoint of Plato’s followers as far as concepts can be represented in the form of distorted notions as the result of the “pollution” of “primary ideas” that coincide with their interpretation as “labels” on occasional observations of disparate “things”. Whether the “ideas” are viewed as primordially ready in the mode of mediaeval “realism” or as the result of the detection of common traits among occasional observations (nominalistic viewpoint) they remain void of their chief shaping element, that’s of no importance. Nominalistic approach to concepts as a collection of common features of observations that are generalized doesn’t differ actually from the realistic approach to them as those of a priori established ideas: it is textual casualties that are accumulated to delineate the contents whereas it is the inner form’s potentiality that becomes disclosed in contextually preconditioned meanings. The both of them ignore the principal role of problems. An object designated with a concept must necessarily be a **reply** to the question posed by an observer. Meanwhile it is the very problem that is taken reticently for absent and lacks for a concept’s definition. The primary aim of conceptualism was the detection and refutation of “chimerical” ideas, of “idols”. Meanwhile together with the “ghosts” of “**chimeras**” the real problematic contents were purged out. The so called “Ockam’s razor” has become the tool for removing all enigmatic and questionable. Thus in nominalism the paranoiac suspicion about problems (further labeled as ‘superstitions’) combines with hebephrenic attitude towards signs as pure toys or labels.

It is necessary to take into consideration that the making of both category and concept is always the aspect of interpretative procedure. Designation of partial attributes in concepts especially needs interpretative efforts. Being the products of interpretation the concepts do not as a rule correspond to lexical units and their denotations (meanings) so that they need at least word combination to be presented. These denotations always designate abstractions that need the ascent to the concrete. The opportunities of language determine only the **horizon of consciousness**, and it must be still intermediary degrees for the transition from one to another. The transition from categories to concepts would presuppose the **differentiation** of language map that were not within the reach of a linguist’s competence. At the same time it is not purely cognitive reasons that prevent concepts from becoming an effective tool for language’s exploration. It is existential problem of indefiniteness and diffusion, of perfection and transcendence that are ignored in conceptualism. Rejecting problems together with wonders and superstitions this approach becomes incapable of mapping the essence of existence (and merely to discern it while reticently denying essence that stands behind outer revelations). Concept means literally ‘fruit’ [Legowicz, 588] as the result of brain’s generalizing as well as generating activity. The nominalistic approach coincides with the realistic one in that they both take concepts for something imperfect as a kind of partitive knowledge generated with imperfect human brain without paying attention for the asks and obligations of further cognition that such partitive knowledge would imply.

The essential deficiency of conceptual approach consists in the restriction of a sign’s contents with the ready knowledge, with the achieved results of cognition. It reminds a famous remark of Dostoyevski chosen as the epigraph for O. Forsch’s novel „Under the Dome”: *«Вообще буржуа очень не глуп, но у него ум какой-то коротенький, как бы урывками. У него ужасно много запасено готовых понятий, точно дров на зиму, и он серьезно намеревается прожить с ними хоть тысячу лет»*. (Generally speaking, a bourgeois is not a fool but he has a somehow short mind, a somehow fragmented one. He has stored a lot of **ready notions**, as if fuel for winter, and he has serious intentions to live with them let it be a millennium). Still the worse is that these ready notions designate the objects the very existence of which still needs to be proved. It is a known fault of the approach when something is silently supposed to pre-

exist. So the concepts as the pre-existing essences are taken separately from language with its contents and then are supposed to be incarnated in the contents. Such the viewpoint of incarnation entails the absurdity of nihilism. One supposes arbitrarily the existence of Nothing (*nihil*) which is known beforehand as the opportunity not to exist without the proof of the existence of this opportunity. As the consequence of this contradiction the vicious circle arises where the unknown is defined through the unknown (the logical fault of *ignotum per ignotum*). Such is, for instance, the attempt to postulate the existence of the concept “movement in liquid substance” that turns out not to exist in verbal reality: one encounters very diffuse notions of a series *swim, plunge, sink* etc. that by far are not restricted with the movement in liquid substance only. Actually it is not the “non-existence” or a zero class of ultimately generalized abstraction as such (as the nihilism would suppose) but the contradiction with the existence and respective problem that builds up the cognitive foundation. Thus the well known mistake of substituting universal categories for proper linguistic realities returns⁴²⁵. The old seduction of universal grammar is felt in the attempts of explaining contents through concepts. The processes of generalization that language demonstrates have nothing to do with formal logical categories. Lexical generalities have perfectly different nature in comparison to what is meant under concepts.

Concept in this respect reproduces the mistake of generative approach where “deep structure” (“kernel sentence” etc.) is taken for invariant essence. Here again “mental construction” is declared to be preexistent as a kind of visual code that is to be translated into verbal code. In both cases the errors of the “universal grammar” with its fiction of thought before language (and without language) returns. Not to say that the existence of mental visual reality is still to be explored, it is proved that within personal development visual thinking develops much later than verbal faculties (circa 7th year) so that the conjecture as its priority and universality is false. Actually the discussion around the concepts reproduces the old problem of the relationship between grammar and logic coming back to the utopian “universal grammar” of the Enlightenment’s epoch. Meanwhile the question on this relationship presupposes the acknowledgement of the existence of totality and universal ideas. Respectively grammatical categories concern universals while “concepts” deal with particulars. In its turn E. Sapir’s statement that “each grammar is incomplete” [quoted by Кацнельсон, 82] refers to the general incompleteness of each separate language in contrast to logical system that must be complete and universal. The situation will get another countenance when one passes from categories and respective totalities to partial subdivisions of world so that to the so called concepts come into play. It is not proved that the designations of partialities would behave in the same manner as universal categories do. In particular the introduced “concepts” are obviously incomparable to pronominal categories of grammar (present universally in all grammars) as to their degrees of generalization. Simultaneously time and space don’t belong to universally spread concepts not to say of such divisions as the verbs of motion esp. of motion in liquid substance. In particular it concerns the differences of the derivative amplitudes of such designations in different languages that results from the reinforced heterogeneity of figurative meanings: in Japanese [shisen-o sosogu] <to pour glimpse> means nothing connected with the communication but merely “to gaze, to peep”, [shiri-o ochitsukeru] <to soothe anybody’s back> corresponds to “to settle down”, [mizu-ni nagasu] <to make something flow along the water current> has nothing to do with passivity as it can seem and is rendered with the expression “to sink into oblivion”, [warai-o ukaberu] <to make a smile swim> means “to burst into laugh”⁴²⁶. In this respect conceptualism reproduces the well known mistakes of logics’ reductionism in grammar criticized already by A.A. Potebnya. In particular words and sentences in grammar don’t coincide with notion and judgment in logics⁴²⁷. This opposition of the logical and the grammatical can be exemplified with the declinational system in Japanese where there are two versions of the nominative case one designating the logical subject coinciding with the grammatical one (with suffix *-wa* as answering to the question ‘*what does S do?*’) and grammatical subject that corresponds to logical predicate (suffix *-ga* as answering to the question ‘*who does it do?*’)⁴²⁸.

One can detect the deficiency of the term concept in the confusion of perfectly different notions blended together. From one side concept (vs. denotation) is another name for **sense** (vs. meaning) that in

⁴²⁵ «Что касается определений или примеров того, когда два термина относятся к одной и той же категории, то они практически бесполезны в применении к обыденному языку ... Категорий будет столько, сколько и выражений. Например, можно предположить, что рука и нога принадлежат к одной категории. Но это не так, поскольку правильно сказать “он пнул своей правой ногой”, но неправильно “*он пнул своей правой рукой”» [Корнфорт, 1968, 234]

⁴²⁶ For instance it is acknowledged that for the verbs designating motion in liquid substance such heterogeneity is expressed in semantic drift that such derivation undergoes even within synonymous relations so that «те типы метафорических употреблений, которые в одних языках оказываются глаголами плавания, ... в других ... выражаются глаголами близких семантических полей» [Рахилина, 2007, 79]. Meanwhile the acknowledgement of such semantic divergence precludes the possibility of premeditated unification of such verbs within one class because already the synonymy is the result of interpretation of diffuse meanings.

⁴²⁷ For instance «предложение может соответствовать не логическому суждению, а только одному понятию» and reciprocally «один член предложения может соответствовать одному и более чем одному суждению» [Потебня, 1958 (1888), Т. 1-2, 69].

⁴²⁸ «Грамматическое подлежащее выражает собой не логическое подлежащее, а наоборот – логическое сказуемое, а логическое подлежащее оказывается, наоборот, выраженным в виде грамматического сказуемого» [Поливанов, 1991, 378]

its turn is the generalization of the inner form of word⁴²⁹. Denotation as the counterpart to concept represents meaning taken primarily as literal one or as the termination of the derivative continuum of a word, as its limitation point (according to Potebnya's paradox of the priority of trope). The sense vs. meaning designates the derivative potential as the generalization of inner form (cryptotype, latent or deep contents etc.). The literality and terminality of denotation presumes also its abstractedness that evokes the necessity of the ascent to the concrete. In its turn in contrast to sense vs. meaning the opposition of concept vs. denotation arises from the intention of extending the laws of **general** categories over **particular** designations. Such extension remains unfounded because the particulars don't behave like the universals. To build a grammar of details would presume a utopian task: details are designated with abstract and general names of attributes so their description is already a step in the ascent from abstract to concrete. Respectively the development of conceptualization can't be built otherwise as the continuation of categorization. It would become the deepening (and making more precise) the existent initial abstract designations accumulated in language. Then concept seems to bears all the traits of equivocal locution and coincides with idiom. One discerns also concepts from sense as those codified and conventional (in opposite to sense presupposed arbitrary and subjective)⁴³⁰. From another side concept coincides with **trope** vs. term. Here it is to warn against the mistake of blending terms with language's meanings. For instance ethical terms are no to be regarded as the linguistic object together with the meanings of such words as freedom, liberty, license that bear very different connotations. In the same way tropes aren't to be reduced to sense and meaning and taken for purely linguistic phenomena. Meanwhile concept turns out to be immeasurable with verbal "sense" (vs. meaning) because it is correlated with notions (as a special kind of trope vs. term) and not with lexical units. In its turn notions don't concern verbal contents, they belong to other special disciplines (such as ex. gr. biology when it goes about the system of the plant names) than linguistics. While rejecting "the signifying" conceptualism presupposes incorrect intrusion of superficial "encyclopedic" experience of amateurs into the immanent linguistic terrain inseparable from the signifying means. Concepts lie outside the language and can't be studied as the fact of language. In this respect idioms oppose to concepts as proper genuine devices of language to extra-linguistic phenomena.

Still one deficiency of concept is that although it is conceived as a textual phenomenon it discloses the features appertaining to code. In particular concepts were invented to build an alternative to semantic fields as taxonomic classes. Meanwhile it is out of question to imagine as if concepts would have nothing to do with taxonomy. Conceptualization produces a code supplementing that of categories as for instance the conventions laying over the direct meanings. Therefore a controversy comes into play: concepts arise within textual conditions but come to build their own particular code (distinct, say, from that of semantic fields). In practice concepts come to the same codification that semantic fields carry on with the only difference that the partition of the world is here given in another way. Meanwhile the basic idea remains the same, that of classification! Then the doubt as to the necessity of introducing such additional partition becomes reasonable. Despite all efforts of ascribing flexibility and other preferences to concepts the procedure of classificatory partition remains the same: taxonomy will become the terminal product whether it goes about concepts or categories.

It would be also appropriately to remind that there existed still the comprehension of the term concept perfectly different from that of current cognitive interpretations. It goes about the baroque poetics where concept (It. *conchetto* as the designation of a witty thought) was identified with a fold of a narrative to be complemented and revealed in amplification, and in thus quality it functioned as a kind of riddle rather as an exact term. The concept so conceived was to be treated not as the signified contents but also as a device for further signification and description of derivative meaning and deeply concealed images still to be guessed behind the given outer partial features. This approach didn't presuppose preponderant complication. The problematic and unsolved contents were inherent to the very notion rendered with concepts so that they contributed to the searches of solution with partial nomination. Besides, there existed Lat. term *notio* (or *nota*) that corresponded to contemporary impoverished meaning of the word concept.

Here concepts are regarded as blended notions (terms, categories) given beforehand as ready stuff or as the generalization of individual disparate impressions so that their generation in cognitive process and respectively their problematic core becomes absent. Essentially concepts are connected to communication and in this respect are opposed to notions similarly to actualities vs. potentialities⁴³¹. Meanwhile the very idea of communication gets a very peculiar outlook where the demand of adequate comprehension disappears⁴³². Therefore concepts are conceived as something impossible to be terminated and finished⁴³³

⁴²⁹ The identification of inner form with concept is especially stressed by Yu.S. Stepanov when it was mentioned «концепт имени (по лингвистической терминологии – внутренняя форма)» [Степанов, 1966, 256] and then admitted that «в искусственных языках внутреннюю форму называют концептом» [Степанов, 1975, 47] so that the meaning of the term concept would become essentially restricted. In its turn the relationship concept vs. denotation shows the traits of homology peculiar for the sense vs. meaning relationship: «Десигнат (концепт) в естественных языках не определяет единственности денотата, а денотат не является функцией концепта» [Степанов, 1966, 256].

⁴³⁰ «в процессе коммуникации языковым выражением кодируется не какой-то общий для коммуникантов ... смысл семантики языка, а концепт, неразрывно связанный с общей концептуальной системой» [Павиленис, 117]

⁴³¹ «Понятие есть объективное идеальное единство различных моментов в предмете независимо от общения. Это итог ... познания. Концепт же ... предельно субъективен ... предполагает другого субъекта» [Неретина,]

⁴³² «Идея речи, направленной не на понимание и соответственно на правильность праведность исчезает, речь начинает быть направленной исключительно на связность» [Неретина,]

in accordance with their primary meaning of engendering creations. Meanwhile within the contemporary approach even all these concessions towards the problematic contents have been lost, so there are grounds for skeptical conclusion as to the perspective of concepts⁴³⁴. The involvement of concepts would be justified only under the condition of conceiving communication in the mediaeval mode as the communion irreducible to commerce as well as of prevailing problematic contents instead of its being identified as errors of anomalous deviation. Vice versa it is St. Augustine's statement *erro ergo sum* (I err therefore I exist) that must be accepted as the semantic regularity. It presupposes the existence of self-renouncing instead of self-indulging personality. Such are the necessary premises to return to concepts.

Nevertheless whether notions or images, the concepts lie out of the reach of linguistics. Conceived in this manner concepts are generated with the means of language but beyond its borders. To build such concepts one demands additional mental efforts that only use a language's opportunities. So actually concept designates the idiomatic contents determined with partitive details and their descriptions. Then there is no need of saying about concepts as they fully coincide with idioms. It is **idioms** that oppose to **categories** and **etymons**. Vice versa concept is the result of eclectic compromise (namely between the sphere of language's signification and mental categories or images) that leads to blending confusions. Thus at least two approaches to concept turn out to become blended: from one side concept vs. denotation substitutes the designations of sense and inner form; from another side concept combines the traits of notion and image becoming an eclectic compromise. In this respect V.Z. Demyankov has wittily called concepts "the ornamental version of the term notion"⁴³⁵. It is due to such diffuse contents that the chief difficulties of concepts' use spring from.

It is to stress the problematic essence of trope as a puzzle to be explored. Trope is generated from the dialectics of the known and the unknown representing the existence of ignorance within experience. It is generated with the inner essence if things that always contain the unknown residuum⁴³⁶. Thus it doesn't go about lexical meanings only that stand behind tropes' contents. Terms designate in opposite to tropes the things that are supposed to be known. Meanwhile concepts are of overtly sensualistic origin where the very idea of the inexhaustible essence of things is rejected. Actually what is called concept covers synonymous rows (as in the cases of the "concepts" designating pain or swimming) and coincide with respective semantic fields.

The mentioned baroque roots of the term concept refer to one of the most essential deficiencies of this term that lies in the refusal from the searches of truth that subsequently results in the actual support for the **falsifying opportunities of language**. As far as concepts are taken for ready notions they don't need further explorations containing no problematic core. In particular one should restrain from overestimating the baroque approach towards concepts. As well as in **Jesuit allegories** in "**school dramas**" it is the lack of real problems that are replaced with puzzles with ready and beforehand known answers (in the manner of catechism). Thus the problem of veracity as the key problem of language disappears here. The discussed controversies of conceptualism betray the intention of excusing and justifying the weakest side of verbal language – its capacity to serve to deception and demagoguery. Actually such "concepts" as "*heresy*", "*the suspected*", "*the subversive*" etc. are too notorious to be scrutinized here.

Conceptualism as such deals with universals that have little to do with special verbal meanings. It is important that concepts as universals represent **results** and sums of cognitive process without its tasks. In reality we don't encounter such pure results. Vice versa it is the **problems** that prevail at concepts' real usage where chiefly the questions are posed without suggesting an answer. Then the return to a baroque treatment of concept as an initial lexical unit for growing up amplification that develops its derivative potential would become more reasonable. At the same time it is to remember that such approach presupposes the division into necessary predicates and non obligatory "embellishing" details of circumstances that can be eliminated from textual "skeleton". The absurdity of such approach has already been demonstrated (in 1.4) insofar as it remains within the limits of potentialities and has nothing to do with actual contents of messages in real communicative practice.

A very vulnerable point of conceptualistic approach is the consequence of the false reticent conjecture as if notions could be independent from words and, ideas being capable to exist without language, as if **mind would not be the exclusive human faculty**. It is the same idea that makes one seek for the origin of human race among apes and insist upon the existence of the enigmatic "missing link" between them. To endow animals with exclusive human mental abilities is nihilism of reducing man to beast. Meanwhile the objections against these errors are very obvious. It is to attract attention to the fact that **to think is also to count** so that to operate with notions means also to deal with numbers. At the same time **neither animal nor infant** have no attachment to numbers! The ability of counting appears for the first time at children after the verbal abilities have been developed. A set of notions is countable so that they can be designated

⁴³³ «Странной кажется сама идея окончательности определения при концептуальном творении, снимающем любые определения» [Неретина,]

⁴³⁴ «Когда концепт определяется как энциклопедия, ... то ясно, что со своими оптимистическими родственниками из средневековья, жившими упованиями на Веру, Надежду, Любовь, позволявшим им превозмочь себя, а не выживать, утратили связь, ибо личная, уникальная форма собеседующего слова позволяла ему встать ... в трансцендентную позицию» [Неретина,]

⁴³⁵ «орнаментальный вариант термина понятие» (Minsk, 12.11.2012)

⁴³⁶ In the mediaeval tradition in particular «вещи ... рассматриваются внутренним зрением, ... становятся ... сущностями, являющимися миру через признаки» «определение оказывалось тропом при смене или повороте точек зрения» «средневековый троп описывает не внешние формы явлений, как полагает, например, В.Н.Топоров, а проектирует существенные внутренние возможности на определенную форму выражения» [Неретина,]

with respective numbers. This circumstance of the reciprocity between **numbers and notions** is ignored. Another contradiction is to be seen in the fact that normal use represents **concepts without conceptions** that is as disparate notions or images in the manner of separate conceptual “triangles”. Such use is void of any background and substantiation so that the concepts become indefinite. Then the two different levels of semantic generalization and specialization become blended: for instance the notion of the movement in liquid substance can’t be regarded as “the concept” common for E. *swim* and Lat. *navigare*. The question is to be posed whether a separate concept can exist at all. Any derivative process evokes the necessity of attaching ideas that would accompany the derived one. Thus the name for *<a liquid substance>* implies also *<a receptacle>* and *<a lid>*. In this way a set of notions becomes generated that build a row of partitive synonyms involved in the situations connected with the supposedly designated concept. Thus the whole frame appears even when there can lack the concept itself: in our example this *<liquid substance>* becomes a kind of **pronoun** with empty meanings that could be filled with *<water>*, *<wine>*, *<oil>*, *<petrol>* and so on. The concept remains here indefinite; it remains only the abstract designation of category that would contain the enumerated names as hyponyms. In such cases a single concept and a set of concepts are blended together refuting thus the mentioned Greimas’s suggestion on the existence of “semantic atoms”. Subsequently despite the isolation from the signifier concept splits actually in a bunch of **homonyms** and doesn’t exist as a stable unity. It is not only different “verbal representations” of a concept that entail homonymous dissociation: the divergent processes are to be observed within the same representational section. The conclusion is then to be made not only about the inconsistency of a concept’s contents but also about the incoherence of the same “verbal representation”. It prevents from conceiving concept as an invariant in spite to conceptualistic intentions. Rather one has to see a bunch of covariants therein so that all the efforts to find an “atom” for semantic space go in vain.

Such widespread approach of putting the scheme “*concept + verbalization*” can’t endure serious objections. The weakest and most vulnerable point of this approach is the silently admitted conjecture that the very concepts do exist within the world map of language. Meanwhile the existence of concept as the object of language and the problem of linguistics needs special substantiation. For instance, the ideas that could be rendered with the contents of the words [sorrow / joy] are by no means understandable for all human beings. But it is still the question whether these universal human ideas belong to the language map of world in all their entire volume. In particular the contents of the cited English words mean and designate something different from Russ. [*горе / радость*], Fr. [*douleur / joie*], Germ. [*Kummer / Freude*] (not to mention synonyms). Universal notions obviously exist but they remain inexpressible with verbal means and need special devices of descriptors and scientific terms to be rendered. The universals lie beyond language’s borders and can’t be studied as a linguistic problem⁴³⁷. **It is the immanent incompleteness of each language that prevents the possibility of representing universals with the means of a language.** In reality one deals only with partial nomination of an indefinite object, of an *ignotum* contained in the universals. Thus there are no grounds to call them concepts (as the designation of word’s contents) and still more to identify them with their partial denotation in language, such as Fr. *joie* with Germ. *Freude*. What is used as the term concept designates actually the unknown and inexpressible thing it is something coinciding with the object of **taboo** (in epistemological aspect) as well as the immanent indefiniteness of this thing (in ontological aspect). Verbal signs represent only partial designations of the tabooed objects so that linguist can deal only with the substitutions for these objects without their genuine and complete descriptions. Of course the features of the tabooed and indefinite things are represented in the contents of these signs but they are by no means complete. That is why these contents can’t be qualified as concepts.

In this respect conceptualism means even a step backward in comparison to the semantic fields’ theory. Concept remains beyond the system that generates it as far as it is taken whether as the designation for linguistic meaning or for logical notion and artistic image. Concepts appear then as a kind of abstract **descriptors** of a metasystem that have nothing to deal with verbal phenomena. Actually concept designates the same thing as a key-word or **vocabula**. In reality it is **problems** that are ignored, and it must go about **problematic contents**.

As a consequence conceptualism isolates textual segments as separate signs and deals with such signs instead of textual entirety. Concepts are restricted to isolated signs only instead of textual tissue that these signs are torn out. Textual entirety with all its manifold reciprocal references lies out of the reach of conceptualism’s approach as well as the systemic entity of concepts that preclude their isolated use. It entails also the **amorphous** treatment of concepts void of their systemic references in contrast to inner form that presupposes entirety⁴³⁸. It means that concepts are conceived as the elements of **potential** contents while the actualities become ignored. Concepts are taken **without actual messages** and communicative conditions as abstract signs. Still worse is that concepts are actually conceived as the properties of separate signs taken separately from textual entity and respectively abstracted from the dynamic procedures of semantic transitions. Concepts are regarded irrespectively to the corpus of texts where they are to be found as self-sufficient signs. It is static superficiality that marks the conceptualism.

Thus one can assert that to include concepts in language’s map of world would mean to plead language guilty for all the stupidity of human cognition. Concepts lie overtly out of the realm of language as well as ideography with its semantic fields in opposite to grammar categories that are the proper

⁴³⁷ One deals here with the situation depicted in M. Prishvin’s words (from his diary, 06.08.1930): «хитрость есть низшая степень ума и самая высшая степень глупости» (slyness is the inferior degree of mind and the supreme degree of foolishness)

⁴³⁸ In particular the question arises, «... каков характер интерконцептуальной связи?» [Болотов, 1994, 40]

language's developmental product. It is the motives designated with idioms (instead of concepts) that designate the particulars and perform the mission ascribed to concepts.

To suggest a term that would be an alternative to concept in representing idiomatic contents it seems reasonable to refer still to the already mentioned V.Z. Demyankov's idea of representing inner form as the condensation of interpretability. Such topic of interpretability seems to correlate with the well known and widely used term of motif. It is the proper linguistic contents that can be accumulated in motifs. In this respect the notion of motif much better meets the demands of corpus' approach. It is in the **motif** that the development of textually conditioned semantic transitions *in motu proprio* finds its incarnation. The obvious advantage of motif is its aptness to remove the duality of randomness vs. redundancy (*hapax* vs. *topos*) as the circumstance distinguishing concept from notion. Motif is always **actual** phenomenon and is out of being thought without the conditions of a message. One of the preferences that motifs display is the condensation of **collisions & transitions** proper to narrative plots⁴³⁹. Therefore they are endowed with the same interpretative opportunities that the reconstruction of plot presupposes. In its turn the evolvement of plot becomes possible only within the opportunities that the motifs supply⁴⁴⁰. Accordingly one can trace the stratification of motifs and their correlation with speech registers.

It would be appropriate to remind here that each semantic unit always appears as substantiation (with *pro et contra*) and definition (*genus proximus et differentia specifica*). Respectively it is out of question to regard isolated concept as something self-sufficient. There are only triadic notions that are to be taken into consideration while each isolated concept results from artificial procedure. Motif bears the features of such triple relations already due to its being taken within contextual development. It is demonstrative that to overcome the dualistic approach towards motif as the main task has been underlined by its researchers. In particular motif as the element of textual corpus overcomes the duality of those conceived as its syntagmatic and paradigmatic revelations⁴⁴¹. Motif appears as the removal of dualistic confrontation of these axes. One has also to ass that the researches of motifs as the motivational forces in verbal stuff presuppose the cooperation of the observer with the observed⁴⁴². In particular it is the types of actions undertaken by a personality in a narrative work that generalize the motifs (as it has been assumed by V.Ya. Propp)⁴⁴³. Together with Propp's function one should also mention the notion of the artistic device (introduced by V. Shklovski and developed by Yu. Shcheglov) resembling that of motif. Actually it goes here about the designation of typical actions (as well as in the case of V. Propp) as well as the ensuing semantic transition. One can say of motifs as the subject of the known work of E. Auerbach.

Artistic devices can be said to become the particulars of a motif without coinciding with them. Obviously it doesn't go about the relationship in the manner of essentials vs. embellishments. Rather these devices disclose the stratification of textual representation of motifs. It is motifs that are to be reproduced in retelling a text while they represent textual inner form. Motif can coincide with an idiomatic locution within the borders of the chosen textual corpus. For instance such is the case with proverbial locutions or quotations with allusions to plot. Motif has textual and not propositional structure that's it can't be reduced to propositional statement and represents a kind of **sylogistic structure** describing some **transition** between different states. Motif does motivate and bears the vestiges of motivational relations in the sense of manifesting the actual textual structure with actual predicates (rhemes). In this respect motif serves as the **mediation** for the transition from potentialities to actualities as well as between propositional and appositive structures. Actual taxis can be said to be built of motifs as actual predicates though motifs can't be reduced to taxis.

Motif as the link of motivational chain presupposes the existence of its antecedent and consequent and remains open for completion. Respectively it can't be closed within the initial – medial – terminal phases. Each motif presumes inferences and therefore it has idiomatic contents. It is not to be blended with the details as far as idiom can be manifested with pure pronouns or with abstractions of the "(s)he-does-it" kind. A locution becoming an idiom designates a motif within a respective context. It is inferential nature of motifs' contents that enables to discern them from frames and other kinds of "declinational grammar" due to the lack of foretold closed schemes. The presence of motif as an element stirring inferential procedures implies **problems** for further interpretation. Therefore there can be texts without motifs being void of problematic contents (as pure assertions of a bookkeepers' style). The very presence of a motif makes the text irretrievable (as the discovery radically changing the situation) so that temporality comes inevitably into play.

1.4.2. Idiomatic Taxonomy as the Problem of Synonymy and Homonymy

The tasks of idiomatic classification give grounds to regard synonymous & homonymous relations as those comprising derivative meanings in opposite to paradigmatic synonymous rows and homonymous couples concerning direct meanings. Meanwhile derivation presupposes partiality so that the stress is to be

⁴³⁹ «... сюжет движется. Непосредственная реализация этого движения осуществляется через серию мотивов» [Путилов, 1975, 144]

⁴⁴⁰ «... любой эпический сюжет является результатом выбора из ... возможностей, которые предоставлены наличием ... мотивов» [Путилов, 1975, 152]

⁴⁴¹ «сферой бытования мотива является континуум конкретных текстов ... Напротив, сферой жизни алломотивов и мотивемы является ... уже не континуум конкретных фабул, выраженных в конкретных текстах, а парадигмы и синтагмы фабульных схем» [Силантьев]

⁴⁴² «тандем ученого-исследователя и информанта» [Блинова, 2006, 67]

⁴⁴³ «... функция действующего лица представляет собой обобщение значения мотива, взятое в отвлечении от множества его фабульных выражений» [Силантьев]

made upon occasional synonyms & homonyms as they appear in textual environment in collocations thus disclosing inner lexical attraction (valence) as well as repulsion (as far as it goes about homonymous dissociation). That lexical compatibility can easily pass to taxonomic units as well as elements of thesaurus reciprocally can betray lexical attraction thus becoming textual units can be obviously demonstrated with the phenomena of synonymy and homonymy – in particular, with such peculiar cases as respectively **partitive synonymy** of the rhetorical figure of hendiadys (bifurcation) and **partitive homonymy** of rhyme. Synonymous rows and homonymous couples as the elements of thesaurus can by no means be regarded as something static and autonomous. They always represent semantic transitions detecting equivalence of synonyms or difference of homonyms and respectively convergent or divergent derivative processes.

As far as synonymous and homonymous relations can't be restricted with direct meanings, it must go about derivative meanings that necessarily come into play with the rise of such relations as far as textual references generate derivation that can't retain the initial contents in the state of repose. It is also to stress that the inner properties of lexical units (that of valence) evolve here so that the abstractions of attributive space become concrete. Synonymous and homonymous relations aren't to be conceived as something extraneous as far as they are extracted from textual inner form due to textual conditions within collocations. In its turn the very presence of derivation attests the attachment towards periphrastic transformations.

The already discussed notion of textual **horizon** as the threshold of discernibleness gives grounds to identify synonymous and homonymous devices of language as such threshold. It is actually the partial negation (and contrariness in opposite to general contradiction) that is peculiar for these verbal means. Synonymy and homonymy serve as the differentiating means of particulars and as such they presuppose reciprocal negations of separate attributive features imparting thus diversity to the described reality's map. Being the limit of differentiation they demonstrate the quality of its threshold so that there are grounds to conceive them as the attributes of textual horizon. As the foundation of verbal capacities of discerning the Signified these relations cover up the whole lexical stuff so that their rows coincide with the whole dictionary so that their learning becomes the main instructive device⁴⁴⁴.

Idioms can be conceived as the phrasal synonyms of respective colloquial designations as well as the homonyms of their components literally read. In opposite to idioms etymons presuppose the opportunity of being split into a bunch of homonyms that generate derivatives allocated in the etymological nest, such derivation being programmed and realized in the diachronic development. Synonymous etymons are normally to be removed, and respective derivatives generate the so called etymological doublets. Idioms reveal both the synonymous and the homonymous properties: an idiom becomes synonym because it can substitute another locution as its periphrastic description; at the same time each idiom presupposes the split of homonyms because it can be also read and conceived with its literary meaning that creates the constantly existing latent, shaded homonym to the idiom in question. An idiom becomes the synonym to external locutions that it substitutes and the homonym to internal literary meaning as the bearer of derivative meaning. In particular the very coexistence of literary & derivative meanings gives impetus for the homonymous split as is the case with *<отрезать>* in its literary meaning and as the designation of an answer. Moreover it often becomes the device for idiomatic play as in the passage by N. Leskov: «Пока мельничные жернова молили привезенные ими хлебные зерна, уста помольцев еще усерднее молили всяческой вздор» (while the mill's grindstones were grinding grains of the corn brought by them the lips of the guests of the mill chattered with all kinds of rubbish)⁴⁴⁵ [quoted by Ковалев, 1971]. In this respect idioms being both synonyms and homonyms together ensue from the homological nature of the language as opposed to isomorphism⁴⁴⁶. It is here to put a stress that the very existence of synonyms and homonyms is the consequence of the homological nature of language mappings that generate supplementing phenomena, and in this respect they can be regarded as a kind of suppletivism.

In difference to a widely spread opinion both synonyms and homonyms have very little to do with the variability of lexical units. In fact it is only the superficial outer outlook that makes an observer conclude about the diversification as the foundation of these phenomena. Still more erroneous would be the comparison of the both lexical means in the dualistic manner as those belonging to the planes of signified (homonyms) and signifier (synonyms)⁴⁴⁷. In particular homonyms can not be reduced to one plane because the signified becomes here the signifying device for derivative meanings: for example *<описывать>* serves as the signifying device for the homonym in the locution *<описывать круги>*. Homonyms lie chiefly in the plane of the signified as well as synonyms that, in its turn, do not arise as the variation of something constant already found and known beforehand. Vice versa they appear as the results of equalizing very different significations and of detecting some common points between them. All

⁴⁴⁴ As was the case in ancient India where it was practiced «выучивание наизусть словаря санскритских синонимов» [Ольденбург, 1991, 36]

⁴⁴⁵ Here “to chatter” is referred as the figurative meaning of the verb “to grind” *<молоть>*

⁴⁴⁶ «... полный изоморфизм разноязыковых единиц ... означает их нулевую взаимную идиоматичность ... идиоматологическому сопоставлению подлежат ... единицы, которые ... изоморфны в плане содержания и гомоморфны в плане выражения» [Савицкий, 2006, 29-30] as in *<to use a musket to kill a butterfly>* and *<стрелять из пушек по воробьям>* where only figurative meanings are comparable till the isomorphic coincidence so that one locution can be substituted with the other while being translated. It is essential that the locutions that have to be translated as idioms are «не изоморфны, а лишь гомоморфны» [Савицкий, 2006, 34].

⁴⁴⁷ «... омонимию можно определить как предел лексико-семантического варьирования ... синонимиию как предел варьирования слова в плане выражения» [Степанов, 1966, 155]

differences arising from the primary heterogeneity of a language presuppose also the conservation of something constant and equivalent. This constancy determines the measure of comparison for the definition of differences. The existence of such measure permits to judge about the self-identity of an object within the mutability of its attributes. The mission of making different locutions synonymous is just to detect such constant measure and to remove diversification with lessening the degree of the primary heterogeneity of a language. It is these processes of the searches of commonplaces and tangent points that provide in particular the formation of the occasional synonyms, the bifurcations (*hendiadoi*) where two words converge to describe the properties of the same object. Then the commonly used normative synonyms can be regarded as the results of the ultimate approximation of such mutually approached heterogeneous lexical units. Synonyms reveal homogeneity and convergence that remove the variability. It gives also grounds to regard synonyms as “supplemented derivatives” [Апресян, 1974, 223] bearing in mind that it is not only literal contents of diverse words that undergoes the procedure of equalizing their semantic load.

At the same time the constancy to be attained is only one side of synonymous construction. Another side appears in their comparison to antonyms. Synonyms become in this respect the repletion of semantic space between **antonyms**. It is the negation (as the consequence of primary taboo) that generates antonyms, and synonyms presuppose antonyms as the terminal points of their sets. Synonyms designate differences in opposite to contrast of antonyms. If antonyms refer to general negation, it is synonyms that presume only partial, specialized negation. There are degrees of transition between tautological identity and general negation, and these gradual and partial negations determine differences (as opposed to general contrast) revealed and represented with synonyms. Then the zero degree of synonyms can be found in tautology (in contrast to paradoxes and absurdities as the utterances violating taboo and thus representing full negation) in the sense of the absence of any semantic shift. A shift takes place first when different designations referring to different attributes of an object and revealing common points appear as the synonyms that combine together difference and equivalence.

A synonymous row does simultaneously act as a set of hyponyms – of species as the components of a genus; thus all denotations of colours are synonyms in the sense that they are hyponyms of this semantic field, and they often function as real synonyms as it was the case with the denotations of “green” and “blue” that weren’t often differed as etymology bears witness. Respectively, vice versa, in a broad sense all hyponyms may be regarded as synonyms inasmuch as they belong to the same semantic field – for instance, both “hand” and “leg” can be regarded as synonymous designations of the ideas of “limb”. In its turn antonyms are to be treated as the extremes, as the polar points of the same synonymous row, as a special case of synonymy in the sense that they belong to the same genus as its hyponyms: thus “slow” and “quick” denote the very extremes of the only semantic field of speed that define the scale of synonymous gradations – “unhurried”, “moderate”, “rapid”, “alert” etc. In particular there has been suggested the concept of “bidominant” lexical group which “is united with a pair of antonyms and consists of two opposite synonymous rows” [Левицкий, 1989, 92] so that the notion of antonyms be included in a broader sense of synonymy. The concept of semantic field is in such a case to be regarded as a certain generalisation of synonymous row (and, to add, of the respective listing procedure), because another criterion (that of the possibilities of being combined with other lexical units in a text and thus of being “distributed” therein) is of a “weaker” force, as “the very concept of distribution includes the feature that contradicts to linear text, the set of combinations being obtained due to the abstraction from linear relations” [Левицкий, 1989, 40]. Thus a widened concept of synonymous rows (especially of partitive synonyms and of antonymous combinations) may be assumed. Ultimately all lexical funds can be regarded as an enormous list of synonyms that describe the attributes of “the All”, that is to say the entirety of the World. Only then synonyms become the initial point and the limit of equalizing procedures. Actually each logical definition may be regarded as a kind of phrasal synonym. It enables synonymous substitution as the aim of making locutions comparable and equivalent. To find out a definition is the primary task of the comparison of meanings.

In the same way as the invented definition each translation can also be regarded as a synonymous substitution. Each dictionary for translation represents a kind of synonymous dictionary continuing the synonymous series of one language into the realm of another one. Be the bilingual dictionaries conceived as the sets of synonyms continued across the borders of language, so they also can be included in the class of suppletive phenomena of heterogeneities. Translation as synonymous substitution becomes then comparable to isoglosses that reveal partial kinship between separate lexical components of different languages and to assimilation of the borrowed elements. In this respect the translations, assimilations, isoglosses represent the points of intersection of the lexical terrains of the languages, and synonyms reveal the features of intersection with the detection of common semantic “substance”. At the same time it ensues from the very essence of synonymous substitution that semantic **equivalence** can here by no means become **identity**, so that it goes about homomorphism and not about isomorphism. Synonymous substitution is the initial point of the partition of semantic space with the means of **partial negation** retaining the equivalent attributes that unite such substitutes in the synonymous series. It is of an importance that such differentiation presents also the transition from the potential to the actual⁴⁴⁸ so that the textual conditions create the chief prerequisite for them being observable.

In its turn semantic differentials delineated with synonyms find their diffuse counterparts in homonymous representation of polysemantic meanings. It is the question of the motivation of semantic transitions that differs polysemy from homonymy. For polysemy the existence of intermediary links is of

⁴⁴⁸ For instance the differentiation is regarded as «... последовательность переходов объекта ... от возможного к новой реализации» [Солодухин, 1989, 31]

primordial importance so that there is mediation between different meanings whereas in homonymy such mediation is negated and the meanings are regarded as being isolated. Homonyms appear as the results of derivative process's transformation into a bunch of newly formed lexical units. If synonyms are the results of convergence attaining homogeneity it is the divergence of the separation of different meanings of a multivalent word and the refusal of motivational links between them that determines the formation of homonyms⁴⁴⁹. As the result of derivative processes each word's contents may be divided in a set of potentially infinite number of homonyms. Such is for instance the full bulk of the use of an auxiliary verb <to be>. Especially demonstrative in English are the homonyms between noun and verb as in <kiss>, <watch>, <heap> etc⁴⁵⁰. that generate such formal tautologies as <to heap a heap>, <to thrall the thralls> 'to enslave the slaves', <to make a make> 'to produce a shape'. Such tautologies make up a kind of zero synonyms.

Homonymous splits are easily to be demonstrated in different combinations of the same word: <окончить работу> (→ <получить оплату труда>), <окончить разговор> (→ <разойтись>), <окончить речь> (→ <ответить на вопросы>), <окончить учебу> (→ <начать работу>). Combinations of the kind betray different presuppositions of the verbs used here, and due to these differences they can be regarded as homonyms. In particular, predicate presupposes different subjects while revealing homonymous properties: <(дети) нарушают тишину> vs. <(правительства) нарушают договор>, <(медсестра) ухаживает за больным> vs. <(садовник) ухаживает за цветами>. Thus a lexical unit becomes a series of homonyms that can be continued infinitely. It becomes evident in such cases how the lexical compatibility contributes to the definition of homonyms and synonyms⁴⁵¹. It is to stress that the homonymous divergence of the kind is to be found first of all the case of verbs' completive combinations that build up usually idiomatic locutions. As a sample the following row can serve: <не давать в обиду / в обман / в руки / житья / роздыху / покоя / проходу / спуска / ходу / шагу / отчета>. Obviously the primary meaning of the nodal verb becomes here replaced with derivative meanings that diverge radically. At the same time it becomes easily observable that the completive substantives encircling the verb display the tendency of approaching their meanings becoming thus situational partitive synonyms.

Noteworthy it is homonymy where the differentiation of semantic shifts can be easily detected as has been demonstrated by V.G. Gak. In particular transitions in proper sense are here to be discerned from transferences⁴⁵², the both correlating approximately with metonymy and synecdoche (with the developed from it metaphor). Homonymy becomes the primary property of a locution detected with the variability of the textual environment as the consequence of the split of its contents. In this respect synonymy seems to become the secondary and derivative property arising from the efforts to find out common points among the differing locutions especially those of bifurcated derivative meanings peculiar for the given text only. The derivational background is proper also for normative synonyms as the result of the detection of their semantic common denominator. .

Obviously different lexical units being equalized as synonyms show tendency towards **generalization**. It goes about some general meaning that enables these units to be compared and to coincide. Vice versa homonyms demonstrate semantic **specialization**. For instance, the synonymous pair <distaste> & <disgust> presuppose the more general idea of <antipathy>. In its turn the homonymous pairs demonstrating adjectival and nominative use always imply the narrowing of their specialized meanings: such are, for example, <prior> (designating "the head of a community" as a noun) or <side> as in <the side of the room> and <the side effect of the drug>. Therefore homonymy becomes a usual phenomenon in the languages of isolated type where there appear especially favorable conditions for the separation of sign from text. This circumstance has been specially stressed by V.M. Silntsev who wrote that "arbitrariness in relations between sign and its significatum creates, at least in isolating languages... a specific and widespread situation where the same signs are used to express either notional or functional (grammatical) meanings" [Solntsev, 1983, 18] – as in Chinese <ta zai tsia-li> ("he is at home" with notional verb 'zai' "to be in") and <ta zai heiban-shang xie zi> ("he is writing characters on the blackboard" with the same verb as an auxiliary one). Noteworthy the reciprocity of synonymous and homonymous relations can be said to be mediated with the means of **antonyms**. It is the necessity of discernibleness that marks these interrelations as the solution of the task of identification⁴⁵³. Therefore one has to regard all these phenomena as a kind of triune where antonyms are the *vis vitalis*.

⁴⁴⁹ «... устройство макроявлений – семантических полей – повторяет принципиальное устройство микроявлений – многозначных слов: цепочно-радиальная структура семантических связей между словами в словаре или значениями слова – одна и та же» [Апресян, 1974, 255]

⁴⁵⁰ It is demonstrative that the same happens in the Chinese (the language of the isolated type) where one encounters «омонимы, отнесенные к разным частям речи» [Солнцев, 1960, 4]

⁴⁵¹ Generally «в одинаковых окружениях не может быть омонимов ..., но могут быть синонимы» [Маковский, 1971, 52]

⁴⁵² «Г.обр., сдвиги в значении слова могут быть двойными: переносы... в результате сближения двух разных понятий..., и переходы..., вследствие того, что обозначаемое данным словом явление предстает в своих разных аспектах» [Гак, 1998, 239]. The cases are exemplified with the homonymous divergence of the verb "to eat" <Кислота ест посуду (= нарушает целостность)> & <Дым ест глаза (= причиняет боль)> & <Его тоска ест (= причиняет нравственные мучения)> vs. <В этом году яблоки не уродились, гусеницы все съели (= уничтожили)> & <Он не ест мед (= не принимает в пищу)> & <Ты не умеешь есть (= вести себя за столом)>

⁴⁵³ It has been explained by N.D.Arutyunova: «Возможность по-разному именовать один и тот же объект» «следствием множественности суждений». Meanwhile has its counterpart: «С другой

Synonymous substitution of key-word (*vocabula*) gives way to the formation of circumlocutions as the initial form of idioms. Periphrastic descriptions correspond to respective keywords (*vocabulae*) substituted in the way of designating their object with the indication of other attributes. Thus a semantic shift takes place in the same manner as in a transition from one synonym to another one. In its turn such circumscription doesn't only substitute a keyword: it expands another keyword simultaneously and develops as the word's expansion, taboo being a primary impetus for such substitution. It goes then again about partitive negation that becomes the common point both for synonymy and periphrastic description. In this way formulaic circumscriptions come to existence becoming the source of idioms.

Synonyms in its turn build up periphrastic descriptions of the partitive attributes of an object. For example synonymous series were used as the circumlocutions in early Christian poetry as the descriptions of the attributes of an unknown hidden object⁴⁵⁴. This device gives a prompt concerning the way of the formation of circumlocutions from synonymous enumerations of attribute cumulated within a textual segment. Circumscriptions as the initial forms of idioms arise here just as "synonymous circumlocutions" [Апресян, 1974, 221], them both being different sides of the same essence of the heterogeneity of language represented in attributive diversity of the mapped objects. One of the best known samples of periphrastic descriptions taken as synonymous phrases is to be found in the Finnish epics "*Calevala*" (very highly appreciated by J.R.R. Tolkien)⁴⁵⁵. Synonymous differentiation of particulars correlates here with the formation of circumlocutions describing the very details. It is essential that such phrasal synonyms are here contrasted in adjacent pairs so that the same enunciation becomes represented in different way with different periphrastic devices. In such attachments very different locutions reveal mutuality and become equalized so that synonymy arises as the result of semantic derivation. For example (lines 335-336) *Vainemainen* after having landed does "kneel" and "rear with the arms" thus making the both gestures the means of expression of the similar contents. To generalize the examples of the kind one can say that synonyms presuppose **excess** or pleonastic manner of narration as opposed to **deficit** peculiar for the elliptic manner. Due to such excesses the effect of semantic shift is entailed so that unexpected semantic features are discovered as common traits in different locutions becoming synonyms⁴⁵⁶.

Negation as the synonymous and periphrastic common ground can be regarded also as the foundation of signifying action in general, bearing in mind that each designation denies the thing it designates: while referring to this thing it gives something other instead. Thus the quality of **otherness** comes into play that presupposes the negation of the designated object. In its turn this quality is entailed with the inherent quality of reflection, namely with reflection's property of inversion. In the most general sense it goes also about the negation of the identity (extension) principle in logic enabling derivation as the negation of one meaning with another. Synonyms can be said to serve the task of the **analysis and differentiation** as the means of the ascent from the abstract to the concrete.

The inner interconnection between synonyms and circumlocutions can be seen in such sample as the circumlocution <to give a lift> 'to help' where the noun belongs at the same time to the synonymous row <lift, rise, elevate>. It is the **selection** that makes up the base for the formation of synonyms and the circumlocutions equally. This selection presumes the **specialization** of meanings thus promoting the process of semantic **differentiation** (with the succeeding partial antonymous negations). It the problem of the selection of particular special meaning that lies behind both synonyms and circumlocutions. Here is to be seen also that **phrasal synonyms** based on partial periphrastic description gives rise for the development of **partitive synonyms**.

It is not the signified / signifying relation but the convergent / divergent procedures of the diversification and differentiation arising in a reality's map that is the foundation of homonyms / synonyms' opposition. It is the **partiality** that creates the base of this opposition, its aspects being represented in different ways. Both synonyms and homonyms represent a kind of isotopic signs obtained from previous discriminative procedures. In the same way they both can be regarded as semantic supplements. Then the circumscription of an **isotope** becomes the initial point for the generation of a synonymous series, and the very existence of such isotope gives grounds for synonymous equivalence. It is the semantic indefiniteness of this presumed isotope that enables different opportunities of its descriptions and from here the prerequisite of homonymous split ensues as well. Each multitude of meanings presumes the existence of ambiguity and amphiboly making a gap between different meanings. Thus synonymy / homonymy couple refers to semantic **ambiguity (semantic diffusion, indefiniteness)** resolved in the ascent from the abstract to the concrete. It is to be stressed that **ambiguity & abstraction** are here the parallel phenomena. In particular the split into homonyms serves as the means of removing the indefiniteness arising in the abstract attributive space. It is the isolation and separation of partial

стороны, множественность субъектов одного предиката налагает ограничения на возможности номинации: нет резона именовать некое лицо блондином, если в повествовании фигурирует несколько белокурых персонажей. Поэтому из набора предикатов... для идентифицирующих целей выбираются лишь различительные. Таким образом, множественность предикатов ... - источник синонимии» whereas «множественность субъектов одного предиката... - источник полисемии» [Арутюнова. 1998, 97-98]

⁴⁵⁴ «Синонимы, очищенные от своих семантических оттенков, выстраиваются как бы по периферии некоего круга, чтобы стоять вокруг «неизбежаемого» центра» [Аверинцев, 1978, 217]

⁴⁵⁵ "... I was from early days grieved by the poverty of my own beloved country: it had no stories of its own... There was Greek... and Finnish (which greatly affected me); but nothing English..." [Tolkien, 2008, XV] ...

⁴⁵⁶ «... плеонастическое накопление ... синонимических фраз ... вызывает интеллектуальную эмоцию непредвиденного подобия смысла в разнородных оборотах речи» [Ларин, 1974 (1927), 85]

attributes (as the premise of abstraction) that entails the indefiniteness and diffusion and results in their insufficiency to indicate something concrete. Ambiguity arises as the result of a text's reduction and compression so that the places of indefiniteness arise. The formation of abstractions acts as an "antidote" to the ambiguity in particular in the differentiation of homonyms.

The partiality as the leading feature of synonymy gives rise for the development of the so called "inexact" synonyms or "almost synonyms" (quasi-synonyms) [Апресян, 1974, 245, 235]. Actually it goes about partitive synonyms that designate separate attributes (properties) of an object or separate particular details in opposite to the entirety. One calls such designations hyponyms in contrast to hypernyms designating entirety that includes such details. This division refers to the subordination whereas the relationship between hyponyms remains indefinite. To describe this relationship M.V. Nikitin had suggested the notion of paronyms (or meronyms) that would denote just the designations of the particulars of the same object⁴⁵⁷. The synonymous features spread over words participating in a given situation, and respectively they cover also the situational or occasional synonyms emerging from such participation. The already cited case of members of a corpse exemplifying the possibility of the equation of meanings demonstrates also partitive synonyms as the rows "of the names for the parts of a body" [Харитончик, Шавель, 2004, 122]. When synonyms are the designations of partial negations and differences, the partitive synonyms can be regarded as the double partiality that appears in textual environment. Each text being coherent, it gives a ready list of partitive synonyms (paronyms) that refer to details.

The partitive (situational) synonymy (paronymy) embraces series of words that concern in this or that respect the situation of a narration. Such word rows are generally known from instructive use where, for instance, exercises include the task of building sentences that would include the previously indicated words describing thus the chosen situation. In this respect the historical changeability of words comes to the first place. Lexical contents can't be regarded only as that of a taken moment of time. All the meanings of a word that have been disclosed till today can't in any way exhaust the contents as far as each moment of its historical development can bring new semantic discoveries. It was especially stressed by V. M. Rusanivsky who saw in this historical semantic development the reasons for the inclusion of a word in various synonymous rows⁴⁵⁸. Therefore a new type of relations between lexical units implies the presupposed motivation to be present behind the confronted words that are correlated neither with inclusion nor with partial negation of differential features of usual synonyms. Such motivational ties making the words into question confronted as partitive synonyms coincides with objective-attributive relations that presuppose **mediation** of the features that these words refer to.

Together with partitive synonymy one can suggest the notion of partitive antonyms that's of the already discussed partial negation of some features of the signified object. It can be easily found in the situation with "a forgotten name". Here is a typical dialogue: "- Give me that gadget. - What do you mean? Is it a drill? - Oh, I don't remember exactly, it seems to be called perforator". Such correction of name chosen from a pair of synonyms exemplifies the negation. Meanwhile each couple of synonyms implies partial antonymous relation. For instance such relation between the synonyms close and shut is described as follows: "closing is partial shutting and shutting is complete closing... To shut implies more substantial obstructions" [Gandelsman, 1963, 215]. Especially evidently such reciprocity of partial synonymous and antonymous relations is to be found in the names of the parts of body (*membra corporis*): hands vs. legs, skin vs. intestine are partial synonyms and at the same time they are opposed as the partial negations of their properties. While suggesting this widened concept of antonyms it one could reject the restrictions ensuing from the supposed asymmetry of antonyms⁴⁵⁹ as far as it doesn't concern partial negation. Indeed still the more obvious asymmetry is observable in regard to synonyms⁴⁶⁰. To sum up, one should add that all synonymous and antonymous relations build up the primary taxonomic order within a text and therefore demonstrate the inner textual codification.

From the viewpoint of descriptive tasks the phenomenon of partitive synonymy represents a very convenient device because it enables the representation of a text's semantic net in the form of register or enumerative structure. In other words it goes about the opportunity for the transformation of a text into a thesaurus to be resulted in the formation of an array or list of partitive synonymous collocations. Text could be said to describe itself in its latent and potential listing structures of partitive synonyms. A special case of partitive synonymy is represented with a minimal series of the kind that consists of a pair of words related to the situation – the already mentioned bifurcations or *hendiadoi*. One can cite such samples as word couples *horse & rider*, *bow & arrow*, *cut & tie*, *light & far* where words of different semantic fields become synonyms within the bordered context. This figure is also regarded as a kind of *zeugma* that belongs to the class of enumerative structures. In particular it reveals itself in **semantic diffusion** (ambiguity) in folklore. This phenomenon is attested with partitive synonymous rows where the whole

⁴⁵⁷ «... возможным понятием обозначения части вместо партитива могли бы быть партоним или мероним ... полезным окажется еще термин партонимия ... как обозначение партитивного отношения» [Никитин, 1988, 88].

⁴⁵⁸ «... історія слова включає в себе значно більше значень, ніж ті, що воно їх має в кожний конкретний момент. Поки слово функціонує, воно потенційно може ставати носієм несподіваних значень» [Русанівський, 1988, 67]

⁴⁵⁹ «один из антонимов семантически сложнее, чем другой» [Апресян, 1974, 286] The importance paid to this statement by the author is attested with its literal repetition in another place: "*Jeden z antonimów jest zawsze prostszy od drugiego*" [Aprėsjan, 1974, 179]

⁴⁶⁰ «асимметричными... являются синонимические единицы» [Пименова, 2011, 26] as in the examples <тишина - молчание> <супруга - жена>

bunches of synonyms emerge⁴⁶¹. In particular the so called **inner diffusion** is singled out⁴⁶² – for instance, <путь-дорога> (path - way) in epic genres (*bylyny*) has the synonym of <росстань> (distance), and in wedding or funeral songs of <тропинка, ториночка, лазиночка> (a track), and in spiritual songs it has antonym <бездорожье>, in recruiting songs one encounters <темный лес> (dark wood) as such antonym [Никитина, p. 362-363]. Such a diffuse state of meanings in ancient texts is represented with the mentioned rhetorical figure of **hendiadys** where inexact, fuzzy synonyms are paired as in <милость и человеколюбие, труд и хождение, пастыри и учителя> [Лекомцева]. In cases of such **diffusion** inherent to partitive synonymy a prominent place is gained for circumlocutions as the means of periphrastic description where just the partitive detailed designation of curiosities plays the leading role. Respectively it goes about **synonymy of derivative connotations** resulted from partitive designation of separate attributes of object.

It is especially to pay attention to verbs combined in such bifurcations that reinforce the convergent processes involving through completive relations other lexical units. Such is the case, for instance, in W. Blake's lines "You throw the sand against the wind / And the wind blows it back again" ("Mock on" from The Rossetti Manuscript, 1810): the coupled hendiadys <throw & blow> involves also the substantives <sand & wind> that display here their partial synonymous properties. Verbal bifurcations of the kind are to be found in the constructions of **taxis**. Here is also to be found the reverse case where verbs become partitive derivative synonyms due to their relations to the same name as in the lines of A. Block: «Но синей и синее полночь мерцала / Тая, млея, сгорая полношумной весной» ("Legend" from "The Town"). The four verbs united round the "midnight" display occasional similarity of their derivative meanings.

In its turn this derivative synonymy creates especially favorable opportunities for **periphrastic transformations** and becomes one of its principal devices. To what scope it grows in some styles one can see at the example of the first (introductory) paragraph of Walter Scott's "Rob Roy" where there are at least seven bifurcations of coupled synonyms at the space of three compound sentences⁴⁶³. All they can be regarded as the periphrastic substitutions for the other ideas. In the cited passage it is obvious that "hazards and difficulties" may refer to "perturbations" and be represented respectively as its circumscription; "gratitude and veneration" render the idea of "piety", "government and manner" can be represented with "conduct" or "behavior", "interesting and attractive" mean also "valuable", "risk and labor" imply "examination", "pleasure and pain" can be generalized as "passion". All it attests the periphrastic destination of the discussed device as the product of the synonymous consequences of derivative connotations. It is also to notice that such minimal couples of synonyms due to their periphrastic properties always imply the existence of the third so that actually the **triads** arise. Subsequently the existence of a pair of synonyms presupposes the **triple form** of reference that includes together with the explicit nominations also their **periphrastic implication**.

To reveal the multidimensionality of synonymous rows spreading over derivative meanings of a word one needs to investigate the lexical attraction (and repulsion) of a word⁴⁶⁴. In particular such sample as <знати - відати> can easily acquire an etymological explanation: one encounters here primary Indo-European confrontation that is still preserved in German (*kennen - wissen*), but in English the root is already reduced only to *wit* with its principal meaning of "ability to joke". Something similar is to be found in the Ukrainian proverbial expression <баньки витріщити> ('to gape at something, to peer', literally 'to protrude eyes') where a special synonym for Indo-European *oko* is used: this synonym has a humiliating connotation and is derived from a metonymically used root borrowed from Lat. *balneum* to

⁴⁶¹ Such diffusion is «обусловлена включением слова в квазисинонимический ряд, где наряду с полными словарными синонимами оказываются слова, достаточно далекие друг от друга, но встречающиеся рядом в параллельных конструкциях» (preconditioned with the inclusion of a word in a quasi-synonymous row where together with full vocabulary synonyms the words appear that are mutually distanced enough but are met together in parallel locutions) especially while «начиная с двандва типа правда-истина, путь-дороженька, пора - времячко, талан - счастье» (beginning with *dvandva* of a kind of truth-verity, path-way, eve-time, luck-happiness) [Никитина, p. 362]

⁴⁶² Here «значения, различающиеся в одних контекстах, не различаются в других» (the meanings that differ in some contexts do not differ in the others) [Никитина, p. 363]

⁴⁶³ In the following quotation the bifurcations are underlined: "You have requested me, my dear friend, to bestow some of the leisure, with which Providence has blessed the decline of my life, in registering the hazards and difficulties which attended its commencement. The recollection of those adventures, as you are pleased to term them, has indeed left upon mind a chequered and varied feeling of pleasure and of pain, mingled, I trust, with no slight gratitude and veneration to the Disposer of human events, who guided my early course through much risk and labour, that the ease with which he has blessed my prolonged life, might seem softer from remembrance and contrast. Neither is it possible for me to doubt, what you have often affirmed, that the incidents that befell me among a people singularly primitive in their government and manners, have something interesting and attractive for those who love to hear an old man's stories of a past age".

⁴⁶⁴ There is demanded "учет абсолютно всех употреблений описываемого слова в пределах определенного корпуса текстов" "to take into account absolutely each mode of usage of the word in question within the limits of the described set of texts" [Хроленко, 2001, 139]. Such a semantic analysis gives grounds, for example, to come to a conclusion "о типично русской дихотомии информации, полученной сенсуально и сокровенно (знать – ведать, глаза – очи, рот- уста)" "about a particular Russian dichotomy of information that was obtained sensually and mysteriously (*знать – ведать, глаза – очи, рот- уста*)" [Хроленко, 2001, 133] (to know, eyes, lips).

denote objects of a rounded shape (in a similar way Russ. *глаз*, is cognate to Pol. *glaz* “stone”). Usually such stylistically differed and contrasted synonymous pairs of etymologically heterogeneous lexemes can become comparable to etymological doublets as their counterpart.

In a way all the attributes of an object may be regarded as partitive synonyms (and ultimately all lexical units as the partitive designations of the All too). In this case the task of **differentiation** that they perform in designating gets a clear outlook. Accordingly it goes about reciprocal **partial negations** (generalized to a certain degree in the extreme and ultimate case of antonyms) that determine the semantic relations between synonyms. Synonyms can be said to correspond to partially negative judgments. They are united as the members of the same set of designation due to the existence of this common object and respective “joint reference” («совместная референция») [Алефиренко, 18] to this object. Ultimately one can presuppose the entire universe instead of separate “things” to become the common object of joint reference of lexical units becoming synonyms.

The differentiation entailed with homonyms is of another nature. There are no common objects and respectively no common reference that would unite them. Nevertheless there remains the same attributive space that they participate within. This purely attributive reference is obvious in homonyms disclosed due to different word combinations. Of course the verb <go> in “*a man goes (along a road)*” and in “*the clock goes (and does need repairing)*” doesn’t demonstrate the case of homonyms: it is direct meaning in the first case and metaphor (based upon the resemblance obtained from the latent comparison) in the second case. Anyhow the verb in both cases behaves as a pair of homonyms as far as the cases are to be referred to different rows of partitive situational synonyms. Therefore such verbs can be by analogy called **partitive homonyms**. When polysemy is transformed into homonymy in such cases a set of loosened and separated **partial attributes** appears. It is essential that here the partiality provides conditions for discernibleness of such partial features so that it is due to textual horizon that such effects get the conditions for existence. Thus textually conditioned compatibility and the respective discernibleness imply the selection of homonyms. When polysemy retains the objective motivation of semantic transition the homonyms as the result of **divergence** lose it. The retained vestiges of implicit explanation don’t prevent perfectly autonomous use of derived diverged meanings that are taken as the result and abstracted from the mediating motivation. Moreover such vestiges can turn out to become imaginary or auxiliary ones in the manner of vulgar etymology or of the Chinese rhyming series where different characters are united due to secondary and retrospective connections that have nothing to do with real etymology.

In particular such abstract attributive relations without objects of reference build the conditions that are to be traces in etymological lineage. Caused with the lack of evidences as the consequence of diachronic gaps such absence of definite and known objects that would motivate the transition between different meanings contributes essentially to the **randomization** of semantic space increasing its chaos. For instance German <*Geist*> ‘spirit’ and Ukrainian <*жест*> ‘awe’ belong to the same etymological nest having evidently distinct objects of reference. The same concerns German <*satt*> ‘satiated’ and English <*sad*> or German <*Ahle*> ‘awl’ and Ukrainian <*латка*> ‘patch’. In these cases old polysemy is seen to be replaced with specialized autonomous meanings referring to different objects in spite of the retention of the relics of motivational contents. The role of the division of former polysemy into a row of homonyms in diachronic scope can be regarded as the etymological regularity⁴⁶⁵. It is **horizon** that provides opportunities for periphrastic transformations of text due to partialities of contents having become observable. The simplest way of such transformation gives elementary synonymous substitution or accumulation as the widely used device of amplification, especially in the mentioned figure of hendiadys or bifurcation. It is one of the most widespread means of the proverbial texts abundantly attested with the Ukrainian paremiology. Such are, for instance the samples of <*часом з квасом, порою з водою*> (once with ale, sometimes with water) where ‘once’ and ‘sometimes’ are taken as partitive synonyms. Still more persuasive sample of synonymous accumulation is to be found in <*брехун як вугіль: як не спалить, то очорнить*> (the liar is similar to coal: if it doesn’t manage to burn, it surely will blacken): the verbs ‘burn’ and ‘blacken’ with their direct meanings belong to different semantic fields but in this particular case they are taken as occasional partitive synonyms. Thus the **convergent** semantic drift of different words accumulated together as partitive synonyms are here to serve for periphrastic purposes.

The same concerns the devices of homonymous confrontation with ensuing dissociation of meanings. It is to stress here especially that it doesn’t go about the trivial case of the homonymy between the direct and derivative meanings. Such confrontation belongs to widely used poetic devices⁴⁶⁶. In such cases different valences and lexical attractions with ensuing different collocations entail semantic differentiation and homonymous dissociation. Everybody knows a universal colloquial locution of the kind of <*there are words and words / questions and questions etc.*> where actually the fact is meant that such ‘words’ or ‘questions’ split into homonyms. A proverbial example of the kind is to be found in the Latin proverb <*manus manum lavat*> with its Ukrainian version <*рука руку мие*> where the same noun ‘hand’ presupposes the differentiation into the right and the left ones (with ensuing homonymous split). A similar model can be demonstrated with the Ukrainian proverb <*біда біду знайде, хоч і сонце зайде*> (a harm will find a harm even when the sun sets): although it goes here about ‘harm’ only it is obvious that the word designates different events in the both its uses. In the proverb <*швидко пісня співається та не швидко складається*> (one sings a song quickly but one doesn’t compose the song quickly) the two notions are referred to with the concept of ‘velocity’, namely ‘the velocity of performance’ and ‘the

⁴⁶⁵ «омонимия ... представляется собой результат выравнивания формы, направленного на создание ... особой таксономии» [Маковский 1988, 92]

⁴⁶⁶ As in an example «*Бьется армия, сердце бьется / бьется знамя над головой*» (R. Roshdestvenski) [quoted by Копыленко, Попова, 19]

velocity of composition'. A bright example of the homonymous play of the kind is witnessed with an epigrammatic verse by E. von Kleist: "*Du drohstest mit den Augen, ich drohte mit der Hand; / Versöhnt sagst Du, Du schielest; ich schiele mit der Hand*" [Kleist, 1982, 159] (Thou threatened with the eyes, I threatened with the hand; Thou said of reconciliation, Thou squint the eyes, I put the hand askew): both 'threat' and 'skew movement' (designated in German for eyes and hand with one verb) promote here the homonymous **divergence** of the meanings. A peculiar case of such divergence is to be found in the contrast between direct and derivative meanings as a special poetic device. In particular it concerns the literal interpretation of idioms so that they are conceived as the reproducible and the spontaneous together⁴⁶⁷. It is evident that partial negation takes place in such cases. It is this differentiation that turns out to become the integration of textual collocations. Thus synonymous **convergent association** and homonymous **divergent dissociation** of meanings make up the basement for the development of periphrastic transformation. Furthermore one can say about lexical **attraction & repulsion** disclosed with synonymous association and homonymous dissociation.

Terminological idioms show tight connections of idioms' generating with homonyms' splitting. Actually the generation of new terms is the revelation of latent homonyms supplied with the means of building stable terminological combinations. For instance, <nesting loop> doesn't mean anything connected with sewing or nesting: it denotes "the cycles inserted one into another" in computational devices. In the same way <map of set> means "the reflection of one set upon another" in mathematics whereas <yield map> designates "the plate where damaged places are marked", <virgin tape> has no connections to dress and is merely "a pure tape for putting entries", <inherited error> has nothing to do with genetics and indicates "an error in initial data", <accuracy table> in statistics is "the table of corrections". Such connection of terminological idioms with homonyms demonstrates the partiality of idioms as such as their leading property (especially as opposed to etymons where entirety predominates).

Terminological idioms can be also easily represented as the kind of homonymous splints of keywords as their sources. They do not only create unique lexical combinations. It is of an importance that such idioms are often designated with abbreviations. For example, there are <DTP> for <distal tingling on percussion> as the medical symptom or <i. r. s.> for <independent rear suspense> as the technical term concerning the location of wheels in a car. Still of a more importance is the fact that such abbreviations are often the area of intersection with proper names both of institutions as <WHO> for <World Health Organization> and of geographical names as <Zan> for <Zanzibar> or <Pan> for <Panama>. Thus the similarity between terminological idioms and proper names arises. In its turn abbreviations generate new bunches of homonyms as, for instance, met for <metallurgy>, <metaphor>, <metaphysics>, <meteorology>, <metronome>, <metropolitan> not to say of the military term <motorized enemy transport> or simply <mechanical transport> and the generally used <mean European time>. Thus the very high degree of semantic specialization leads to the generation of homonymous splinters that necessarily coincide with abbreviations and ultimately lead to proper names.

In the same way as inexact synonyms give partitive descriptions of an object's attributes one can say of inexact homonyms that refer to the field of paronomasia or the mutual approximation of the sound forms of lexical units. Then the similitude of signification's devices becomes the indication of the presence of homonymous locutions' semantic mutability as in rhyme that is the clearest form of paronomasia. Homomorphism reveals itself in rhyme as the force for uniting locutions within the field of the isotopic place. One can say about **rhyiming homonyms** referring to the circumscriptions where only separate syllables (or phonemes) coincide whereas the lexical units that include them are varied. The effect of the contrast between partial similarities of the Signifiers with the divergence of the Signified is especially felt in rhyme as homonymous phenomenon⁴⁶⁸. One can cite also the example of premeditated distortion with the aim of producing artificially contrived paronomasia. Such are those light distortions that the designations in Tolkien's works have got and provoked permanent "war with correctors". Such distortions aren't meanwhile innocent as they could seem while they promote language's disintegration.

Obviously partitive homonymy in rhyme as well as partitive synonymy of hendiadys belongs to the devices of lexical attraction and combinations' generative means. Paronyms can be said to become the fuzzy homonyms in the same way as partitive occasional synonyms can be called fuzzy synonyms (to use here the fuzzy sets' theory's terms). Paronyms behave as the partitive synonyms so that a single differential feature comes here to being as in phonological oppositions in <ишту / жшту> or <бшту / ншту>. Such phenomena belong to the realm of **rhyiming**. Here the essential difference between synonyms and homonyms becomes clear: in opposite to lexical and phrasal units that can become synonyms it is lexical and syllabic (even phonemic) units that lies within homonymy. Due to partitive homonymy (rhyme) separate syllables become **the formants of poetic language**. That gives also grounds to regard the rhyming effects as the consequence of textual compression that attains even separate syllables where the text is folded. Partitive synonyms can be conceived in more general terms of suppletive relations as the case of heterogeneities and so the partitive homonyms (rhyme) are. In this respect isotopes are to be contrasted with suppletive phenomena as the places of detecting the unity of homogeneities and heterogeneities.

⁴⁶⁷ It goes about the «возможность как бы двойного их восприятия, то есть одновременно и в значении целого, и каждой составной части ... поэт получает возможность подбирать нужные ему сочетания слов, как бы не считаясь с возможностью их слияния в неразложимое сращение» [Винокур, 1991, 383]. An example of the kind can be found in such passage as «не бежит сломя голову на всякий рожок, на который ему указывают» (Saltykov - Shchedrin).

⁴⁶⁸ «Рифма как бы удивляется, что слово, которое так похоже, - не равносмысленно» [Шкловский, 1983, 115]

Homonymous dissociation and accumulation of partitive synonyms are reciprocally tied because already the combination of a couple of situational synonyms (as in hendiadys *hope & joy*) presumes the selection of the only valid meaning from the multitude of meanings proper to the combined words. A word is included in the “isotope” as the vehicle of the separated meaning that is selected from the set of homonyms. A word becomes the member of the row of partitive synonyms not as a bunch of homonyms but as the representative of a singular meaning. Especially clear homonymous dissociation associated with partitive synonymy becomes in translations where the removal of ambiguity gains necessity⁴⁶⁹. In the end it is historical development with its semantic transitions and derivations that causes such interconnection of homonymy and synonymy⁴⁷⁰.

This interplay of equivalences and differences reveals the general verbal property of homology where similarity replaces exact identity. Homonymous and synonymous heterogeneities serve just as the means of approximating such similarity without attaining exact equivalence. Semantic differentials play here decisive role. In its turn partitive synonyms and homonyms give rise to metonymy that is to be exemplified with the so called “**isosemantic row**” [Майзель, 190] that deserves special attention: according to the definition of this notion “a new concept is put in new relation with the preceding ones”, so that one combines “the words that were semantically interwoven with the others in certain rows that are identical as to the mood of the transfer of meaning”: as an example such tropes can be cited as “back - assistance” (“to back (up) somebody”), “pig - plumb” (both in Russian [чугунная свинья > чушка] and in English the equivalent locution “iron pig > pig”). It is of special importance that isosemantic rows represent regular semantic transitions within etymons that are usually reflected in *figurae etymologicae* (for example, Lat. *calx* – calculation or Russ. *муть* – *смута*) [Майзель, 203, 206]. The productivity of the method of isosemantic rows can be demonstrated on the example of its application by O.N.Trubachev who had used such a device to prove the origin of German *Pflug* from Slavic *плавати* (“flow”) (as in an isosemantic row Latin *aratrum* = *пало* has a relation to Indian *aritra* ‘oar’, or of Russian *рожь* (and its Germanic cognates and equivalents *Roggen* and *rye*) from *рвати*. ‘to tear, to pick up’ (as in Latin *secale* ‘rye’ that is derived from *secare* = *сікти*) [Трубачев, 1991, 212-213]. It is obvious that each etymological nest based on the semantic transitions of metonymy can be regarded as a kind of isosemantic row where metonymy is combined with partitive homonymy as a kind of rhyme. It ensues from here the role of such rows for the study of the probabilities of etymological relations⁴⁷¹. At the same time it these rows that play an important role in the languages with rich creolized lexical stuff as in Japanese⁴⁷² where differential semantic attributes can be provided with them.

In such rows the metonymy dominates that determines the role of partial designations and transitions so that the principle *pars pro parte* becomes definitive. These phenomena where metonymy arises demonstrate the fact that there are no insurmountable border between collocation of text and taxonomic class of thesaurus what is still more clearly to observe in etymological nests. The discussed phenomena of taxonomic order appearing within the text from synonymous and homonymous bifurcations to isosemantic rows demonstrate the formation of inner taxonomic order within a textual entity. Such structures undoubtedly belong to text in a manner of its nodes; meanwhile they are also the nests of a code. They can be said to build up the nodal-nidal background of language.

1.5. Etymons as the Codified Counterpart to Idioms

1.5.1. The Problem of Code’s Integration

It is with the appearance of idioms (and the succeeding synonymous, homonymous etc. classes) that the transitory state from text to code becomes immediately observable. Idioms as textual singularities represent passage to codification and behave as signs due to their reproducibility. Such intermediary phenomena presuppose the existence of a metasystem as the integral part of a code as they are identified as such and discerned from textual environment through interpretation. As far as any code is always given as a whole hierarchy (of taxonomy and metasystem) that has been brought forth due to reflection the newly disclosed code imposes the recurrent restrictions of feedback upon text as its indispensable reproduction. The ultimate product of the observer’s codifying interpretative and descriptive activity is etymon. To produce etymon means to carry out reflection upon the alien textual objects. With the transition from text to code the integrative problem of a taxonomic class (in particular of etymological nest) replaces lexical compatibility; therefore the question on the integrative foundation gets here a new outlook.

It is to stress that there would not be such grounds to pose the integrative problem as far as one remains within textual aspects. The existence of any text as a coherent entity would be out of question without deixis. Textual coherence implies referential net in its syntagmatic dimension. Thus it is only codification where the problem gains its importance. Synonymous and homonymous taxonomic classes are inconceivable without textual environment presuming and implying text in its “state of repose” (that

⁴⁶⁹ As an example the discussed opportunities of the translation of Hamlet’s monologue can be cited [Левый, 215]

⁴⁷⁰ «семантичний розвиток слова, особливо якщо він супроводжується деривацією, веде до входження його в різні синонімічні ряди, що, зрештою, приводить до виникнення омонімів» [Русанівський, 1988, 86] (underlined by me – I. Y.-R.)

⁴⁷¹ «Вероятность родственности значений, а затем и корней, переходит в достоверность» as far as one has reached «установление одного и того же семантического отношения между двумя парами знаков» [Старинин 1974, 352]

⁴⁷² Here it goes about «ряды слов, не совпадающих ни по звучанию, ни по значению, но имеющие все же много общего» [Сыромятников, 1974, 355]

one can especially observe in hendiadys, in jokes with homonyms and first of all in rhyme). From their side reciprocally such taxonomic classes represent the state of unstable equilibrium in showing tendency towards the restoration of textual entity. While regarding such reciprocal transitions between code and text one ought also to remark that syntagmatic compatibility can extend over the whole taxonomic classes, therefore it goes about the **reintegration** of text where these classes can act as generative sources.

In its turn it should go about the compatibility of the nests as far as the problem of textual reintegration is concerned. A nest can be represented **empirically** as an intersection of the sets of lexical classes. As the ultimate case of taxonomic classes an etymological nest represents semantic transitions with the motivated or spontaneous developmental procedures. Etymological taxonomic nests can be conceived as the virtual lexical combinations (with the particular case of isoglosses as “macaronical” locutions) in the sense that they represent textual fragments with “inner rhymes” of phonetic correspondence. Therefore they look like periphrastic descriptions of the suggested etymon. Lexical units encircle root in the manner of circumlocution. At the same time **theoretically** the nest is built as the possible reflections of the supposed etymon, so that the controversy arises between the lexical rows as the source for etymon’s reconstruction and the etymon’s proper immanent conditions as the basis for the nest’s integration. Thus the reciprocity of code and text can be disclosed as the integrative foundations of etymological nests. The evolvement of the code of etymological nests (and other taxonomic classes) in a text can be most evidently attested in the phenomena of the etymological figures. The roots of such etymologically determined tautologies can be traced very early due to the presence of respective prerequisites within language’s structure itself⁴⁷³. The tautologies are in its turn only an initial point for the development of broader opportunities of the textual evolvement of etymological nests. Generative potential of taxonomic groups (and of etymological nests in particular) as the consequence of the “lack of syntactical repose” and the inherently present compatibility (lexical attraction, valence) can be proved with such a witness as *composita* built from the very attraction that gives textual segments. The examples may be found in such *dhvandhva* (to use Sanskrit term) as Germ. *Morgenrot* “sunrise” (literally “morrow’s flushing”), *hartmäckig* “obstinate” (lit. “with hard neck”), Fr. *porte – monnaie* (>= *портмоне*, lit. «carry coin»), *accroche – coeur* “curl (of hair)” (lit. “encroach a heart”) or Old Slav. **милосердь, огнегор#шій, огнеопальный, косно#зычень**. In Ancient Greek there are specially coined *hapaxes* in Pindar’s hymns as epithets of the type of βαρυσφαραγος πατηρ “heavily thundering father (Zeus)”, ανεμοσφαραγος κολποι “the bays that are hooting at winds”, μελιτογγος ωαιδα “honey-sounding songs”, μελιγδουπος “honey-percussive”. Of a special importance is the fact that such constant epithets become interwoven in the tissue of textual referential net and determine semantic rhythm of a verse⁴⁷⁴. In all the cases of the kind there’s interaction of the whole nests analogous to the lexical attraction of separate words: the classes of code behave as textual segments.

Such combinational possibilities of taxonomic classes and their capacity of attraction and repulsion entail the necessity of taking into consideration inner and outer form as the genuine foundation of etymons’ formation. The derivational potential condensed in the inner form of word implies already the motivational problems of semantic transition. Here the motivational grounds are to be found or not as the arguments for the acquisition of connotations (increments of meaning) within the inner form and without the involvement of the outer form of expressive means of language. The motivational aspect concerns first of all textual conditions where such accumulation of connotations becomes most evident in its contents. Meanwhile the motivation must include also “an outer outlook” of the lexical unit as far as the bilateral pair “sense & sound” develops as an indivisible unity. The involvement of the Signifier of the outer form in the motivational process of the Signified in the inner form becomes evident within an idiolect’s borders where the totality of derivative process results in reciprocal changeability of the outer form’s Signifier and the inner form’s Signified: in particular, the outer form’s literal meanings can here become the Signifier for the inner form’s derivative meanings as the Signified. In its turn in common language the problem of the motivation of a sign’s meaning can be regarded only in the diachronic perspective as the virtual approximation to the primary nomination. Thus the involvement of sound “skin” of lexical units in the motivational process takes place as the ultimate point of derivational process. As to the historical semantic transitions, they are conceived as derivative procedures and included (according to the cited Potebnya’s statement) in the very act of primary nomination. It suffices here to cite such example as the Old Slav. **krasa* ‘beauty’ where the roots **krēsiti* ‘to resurrect’ and **kresati* ‘to sparkle’ intersect: the indivisibility of meanings attests here the derivational potential of a nest⁴⁷⁵. It doesn’t go about the motivation and derivability as the semantic integration is given here beforehand. One deals with the phenomenon of spontaneity or diffusion where the seemingly unmotivated connection between the both cited ideas refers to the primary integrated semantic load of diffuse nature. Integration can therefore be of a spontaneous nature and void of visible motivation and derivability (or be of non-systemic nature, to use M.M. Makovski’s terminology). Such seemingly paradoxical integration of taxonomical class (of a nest) betrays the existence of the integrative powers irreducible to motivational and derivational relations of nowadays.

Here one must stress that etymology doesn’t concern only diachronic dimension of language as such. Etymology presupposes first of all the opposition of implicit vs. explicit (**latent vs. manifest**) objects and respectively of genotype vs. phenotype. Etymological space is always redoubled so that there are two

⁴⁷³ O.N.Trubachev has noticed that «первая заповедь еще древнеродового устройства праславян “знай свой род”» ‘the first commandment of tribal system of ancient Slavs ‘know own kin’ [Трубачев 1991, р. 210] was in reality the reproduction of Indo-European *figura etymologica* **gno suom genom*.

⁴⁷⁴ «Частым употреблением таких эпитетов достигается единство Пиндаровых строк... Эпитеты эти являются... приемом..., передающим ритм, живущий для греков во всем» [Румянце, с. 46].

⁴⁷⁵ «Этимоны отличаются изначальной семантической нерасчлененностью» [Пименова, 2011, 21]

parallel lexical rows: that attested in existent texts and that marked with asterisk (*) as the sign of latent and virtual presence. Respectively one has to explore the two parallel worlds – those of phenotypes (including in its number ghost-words and charades built occasionally or erroneously) and those of reconstructed genotypes (virtual morphemes). The principal task then looks out as the searches for correspondence between those two worlds. Then it becomes possible to contrast etymons to real lexical units as abstract attributes to concrete real objects and subsequently to regard etymology as the procedures taking place within **abstract attributive space**. These latent genotypes of “asterisk’s” class are the products of interpretative activity and therefore belong to the metasystem of language as its presupposition. Etymon doesn’t exist explicitly; it is not observable immediately and belongs to virtual latency of inner form that builds up the background of a nest and presupposes the outer form of lexical explicit manifestation. As the means for designating invisible essence etymons belong to the metasystem of a code as a particular kind of descriptors. Then the visible spontaneity of integration is to be conceived as the outer form’s surface for problematic latent motivation within the depth of inner form. In this **spontaneity** the **developmental capacities** of language reveal themselves.

Idioms are comparable to etymons as the mediation between text and code. Moreover, they are endowed with **diachronic** aspect while bringing forth phrasal **neologisms** as the rudiments for future development. While mediating textual derivative meaning with the direct meaning of codified signs idioms become counterpart to etymological nests where in the same manner latent (with “asterisk”) and manifested elements are joined together. Meanwhile it would be absurd to say of the etymology of separate words (analogously to the singularities of idioms) because each change of diachronic scope concerns the dictionary as a whole leaving no vacant place that would not be touched with all the consequences of meaning as well as phonemic configurations. It is language in its entirety that develops in diachronic dimension and by no means separate lexemes or nests. Etymons are unthinkable as separate units or classes because they can exist only as an integrated system in its full entirety. Here the utmost **contrast of etymons to idioms** is to be observed. The entirety of the **set of etymons** obtained as the result of reconstructing procedure (that exhausts phonological and semantic possibilities) does perfectly oppose to disparateness of idioms designating separate particulars (as well as to isoglosses where separate isolated correspondences are taken into account). This set of virtual etymons does not exist in reality (as idioms and isoglosses do). Besides, each member of this set is unthinkable without the whole. Thus **the totality of etymons opposes to the partiality of idioms**.

As the result of the entirety of etymons’ set the effect of “friction” or “cohesion” between different etymological nests becomes observable. Most evidently such effects of etymological nests’ reciprocal impact is to be observed in the effects of paronymous attraction between the nests that generate the intermediary zone of interference between adjacent nests so that lexical units from this zone can belong to the both these nests with equal reasons. These effects are generalized in the concept of the “pressure” of lexical system when the slightest modification of separate units evokes “chain reactions”⁴⁷⁶. The very possibility of the existence of such “trigger-words” that make change all the configuration of lexical units proves the entirety of lexical set as an integrated system. It is here that the effect of the “pressure” of the whole system over its parts becomes observable

Due to inner form’s derivative potential a nest (as well as an idiom) can be represented as a set of layers of derivative meanings revealing themselves through separate lexical units as its reflections, thus acquiring an outlook of a derivational system enabling motivation for distanced etymological confrontations. It is such motivational derivational opportunities that are hidden as the **spontaneous phenomena** and detected in etymologically substantiated conjectures. For instance it had been demonstrated the etymological connection of Ukrainian *могти, мозучий* (= Engl. *may, mighty*) and *мигати, миготіти* (Lat. *micare*), the “missing link” being found in Russ. *мыкать, смыкать, шмыгать, замок* in the images of stretching and pulling, in particular of pulling a lid over an eye (witnessed in Old Nordic *mygga* “a sky covered with clouds”) [Мельничук1980]. One encounters a similar connection between *снїшшати, уснїх* (L. *spes*) and *пошесть* (L. *pestis*) where phonetic metathesis semantically is accompanied with the idea of rapid movement and destruction as its consequence in *пхати, пионо, пізно* (L. *pistus, post*) [Мельничук, 1986, с. 142-143]. Derivative variations and semantic transitions make the etymological nature of the inner form of word very obvious. The inclusion of the supposed derivative opportunities in primary nomination is here connected with the motivation of the meaning.

The exploration of these motivational processes contributed seriously to the development of etymological methods and in particular to the formation of the so called nesting method where the controversy between empirical and theoretical approaches has found reasonable solution. There was a well known deficiency of the traditional etymological method of inner reconstruction (built primarily on empirical approach) where the lack of integrity of the language system had been constantly present so that the derivative connections and transitions between the nests were ignored⁴⁷⁷. The correction of such a deficiency has become the aim of the nesting method that has radically turned the direction of analytical procedure – from the reconstructed etymons as an integrated system to dispersed and disparate lexical stuff that had to be distributed among the already existent taxonomic units (“nests”). In other words the task now consists not in the reconstruction of hypothetical roots with **inductive** methods (as the generalizing abstraction) but vice versa in the attribution of the relation of lexical units to the previously built with the **deductive** methods taxonomic units as the space of opportunities. This radical

⁴⁷⁶ «выход из ряда одного слова (trigger-word) достаточен для функционального изменения ... прочих его компонентов» [Маковский, 1971, 24]

⁴⁷⁷ «реконструйована в результаті загальноприйнятих методик лексика прамов виступає у вигляді низки генетично ізольованих етимологічних мікрогнізд» [Черниш 2001 с. 53]

methodological inversion was enabled due to the essence of theoretical reflection that always presumes inversion as the necessary consequence of negation belonging to its foundations. Methodologically it denotes that an opportunity always exists for such an inversion of analytical procedure. Instead of constructing hypothetical inductive roots generalizing empirical data it is now the already restored stuff of the roots that has been taken for granted as the complete field of deductive opportunities and used as a kind of heuristic device for the search and choice of further lexical material to be classified⁴⁷⁸ as the reflections of these opportunities. Respectively the aim was set to discover the intermediary links of semantic development⁴⁷⁹. Under such conditions the derivation becomes the principal target of etymological researches.

At the same time the necessity for the methodological inversion was prepared with the development of the precedent reconstructive method of etymology. If the Indo-European roots' system had been earlier reproduced as the base for artificially built source language, the situation took a different turn when new levels of generalization were achieved. The abstraction of second level over the primary inductive material was produced that couldn't be subdued to verification procedures. The risk of etymons turning into non-existent **phantoms** has become a real danger. To return to verifiable constructions one ought to explore the possibilities of reconstructions obtained. Respectively the explorative procedures has got the direction from theory towards empirical material, from artificially built deductive etymons to attested lexical units, "from nest to word". Etymons and their nests are then regarded as virtual objects that enable taxonomic classification of inductive empirically observed lexical units. As the next step the necessity has arisen to proceed from the reconstruction of virtual set of possible roots to their semantic interpretation. Etymons are built as possible combinations of phonemes so that no vacant places remain: as an example may serve the reconstruction of the so called Boreal predecessor of the Indo-European. There ensues from here the problem about the semantic interpretation of the produced expressive opportunities. It appears in such interpretative efforts that not only usual semantic transitions do take place but also semantic diffusion must be recognized. It does not go about **cognitive** informational deficit entailing diffuse meanings and semantic syncretism. These places of indefiniteness represent the residue, the remainder of the phenomenological reduction of **existential** nature. Such residues reflect existential quality of infinity and thus refer to **transcendental** qualities represented in language ensuing from the ultimate situation achieved at the last term of gradual procedures of etymological reconstruction (as far as the etymological cognitive modeling of real developmental process is regarded). Reflection necessarily introduces transcendental elements in verbal contents.

The central problem of etymology that the nesting method helps to cope with is the problem of **semantic diffusion** (especially in the form of the so called homonymy of roots) as the revelation of spontaneity. This problem arises as the result of the very essence of virtual & latent root in the Indo-European languages. In contrast to Turk and Semitic this root acts as a virtual morpheme that is only implied with a lexical unit and must be reconstructed in every act of a word's usage⁴⁸⁰. Such instability of Indo-European root entails very important consequences as to its content. It becomes impossible to tie such mutable and changeable entities with constant denotations. Hardly would it be possible to apply the logical principles of identity to such roots. These roots as such variable signs are apt to render derivative processes. Roots here serve to designate semantic taxonomic classes comprising derivative elements i.e. etymological nests so that they become the **signs of filiation** of the contents. They render references to the words of such classes as their common though latent feature that is still to be found. In this respect the range of a root's meaning's variation becomes essential index of derivative possibilities (productivity) of the respective taxonomic class⁴⁸¹.

Such nature of root's semantics causes restrictions put over the opportunities of root building, so that a single syllable or even a sound could play the role of a root⁴⁸². Thus the situation arises that resembles that

⁴⁷⁸ It has been specially underlined that the radical novelty of nesting method consisted in the complete turn of the sequence of research procedures – «в направлении исследовательской процедуры – не от данного слова к искомому этимологическому гнезду, а от данного гнезда к искомым отдельным словам» (rather than from a given word to the etymological nest that is being sought, from a certain nest to separate word in question). It determined also the cognitive reason for such methodological turn because it «делает возможным установление неожиданных семантических переходов» (it makes possible to put unexpected semantic transitions) [Мельничук, 1969, с. 59]

⁴⁷⁹ It presupposed the task «розкривати такі приховані семантичні зв'язки, які ґрунтуються на проміжних і часом не засвідчених ланках» [Черниш, 2001, с. 55]

⁴⁸⁰ Here are the witnesses: «скульптурная отлитость абсолютного большинства корней семитских языков в определенные триады согласных и состав этих корней... выделяют семитские языки из всех остальных языков мира» [Майзель, 87]; «в тюркских языках... все слова начинаются корнем, а корень как инициаль задает тон всему слову» [Реформатский, 1987, 139]. In the Indo-European «корень вовсе не есть фонетическое явление... Корень слова есть такая внезвуковая и внеслоговая общность, которую потому-то и нельзя произнести, что она присутствует... невидимо и неслышимо» [Лосев, 1983, 167].

⁴⁸¹ It has given a pretext for V.T. Titov to suggest the approach called by him "radixology" where the taxonomic class is regarded as the development of the derivative potential of respective root. In particular he has substantiated the statement that the very ramification of derivatives within such taxonomic class can serve as an index of their meaningfulness within the lexical system of language: «чем больше производных ... имеет конкретный корень, тем больше его системный вес» [Титов, 2001, с. 6]

⁴⁸² «В индоевропейских языках обнаруживается весьма ограниченный инвентарь основных корней, вступающих в реакции и дающих все многообразие известных корневых комбинаций ...

of poetic idiolect with its manifold semantic motivation of slightest sounds. A. Rimbaud's ideas as to the meaningfulness of each sound of poetic speech expressed in his verse "The Vowels" ("A noir, E blanc ..." A black, E white ...) find their counterpart in etymological studies. Moreover, the concept of a root as an initial makes us return to Baroque images of "World Alphabet" (as in the title of Hr. Skovoroda's work). It resembles also the situation of a child that studies writing: each letter becomes here identified with the initial of a set of words associated with respective sound. For example, there were in "The Ukrainian Alphabet" by Hr. I. Narbut such words with accompanying pictures as «заець, зима, зірки» to demonstrate the initial Z. Such a broad similarity between poetic idiolect, child language and the construction of etymons ensues from the limitations of the "playground" with phonological possibilities of constructing restricted and finite set of virtual roots.

Obviously it would be fortuitous to look for any hint to a bunch of homonyms at such roots – initials where there remains no places of coincidences of different meanings. They bear diffuse semantic interpretative opportunities that can split further in different homonymous formants. It may be said that at the construction of such initial roots a certain extreme process takes place that can't be trespassed within the given "playground". At this limitation virtually **each phoneme becomes a formant**, in particular as a root's initial. **Phoneme as formant** represents a crisscross, an intersection of different possible roots where it can occupy the initial position. Accordingly it connects those semantic fields to which these roots can belong. For instance the phoneme L (the so called *liquidum lateralis*) with a great probability becomes the initial of the roots united with the semantic attributes of bend or curve of the convex members of a body such as Ukrainian <лікоть> (= Russ. <локоть> = Lat. <ulna> = Germ. <Elle, Ellenbogen>) = Engl. *Elbow*; <лоно 'lap', обличчя = лице 'face', луз 'meadow, lawn', лукавий 'sly' (that deviates from the usual way), ланита 'cheek', ляжка (= Lat. *lumbi*), лягаться = Germ. *löcken, лягушка, лодка* (Dan. *olde* 'trough')>. Through metonymy (as in the image of tension) this series can be completed also with the field of light's designations (Old Slavonic *лѣча* 'a candle, a ray, a torch'). Here belongs also the term of Indian phallic rituals *linga* "*membrum virilis*"⁴⁸³.

Such roots as initials of perfectly different senses have an overt tendency to coincide. The same takes place in childish speech: an infant uses the same syllable to designate perfectly different things, so that it can demand "give me not *bet* but *bet*" where *bet* is used simultaneously for both *bread* and *belt*. In the same way a root acquires syncretism so that it unites antonymic meanings becoming thus semantically ambivalent. It is to stress that an etymological nest is built up as a row of metonymic transitions. Such was, for example, the coincidence of the meanings "cut" and "sew" reflected in the kinship between Germ. *schneiden* and *nähen* (<√*sne)⁴⁸⁴ as well as in the Slav. (*сила - жила*). At the same time the conjectures as to the inherent root's syncretism and polysemy are not always persuasive, and the substantiations seem to become concocted arbitrarily. If the precedent example as well as √*sker (> *крутить* 'to twist' / *кроить* 'to cut out (a dress etc.)'), √*kel (> *клонить* 'to bend' / *чело* 'a head (in a lofty style), a brow' (as something convex)) may somehow comply with the demands for motivation, there are still numerous cases left without explanation. Then it will go about spontaneity (diffusion) that conceals motivation. When a single phoneme becomes the incarnation of a root it will mean that the process of transitions from one reconstruction to another acquires ultimate quality of limit. The **transitional processes attaining limit are transformed into transcendental ones**. It concerns both phonological "playground" of opportunities and the plane of meanings. **Spontaneous or diffuse** phenomena are transformed into **transcendental** ones at the limit of admissible transitions. These transcendental phenomena arise in the heart of etymons and replace rational derivational & motivational reasons.

Thus the question of diffusion is included in a broader problem of heterogeneity within a system's boundaries. It was O.N. Trubachev [Трубачев, 1986] who had for the first time attracted attention to the fact that the reconstruction of etymons often entailed the coincidences of the roots restored from different sources so that the whole bunches of alleged homonyms or pseudo-homonyms appeared. Meanwhile the homonymy in these cases becomes the surface of much deeper mutuality of the coincided roots caused with principal distinctions of the ancient world map from the modern one. The coincidence of different roots becomes seeming because the very roots are actually variants of the same etymon. In particular, "a multitude of synonyms and homonyms are the revelation of multidialectal essence of any natural language" [Трубачев, 1986, p. 14], subsequently the **crisscross** of interaction of these dialects overlaps the **intersection** of semantic subdivisions of the language world map. In each particular case a question arises as to the interpretation of a root as a bunch of homonyms or as a polysemy and relic of syncretism. Moreover even if the root's meaning were described sufficiently, then the indefiniteness of its widening (Germ. *Erweiterung*) or determinative formants would still prevail. The reconstructions of the kind remain within the limits of pure theoretical reflection and can't be put under examination in opposite to lexical

компоненты слитых корней нередко продолжают существовать в языке порознь» [Маковский, 1988, 129-130]. Observations of the kind lead to the conclusion about «принципиальной возможности сведения индоевропейских корней к простым силлабам с одним согласным и одним неопределенным гласным» [Мельничук, 1967, 64], and even more, «прамовий стан міг характеризуватися не лише моносилабізмом, а й моносонантизмом» [Бурковский, 85]

⁴⁸³ «оба... семантических мотива – "раскачивание"... и "изгиб"... могут объединиться общим источником, исходное значение которого – "отклонение от нормы"» [Топоров, 1990, 281]

⁴⁸⁴ «Первоначально действия с жилами мыслились, очевидно, как некоторый синкретический комплекс операций, из которых позже выделились такие более конкретные действия, как скручивать, плести, резать, рвать, шить, ткать» «First of all actions with sinews were conceived as a synthetic complex of operations and later from them such more special actions were singled out as 'to intertwine', 'to tie', 'to cut', 'to tear', 'to sew', 'to weave'» [Левницкий, 1997, 58].

stuff of idioms. As a sample may serve a couple of homonymous roots $\sqrt{*jar}$ (1) “spring” and (2) “passion” reproduced in two reflections: (1) Czech *jaro* “spring”, Gr. ‘ωρα “hour (borrowed from here through Fr. *heure*), time”; (2) *яруй*, Gr. ζωστος “burning”. The name of the Pagan Spring god *Ярило* comes obviously from the former revealing at the same time similitude to the latter [Топоров, 1969]. A similar problem of the distinction between homonyms is to encounter in the root $\sqrt{*per}$ ⁴⁸⁵. The root $\sqrt{*sphel}$ reflected in Germ. *spalten*, Russ. *полоть* allows also to pose the question on the rhyming (allothetic) kinship with the root $\sqrt{*skel}$ reflected in Russ. *колоть*, Germ. *Holz*. Such homonymous coincidences create the situation of **spontaneous diffusion** where the places (or, rather, “gaps”) of indefiniteness arise as the inherent property of etymons.

Such situation reflects the **interference** between adjacent nests that takes place within the system of etymons. In particular it concerns the phenomenon of rhyming devices for word building so that etymons and their nests turn out to be surrounded with such peripheral intermediary zone of interference. Accordingly rhyming and paronomasia that entail such interference turn out to become of a special interest for etymological reconstruction of the nests because they point to the nearest proximity between the nests and the links that lie in the intermediary space. The very construction of a taxonomic nest that resembles that of a versified string where alliteration (rhyming, paronymous attraction) gives grounds for such conclusion as the prerequisite for further selection of the collected lexical units. Etymons act as a kind of **filter** for selecting and eliminating rhymed variants while building a nest, and the interference appears as the indication of the imperfection of such filters. The cases of interference may be exemplified with the Czech locution <*kopna zem*> ‘the parcel of ground where the snow has been melted away’. The epithet can from one side belong to the nest of <**kopati*> ‘to dig’ (as ‘where one can dig’); from another side it can be interpreted as ‘baked ground (covered with smoke, black)’ and referred to the nest of the designation of heating procedures, reflected also in the Ukrainian <*кунити, квапиться*> ‘to boil, to haste’. The latter version can be motivated with Czech <*kvapik*> ‘a dance’ or Ukrainian locution <*сніг прокиптіє*> ‘the snow has been “boiled” (i.e. thawed)’⁴⁸⁶. Obviously such intermediary elements can often arise as a secondary product of convergent processes. As another example the history of Russian <*обуять*> ‘to seize (in spiritual sense of anger etc.)’ can serve: here two different homonymous verbs that belong to different nests have been merged together – those of <*обуять*> as <*объять*> ‘to embrace’ and <*обуять*> from <*буйствовать, буйнить*> ‘to make a row, to brawl’ [Виноградов, 1999, 392-393]. The just cited nest of the initial L designating the convex members of a body (elbow etc.) displays the paronymous attraction with another nest generated with the etymon $\sqrt{*leug}$ ‘to bend’ reflected in <*луг, лгать*> = Germ. *lügen* that produces the derivative meaning of ‘lie’⁴⁸⁷. All these samples evidently betray the existence of the zones of indefiniteness where the etymological solution becomes uneasy. Roots of etymons are surrounded with a zone of diffuse word formation so that the whole nest gets the outlook of a **fuzzy set**.

As far as in such cases the alternative “homonymy (and paronomasia as partitive homonymy) vs. polysemy” remains insoluble in itself, its very existence turns out to be not only the consequence of the **cognitive** lack of information but also the **existential** state of indefiniteness. Of course to overcome the **cognitive** difficulties it becomes necessary to supply outer additional material, its possible sources being available under the condition that one would refuse from restricting with the paradigmatic side (where etymological nests belong to) only. It presumes the possibility to treat nests (roots, etymons) similar to separate words that may combine in building a **text**. The nests display the property of **compatibility** inherent for lexical units as far as etymons can be regarded similarly to these units. It goes about compatibility being extrapolated from lexical units over the broader realm of taxonomic classes and etymological nests in particular. Respectively etymons behaving as if they were words designate in reality the possibility of the **intersections** of their nests (as in the case of interference). Such an approach enables detecting relations of rhyme between the nests that gives an opportunity to find the way of replacing the problem of homonyms with that of rhyming variants⁴⁸⁸.

No need to add here that the situation resembles that of the languages of isolating type so that the question arises whether a typical rhyming method of Sinology apt for languages of isolating type would become applicable for the Indo-European studies of flexional languages. Besides it becomes necessary to take into account the situation that has been reached in Sinology where the similar difficulties of diffusion are to be encountered. It goes about mutability of root morphemes caused with the conditions of rhyming rows and the effects of paronomasia. In particular the mentioned ultimate case of roots reduced to the only initial (with its widening in formants) in Indo-European is regarded as a commonplace in Indo-China⁴⁸⁹.

⁴⁸⁵ «вообще лексика гнезд $\sqrt{*per}$ “проникать, переходить” (при первичном “разрывать”) и $\sqrt{*per}$ “давить, бить” разграничивается с трудом» [Варбот 1979, 7, с. 25]

⁴⁸⁶ Personal communication: the example had been cited by Academician V.V. Nimchuk at the support of T.A. Chernysh’s doctoral theses.

⁴⁸⁷ This derivation is attested with the meaning «загнуть, то есть отклониться от прямого... правдивого пути» [Топоров, 1990, с. 385].

⁴⁸⁸ «варто завжди рахуватися з можливістю зустріти випадки, які можна пояснити, лише вийшовши за межі аналізованого гніздового матеріалу й витлумачуючи їх як результат взаємного тяжіння ... гнізд із паронімічними коренями» “one should always take into consideration the possibility of encountering the cases explicable only with trespassing the boundaries of the nest stuff in question and with interpreting it as the result of mutual attraction of ... nests with paronymic roots (etymons)” [Черниш, 2003, с. 37].

⁴⁸⁹ «каждая инициаль существует как бы сама по себе» [Гордина: 1981, 78]

The extreme mutability may be demonstrated with the alterations of the same word on its migratory ways: the designation for 'sun' is Tibetan *nyi*, Chinese (contemporary) *ri* and Japanese (loan word) *nichi*; for 'tree' – Tibetan *mgo* (literally 'top'), Chinese *mu*, Japanese *moku*; for 'bamboo' – *smyug, chu, chiku* respectively [Бадараев, 1967, 167, 189]. In Burma one encounters alternation between palatal semivowel and vibrant [Янсон 93], and in diachronic development the maximal roots with three initial consonants have given contemporary reflections of paronomasia as *pran* 'to return' and '*pyam* 'to fly'⁴⁹⁰. All it resulted in the conclusion about the semantic irrelevance of sound changes in monosyllabic languages⁴⁹¹. As to the possibilities of etymological study, they were very skeptically evaluated in the remark of the leading scholar: «If you reconstruct etyma like **mrgsla*, and the monstrous cluster **mrgsl* occurs only in a single etymon, any set of reflexes in the daughter languages can be said regular» [Matisoff, 538]. It means the nihilistic danger of fortuitous and arbitrary virtual phantoms obtained at the ultimate points of reconstruction. As a result the preference for lexicological way of study instead of separate roots was marked still in the early years of nesting method development⁴⁹².

It is to underline the relevancy of syllabic structure for the morphemic divisions discovered with the progress of Indo-European studies⁴⁹³ that enables confronting our roots with those of Sino - Tibetan area. Thus from one side one has discovered the disyllabic structure of the so called Boreal ancestor of the Indo – European so that its lexemes coincided actually with the contemporary Chinese words usually including a couple of monosyllabic morphemes⁴⁹⁴. As to the Indo – European root morpheme, it is seen as a diphthong; in particular M.M. Makovski has suggested the existence of 36 roots with such structure⁴⁹⁵. Therefore the situation of an inversion between the Indo – European and Sino – Tibetan arises: if in the first monosyllabic tendencies are reconstructed as the initial point of development, in the second they arise as the result of leveling the lost phonological structures⁴⁹⁶. In its turn the development of the STED (Sino-Tibetan Etymological Dictionary) which preliminary results have been summed up in the monograph of J. Matisoff, enabled the discovery of a paradoxical syllable structure that would not be measured with integer numbers and demanded to acknowledge the “halves” of a syllable as an admissible measure: «Prefixes, especially those that were stops... were undoubtedly vocalized by an epenthetic schwa for ease of pronunciation. Strictly speaking such forms are “sesquisyllabic” (i.e. “a syllable and a half” long) rather than simply monosyllabic. When a sequence of two prefixes occurs before the same root, the one closer to the root is deemed to be older historically» [Matisoff, 2003, 11].

Respectively in Indo – European one could regard as such forms the disyllabic lexemes with the reduced vowel in the last syllable (as in the Middle German forms *nebn* < *neben*, *gebn* < *geben*). Meanwhile one can detect still deeper parallels as between Old Slavonic indefinite vowels and the analogous phenomena in Tibetan where fricatives play the role of syllabic formants in consonant clusters⁴⁹⁷. Subsequently the discernibleness between vowels and consonants becomes vague and enables the reciprocal substitution of their functions. It comes in particular to the phenomenon of the so called “coarticulation” where instead of these phonemes one deals with more universal asymmetry of a syllable⁴⁹⁸. Besides, the reciprocal adaptation of vowels and consonants as the powers opening and closing the mouth takes place so that it doesn't go about differential attributes of phonemes but about their

⁴⁹⁰ «максимальный состав графического древнебирманского слога выражается формулой CCCГC», as in *kywan* 'a slave', *prwan* 'a tube', *kwat* 'I liberate', whereas now «там, где в начальной позиции графический слог имеет три согласных, реально произносится только две» in particular [r] and [y] are blended in [j] thus generating confusion [Янсон, 27]

⁴⁹¹ It concerns «перемены звуковой оболочки, не влияющие на значение» [Рождественский, 270]

⁴⁹² «В последнее время этимологи избегают "корневых этимологий", предпочитая анализировать случаи... генетической соотнесенности цельноформленных слов..., потому что мы еще слишком мало знаем о функциональных характеристиках детерминативов» [Мартынов, 1971, 250].

⁴⁹³ For instance, Yu.S. Stepanov has proclaimed the statement that «центром всей проблемы оказывается... вопрос об отношении структуры корня и структуры слога» so that if a comparatively late Indo – European status is marked with «непрерывным перераспределением слоговых границ в пределах слова» in the earlier epochs «первичные основы... были односложными словами» [Степанов, 1974, 104, 106]

⁴⁹⁴ The Boreal «был язык изолирующего строя, лексика которого состояла из двухсложных корневых слов [Андреев, 1986, 4]»

⁴⁹⁵ «Поскольку гласные не могут выступать в качестве подвижных элементов корня... индоевропейский корень первоначально был двусоставным и состоял из слогаобразующего полугласного (полусогласного) и гласного» [Маковский, 1992, 99]

⁴⁹⁶ According to Yu. Roerich «в древнетибетском ... слова были многосложными, в большинстве случаев двусложными (биномами)», whereas even after the rise of monosyllabic structure one observed «наличие неударного и неопределенного х- гласного между согласными элементами превокального и поствокального рядов моносиллабов» [Бадараев, 1967, 166]

⁴⁹⁷ As in *Бьсьгьрагьс* 'the announced' or *бсгьрубс* 'ready, performed', *бсгьрэнгс* 'heaved up' [Бадараев, 1967, 167, 160]. In the same way in Thai one encounters «слоги, образовавшиеся в результате силлабизации первого компонента стечения согласных путем вставки эпентетического гласного неопределенного тембра» [Морев, 1991, 56]

⁴⁹⁸ That arises as the result of the unequal role of «раствора челюстного угла, могущего фонировать только при положительном значении» [Алексахин, 1990, 77] that's under the conditions of adding voice entailing in particular the discussed effects of syllabic “halves”.

functions within the syllable⁴⁹⁹. Universal nature of “coarticulation” gives grounds to consider a syllable as an entire entity that can’t be reduced to phonemes’ combination so that the syllabic structure of monosyllabic languages (that of the four elements “initial – medial – central – terminal”) would be spread over the Indo – European too.

These phonological particulars entail essential semantic consequences. It concerns first of all the role of rhyme and of paronomasia as a whole that are intensified enormously within the narrow space of a syllable. In this regard it is worth mentioning the concept of allophones (that corresponds to allothetic word formation) introduced by J. Matisoff where the consonant of a cluster that is the most proximate to a root displays also the most propinquity and becomes the label of semantic classification. It gives at the disposal the wide opportunities of the correlation between semantic transitions and the phonological changes⁵⁰⁰. Therefore rhyme becomes semantically relevant and entails immediate semantic consequences⁵⁰¹.

Such approach suggesting correlation between inner and outer forms develops in its turn the ideas initiated by V.V. Shevoroshkin that concerned the opportunity of representing lexical units with syllabic sequences. In particular it has been demonstrated the necessity of syllabic structures for phonemic existence as well as the priority of open syllables⁵⁰². The last can be exemplified with the experience of infantile speech⁵⁰³. Another property of syllabic structures is the tendency of phonemic distribution⁵⁰⁴ that correlates with the mentioned notion of “coarticulation”. Moreover one can even observe the appearance of isolated consonants that nevertheless do build up syllables⁵⁰⁵. In this regard the just mentioned parallel of monosyllabic structures in different distant languages gets here special substantiation⁵⁰⁶. To sum up these statements one can conceive the opposition **lexical vs. syllabic** as the representation of inner and outer forms. One can say therefore of **lexeme vs. syllabeme** as the couple constantly at hand in textual codification in opposition to the abstract morpheme vs. phoneme that belong to the code only. The importance of the syllabic lexical satellite is intensified in particular due to the involvement of prosodic features transgressing the verbal borders. Meanwhile in spite of the just shown significance of syllabic sequences they remain still beyond the reach of exact definitions so that as to the syllable “...there is no room for it on a taxonomic scale of the linguistic units” [Cygan, 15]. The solution of such contradiction is seen in the confrontation of syllable with lexeme while “... syllable is for word as phoneme is for morpheme” [Cygan, 17]. Therefore one has to regard **lexeme vs. syllable** as the pair representing the relation between inner and outer forms in their unity.

The ensuing set of taxonomic affiliations includes first of all the phenomena of **allothetic** relations between the roots and the so called rhyming way of words’ building (Germ. *Reimbildung*) discovered comparatively recently⁵⁰⁷. It was the admittance of the already mentioned affricates into the Indo-European that has led to the problems of allothetic or rhyming variants of roots⁵⁰⁸. As one of the rhyming lists one can cite the row that comprises the allothetic variants of the root series $\sqrt{*kt/tk} > \sqrt{*(ket, ked, kes, \dots ges, het, hed, hes, kert, kelt, kent, kemt, tek, teg, \dots serh \text{ etc.})}$ witnessed with such Slavonic reflexes as <тыкать, стучать (with a prothetic s), ткать, also гадать, годный, Czech *hoditi* ‘to hit’ (with metathesis), толковать, Pol. *dygotac* ‘to tremble’> [Мельничук, Коломієць 1993, с. 109], and also with Germ. *Dolch* = Fr. *dague* = Engl. *dagger* [Бурковский, с. 86-87]. Another sample can be found in a

⁴⁹⁹ Respectively «слушающий должен воспринять признаки всего слога как целого» [Касевич, 1981, 142]

⁵⁰⁰ For instance in the reduplications «некоторые из кажущихся повторов фактически являются паронимами» as the collocation *klaj - klia* ‘to concord a disputation’ that consists of *klaj* ‘to paste’ and *kliā* ‘to level’ so that actually one deals here with a pair of situational synonyms (hendyadys) built up with a rhyme [Морев, 1991, 90].

⁵⁰¹ For instance in Thai the diminutive is represented with the alternation of root vowels so that «высокие гласные ассоциируются с чем-то менее заметным, менее осязательным, а низкие, напротив – с чем-то более заметным» [Морев, 1991, 95] as in *nging - nge - nga* ‘a branch – a twig – a bough’.

⁵⁰² «Слог есть образование и преодоление преграды, в результате чего осуществляется степень свободы, необходимая для звучания гласного... Открытые слоги – наиболее естественные» [Шеворошкин, 1969, 52]

⁵⁰³ «Детей часто исправляют, когда они произносят *мне* как *мине*» [Шеворошкин, 1969, 16]

⁵⁰⁴ «Сонорные в слоге обычно стоят ближе к вершине, чем шумные» [Шеворошкин, 1969, 8]

⁵⁰⁵ «В качестве компенсирующей напряженности, создающей слог, может выступать С без какой-либо примеси V» [Шеворошкин, 1969, 59]

⁵⁰⁶ «Можно провести аналогию между германскими и другими европейскими языками, с одной стороны, и моносиллабическим языком и языками типа японского – с другой ... В германских языках звуковые цепи обладают гораздо более высокой консонантной насыщенностью» [Шеворошкин, 1969, 110]

⁵⁰⁷ The width of phonological mutability can be demonstrated with the correspondence between very distanced consonants: «Слід рахуватися з етимологічним паралелізмом щонайменше в трьох групах артикуляційно близьких приголосних фонем: задньоязичних і ларингальних *k/g/gh...*, передньоязичних *t/d/dh/s* і губних *p/b/bh*, можливо також *m* і *v*». Besides, «сучасні голосні фонемі на початку слів з’явилися в результаті редукції найбільш нестійких приголосних», therefore «слова з початковими голосними можуть зіставлятися з семантично близькими словами тих мов, які зберегли який-небудь задньоязичний приголосний» [Мельничук, Коломієць, 1993, 103, 105-106].

⁵⁰⁸ «речь идет о рифмующихся звуковых вариантах одного и того же корня» [Мельничук, 1978, с. 11].

broadly ramified root *uei 'bend' as the allothetic variant of more primitive *eue 'to bend, to twist, to weave, to sew' (attested with reflections in the Ukrainian *вітть, витти, віяти*, Germ. *weben* = weave, Lat. *vetus* 'old'). In its turn there are still two homonymous roots standing behind, those of *vs - (1) «tasty, healthy, strong, gay, safe, good» and (2) «to turn about, to drill, to weave, to bend». Both semantic lineages are interconnected in the same way of syncretism as in *сила* and *жила*:

From here in its turn the questions on the semantic relevance of the taxonomic compatibility (and of paronymous attraction in particular) between the nests arises. Of a special importance seems to be the discovery of the semantic law that “those semantic units that are nearer to each other... are denoted with more near combinations of phonetic units” [Левицкий, Стернин, 171]. It gives again a special pretext for the attention towards paronymous attraction. The composition of an etymological nest appears as a row of paronomasia (or partitive homonyms) and it causes the possibility of contaminating its components with those of other nests thus determining the condition for such paronymous attraction and the subsequent effects of interference. As an example the etymological nests of the designation of heat in Ukrainian <*горіти, пічка, печера*> (burn, oven, cave) studied by T.A. Chernysh may serve⁵⁰⁹. The comparison of some formants of Slavic stems with ritual realities has given ground for T.B. Lukinova to treat them as the indicators of respected semantic classes⁵¹⁰. Thus the correlation between phonological and semantic systems can arise at the brim of etymological reconstruction so that sound may be attached to sense with certain probability as its direct designation in the ultimate zone of etymological reconstruction.

There are grounds to define metonymy as the principal intermediary link as regards the transition between etymological nests. To evaluate it one ought to remind the meaning of derivation within **etymological nests** where it replaces the subordination that determines the formation of **semantic fields**. Instead of the relations of broader and narrower notions (hyponymy) the transition from one partitive description to another (or from one detail to another) proper for **metonymy** comes into play where there are no such hierarchical rigid features. For instance, while taken from purely ideographic viewpoint within the semantic fields' theory, *тонутти (тонити)* would belong to verbs designating movement in liquid substances together with such verbs as “to swim”; meanwhile for etymology it looks out as the derivative from *тонтати –затонтувати* under water. Thus it has become possible on the foundation of the study of the cult of fire to find ground for the conjecture as to the relationship between Slav. *унур* and I.-Eu. **рур-* (reflected also in Germ. *Feuer* and in Gr. *απυρος*) [Лукінова, 1981]. In the same way *жир* would belong in ideography to the designations of parts of body situated under skin; etymologically it is the derivative of Old Slav. *жирява* (literally “victuals”) cognate to Ukrainian *життя, жити*. In a most vivid manner such a controversy between ideography and etymology is to be demonstrated in the realm of animals' denotations that reflect their affiliation to totemic classes: *волк* means *влекущий*, as well as *нєс* is *нєстпое* (motley) animal. For etymological nests there are no animals as such, there names belonging to various totemic classes, so that it lacks ideographic type of fauna! Instead of pyramid of notions we deal here with a net of semantic transitions and motivational interdependencies chiefly of metonymic nature. For instance in German languages an index of 254 types of etymological derivation is compiled, each of them being of a very regular character as they are present more than once in more than one nest. Among them one encounters such semantic transitions as “deck (cover) → shade”, “cut → brim” (*краяти* → *край*), “sharp → wise, witty” [Левицкий, 2000, 3, 192 – 199, N.74, 181, 105]. Lexical integration is based upon derivative nets and by no means can be conceived through ideographic hierarchy.

The etymon *жити* “to live” has Indoeuropean distribution (Lat. *vivere* = Ind. *jivati* = βιωω), but in the Germanic languages only its reduced meaning has survived – German *keck* = English *quick*. While continuing this analysis one obtains further semantic derivatives. Germ. *kommen* (Engl. *come*) goes back (through βαινω) to the same root that is reflected in *жизнь* = βιοσ. Here does also belong βουσ (= Germ. *Kuh*, Engl. *cow*), the semantic motivation being the comprehension of cattle as a moveable property passing through a space. Thus an alliterative row βαινω – βουσ – βιοσ arises that enables us seeing the living world as something coming to our presence. Such an interpretation finds its support also in another nest reflected in Ukr. *зяяти, зівати* = Germ. *gähnen* (= Engl. *yawn*) which in its turn belongs to the same nest that or Germ. *gehen* (= Engl. *go*). Here belongs also χαινω “devastate” that gives χωσ = chaos, so that a clear antithesis *come and go* arises. Life and existence in general are represented as something filling the space, something coming to us (whence the idiom “to come to existence”), thus they are opposed to the vacuity of chaos, to the forlorn places that do “yawn” in the space. The ancient archetype attested with the rule of *horror vacui* is revealed in these etymological reconstructions [Левицкий, 2000, 1, 179; 2, 17].

⁵⁰⁹ The author substantiates here the existence of «семантичних кореляцій, простежуваних щонайменше у двох гніздах» “semantic correlations that are to be traced at least in two word nests” and the productivity of the delineated method «лише за умови паритетного поєднання реконструкції формально-дериваційної з реконструкцією семантичною» “only under condition of equal unification of the formal derivative reconstruction and semantic one” [Черниш 2001, p. 55-56].

⁵¹⁰ Ex. gr. among s-stems (as in <*тілесний, словесність, колесо*>) «більшість виявляється пов'язаною зі сферою язичництва» “the majority turns out to be connected with the sphere of paganism” [Лукінова, 1986, p. 120]; for the words with men-stems (as <*племені*>, Russ. <*времени, бремені*>) «можна помітити дещо спільне: вони видаються так чи інакше пов'язаними з народженням дитини» “one can notice something mutual: they seem to be in any way connected with the birth of a child” [Лукінова, 2001, p. 39], so that Ukr. <*верем'я*> “weather” and Russ. <*время*> “time” disclose their primary sense “the time of birth”.

As an another example of metonymy $\sqrt{*ieu}$ (1) ‘to connect’, $\sqrt{*ieu}$ (2) ‘to blend, to mix’, $\sqrt{*aiu}$ ‘life, time’, $\sqrt{*ei}$ ‘to go’ can be cited. Here the reflexes *юний* (= Lat. *juvenis* = Germ. *jung*) occupy the intermediary place between $\sqrt{*ieu}$ (2) and $*aiu$: from one side they can be interpreted as the derivatives from ‘mixture’ (as literally ‘milled into powder’) similarly to the transformation of Ukrainian *молоти* ‘to mill’ into *молодий* ‘young’ (= *розмелений* ‘milled’ i.e. ‘soft’), therefore they occupy the places in the same nest that Ukrainian *юшка* (and Lat. *jus* >= ‘juice’); from another side here the meaning of rejuvenation and relationship to eternity and accordingly are rendered to the same etymon $\sqrt{*aiu}$ that is represented in Germ. *ewig* = Lat. *aeternis* >= ‘eternal’. [Левицкий, 2000, 1, 261]. Besides, the both mentioned roots are suspected to be cognates⁵¹¹. In its turn $\sqrt{*ieu}$ (2) can be tied with its homonym $*ieu$ (1) (with such reflexes as *izo* ‘tool for connection’ and Lat. *jungo* ‘to connect’) due to the semantic transition ‘to connect > to press’, the designations of time being derived from the meanings of the verb ‘to go’ as the spatial drift; $*aiu$ is then referred to $\sqrt{*ei}$ (reflected in Ukrainian *иму* = Lat. *eo* (*itum, ire*)). Thus a rhyming row emerges from $\sqrt{*ieu}$ ‘to tie’ at one end and $\sqrt{*ei}$ ‘to go’ at another end. One can add here that *голка* ‘a needle’ is referred to *izo* form one side, and to *ялинкою* (= lit. *egle*) from another [Мартынов, 1985, 5]. It is important that the obtained rhyming row is opened from both sides for further continuations. These cases exemplify the formation of the mentioned **reticular** relations between etymological nests that endow manifold reciprocal interdependences to them. The formation of the “retina” of etymological taxonomic classes that are mutually interconnected and reciprocally influenced attests the permanent “pressure” and “friction” within language’s system.

1.5.2. Isoglosses as the Revelation of Spontaneity Comparable to Idioms

The fact that the phenomena of spontaneity become the effective etymological powers entails general conclusions as to the structure of code of a separate dialect. In particular, the opposition of the proper vs. the alien (as lexeme vs. charade) arises, be here cited only the example of the so called ghost-words or “interpreter’s false friends”. The problem of spontaneity and diffusion of the reconstructed roots concerns also the suggested by M.M. Makovski statement on “**the multitude of etymological solutions**”⁵¹². It is obvious that such multitude can’t be caused with the cognitive reasons of informational deficit only. It is enrooted within the fundamental property of language’s incompleteness. “Multitude” can be said to ensue from the Tower of Babel. The very semantic syncretism of the primary meaning of etymon refers to the problematic core concealed under its outer manifestation. The reason for such visible indivisibility of meanings is that etymon designates **problem and not a notion**. Language delivering homological map of world, there remains always places to be explored. The existential reasons for the multitude of etymological lineages are caused with the state of diffusion and spontaneity inherent in such homological map. One could suspect here also the convergent processes that would cause such multitude. In the biology of animals where at least a couple of different ancestors is necessary to define the heredity of an individual and accordingly the so called reticular taxonomy replaces the divergent genealogy. The closed reticular taxonomy is valid for a species’ space and represents it homogeneity and stability on opposite to divergent scheme of the origin of species. It will remain also valid when the term “species” is replaced with a language’s family or a dialect. The **ramification becomes retina** here. Such taxonomical scheme is normal for homogeneous and closed population of a finite species (and to language as the set of the kind). Meanwhile this model is applicable only for the world of animals with their sexual mode of reproduction. It won’t account for the possibility of another model, that of vegetation where plants would be taken for biological model instead of animals. Therefore it would presume the presence of convergent processes in verbal space where divergence with ensuing diversification / differentiation dominates. Although reticular net embraces all etymons and entails the mentioned “**pressure**” of the entirety of the system of etymons where “everything is tied with all” resulting in the necessity to take into account all possible etymological nests as the potential agents for the development of each nest, there are to be marked the chief and subordinate lineages of interaction (not to say of genuine and false ones). The interpretative difficulties arising from the “ghost-words” or charades may attest the existence of the system’s pressure and impacts generating a variable set of possible solutions (and not of occasional errors, the very errors being the result of system’s disturbances).

The pretext for the assumptions of the inherent multitude of lineages of roots irreducible to convergent impacts gives the reciprocal transformations of the roots under the conditions of limitation. The ultimate primitive roots-initials can’t be treated as separate “atoms” for further divergent ramification only because they can be obtained from other roots and become the sources for the generation of other ones. Such roots designate the limit *nec plus ultra* for the possibilities of etymological reconstruction. At the same time they are obtainable from other roots so that they can’t be regarded as primitive ones: M.M. Makovski [1988, 138-186] has demonstrated 362 samples of such amalgamation, not to mention numerous samples of composite + contracture type (peculiar for Vulgar Latin in the manner of Fr. *aider* < VL. *adjuvare*). The transformations of the kind are well known as the processes of destruction of inner form – in particular,

⁵¹¹ «нельзя отвергать связь между *јуха, обозначающим... органическую (с жизнью связанную) жидкость, и *јуп, непосредственным обозначением жизненной силы... Значение «мешать, смешивать»... вторично и должно рассматриваться как результат некоей дегенерации. Исходным и основным смыслом глагола, восходящего к *ieu, была идея умножения... жизненной силы... само смешение (или, точнее, связывание) представляет собой такое умножение состава целого, при котором оно укрепляется» [Топоров, 1989, с. 49]»

⁵¹² It goes about «принцип неединственности этимологических решений» where «одно и то же значение слова может возникнуть в языке различными путями» [Маковский, 1988, 40]

those of “recombination” («переразложение») and “simplification” («упрощение»). It doesn’t go here about convergence as the result of general diffusion: it goes about reciprocal transformability of those roots that seemed to be primitive ones. This property of general transformability and the absence of a terminal invariant form of root contributes essentially to the multitude of lineages entailing simultaneously the risk of reduction to conventional charades (especially in deetymologization).

There always exist migratory processes that destroy old nests and create new ones instead. They reflect heterogeneity of language and ought to be regarded as the special kind of **diffusion**. Thus we have to cope with the situation similar to sets of alleged homonyms when different versions of a word’s origin are regarded as results of homonymic convergence or of contamination. Etymological researches with the lack of ideographic criteria generate a picture that is very near to the so called **fuzzy sets** that reflects the situation of indefiniteness. The situation is marked with the circumstance that there remains **no void & vacant places** within the space of virtual etymons and morphemes: accordingly the creation of something new in such processes results in the emergence of the morpheme coinciding with the already existent ones. Subsequently the newly coined morphemes must necessarily coincide with the already existent ones so that they enter secondarily the respective nests. But this coincidence being secondary, the “new” morphemes must be regarded as the homonyms to the preexistent ones. One comes in reality to the very case of roots’ homonymy that O.N. Trubachev had predicted.

The spontaneity & ambiguity (and the ensuing multitude of lineages) seems not to be reduced to the revelation of chaos and disorder as “asystematic” phenomena “caused by casual factors” [Маковский, 2006 (1980), 207] and especially to errors and other pathological deviations⁵¹³. It suffices to remark that within the phonology such phenomena would become the domain of **speech defects**’ studies making all communication impossible! If in semantics the mentioned multitude is easily to be connected to such phenomena as the variability of synonymous rows (the so called Sperber’s law and enanthiosemy i.e. the formation of antonymous rows) it is in phonology where the dependence upon entirety becomes the necessary premise for speech to be comprehensible so that diachronic development turns out to be rigidly determined. As an example the guttural consonants becoming palatal in Old Slavonic may be regarded where the interconnection with textual conditions is to be seen⁵¹⁴. As another example of the kind the fate of the sound <s> may serve that endured multilateral impact from other variable sounds attesting the entirety of phonological system⁵¹⁵. The sibilant phoneme (both whistling and whispering or hushing) as the rest of the so called reptile complex deserves special attention due to its particular diachronic development⁵¹⁶. It is due to such particular place that s has acquired the decisive role for building up syllables (instead of vowels) and morphemic formants that was discovered by O.S. Melnychuk. As the crucial proof in favor to the precision of phonological interrelations can the theory of grouped phonemes elaborated by V.C. Zhuravlev serve where the many-sided dependence of the delimitation between sounds in a syllable is demonstrated⁵¹⁷. Thus the phonological system appears as an extremely coherent organism that can’t tolerate any distortion. It would be absurd to replace *gap* with *lap* or *cap* though the alternation of the kind are possible in diachrony. Moreover the changes of the kind become the regularity when it goes about the transition to another dialect as in the transformations *heave* → dial. <teave>, *pith* → dial. <mith>, <mirrot> = *carrot*, <lickle> = *little*, *quad* = *bad* etc.⁵¹⁸. Meanwhile such alterations between different dialects are out of possibility within the borders of one dialect as it would entail confusion. Thus from one side phonological system remains exclusively precise and sensible; from another side it constantly produces alterations that would seem casual and that actually are caused with interdependences of every phoneme with all others.

Phoneme as “a bunch of discriminatory features” behaves as the vehicle of abstract attributes that become real force of semantic differentiation. That is why such entirety of phonemes’ system entails not only diachronic phonological consequences of unexpected leaps but give the pretext for the conjectures as to the cognitive structure of language. It is acknowledged that for instance in Sino-Tibetan the presence of **affricates** (with such subsequent detail as the substitution of the voiced with the aspirated) correlates with the tendency to compress information within the boundaries of a single root⁵¹⁹. The statement on the

⁵¹³ “There are not only legitimate phonetic correspondences but also correspondences of errors in the manuscripts” [Маковский, 2006 (1980), 208]

⁵¹⁴ In particular the study of the rule of the mentioned consonants in verbal conjugation has given grounds for the conclusion: «Судьба ... глаголов переплелась, и это – доказательство связи и преемственности всех типов палатализации». Accordingly N.S. Trubetzkoy’s statement that «развитие заднеязычных в славянских языках никоим образом не является бессмысленным и ... основывается на стремлении к регулярности и целесообразности в структуре фонетической системы» has got confirmation [Маслова, 2005, 434]

⁵¹⁵ «Удивление вызывается ... тем, что практически невозможно объяснить причину одинакового воздействия на s таких акустически и артикуляционно разных звуков, как i, u, r, k» [Маслова, 2005, 223]

⁵¹⁶ «Фонема s попробовала все пути, включая и самоубийство, отмечает А.А. Соколянский» [Маслова, 2004, 383]

⁵¹⁷ «... вопрос о границах между согласным и соседним гласным решается различно от языка к языку даже в отношении физически тождественных звуков ... она может проходить различно и при сопоставлении синхронных срезов одного и того же языка» [Журавлев, 2007 (1965), 78]

⁵¹⁸ «интересно явление мены согласных в современных английских диалектах»; here belongs also Lat *tumulus* = *cumulus*, *celox* = *velox* [Маковский, 1988, 16-17]

⁵¹⁹ According to G.P. Melnikov there «тенденция... к выражению максимума информации с помощью непроемных слов» takes place [quot. Рождественский, 1969, 57] in opposite to Semitic

universal expansion of affricates within the Eurasian space had to substantiate also the conjecture as to the presence of the root $\sqrt{*kes}$ reflected both in Indo-European (in Slavonic *кость*) and in the Chinese equivalent giving thus revelation to the ideas of human mortality inherent in each language⁵²⁰ [Мельничук, 1991, 3, 56]. Here the meaningfulness of abstract phonetic attributes (discriminatory features) displays at large scale. Manifold connections of each phoneme with all others that are actualized in a text. Consequently this meaningfulness of separate phonemes gives grounds for the inference of respective conduct of a lexeme within the system of etymological nests.

There seem to be inner systematic premises for indefiniteness and multitude of etymological solutions caused with the very **homological** (as opposed to isomorphic) essence of language. Language's homomorphism represents the infinity of the world reflected in language's map as **inherent incompleteness, inconsistency and imperfection**. The very errors are here predestinated with the system as the properties of its elasticity and flexibility so that **spontaneity is systematic revelation as well**. It does not go only of the enigmatic essence of the world displayed as the problematic core of words' origin. The entirety of lexical system as well as that of phonological system presumes manifold connections of each lexical unit so that (similarly to phonemes) their probable lineage (as one of their manifold connections) and respective affiliation to etymological nest within the closed language's space can't be determined separately. The seemingly exceptional cases of ghost-words, interference, and roots' homonymy and so on are not to be regarded as the phenomena of disorder and irregularity only. Vice versa they disclose a much broader regularity consisting in immanent spontaneity & indefiniteness of language as an entirety exerting impact upon all its domains. It is to bear in mind that each etymology concerns only a **separate dialectal family** without taking into consideration the entirety of human verbal ability. Therefore one deals always only with a restricted and incomplete set of nests of the given dialects.

As far as etymons represent abstract attributes of genotypes, one etymological version should presuppose the existence of alternative conjectures. Such reasons aren't only cognitive but also existential: it goes about constantly present **latent** possibilities for **alternative** structure of language that coexist **implicitly** with the **explicitly** attested lexical facts. These alternative possibilities can be demonstrated with the importance of rare words (*hapax legomenon*) or those absent in the texts and remaining potential and not actualized lexical units. For instance tabooed names exist though are not actualized. In the same way as separate sounds display emergent evolution within the diachronic development of phonological system it is the appearance of lexical units that reveals language's latent potential.

One should presume the existence of taxonomic zero classes i.e. of those seemingly vacant for the moment being. It especially concerns the words that arise abruptly as if without any "ancestor" so that their emergence is qualified as *creatio ex nihilo*. Such words "without etymology" as the "legitimate" actualization of language's latent opportunities from their side replace other previously actualized lexical units and make them seem casual instead⁵²¹. In particular it goes about the presence or absence of potential words in the attested corpuses of texts⁵²². There appears the depth of language's potential where admissible lexical constructions are to be deposited as in a virtual space. Meanwhile such spontaneous formations can't exist without or within the space of preexistent possible morphemes: they must be identified **either as a lexeme or as a syllabic sequence** and interpreted respectively.

Language's life is integrative process (that dominates over disintegrative one till the language does exist), and it involves all the emerging lexical units in the thorough net of nests so that all the possibilities participate in the fate of each such unit. Etymological nests are not cages to catch words and isolate them from all the rest of vocabulary. The multitude of possible affiliations of a separate lexical unit presupposes the unity of language as an integral entity of higher order. That is why it is not the "asystematic" disorder that results in multiple affiliations of these units. It is the thorough integration of language that determines multiple possibilities of interaction between nests and of respective affiliations. The matter is that these possibilities can't be equally evaluated, be even genuine lineage blended with the false one. Textual priority plays here the decisive role: various versions of compatibility and lexical attraction entail also various affiliating possibilities. It is not only "impacts" of one etymon over the members of other nests that ensue from here but first of all the affiliation as the probability and not the unilateral restriction. In particular such multitude of etymological solutions is to be traced in the form of dilemma "homonymy vs. polysemy" that essentially depends upon textual compatibility. Beside the already discussed samples it can be exemplified with the homonymous roots **ter* 'penetrate, achieve' and 'announce' (Gr. *τορεω*). The

where the tendency «максимальной грамматикализации» corresponds to the absence of palatal consonants.

⁵²⁰ As the continuation of this denotation of mortality with such a member of corps as bone another couple has also been cited, that of Germ. *Bein - bin* (Engl. *bone - be*) where the verb of existence is involved on the same grounds as it is present in Germ. *sein - Sünde* (Engl. *sin*) [Lewitski, 2003].

⁵²¹ «Постоянно возникающие в языке слова ex nihilo наиболее явно представлены в социальных диалектах ... произвольные комбинации фонетических единиц в языке утрачивают произвольность, ... наделяются определенными семантическими потенциями ... В то же время включение в сетку новых языковых комбинаций ведет к превращению относительно "неслучайных" языковых единиц в "случайные"» [Маковский 1988, 202]

⁵²² «... само по себе наличие или отсутствие ... слова в отдельных ... памятниках еще ничего не доказывает» «первичную систему нельзя развернуть ... если те или иные слова зафиксированы как hapax legomenon» [Маковский, 1971, 175]

decisive argument to discern them both originated from textual compatibility of the words reflecting these roots⁵²³.

It seems more reasonable to apply the methodological inversion to the problem of etymological solutions' multitude. In this case the multitude is to be conceived not as the variability of the connections of a **given lexical unit** to different nests but reversely as the variability of the reflections of a **given etymon**. Here one begins not with the word that can be **included** in different etymological nests but with the etymon that can **give reflections** in different words. One can say not of the **multiplicity of affiliations' versions** of a given word but vice versa of the **variability of the reflections of the etymon** a word is ascribed to. Then it will go about mutability of phenotypes in their relation to genotypes. It is obvious that such mutability doesn't presume convergence. The abstraction of etymon as the genotype precludes beforehand its isolation so that subsequently the growth of each etymon's nest can't be viewed upon as a pure ramification. Each nest remains incomplete as the incompleteness is the inherent property of language: in this respect taxonomical classes behave in the same way as the whole dialects. Then each genotype building a nest contains together with the presented phenotypic reflections also those not actualized. Being artificially reconstructed abstraction etymon behaves at the same time as the unexplored and mysterious force independent from the brain where it had come to existence, so that it is not predictable ramifications that can be revealed in its historical development in reality. Such autonomous virtual existence of etymons in the imaginary explorative space reproduces and represents the real situation with actual existential indefiniteness revealing itself in temporary development. Then the etymological multitude is not to be conceived as the absence (or ignorance) of the only justified lineage. The very existence of this lineage presupposes the presence of other possibilities that were not actualized. Meanwhile the variability of nests without such reservation would imply a very important consequence: it would presume the priority of spontaneous emergence of lexical units or of the mentioned creation *ex nihilo*! It would mean the self-negation of etymology and of lineage as such. If the multitude of lineages were assumed, then syllabic sequences would become as probable as genuine lexical units are. Here most evidently the diffusion of the system of etymons is to be found so that manifold affiliation attests inherent indefiniteness of the homological language's map of world.

The question is not whether there are multiple etymologies or are not: the question is whether they are equally **probable** and valid. The "plural" and "virtual" background here does not concern subjective ignorance only as well as the existential indefiniteness mapped in language. As each lexical unit represents an extract of a text to be reintegrated in another text it would be unreasonable to pose the question on probable lineage without taking into consideration such textual conditions and lexical compatibility. M.M. Makovski's theory of lexical attraction in particular foresees the opportunity of selecting the key words that would become the axial elements for compatibility⁵²⁴ so that V.V. Vinogradov's concept of "word's expansion" gets here etymological support. Thus from the multitude of lineages one passes to the variability of lexical attraction and its contradictions with its textual combinatorial actualization. The probabilistic approach joins thus the problems of lineage of code with the problems of compatibility of text. Of a special importance is for the probabilistic approach the circumstance that the stratificational problems come into play, namely those of the segregation of relics displaying a paradoxical similarity to idioms⁵²⁵. Be idiomatic locutions the rudimentary neologisms so relics appear not only as something obsolete: as M.M. Makovski has stressed it is the isolation that becomes the most essential feature of relics⁵²⁶ – as the points of singularity together with idioms as one could add. Therefore relics can be said to reveal the same properties that idioms do. One can say of the joint class of relics & rudiments as the idioms in a broader sense.

These stratificational implications of probabilistic approach can be extended from textual conditions of etymons' reflections over the whole etymological code. The distribution of probabilities entails the process that can be defined as the **stratification** of etymological stuff. Nesting method supplies here general premises of statistical models where the largest and most ramified nests serve as the "centers of gravitation" for lexical stuff while attracting it in the sense that the probability grows to recognize there elements phonetically approaching these nests. In reality we have to deal with a general methodological approach that has got the name of **diagonalisation** (for the first time it was used by the mathematician G. Cantor to demonstrate the existence of actual infinity). It goes about a kind of redoubled numeration, and it is just in etymological nests where textually ("horizontally") connected lexemes (phenotypes) are confronted and compared. In its turn to implement such "diagonal" mode of building etymological thesauruses one ought to apply the concept of **isoglosses**. This idea had been suggested by B.I. Abayev who expressed the desideration that "one would like to see a stratigraphical index" [Абаев, 1986, p. 25] where lexemes would be selected according to the measure of their distribution from common

⁵²³ «... в первоначальной семантике греч. *toro* не было никакого указания на пронзительность. Семантическим стержнем была идея ясности, точности как признаков говорения» [Аникин, 1988, 78]

⁵²⁴ «Имеются, видимо, какие-то опорные лексемы, без которых определенный лексический элемент немислим в данном наборе и без которого немислим данный набор» [Маковский, 1971, 31]

⁵²⁵ «Если какие-либо слова вышли из языка..., они неровно сохраняются в пределах... идиоматических словосочетаний, как бы 'применившись' к другому слову» [Маковский, 1971, 32]

⁵²⁶ «Реликт – это необязательно архаизм или явление непродуктивное... Реликт – это остаточное языковое явление..., выпавшее из системы... и существующее в несвойственном ему окружении» [Маковский, 1971, 192 - 193]. No need to say that such features are those of idioms.

Indoeuropean origin to isolated groups. The idea of such stratification is inherent to the very procedure of the building of etymological nests where different isoglosses are crossed⁵²⁷.

The importance of this approach is to be seen in the fact that idioms turn out to be comparable to **isoglosses** as the sets of separate lexical units common for different languages in opposite to regular etymons that represent language's entirety. If etymons deal with the reconstructed hypothetical totality of language as its vestiges and presuppose some primary text (*Urtext*) idioms behave as the reproducible points of singularity extracted from the textual entity. As a counterpart to etymons idioms are comparable to isoglosses that also represent singular points of correspondences between separate lexical elements of compared languages. Both idioms and isoglosses behave as the points of singularity within a language's entire structure contributing to its heterogeneity. Artificially constructed **etymons** with special signs (asterisks) bearing witness of their non-existence may be regarded as a kind of **neologisms** concocted for scientific purposes. The same concerns idioms that are neologisms as the products of poetic (or scientific in the case of terminological idioms) derivation and isoglosses as the results of separation of particular lexical units contributing to languages' heterogeneity. It is important to underline that such similarity remains independent from diachronic area reflecting common cognitive prerequisites only.

V.V. Lewitzki has given very vivid description of isogloss in the preface to his dictionary, "there lies before a restoration maker a heap of multicolored splints... It happens so, that 2-3 splints adapt reciprocally both as to their shape and color, thus creating a separate entire fragment, but such a fragment can by no means be comprised within the common mosaic canvas, so it is put aside. Such a fragment is isogloss" [Левцкий, 2001, 1, 48]. This explanation attests the heterogeneous nature of isoglosses, and consequently they are comparable to such phenomena as vulgar etymology (and, wider, etymological simulation), "macaronis" or contamination⁵²⁸. Such a generalization being acceptable, then the concept of isogloss would become applicable to the study of styles and idiolects thus being transported to the abstract space from narrow geographical areas. In particular in stylistics one can trace the **markers** that behave as the isoglosses in dialectology. Such markers in phraseology betray the attribution of a sentence to a certain epoch. It can be exemplified with a sentence from Chapter 16 of Ge. Eliot's novel "Silas Marner": "*It was the rural fashion of that time for the more important members of the congregation to depart first while their humbler neighbors waited and looked on, stroking their bent heads or dropping their curtsies to any large ratepayer who turned to notice them*". The underlined idioms *humbler neighbor* as opposed to *large ratepayer* is a specific marker of Victorian epoch. The locution *turn to notice* belonged to the relics of Enlightenment. Thus one deals here with different social dialects that behave as the splints of isoglosses. The dialects being represented in this or that isogloss, they bear in their turn stylistic connotations that influence essentially the very semantic contents of the words: a bright sample gives E. Benveniste while examining cognates of κρᾶτος in the notice that "in Germanic the forms derived from *hart* (Engl. *hard*) never acquired moral or political sense, and in Indo-Iranian the forms from *kratu* never were connected with the idea of hardness" [Бенвенист, 1996, 291]. One can find witnesses of such semantic division in etymological doublets (for example in the form of loan words, as in *жар / термос* (from Greek cognate); *barwa / farba* in Polish (the first being lent from Old High German *varwe*). As an example of Slavic – German isogloss may serve *жах*, Rus. *ужас* "awe, horror", Germ. *Geist* "spirit", Ind. *hedas* "anger", Iran. *Zaesa* "formidable", nevertheless there lacks any cognate in the Mediterranean. One denotes there the respective notions with Latin *timor* = δεος "fear". Isoglosses demonstrate how a separate split bears vestiges of a whole. Separated split migratory fragments preserve referential links connecting them to all the rest.

The delineation of isoglosses within the contents of etymological nests holds special semantic opportunities. To show the semantic essence of etymological stratification would be very convenient on the example of the extreme isoglosses – namely, those of common Indoeuropean origin with those inherent for the discussed language (or language family) only. Taking into consideration the notion of "the initiative centers of language area", introduced by O.N.Trubachev [Трубачев, 2000, с. 14] one would estimate the group of isolated isoglosses as the indication of semantic shifts that differs them from common legacy and determines a distance to the common Indo-European past. This circumstance seems to be of a special importance for Slavic etymology bearing in mind that here the isoglosses can be split into two large classes, namely, those including cognates from the occidental ("Kentum") branch of Indo-European (with Roman and Germanic languages first of all) and those belonging to the oriental ("Satem") branch (i.e. Balto-Slavic and/or Indo-Slavic isoglosses). To demonstrate a peculiar semantic character of the late one would cite such pure "Satem" isoglosses that are represented with the words: *Боз* (perhaps, a cognate may be Greek φάγειν); *вутать, обутать, вече; краса* (one supposes also as a cognate German *Ruhm*), *зopa* (Greek βορεασ as something creating an obstacle for movement). It is clear that such notions deserve special attention to trace the paths of their emergence that differ from the way of occidental language family. In a broader sense the isolated isoglosses show somehow unexpected sides as to the Indo-European character of lexicology of comparatively lately emerged languages.

⁵²⁷ «одной из замечательных особенностей, благодаря которым сравнительно-исторический метод оказался по отношению к индоевропейской семье более продуктивным,... является их многослойность. Новые явления сосуществовали с более ранними... В любом индоевропейском языке... мы легко найдем элементы, восходящие к уровням разной глубины» [Тронский, 1967, с. 48].

⁵²⁸ According to M.M. Makovski who regards contamination as a principal factor of etymological changes it «создает определенную свободу семантики слова» (creates a certain liberty of lexical semantics) [Маковский, 1988, p. 90]

The semantic importance of isoglosses seems to be seen also in the fact, that they make clear the convergent processes of linguistic development which otherwise remain in the shade of divergent dominance. The miraculous integrity of a language that includes elements of multidialectal nature is to be conceived as a result of integrative processes and not as predestined phenomenon (in the mood of biological vitalistic doctrines). Most obviously such integrity may be illustrated with etymological doublets where primary lexemes are confronted with loan words⁵²⁹. Such “interdialectal equations of isoglosses”, if one can afford using such a locution, are to be regarded as a kind of outer forces promoting inner dialect’s integration. One can conclude that isoglosses have the same **mediating mission** as the idioms: they are interdialectal phenomena and enable methodological inversion from the viewpoint of the intermediary space between dialectal entities. Be idioms intermediary mediums between text and code, so isoglosses are between dialectal codes. It gives a prompt as to the opportunities of studying idioms with the methods of dialectology. If one deals with the dialects in regard to isoglosses, it is the textual corpuses that serve as the basis for disclosing idioms.

To sum up the above discussed matters, the process of speech generations could be conceived as a counterpart to the so called diagonal process in the set theory. Obviously the etymological nest with its chiefly metonymic structure creates a kind of thesaurus that includes lexical stuff of various origins as the phenotypes reflecting the genotype of etymon. Here the general idea of set’s partition can be chosen as the background for the nesting method. The taxonomic classes then can be conceived as the **partition of language** as a whole [Маркыс, 1970, 22]. Then the problem of compatibility of etymons and of the intersection of respective nests will acquire an outlook of the intersection of partitions [Маркыс, 1970, 39]. The paradoxical corollary of the nesting method is that there are no elementary units or “atoms” in language comparable to physical elementary particles not only in the contents (as it has already been shown with the refutation of the so called “*semems*” components in semantics) but in all the aspects of verbal signs. Each sign is not a single sign. It is a **unit set** and never an element of a set separately. All the units that bear seemingly an outlook of elements are actually the **set products** i.e. the intersections of various classes. For example, the listing structures are generalized representations of such unit sets of signs due to disintegration of textual entireties. Separate sign is already a list containing a single sign and thus being a unit set as the result of a disjointed text’s transformation. It is only as the points of intersections that these units can only be regarded as units. In set theory such set products are called **filters**. Thus a separate word as the representative of a multitude of various classes behaves as a kind of filter within the system of language. In particular one can say of a word as a point of intersection of various lists or arrays that include it so that it looks as a common element of these arrays. Word is not something primitive; on the contrary it becomes the limit or the ultimate point of crisscrossing various chains, lists, nests from which it becomes severed. Naturally all listing structures (sequences, enumerations) being the results of disjointing its tissue become the tools for self-description. Moreover it can be shown that all such disjointed textual structures get the properties of the so called **lattices** i.e. of ordered sets with upper and lower boundaries (of union and intersection’s rests).

Then in the terms of set theory the generation of a text by no means can be identified with the sum or union of sets. It is the **power set** or the set of sets that emerges already from the encounter of a pair of words in a text. Then the generation of a text gets the properties of double (and, generally, multiple) numeration i.e. the properties of diagonal process. Thus it is the process of the generation of texts that shows the properties of continuum⁵³⁰. This process itself being a reintegration of texts from the disjointed texts transformed into listing structures, the construction of the power set becomes also the process of building nodal structures as the necessary premise of textual coherence. The extension of the notion of a nest as a taxonomic unit over the infinite and boundless realm of dialects, languages and language families as a whole is the lawful conclusion from the very essence of the nesting method⁵³¹. Meanwhile the statement on the possibility to regard a whole lexicological stuff of a language as a nest implies very important consequences. Be an entire dictionary regarded as a nest, then the combination of all nests would become “the class of classes” (or set of sets) in the set theory’s meaning. A single word becomes a set consisting of a single element. Being a single element set (and not an element itself!) it becomes subject to double (triple and, generally, multiple) numeration and thus to diagonal overlapping. Respectively each syntagmatic group (to begin with a paired collocation or a word singled out) is to be seen as a union of classes and not merely of elements. It can be regarded also as the **intersection** of taxonomic classes, the elements (lexical units) being representatives of classes. It is here the transition from a simple union of sets to their intersections that is of an importance. Lexical stratification resembles the formation of the “set of sets” that is the basis of diagonal process.

If one applies approach to text from the side of its reproducibility as a reproduced admissible transformation of code’s “substance”, it becomes provable that not a mere combination or intersection of abstract attributes and respective classes but the process of the formation of power set and the diagonal

⁵²⁹ A very interesting example of such a doublet is encountered in *нояс* = ζωνη = Lithuanian *juosti*: that such reduplication was clearly felt by people the example for the denotation of a rainbow may serve that had been studied by A.P.Nepokupny: ζωναρι παναλας = *dievo justa* = *нояс божий* [Непокупный, 1976, 64-66].

⁵³⁰ It is here again (comm. 57) to remind A.F. Losev’s statement: «Язык оказывается сплошным континуумом» [Лосев, 1982, 455]

⁵³¹ «самі сукупності генетично споріднених мов, тобто мовні сім’ї можна розглядати як такі, що виявляють гніздову структуру» “the very sets of genetically cognate languages, that is the language families may be treated as such that bear the features of nesting structure” [Черниш, 2003, p. 8]

processes are to be taken into account. In particular lexical units united in a text are to be regarded not as a set of elements {a, b, c ...} but as “a set of sets” {{a}, {b}, {c} ...} so that these units are the representatives of classes standing behind (as the sets of all possible sentences capable of including the word)⁵³². This approach naturally presumes that the famous Zermelo’s axiom entailing the existence of “sets of sets” would be relevant for such textual representation.

Language’s mode of existence is the **permanent generation of texts**. Thus all the genotypes and phenotypes, etymons and lexemes can exist only in their interaction and by no means in the isolated “state of repose”. Meanwhile this process of generation can’t be regarded as a plain combination of lexical units; it can’t be conceived as the intersection of separate taxonomic classes (etymological nests in particular) either. The intersection as the way of generating speech and reproducing language concerns not separate classes but the entire **partition** of language in such classes. In particular lexical attraction can’t be regarded as the compatibility of separate words. Compatibility always concerns the whole lexical stuff of language: it is involved in the state of **permanent interaction** as a whole so that not even classes but the whole partitions (“classes of classes”) of this stuff submit to intersections. In regard to the task of idioms’ codification it means that one has to involve textual corpuses to trace their interaction as the comparison of dialects becomes necessary to disclose isoglosses.

1.6. Textual Description as Interpretative Problem

1.6.1. Description as Codification

From the above-discussed one can see that it is already description as the initial step in a text’s exploration that contains deep contradictions. There are in any text (taken as an integrative object) both theme (plot) and disposition (composition) that must be detected and described previously. Meanwhile one can’t usually find in a text any word that would designate the theme directly and immediately. The same concerns the contents of separate chapters in spite of the titles given to them by an author. Therefore it is the observer’s (the reader’s) experience & competence where the opportunities of representing theme and disposition originate. For example the plot of A. Conan-Doyle’s “The Hound of the Baskervilles” could be put as follows: < *the proprietor of a manor has been found dead with the nearby footsteps of a huge dog; there was a legend that a monster appeared to kill these proprietors; the new heir has obtained a letter with the caution; the latent observation carried out by the detective has discovered that there is a neighbor preparing a special hound to commit an assault; there has been managed an ambush, the attempt of murder failed*>. The comment could be look like the following: < *the supposed phantom has been used to become real force intruding reality from virtual side*>. At the same time there are no hints as the final scene of the provoked assault from the final scene of the novel: moreover the author mentions that Sherlock Holmes “was exceedingly loath to communicate his full plans” (Chapter 14). Only the word “ambush” that would concern the affair is used here, and so “bait” is in the final chapter. The same concerns disposition. There existed a widely spread editorial practice of supplying the subtitles to a text that had not been foreseen by the author. Such is the case, for instance, with the so called cheap edition of Ch. Dickens’ “The Cricket on the Heart” where are to be found the following explanations: “*The Kettle Grows Musical; The Cricket and the Kettle; John the Carrier; The Cricket’s Merry Chirp; ... The Deaf Stranger; ... Caleb’s Innocent Deception; ... John Receives a Crushing Blow; ... The Household Spirits*” [Dickens, 1915 (1907)]. These subtitles have nothing to do with the genuine authentic text: they all were added by the editors. They can be regarded as the mentioned integrative folders that provide explicit conditions for textual entirety. Nevertheless be they even cited from the text, the very fact of isolation would radically change their meanings. It is only when they are taken as a whole that the **textual situations** become evidently represented and they can be regarded as their designations. Still more evident this mission of intitution added to the original text can be attested with the usual practice of the history of theatre where the advertisements were often endowed with the explanatory remarks representing the titles of particular scenes⁵³³. Apparently it is the **functions** of the situation within the whole with the respective **attributes** that are designated in such titles.

It ensues from such examples that a textual description both of a theme (plot) as the integrative part of the whole and of textual parts in disposition presupposes the **obligatory observer’s participation**. In practice it looks like the swift reading with memorizing the first impressions as a retold plot. As far as a text presupposes the existence of an observer (reader) to be disclosed as an integrated entirety it must be depicted with the observer’s language and not with its proper quotations. Integration presupposes interpretation, therefore there must arise a **preexistent metasystem** of the language for description that represents the **abstract attributive space**. It must be the observer’s own retelling that would precede any further step in descriptive procedures, and it is this retelling that must be carried out in the language of the descriptive metasystem. Be an observer’s voice compared to an echo, so one could say that echo would precede the song itself. Subsequently any dream of a textual self-description built with quotations as an initial step to description is out of question. It can appear already as an aftermath that the cited textual locutions would be found to fulfill the preliminary compiled observer’s descriptions as the insertions into such metasystem. One must previously segregate the described **situation** and therefore identify in it the

⁵³² In this respect A.M. Peshkovski called the units so interpreted «словами с формой словосочетаний» [Пешковский, 1938, 70]

⁵³³ For instance in the second half of the XIX c. «Огромные афиши ... бросались в глаза необычайной яркостью. Часть пьесы расписывалась по актам, каждый акт имел свой завлекательный заголовок» [Айхенвальд, 1987, 41]

recognizable (resp. reproducible) **features** or **abstract attributive type** preexistent within the metasystem of the observer's experience. Description thus presupposes the initial moment of reducing some textual properties to the already codified elements.

It doesn't go about the replacement of original locutions with abstract generalities (in the manner of hyponyms) in such retold textual segment. Rather one seeks for direct designations that would represent explicitly those put by the author as periphrastic descriptions in the manner of **prototypes** for the described situation. The observer can be said to aim at **deciphering textual circumscriptions** and at disclosing the latent **functional invariant** (in particular as the recognition of a **type** of a dramatis persona) represented with such prototypes. Interpretative efforts in textual description are those of solving a riddle with the attempt of finding direct designations. As to the generalities in proper sense, the observer uses first of all pronouns, conjunctions and auxiliary verbs. They all are to serve to explanatory purposes in supplying interpretative supplements to the retold contents. In its turn they become only intermediary steps in disclosing what has been suggested to call "**pronominal predicates**" representing the position of the described textual situation within the intertextual and contextual referential nets.

Within such approach quotation can by no means be initial step in descriptive procedures: vice versa it becomes the final step as an insertion into the previously prepared descriptive material as the observer's product. Of a much more importance are the excluded, eliminated, omitted places as well as the titles given by the observer for such places. It is **the cutting and not the citing** that plays here decisive role so that cuts (and not quotations) designated with the observer's own titles replace textual omissions. When one passes from the description of the theme and disposition of the whole to that of separate segments it becomes obvious that the lesser textual scope the more possibilities for its self-description appear. Together with narrowing textual scope **theme & disposition ultimately coincide** so that the "plot" of a paragraph can't be discriminated from its disposition. It is here that the transformation of a whole text into a single hypotaxis can take place. It can be exemplified with a possible version of a descriptive representation of a passage on "the echo of time" from Ch. Dickens' "A Tale of Two Cities" (part2, chapter 21): <Lucie's daughter has been born ("*lay on her bosom*"); her son has died as a baby; the daughter studies ("*studious at the task*") and plays ("*dressing a doll*"); Sydney Carton pays visits and is felt by the children with "*an instinctive delicacy of pity for him*"; Mr. Stryver (who "*has married a florid widow*") made an attempt of arranging his stepson at Darnay and was refused – all these events are conceived as "*echoing footsteps of years*" / "*winding the golden thread*". One retains here theme and disposition as references. Besides, one recognizes here the **typical situations** and the distribution of **functional roles**. As the **prototype** of the whole situation the image [BABY ON THE BOSOM] that's the birth of the daughter can serve as the designation of the decisive detail entailing the other circumstances. The description at this minimal level must again be initiated not with quotations but with own observer's **inferences as the preliminary comments** – in particular with possible questions and alternatives to the author's statements and with the identifying designations of the recognized roles and situations. Moreover the procedure of textual description must begin with the **interpretative corollaries** that the observer gives in representing plot and disposition. No need to add that the corollaries & comments of the kind can arise partly from textual **transformations** so that they won't be added from an observer's attributive metasystem only. Textual **transformability** converges here with the **interpretability** as the prerequisite for **description**.

At the same time the impossibility of bare self-descriptive procedures and the necessity of inserting outer stuff in comments for the representation of the described text is the consequence of the referential relations of a given text towards the language as a whole. Each text necessarily includes only selected part of a language's dictionary which is insufficient to be interpreted so as to provide its reintegration from the database. To be restored the text must necessarily involve the **eliminated** (absent, latent) opportunities of language (**implied** with the text). It is these opportunities that are to be **explicitly** presented in the **interpretative supplements**. Text always must sink into the language's depths, and it is this submersion that enables retelling it anew. The interpretative efforts have the mission of recalling the **implications** of the text and representing textual relations towards language. Such generation of comments implied with the text itself is none other than the process of **anamnesis**. This process in its turn concerns the fundamental antinomy of language i.e. the opposition text vs. code (ενεργεια – εργον). Any act of textual interpretation involves not only the text but also the language's code that this text is performed with. Without the implied code the comprehensibility would become impossible. In its turn the description as interpretative procedure presumes the disclosure of those novelties that the text brings into the existent code. Therefore description must represent textual contribution to code and respectively the **codification** of text. Respectively one has to bear in mind the whole emerging code while describing a particular text.

Already any thesaurus (as the implied code) of a text attests those **not mentioned** (but certainly implied) lexical units that remain within the language though are absent within the textual boundaries. They build a kind of lexical "penumbra" encircling the obtained glossary. Synonyms and other virtually present (implied) elements of language are to be taken into account. For example, such absent "shaded" lexical units would seem to represent the generalized classes that include the mentioned words as hyponyms (the adjectives *green* or *red* being mentioned entail also noun *color*, as well as the verb *to go* entails more general verb *to move*). The same concerns the exemplification of general notions with the names of a class's particular representative where in particular *tree* implies a certain species of the genus as *pine*. There follows the question of **compatibility** of the lexical units used in the text with those not present there. For example *to see* presumes also *not to sleep* and *to enlighten* the object that is seen; *to go* implies the moments when one going will be able *to sit* and *to repose*. Thus the necessary **background experience** as the **latency** of each database arises.

Together with plot and disposition's corollaries the problem arises whether all the text can be attributed to the same author and subsequently the utterances can be identified as belonging to the same integral entity. We have seen that the appearance of predication presupposes the segregation of textual layers into the implicit **catechetic** form of [S? – P!] or inversely. In particular the text prepared for description and previously analyzed (as being divided into quotations to be inserted in its description) acquires the outlook of the poetical form of **cento**. The problem of **integration** turns to become that of **identification** so that the image of author is to be reproduced by the observer. The very existence of identification problem means that there arises always the task of testifying textual segments whether they can be attributed to the same narration of the same author or they are to be regarded as a kind of cento. It is due to the observer's interpretative capabilities that such identification can be conducted as the prerequisite of detecting textual integration. To attribute a text to an identical author means to detect its integration. Thus **the image of author** as the integrative textual power is to be reconstructed by the observer together with plot and disposition. Obviously the author's image is inherent in a narration but it is the observer who has to reproduce it and to take the decision as to the identity of the attribution of textual parts in regard to the authorship. The existence of such problem becomes especially evident in the cases of irony when the author puts on a mask of somebody so that narration gets the outlook off the mentioned cento. A text comes as a textual portrayal of an author to be detected by an observer. Thus there are the double powers of textual integration that are to be detected by an observer – those of plot (**contents**) and of author (**intents**), and they must be described with the observer's own words.

These descriptive procedures aren't something outer and arbitrary that depends upon observer's willfulness. They are implied with the text itself because the existence of each text as the interpretative process can by no means be conceived as some static stay. Vice versa it is the contradictory union of the destructive processes of **disintegration** and reproductive processes of **reintegration**. In its turn the disintegration of a text with the aim of examining its properties looks out as the **analytical procedure** in opposite to the generation and integration of the text as textual **synthetic process**. At the same time such operations of analysis is not something outer and added to the text with its researcher; they ensue from the interpretability as textual fundamental property. Thus one has grounds to say of **analytical epiphenomenon** instead of auxiliary artificial explorative devices so that the respective procedures are to be conceived as textual interpretative representation and description. Such epiphenomena are already implied as the metasystem of themes (plots, fabulous schemes) that are reproduced on the grounds of the observer's competence

The removal of the duality of syntagmatic and paradigmatic aspects of language with the priority of textual coherence and the respective "categorical situations" entails the existence of analytical epiphenomena latently present in text as its satellites to be detected and disclosed. Actually these epiphenomena attest textual capacities of self-cognition and self-representation as a self-organizing system. Such epiphenomena foresee textual transformations that can be divided, in its turn, into **compilation** as the derivation of various kinds of indices (listing structures, textual thesauri, glossaries) at one side and into the **compression or convolution** of the represented text at another side. It is to stress that both of them approximate text to a code implied with its structure. Summary in particular promotes in transforming text nearer to code. Compilation is conceived usually as the proper textual transformation and in particular as the transformation of propositional structures in the **appositive** structures. This approach comes back to the very beginnings of the development of computational methods of textual description in the 1960s⁵³⁴. With the transformation of textual **propositions** into **appositions** and with the succeeding formation of glossaries the predication would be removed. If **proposition** represents the maximal degree of textual integration with centralized subordination to predicate then its opposite side is represented with **apposition** where even obvious lexical attraction is ignored and the continuation of the enumeration remains open. Apposition can be **prolonged infinitely** (as it has already been noticed) in opposite to proposition that is always finite while representing textual **integration and closure**. Respectively it is locutions as **incomplete sentences** that coincide with **questions** presupposing answers. Actually the construction of any appositive listing structure of a thesaurus presupposes propositions being turned into appositions with the removal of predicative relations within the text as the initial step and therefore the conversion into a series of **implicit questions**. Such conversion is the immanent property of predication. Accordingly propositions can be conceived as a special kind of enumerative appositive structures or as ordered sets with primary (initial) elements (in the sense of Zorn's lemma of the sets' theory) that marks **predicate** as the center of textual field structure. Such reciprocity of propositional and appositive structures is especially obvious in the description of theme (plot) and composition. Any enumeration of titles in the table of contents can easily be replaced with sentences (so that the title "*Othello*" would give "**Othello kills Desdemona*"). The same concerns the replacement of propositions with nominative sentences in the description of a plot (bearing in mind that a separate lexical unit implies question to be answered). It is obvious here also that a table of contents can by no means be regarded as a disordered appositive structure because all the titles are functionally tied with referential filament.

At the same time this reciprocity of **text vs. index** (proposition vs. apposition) isn't to be overestimated. Indices do always represent textual **abstraction & extractions** so that informational essentials are here secluded (be here the S-transformation reminded that comes to abstraction). The replacement of a proposition with a more abstract substantive in S-transformation approximates a text to a code with the ensuing reduction of its properties. Appositive structures of enumeration are then none other

⁵³⁴ The confrontation of proposition vs. apposition has been applied for instance for the summarizing procedures: «Реферат, как правило, состоит из законченных мыслей, содержащих субъект и предикат. Аннотация, напротив, может содержать лишь перечень субъектов» [Севбо, 1969, 94]

as the descriptions of taxonomic classes of a code. Therefore indices **impoverish** text. Besides, the opportunity of representing proposition in opposite to listing structure (apposition) can't retain the net of **interconnections** because each element in enumeration (index) is independent from all the others. Such isolation itself doesn't still presume chaotic disorder while reproducing textual quality in an ordered set of description the opposition of proposition vs. apposition is to be removed. As far as it becomes possible to transform a text into an overall hypotaxis that would represent its inferential structure of syllogism the text can't be reduced also to a pure set or sum of propositions or appositive enumerations. The procedures of the kind have been suggested as the so called textual **fragmentation** that has to retain all necessary clauses of text as hypotaxis⁵³⁵.

Although appositive (listing, enumerative) representation eliminates the motivational filament encircling predicates it is here to stress that the transformation of textual segments into thesauri and the removal of predication do by no means entail randomization. In opposite to the seeming randomness thesaurus serves to disclose latent motivational ties providing textual coherence and lexical compatibility. As the result of textual self-interpretative procedures it reveals the order of taxonomic classes concealed and latently present within textual borders. All transformations of text into listing structure (indices) come to textual **compilation** that can be conceived as the disclosure of textual paradigmatic (and subsequently numerical) aspects and of textual **taxonomy** in broader sense. Thus it goes again about invisible satellite permanently accompanying text and present therein as its possibilities. This latent virtual taxonomic and numeric aspect of text gives grounds against any conjecture as to the **randomization** (taken also as the opposite to **redundancy**) of text in its accompanying glossary. The text being transformed into a listing structure, it doesn't become random enumeration as well as the entries of compilation's indices don't get similarity to the row of occasional numbers.

There is still another reason for the preference to thesaurus in textual description and data representation in general. It is here to remind that textual quality of coherence is based upon the manifestation of inference (syllogism). This **inferential nature** of text predestinates its irreducibility to a set of propositions and the inapplicability of predicates' calculus to its description. It is in particular to stress the properties of density and continuity that impart to thesaurus the capacity of displaying the function of mediation. Between each pair of separate elements of thesaurus a third can be inserted as the necessary intermediary element that would motivate their confrontation. Be such element absent in the text represented with the thesaurus it will be found in the wider lexicon that this thesaurus belongs to. For example one can find between "to go" and "to memorize" an intermediary element "the way" while supposing one to retain in memory the wayside details during the movement along the way. Thus the very formation of thesaurus poses the question of transgressing textual borders and supplementing the proper textual lexical stuff with the outer elements. Respectively already the compilation as the interpretative procedure includes commenting textual data with the elements taken from an observer's experience & competence. Then compilation can be said to presuppose always the procedure of **anamnesis**. Therefore textual description always is initiated with the corollaries produced by an observer. It is no need to remind that **anamnesis** presupposes always **amnesia** to erase textual chunks (exclusion or elimination being the constant satellite of selective processes). Each separate text may be said to become the result of the amnesia of other opportunities. In this respect competence is comparable to the image of the Bottom Book («голубина книга» in the sense of «глубинна книга»). One can say of **inclusions & exclusions** as the initial steps at each text's exploration with the subsequent procedures of data **accumulation & elimination**. This case is to be discerned from usual informational excess vs. deficit or pleonasm vs. ellipsis as it goes here about mental experiments with the text.

This procedure of reminding and supplementing textual elements with those missing and taken from memory gains still more importance with summarizing a text for its convolution and compression. As it has already been mentioned such procedure represents one side of the textual vital "breathing" where growth vs. shrinkage, expansion vs. compression alternate. To cope with compressing and summarizing problem one should bear in mind such an obvious triviality that **the limit of each summary is a title**. It is title that signifies the ultimate border for folding a text and for conceiving the respective **categorical or typical situation** as its **prototype**. The selection of the title for a work can't be arbitrary or relative; it needs special substantiation and represents preponderated interpretative decision: one would only imagine replacing "Othello" with "Iago". Respectively title is identical also with the ultimate limit of each textual **paragraph's compression** (that's of a strophe, of a segment, of a passage). Then the whole textual description can become the disclosure and interpretation of a title's folded contents. Title is selected from the designations of the textual passage's **key detail as a prototype** in preliminary scanning & skimming the text so that the choice of title reveals the interpretation of the passage.

Thus it is the **intitulation** that is to be regarded as the ultimate degree of textual compression and the first task for textual interpretation. This task is too often regarded as trivial and becomes ignored; meanwhile the very approach to intitulation becomes the complicated interpretative problem. Titles also are not to be blended with what is recently called concepts. Rather they designate riddles and puzzles to be solved: N.V. Gogol's "Inspector" implies the latent inferences to be guessed and not the depiction of the respective serviceman as such. As a puzzle this title is to be compared with what is known as emblem so that the whole narration can be said to represent a **title's interpretation** giving the sought solution. Thus title initiates interpretation as generative process in evolving lexical attraction. In this respect it serves also as the device for **semantic condensation and accumulation** that is disclosed in such generative process.

⁵³⁵ «при фрагментировании цель состоит не в выборе отдельных понятий ... исключение из реферата придаточного или предложного оборота, указывающих, при каких условиях выполняется утверждение, недопустимо» [Гиндин, 1977, 67-68]

In particular title becomes also the initial **mnemonic prompt**. It is to select and substantiate preference for the title that could be defined as the genuine one and would correspond to adequate interpretation. That depends upon the problem to be found out where the title would become its designation. Intitulation is also the limit for a textual indexation procedure as the core of compilation: in a way one can entitle each simple sentence in converting it in a nominative sentence so that an index appears that will take into account the utmost density of text with entitling the slightest details. There can be a set of possible titles for each passage, and they can be regarded as a kind of partitive synonyms. In its turn the entries of the compiled textual index can be regarded as virtual titles. It ensues evidently that compressions build a kind of invisible satellite permanently accompanying the text itself. Such satellites can be found in proverbs as moral conclusions for fables' epic narratives. In particular proverb can be regarded as the compression of a narrative plot entailing its development from the compressed state. Besides, there is always such invisible satellite of a text represented in its convolution as a **plot**.

These procedures of **compressing** data in a summary presuppose the circumstance that entails the opportunities of the reverse movement of **expanding** the obtained data. Meanwhile such opportunities are not determined with one – to – one correspondence. While excluding (eliminating) a part of information within the procedure of compressing a text one obtains at least the two kinds of omitted information: at one side, it is textual **lacunias** to be disclosed and reinterpreted, and at another side it is **lacunas** to be refilled. Respectively one can say of **intensive and extensive** procedures of textual expansion that are associated with generation of textual organic continuation or mechanical additions (insertions).

Here again the fundamental antinomy come into play as far as the problem of **reproducibility** arises together with the task of regenerating a text from the summary (as well as of memorizing the whole from a prompt). The very opportunity of such procedure implies the conjecture about the existence of a **built-in algorithm** within summary (“internally stored program”) that would enable expanding a text from a summary and respectively about summary as the element of **code vs. text**. The existence of the codified structures (as satellite programs) in each text can be most evidently demonstrated in the constantly returning syntactic structures of sentences with their “*subject – predicate – complement – attribute – circumstance*” frameworks. Meanwhile it can't concern summaries where inner semantic references are still to become the object of researches. The implicit “built-in mechanism” of unpacking the contents and rebuilding the text is obviously that of **reflection** as the constantly present in compressions. Due to it a proverb can become a summary of a novel or an anecdote, and as a prompt it helps in recollecting the whole course of events. At the same time these recollections can differ one from another essentially attesting textual **interpretability & transformability** so that the very possibility to reproduce the original text remains out of the question, therefore compression remains **irreducible to code**.

It becomes from here obvious that **compilation & compression** are reciprocal procedures. As far as each entry of indices can become a potential title for summary the compiling procedure can be conceived also as the **intitulation** of text (the ultimate limit of convolution). In its turn convolution as the element to be reproduced in textual expansion needs its **indexation**. The more succinct is a description, the more it approximates code (without being reduced to it) and the more it moves away from the described text. A title as the point of convergence of propositional and appositive descriptive structures becomes at the same time the point of reduction to code. Compilations & compressions can be said to become a special case of the well known procedure of **data representation** (or knowledge representation) as the product of textual **interpretation**. The dependence of representative forms upon the interpretative approach can be demonstrated with the results of the explorations of memory. It has turned out that the representation doesn't only eliminate “inessential details” but it also adds those absent in the primary contents. It is something integrated as a whole that is reproduced and represented in memory⁵³⁶. Thus it is **integration** that plays here decisive role so that the data representation of a text must first of all take into account the **functions** of the described passage. The task of data representation presupposes **functional approach** from the beginning onwards.

Any text is accompanied with the shadows (epiphenomena, satellites) of **indices**. At the same time it always presupposes propositional form due to its integration. The appositive structure remains then an abstraction extracted from the text as its **collateral product**. It impoverishes text essentially; therefore it can't replace text in its descriptive representation being only **auxiliary analytical abstraction & extraction**. It is worth observing that in appositive structures (enumerations, compilations) the ambiguity grows due to the indefiniteness resulted from the interpretative textual distortion. In particular an index's entries are to be regarded as the bunches of **homonyms** so that the necessary meaning can be detected due to the coexistence of these entries within the borders of the same place describing the same textual passage with its measure of semantic compatibility (the “isotope”). In the same way summary as textual compression is connected with the formation of homonyms (whereas expansion presupposes the dissociation of homonymous bunches). Such homonymous ambiguity becomes especially clear in titles that can become puzzles to be solved in the whole text!

Together with such collateral products of analysis another kind of description is to bear in mind, that's of propositional compression with the ultimate limit of title being an **implicit proposition**. It is the participation of an observer that is needed for compiling such propositional textual summaries. Observer becomes an indispensable agent of descriptive procedures conducting **dialogue with an author**. In this respect **incomplete sentences** (as titles and subtitles) become compressions to be evolved due to the retention of the inner ties that enable their reversible transformations into propositions. Therefore it becomes evident that **propositional transformations** of text must have **preference** in descriptive

⁵³⁶ «Испытуемые не могли отличить предъявлявшиеся предложения от таких, которые содержали фрагменты указанной ситуации, но в действительности не предъявлялись» [Хофман, 1986, 59].

procedures in comparison to indexation of appositive structures. Accordingly one should follow the mentioned homology between artistic text and a single sentence or a single word (A.A. Potebnya, O.E. Mandelstam, V.G. Admoni) with the correction that it must go about integrative conclusion (and not separate propositions or notions) that can represent textual entity. Besides, indexation itself causes **cumulative** effect entailing the necessity for the compiled enumeration to return to propositional structure.

The technique of textual elaboration aiming at data representation has been earlier developed with the view of automatic summarizing scientific texts. It gave earlier in particular the results of the "quotation + comment" model that the procedures were supposed to be reduced to⁵³⁷. Meanwhile we have just seen that such approach presupposes only **extensive** opportunity of preparing **lacunas** to be filled up later whereas the **intensive** way of description always gains priority. Paradoxically it is comment and not quotation that takes the initial place in any descriptive procedure. It comes from the above discussed that one always needs an observer's attendance to obtain the necessary supplements for textual quotations because the **epiphenomena of implicit textual data** are at hand to be taken into consideration. Be **indexation & intitulation** sufficient for data representation of textual disposition, they obviously would be insufficient to disclose the theme or plot of the described situation. One needs therefore the disclosure of textual latency of inner form with its locutions as the situational **prototypes** (to be found in particular in the generic textual register).

The existence of latent data within the original text as the object of convolution reminds **the reciprocity of compression and expansion**. Subsequently the text to be compressed can be taken as incomplete that has first to be expanded. In particular itv can be expanded in extensive way as far as everywhere one can find lacunas due to the **universal property of incompleteness**. Such extensive expansion can be exemplified with the already mentioned rhetoric device of **amplification** where textual construction always admits supplementing with decorative additions. Still of more importance is a more difficult intensive way of expansion as the disclosure of implicit contents. Thus the **descriptive paradox** arises: **expansion precedes compression** because each **text can be taken for a summary** of some more extent text. The universal textual incompleteness results in the necessity of preliminary expansion. Text must generate further text before being described and summarized!

The development of the approaches to the tasks of the kind has accumulated enormous experience. After the inventions of Immediate Constituents (IC) analysis in descriptivism and Derivative Trees (DT) devices in generative linguistics the program of General Problem Solver (GPS) initiated the development of the so called artificial intelligence (AI) researches that became the source for computational linguistics. All these achievements have become implemented for common language analysis. One of the most eminent achievements of Artificial Intelligence studies was the discovery of the opportunity to generalize paradigmatic aspect of a language as algorithm and in its turn to describe algorithms (as well as calculations as a whole) as ordered sets of elements and prescriptions. It is worth reminding that the concept of generative grammar (GG) introduced by N. Chomsky as the generalization of paradigm bears the same definitive features that algorithms (and calculations) do. For GG it sounds as the sequence $\langle \{V_T\}, \{V_A\}, I, S \rangle$ where V_T and V_A denote terminal and auxiliary lexicons respectively, I is for initial or axiomatic rules (relations) and S denotes set of relations to build the "correct" sequences⁵³⁸. Meanwhile the similar modernized definition is valid for algorithms (as the implementation of the ideas of Turing and Church) where one finds $\langle \{E\}, \{A\}, \{B\}, n, C \rangle$, the E, B denoting input and output alphabets with A as intermediary one, C again being the set of relations and n designating dimension. The same concerns the objects of GG and algorithms that are sequences⁵³⁹. As to the linguistic consequences of the mentioned novelties, the most important of them consist in the opportunity of representing paradigmatic and taxonomic aspects of a language with the aid of listing structures (indices) where the idea of an ordered set and its subspecies (vectors, tensors, matrices, strings, at last, arrays as the most universal kinds of them) would be generalized.

The principle that enables such algorithm's description is based upon the so called Erbran's universe (from the name of the mathematician that had suggested it still in 1920-s) where a string of propositions can be replaced with the apposition (enumeration) of names⁵⁴⁰. Thus concept of enumerative structure or listing (register, array) elaborated in the AI becomes a generalization of the concept of algorithm that includes paradigmatic and taxonomic aspects of language (with such subspecies as thesaurus, etymological nest, semantic field). It permits to replace the dualistic opposition (paradigmatic vs. syntactical aspects) with new non-dualistic opposition (listing vs. textual aspects of language). The eviction of dualistic approach is here achieved due to the fact that lists (registers, massifs) can be regarded as a special kind of text with loose inner connections. Text differs from list on the grounds of reciprocal references that unite its units in an inseparable structure. As a result an opposition [List vs. Text] replaces the previous [Language vs. Speech] one. Here the presence of a referential net of relations becomes a definitive feature. In contrast to a usual ordered set or sequence that meets the demands for listing it is

⁵³⁷ «... реферат ... определяется просто как множество предложений, выделенных из исходного текста ...» [Солтон, 1979, 125]

⁵³⁸ «... грамматики являются частным случаем исчислений математической логики. Объектами ... являются цепочки над объединением словарей ... символов» [Братчиков, 1975, 35]

⁵³⁹ «Алгоритм может быть применен к n -членной последовательности слов над E » [Эббинхауз, 1972, 14]

⁵⁴⁰ «Рассмотрим ... множество S предложений. ... можно указать такой адекватный список имен для элементов области, что если не существует удовлетворяющей интерпретации в областях ..., то не существует удовлетворяющей интерпретации вообще ... Одним из таких списков имен, адекватным множеству предложений S , является универсум Эрбрана» [Нильсон, 1973, 185]

such hidden net that determine special places reserved for the allocation of verbal substance. To use a text's definition let be one of the most frequently cited books by Yu.A. Shreider be quoted where the stress has been put just upon this relative structure of these situational places⁵⁴¹. It is the referential net that turns out to become the most essential textual feature. Let the syntactical scheme be defined as $S = \langle \{M\}; A_1, \dots, A_n \rangle$ then text will be $\langle S, \gamma \rangle$ where γ denotes mapping from M into an ordered set [Шрейдер, 1971, 199]. In other words it is these latent invisible references that transform a plain list (sequence, array, ordered set) into text. To go to more recent results it is to underline that within the AI there is the concept of structure differing from lists (arrays) just due to the refusal from homogeneity⁵⁴².

An essential property of the structures approximating that of a text is the definitive role of positions (and particularly of the way of searches) for the identification of their elements occupying these positions on the branches of derivative trees in GG⁵⁴³. As an example of textual distinctive features that enable distinguishing them from lists and other usually ordered sets may be mentioned the so called nodes' method widely used in expert systems. It goes about the nodes of a semantic net arranging the decision-making procedure, a node bearing a set of rules. The effects of these rules are to be compared to a bunch of references uniting inputs with outputs⁵⁴⁴.

To sum up one can say that it is the **listing procedures** that remain the worthiest for the proper linguistic aims from the obtained results of AI. The development of computational devices builds perfectly autonomous sphere of knowledge that has on reality much lesser common points with linguistics as one had relied earlier, but the listing procedures belong to that field where such development would bring mutual effects. "Nests" in etymology, for example, represent a very persuasive sample of listing structures where enumerations in one language are continued in another. Another case of the usage of listing procedures is associated with the so called frames.

The concept of **frame** has been introduced within the artificial intelligence studies as a generalization of statistical description of an object through a selected set of parameters or attributes. Such a set represents an ordered sequence and corresponds to that of vector or tensor as a similar ordered set of coordinates in an abstract space. One uses the term **array** to designate all the ordered sets of data of the kind. The peculiarity of frame consists in it obtaining the structure of a **questionnaire** so that each notation could be identified through its place (respective number)⁵⁴⁵. Such places for notations are called slots that represent a questionnaire's questions to be answered and filled with descriptions⁵⁴⁶. A special subspecies of slots is designated as terminals that are regarded as those to be filled with hyponyms of the names selected for the slots. The concept of a slot has come from cinematic practice where different "windows" enable showing the object from different viewpoints thus representing its peculiarities. This attempt to treat verbal material as visual determines also obvious limitations when it becomes impossible to fulfill descriptive tasks with the selected number of slots, and one needs to build a net of several frames⁵⁴⁷. Such cases demonstrate inefficiency of frames' descriptive approaches, so it is assumed as a preferable to develop those semantic nets which would be void of the mentioned limitations⁵⁴⁸.

As to the use of frames for the description of narratives, one can distinguish a particular type of the so called predicate frames that can represent plot in the way that Julius Caesar's phrase *veni, vidi, vici* (that exemplifies actually the construction of **taxis**) is to be regarded as the fold of his military narrative. It is due to such compressing opportunities that predicate frames attract special attention⁵⁴⁹. As the fold of a

⁵⁴¹ «...структура обычного текста определяется прежде всего тем, что ... между местами определено отношение ... Поэтому целесообразно места рассматривать как элементы абстрактного множества M , на котором определена система отношений» [Шрейдер, 1971, 198-199]

⁵⁴² «В отличие от массива структура не обязательно должна быть однородной по типу» [Хигман, 1974, 158]

⁵⁴³ «Большой класс структур можно рассматривать как деревья ... для полной идентификации объекта недостаточно одного его имени: необходимо знать путь к нему от корня дерева» [Барон, 121]

⁵⁴⁴ «Каждый узел имеет несколько входов (переменных) и выходов (возможных исходов)» [Нейлор, 140]

⁵⁴⁵ As an example can serve «сведения о служащем компании ... Достоинство системы, использующей фреймы, заключается в том, что те элементы, которые традиционно присутствуют в описании объекта или события, группируются и ... могут извлекаться и обрабатываться как единое целое» [Элти, Кумбс, с.64]

⁵⁴⁶ Frame «состоит из определенного числа слотов», that «получают свои особые (уникальные) имена» [Зубов, Зубова, 2007, 37-38]

⁵⁴⁷ «... сеть используется в случаях, когда ... слотам не могут быть присвоены значения, удовлетворяющие условиям, связанным с этими слотами» (one uses the nets in the cases when slots can't acquire the meanings that would satisfy the conditions ascribed to these slots) [Попов 1987, 74]

⁵⁴⁸ As the conclusion has been suggested, «... будем, выбрав за основу семантические сети, руководствоваться мудростью сэра Артура Эддингтона: "What my net can't catch is not fish"» [Попов, 1982, 164]

⁵⁴⁹ «... глагольные фреймы представляют собой полные структуры будущих предложений (future sentences' structures) с соответствующими глаголами» «Последовательность сказуемых во фразах представляет собой композицию сказки, а все подлежащие, дополнения ... определяют ее сюжет» [Зубов, Зубова, 2007, 166, 171]

plot frame fulfils also the function of an algorithm that is represented with an array of commands⁵⁵⁰. Such predicates' frames can be regarded also as taxis representing textual perspective and narrative strategy (in opposite to tactical elements of textual horizon). In other words frames as a specialized type of semantic nets are to be regarded as usual **arrays** (lists, indices) that are also known in rhetoric tradition for instance as the figure of **enumeration**. As the plainest form of frame in this aspect a usual **definition** (and respective a periphrastic description as, for example, an entry of a **crossword**) can serve as far as it gives attributes of the class (designated with the frame's slots) to which the defined object's attribute belongs. At the same time the features of frame as an enumeration coincide with those of circumlocution or periphrastic description taken as an indirect (oblique) definition⁵⁵¹. It is here again to remind the fundamental distinction of apposition from proposition: any listing structure (enumeration) **can't tolerate the existence of ties** between its elements. Therefore it endangers text with **chaotic degradation to artificially randomized set of lexical units**. In frames such ties seem to be predestinated with the very structure of questionnaire as an ordered set, meanwhile these ties aren't those of inner nature ensuing from lexical attraction (or for instance, in the titles of a table of contents in a book) not to say of propositional functions. As a result a kind of a **prompter's crib** in theatre will be produced void of elasticity necessary to render semantic development and to deal with the unforeseen meanings.

These features of frame as enumeration are to be born in mind while applying it to semantic analysis just as an enumerative derivative questionnaire, though the conclusion as to its effectiveness for the identification of the described lexical stuff seems to be overestimated⁵⁵². One admits also the **indefiniteness & ambiguity** of frame but relies upon its being useful for the presentation of something of nonverbal nature⁵⁵³. It is the limitations of listing procedures determined with filling up the ready slots that entail the refusal from the initial aspirations of frame analysis to reveal and represent the latent contents because it by no means can be contained within the borders of a plain questionnaire⁵⁵⁴. As to an artistic work it is evident that latent and implicit (background) side plays primordial role, and subsequently the devices of the frame analysis can't be accepted as satisfactory. To sum up, there are no particular reasons for special separating frames from other forms of **appositive & enumerative** listing structures. The stress would be better put upon the ability of such structures to become devices for the self-description of a text as they are always implicitly present in a latent form within the textual borders. In particular it concerns the predicate arrays describing a plot in the form of **taxis**.

The same concerns some folklore genres such as riddles that present list of attributes of the object to be guessed. For instance the riddle «*одного не знаю, другого не вижу, третьего не помню*» (the solution – *рождение, рост, смерть*) meets perfectly the features of a predicate frame representing a plot (here – the chief moments of a human life). [Садовников, № 2135] Another riddle «*кости лубяные, лубки костяные, всходы живые*» (solution «*яйцо*») [Грынблат et al., № 1220] can be regarded also as a fold of a myth of cosmogony, be the role of an egg as a cosmic symbol taken into consideration. That a riddle allows and presumes frame representation can easily be seen in the so called cadre making where the initial situation undergoes transformations so that the particulars of the solution be referred to the respective details of the description presented in the riddle⁵⁵⁵. The parallel between **cadre and frame** seems to become meaningful. It is worth mentioning that such notions as frame and slot were adopted from cinema to visualize verbal material. At the same time as far as riddles are concerned it would seem more reasonable and appropriate not to use the notion of cadre, because there existed for ages another term which perfectly corresponded to riddles' conditions. It goes about the so called **emblems** that belonged to baroque literature as a peculiar genre uniting visual and verbal images. It was emblems that reflected riddles' situations most adequately.

Frame questionnaire in this respect reproduces a somewhat widened syntactic scheme in the manner of the famous R. Kipling's verse (from "The Elephant's Child"): "*I keep six honest serving men, / They taught me all I knew. / Their names are What and Why and When / And How and Where and Who*". This approach was further developed by Ch. Fillmore in his "case grammar" where the possible environment of

⁵⁵⁰ In these cases frames as plots' folds «в отличие от ... набора признаков ... должны содержать возможные действия» [Тыгу, 1984, 49].

⁵⁵¹ «... фреймы содержат некоторые незаполненные дыры, называемые слотами, аналогичные формальным параметрам в теле макроопределений» (underlined by me – I.Y.) [Тыгу, 1984, 49].

⁵⁵² «фрейм как структура актуализации знания представляет собой реконструируемый языковой текст, состоящий из множества вопросов, ... вопросы фрейма выступают схемой реконструкции знания о концепте и установления состава объективирующего данные знания поля языковых знаков». As a conclusion, «каждый из фреймов может быть легко соотнесен посредством процедуры ступенчатой идентификации с именем определенной лексической группы» [Буренкова, 2009, 8, 18]

⁵⁵³ «имеющиеся на сегодняшний день дефиниции фрейма не дают четкого представления об отличии фрейма от других когнитивных структур (например, концепта) и не позволяют наглядно представить структуру фрейма для того, чтобы однозначно использовать фреймовый анализ». At the same time «любой вербализуемый смысл предстает на доязыковом этапе в виде фрейма (как совокупности узлов идеальной многомерной когнитивной единицы, подлежащей вербализации)» [Никонова, 2009, 19-20].

⁵⁵⁴ «frame-system theories ... do not tell us how we are constrained in ordinary conversation to assess just the correct background knowledge» [Sukhorolska, Fedorenko, 244]

⁵⁵⁵ Here «элемент, не названный явно, но восстанавливаемый по своей части или сопутствующему предмету» is meant. It is of importance that «кадрирование может пониматься чисто зрительно: как сужение границ кадра или как свертывание» [Журинский, 1989, 16-17].

a predicate had been envisaged in the manner of questionnaire⁵⁵⁶. The chief restriction of frame method becomes here evident in its attachment to propositional structure. Appositions come then into play as the results of the dissection (dismembering) of a text with the ensuing **isolating abstraction** where the meanings of isolated fragments are changed.

In its turn the recent achievements of computational linguistics supply analytical apparatus with the so called tags or tagging lists.⁵⁵⁷ It is obvious that tags are compatible with the **thesauri** of the so called *in situ* types, i.e. with the descriptions of texts based upon the methods of distributional analysis where the combination of lexical units and their presence in those or these places of text are taken into account [Дабралоубау et al.]. It is easy to show that the notions of frame and tag are reversible: if frame describes the environment of the concept to be found (as in riddles) the tag presents possible environment associated with the supposed concept. At the same time in both cases it goes about listing structures. In particular it becomes evident that frame entails tag as the valences of key words (attested in frame's slots). At the same time from one side tags are to be seen as the generalization and expansion of frames represented as the arrays of descriptors that fill respective ordered set of slots reflecting so an algorithm of a narrative. From other side tags as listing structures or indices determine the semantic compatibility (or the so called "semantic isotopes" after Greimas) i.e. the presence of a respective semantic feature⁵⁵⁸. Thus a tag unites both paradigmatic aspects of a semantic field and the syntagmatic enumerations that contain lexical units used for mapping a situation. Isotopic places determined with tags can be regarded as a mediating structure laid between paradigmatic taxonomy and textual strings. It is their intermediary position that makes them especially valuable for the descriptive tasks. In contrast to text any enumerative structure (listing) is void of those latent references and implied contents that determine textual coherence. Such structures as zeugma or homogeneous subordinate clauses or paratactic rows of sentences with syntactic parallelism are loose in their inner connections; they can in some cases change the order of sentence without abusing the sense. Such interchanges were impossible in a text: the same sentence at the beginning and in the end would have perfectly different meanings determined with the syntactic perspective. Such reduction of a text to a list means also the replacement of the actual referential net of this text so that another net would prevail instead, namely the net that an isolated expression bears.

Frames and tags are usually considered as the intermediary steps towards codification (programs, algorithms) to reproduce text. Meanwhile the aim of listing transformations of text is **not registers (indices) and summaries** only. The procedures have their goal in detecting the supposed generative algorithm although the possibility for the reproduction of the original text would be excluded from the beginning on. A textual summary (for example, the description of a narrative plot) would admit very different versions of textual reintegration and regeneration deviating very far from reproduction. Such virtual program admitting very wide range of reintegration's versions is supposed to exist as textual analytical **epiphenomenon** (satellite) that becomes disclosed and revealed in data representation.

1.6.2. Semantic Net as the Basis for Interpretative Comments

All these auxiliary devices elaborated for inner computational purposes have the use for the study of poetic language in that they provide means for enumerative listing representation of texts (frames, arrays, matrices or tags). The principal conclusion of the experience of the development of listing procedures can be summed up in the decisive role of **nodal** structures of a semantic net for the text as an integral entity in contrast to loose **linear** structure of list. It is the nodes of semantic net that determine the reverse transformation of index into text. In a way the representation of the **text vs. index** opposition as that of **nodal vs. linear** structures corresponds to the opposition of flecional vs. agglutinating (affixation's) grammatical structures the last being adapted to restore the interrupted narration⁵⁵⁹. Affixation (agglutination) could be said to prefer paradigmatic aspect of language whereas flexion shows syntagmatic preferences. One can cite L. Sterne's "Tristram Shandy" (Book 2 Ch. 40) to exemplify textual transformation of the kind that replaces propositions with appositions and returns to the archaic verbal structures resembling in particular the words-sentences of incorporated type: "*The gift of ratiocination and making syllogisms – I mean in man – for in superior classes of beings, such as such as angels and spirits – 'tis all done, may it please your worships, as they tell me, by Intuition; ...*". It is **predicative nods (nexuses)** that are removed from the cited text so that it has acquired linear structure ready to turn into index. One easily can recognize here textual "chunks" that remove the opposition of proposition and apposition. It is obvious that these chunks betray their capacity to be permuted, as well as that they disclose textual heterogeneity. At the same time it is to remind that such excerpts aren't autonomous and serve only to be inserted in an observer's own account. Besides, such reduction is void of regenerative capacities and of developmental power (as is the situation with isolated and incorporated languages).

It would be also reasonable again to remind that the borderline between propositions and appositions is by no means insurmountable. Each enumeration or apposition can easily be transformed at least into

⁵⁵⁶ In particular here «падежи указывались дугами, идущими от вершины-глагола» [Вагин, 1988, 63].

⁵⁵⁷ The task of the development of tagged enumerations as a device for the corpus linguistic studies was for the first time put forward by the Byelorussian researcher A. V. Zubov who proposed to describe what he had called "the word-usage of a text" «словоупотребление текста» [Зубов, 2008, с. 37].

⁵⁵⁸ «семантическая изотопия ... наличие какого-либо общего семантического признака» [Зубов, Зубова, 2007, с. 200].

⁵⁵⁹ Agglutinating devices «служат для восстановления непрерывности прерванной ... сюжетной линии» and determine «формирование линейных сюжетных линий» in opposite to «сети смысловых отношений» proper for flecional languages [Мельников, 122-123]

existential or indentifying (defining) propositions together with immediate inferences. Listing structure then is to be regarded at least as a row of the statements on the existence of designated objects and their definitions. For instance the apposition “rain, street, bridge” can be easily converted in the propositional structure “*It rains (or not). There’s street. There’s bridge. As far as it rains there’s no snow. The street (and not a road) can be situated in an inhabited settlement. The street must cross a river or a valley or a road*”. Such inferences are already the consequences of “logical quadrangle”. The chief deficiency of dismembering a text into index is that it approaches chaos with the disappearance of ties between the entries of such derivative index. It is not merely the loss of information: it is the very transformation of text into chaotic entity that prevents indexation from being a descriptive device apt for representational tasks. It concerns in particular the so called “**chaotic enumerations**” (the term of L. Spitzer) admissible only as an intermediary step in producing a textual score. A perfectly different case is to be observed with collocations. Actually they can be regarded as **incomplete sentences** presupposing conversion into **questions** demanding answers. It is propositional transformability that marks the properties of collocations. Then the separation of a collocation enables generating a kind of **cento** built of the parts from different sentences. Thus the tasks of textual **description & compression** converge. In particular it goes about compression instead of excerption that is to be carried out so that the dilemma of **compression vs. excerption** arises that’s to be solved with descriptive methods. The preference for dynamic compression ensues already from its cumulative effect that static excerptions are void of.

Meanwhile the descriptive device of **incomplete sentences** (as implicit questions) is widely used in theatre in comic dialogues when one of the partners begins the sentence and another ends it trying to guess the possible continuation. Such is, for example, the conversation between brother and sister from A. Salacrou’s play “*L’archipel Lenoir ou il ne faut pas toucher aux choses immobiles*” (The Archipelago Lenoir or one oughtn’t to touch the immobile things). Marie-Thérèse: *Tu ne vas pas tout de même pas reprocher à maman ...* (Nevertheless thou won’t reproach our mother ...); Victor: *... ce que tu as pu comprendre, bien que nous n’en jamais parlé (... that thou hast been able to comprehend although we have never discussed it)*. Another sample can be found in E. Rostand’s “*L’aiglon*” (Eaglet, 1.1). Marie-Louise: “*Un frère qui ...*” Bombelles: “*Fils d’émigré, reste émigré*”. (‘And the brother who is ... The son of the emigrant and remains emigrant’ These words concern the Emperor’s son). Description thus becomes a cento made up of the cited collocations and observer’s inferences.

As far as it goes about purposely performed elimination of some textual segments and textual abbreviation in general a lot of information will be lost as the result of such transformations aiming only at semantic references to be taken into account. The preliminary step towards data representation can be said to be a transition to a “**telegraph style**” with its “jingoisms” and “wellerisms” (to mention Dickens’ “Pickwick Club”) resembling archaic languages of isolated and incorporated types. One excludes pronouns, personal names, auxiliary verbs and particles (replacing them with other auxiliaries). Besides, one abstracts from personal intentions (in particular with making predicates impersonal) and localities / temporalities so that purified lists would arise. Propositions are to become substantives that presume the reversed process of the formation of denominatives. In this sense each list of substantives as nominative sentences can be converted in an equal list of denominatives (in particular with the aid of auxiliary verbs) so that the equivalence of the Nominal and Verbal versions of the list would become evident, the importance of denominatives consisting in their opportunities of the return to text⁵⁶⁰. One could compare such data representation with an abridged literal **interlinear translation** for a language of isolated type when it goes of listing structures of isolated lexical units. At the same time lists can convert in artificially constructed words-sentences that convert in their turn in composed neologisms. Such *composita* represent a seeming interlinear translation into a language of incorporated type (as in the L. Sterne’s work). Of course they include both proper textual lexical units and those added as supplementing interpretative comments.

As far as the above discussed standard descriptive methods are concerned they come back to the works of I.A. Melchuk (who developed the works of L. Tesniere) and are usually labeled as those of [Sense ↔ Text] model [Мельчук, 1974 (1968), 278]. Textual elements are divided here into the polar confronted sets of generalities vs. particulars (*actants* vs. *circonstants* according to L. Tesniere). While transforming this approach into [Theme ↔ Text] model (where the musicological methods of L.A. Masel’s “integrative analysis” have been applied) [Жолковский, Щеглов, 1996 (1970)] there has been chosen the experience of proverbial studies (with the examination of possible alternative to the described textual statements) as the paragon. While dealing with a text represented as a string of propositions one has to bear in mind that each sentence here becomes only one **representative of a set** of equivalent judgments that can be possibly obtained reciprocally from each other as the conclusions inferred after the rules of logical square. Therefore each statement from a string of the kind is to be conceived together with a set of **adjacent immediate consequences**. Accordingly the first step in data representation would consist in supplementing the existent statements with the implied adjacent ones so that **a set of sets** would arise in the resulting array. Such would become a plausible interpretation of the mentioned models. Meanwhile it becomes obvious that such set of the presumably equivalent sentences presupposes the existence of the previously determined **invariant** that is supposed to represent the already known sense. This reticent conjecture on **the preexistent knowledge of the sense** is the principal deficiency of the [Sense – Text] model. Therefore it seems more preferably to apply the **attributive approach** (developed by A.V. Bondarko) where one deals only with the features of **attributive space** without involving the

⁵⁶⁰ It would be here aptly to remind that «инфинитив сохраняет способность, подобно глаголу, подчинять себе ... актанты и сирконстанты» [Теньер, 1988 (§ 183.1), 438] so that the opportunity of reproducing latent regulation would be preserved.

conjectures on the preexistent semantic invariant. As to the equivalence of the transformative textual versions it would become necessary to seek for the respective invariant as a problem represented with the attributive features and not as an autonomous separate entity of the known sense.

All these and similar procedures of compiling and compressing text can be esteemed as auxiliary artificial devices that disclose the inner textual potential structure. Meanwhile with the transition from potentialities to actualities the duality of proposition vs. apposition disappears together with that of generalities vs. particulars. **Messages** becoming from textual **propositions** are also appositive structures in the sense that they don't depend upon direct predicative net (taxis) of the text being attached to the actual predicates (rhemes) that drift together with communicative "flux and reflux". In its turn it is particulars and not generalities that become rhemes making thus the whole **field structure of centralization** shift. Thus the whole map of the preliminary textual description must be **corrected and reinterpreted**. As an essential corrective additional moment for such reinterpretation the communicative **intention** must be regarded⁵⁶¹. Together with the involvement of intention the new situation comes: the shift of centers in actual structure entails also **the drift of compatibility** as the meanings of separate locutions are being reviewed. As far as referential net of the whole text endures modifications the references of these locutions concern **otherness** (that arises already with the segregation of textual segments introduced with proposition). Textual filament of these references doesn't remain the same, so the locutions concern other objects than those supposed to do as the elements of potential structure. Direct designations become **circumscription** of something other when taken actually. Thus to represent analytically actualities one has to interpret text as a **periphrastic transformation** and respectively to apply motivational net to study it. In particular one would find in the **completive** structures the means to represent in the fullest scope periphrastic textual metamorphoses removing at the same time the dualistic contradiction between proposition and apposition.

To render the nodal textual structure that would correspond to the concept of taxis there has been suggested the term **clausal structures** where it is stressed that an enunciation is an implication of a series of premises and vice versa "an empty clause has neither premises or conclusions" [Ковальски, 1990, 30]. Thus the specifically English grammatical term *clause* designating the distinction of subordinate proposition from that of autonomous status is applied to the **nodal vs. linear** (enumerative, listing) structure. Respectively one can say of **predicative perspective** that can be defined as the interrelationships of the predicates as demonstrated in subordinate clauses. Obviously the English-speaking term clausal structure corresponds to the already discussed concept of syntactic perspective. In particular one could say also of predicative perspective as far as the taxis is concerned. Thus the nodal structure with its subordinate relations that replace coordinate relations is determined with the generation of perspective. It is to stress that the presence of **clausal structures** is a well attested fact of poetical practice and can be exemplified with the samples of the figure of **zeugma** in such widely known verses as R. Kipling's "If" ("*If you can keep your head / When all about you / Are losing theirs ...*") and K. Simonov's "If Thy Home is Dear to Thee" («*Если дорог тебе твоей дом...*»). Such clausal structures can be very visibly represented in graphical way with the device of **multiplied bracketing** (the device known in particular in computer techniques as the alternative to the so called Polish notation). For further subordination there can be involved also the generalized concept of taxis. Due to this growth of nodal structures separate propositions are to be regarded within the whole syntactic perspective as the integrating textual force. The dependent state of propositions turned to clauses betrays their integration in nodal structure. Obviously nods in L. Tesnière's sense represent field structure and respectively the centralized semantic space belonging both to text and to descriptive representational structures as those of glossary. Thus ultimately a text can be represented as a single propositional structure of hypotaxis or as a **zeugma**.

Meanwhile neither **zeugma** (clausal structure) nor the above discussed indexation & intitution (**enumeration**) are valid enough for textual data representation. Artistic text is a huge collocation (to remind the mentioned ideas) that needs respective representation. It means that while retelling a paragraph the principal locutions of the style must be retained becoming thus the **prototypes** for the determining the **attributive invariant**. Then one has to use both clausal structure and indexation with the cited locutions as the insertions in the observer's own hypotaxis, evident preference of the clausal structure being their capacity to become abridged and compressed ultimately till a single sentence.

At the same time to represent a text in a single proposition with the outlook of clausal structure turns out to be the same as to represent it with a thorough enumerative structure of apposition. Here **propositional and appositive structures coincide** in the ultimate scope of representation. It will become evident when one carries out an experiment of converting **a text into an index** (thesaurus, glossary). The seemingly disparate enumeration of lexical units or phrases obtained in such a way reveals its stratification in the already discussed two extreme levels of generalities (predicates) and particulars (circumstances, complements). Such approach of disjoining generalities and particulars (and actually of purifying a text from details) doesn't actually contain essential novelties. It is worth reminding the anecdotic enunciation of G. Clemenceau: "*Un sujet, un verbe, un complément direct, c'est suffisant pour écrire. Si vous tenez à ajouter un adjectif ; c'est plus délicat, venez me demander conseil!*" (Subject, verb and direct object are sufficient to write. If you insist upon adding an adjective, it is more delicate, so please consult me). Such approach being applied consecutively, one would obtain ultimately abstract constructions of the (S)HE DOES IT – type applicable for the representation of any proposition. One can say here of the mentioned **pronominal predicates** («местоглаголие») as the initial descriptive abstractions as the necessary

⁵⁶¹ Within the mentioned [Sense ↔ Text] model that of [Sense ↔ Text ↔ Goal] has been suggested so that «основная задача общения состоит ... в том, чтобы определить цели участников общения» [Попов, 1982, 119]

prerequisite for the very possibility of descriptive representation of a given situation. One can define approaches of the kind in the terms of the procedures of obtaining the so called textual sentences' "**canonic bush**" with the method of the "consequent erasing" of details [Севбо, 1969, 51]. One can easily notice the resemblance of such method to that of reduction in musicology where also the obligatory scheme of chords remains in opposite to melodic figurations that is erased being regarded as embellishments. Both in musical and verbal texts the **constructive** elements are disjoined from those regarded as **decorative** layers. Generalities and particulars then come to look out as the **obligatory and facultative** elements of text. One can easily recognize in such procedures the disclosure of textual field structure with its opposition of **center vs. periphery**. The dissection of the indices of generalities and particulars becomes then the representation of this textual field structure's **centralization**. The simplest approach to the problem would lie in following the pattern of **logical square (quadrangle)**. Then at least two indices (listing structures) would be compiled according to "vertical" stratification of entries: those of generalized and specialized denotations respectively that are based upon inclusion (subordination of the volumes of contents) and negation (coordination of differential attributive features).

The ultimate degree of generalization can be represented with pronouns and pure auxiliary verbs (*be, have, make, do* etc.). While describing a text one has also to use such abstract predicative and pronominal **auxiliaries** that would designate "*terra incognita*" of the presumed categories. They can also be represented as the elements of comments. Thus one has abstract objects designated with auxiliaries (that include vacuous contents) and the concomitant circumstances verifying or falsifying such abstract categories. These verbal auxiliaries and pronouns with indefinitely wide meanings and vacant abstractions are to be made precise with the specialized elements supplementing them. One can cite here a very apt L. Martynov's verse to elucidate the ubiquity of such widened pronouns of predicative nature: "*There are the same and only dramatis personae: I, Thou, He, We, You, They*"⁵⁶². The necessity of applying descriptors (or indicators) built in the manner of such generalities was substantiated by S.I. Gindin in view of the impossibility to reproduce the contents of propositional structures unequivocally⁵⁶³. Respectively the method of indexation that's of textual representation with indices was acknowledged as the appropriate tool for semantics⁵⁶⁴.

Indices (listing structures of textual glossaries or thesauruses) as linear structures can be divided in those of chaining (concatenation) and branching (ramification) the lexical stuff. Separate sentences being turned into indices (lists), the whole text acquires an outlook of **ramifications and concatenations** of the sets of subordinate indices so that the respective textual database becomes a **cluster** compiled of lists. Such clusters can easily be transformed into graphs and respective matrices. In its turn indices obtained immediately with the respective transformations of separate propositions into appositions can be regarded as **files** (bound structures with their elements' interdependence). To detect and display the ties inherent for the semantic references of a text one must thus loosen these files and build a wider listing structure that would represent ties inherent for the whole textual entity and not those of separate utterances. Such **primary strings** (listing structures) with an outlook of files demonstrate actually the well-known IC – trees of syntactic subordination reflected in their cluster - like structure. Respectively these lists include at least two levels: those built of formal predicate nodes (represented usually with verbs) and those of subordinate complements (agents) and circumstances and other attributes restricting the upper designated categories. Thus in reality two lists are at hand: that of titles of predicates with their abstractions and that of their restrictive attributes, so that the scheme "object - attributes" returns. These lists represent **generalities vs. particulars** of the text respectively that are confronted here as those **ruling vs. subordinate** (though generalizing and ruling functions don't coincide). While decomposing the primary indices one has to separate also predicative elements from those of the so called agents (or "*actants*" of L. Tesniere) together with circumstances as the further details⁵⁶⁵.

In its turn be the procedure of the kind carried upon till its limits, then the abstract schemes of the pronominal predicates appear that are to subsume the generalities to the respective abstract classes⁵⁶⁶. Being consequently applied such method of description would come to full substitution of textual lexical units with the abstract descriptors of artificially built metasystem. Such attempts have already been undertaken by V. V. Martynov still at the eve of AI researches⁵⁶⁷. Textual representation then must necessarily transgress the limits of pure indices of textual stuff and involve the descriptors of the metasystem. Not need to say that such description precludes any possibility of obtaining new knowledge and of solving problems as far as it deals with the limited set of ready descriptors.

⁵⁶² «Те же самые одни / Действующие лица: Я, Ты, Он, Мы, Вы, Они!» («Завершился листопад ...»)

⁵⁶³ «... мы не сможем использовать в качестве индикаторов целые предложения... слишком многочисленны возможные значения предложений... Иное дело – слова и словосочетания... значение... индикаторов... должно быть абстрагировано и носить... метатекстовый характер» [Гиндин, 1977, 71-72]

⁵⁶⁴ Indexation «приводит нас к самому порогу семантики» [Гиндин, 1977, 69]

⁵⁶⁵ Paradoxically complement is not here to be contrasted with subject: «Субъект – это такое же дополнение, как и все другие» [Теньер, 1988, 124 (§ 51.13)]

⁵⁶⁶ Particulars in its turn are to be continued with inferential supplements as in the case of psychodiagnostics with the so called associative enumerations.

⁵⁶⁷ One can exemplify such substitutions with the definitions of some common nouns suggested here: «правда» is defined as «предмет информационный, характеризуемый соотносительностью информации о предмете с его существованием»; the definition of the noun «отец» is suggested as «агент, призванный посредством неотчуждаемого эффектора сделать так, что другой агент посредством неотчуждаемого медиатора делает третьего агента существующим» [Мартынов, 1977, 162, 159]

From another side the compilation of details of concomitant circumstances as opposed to the predicates shows **semantic compatibility** (sometimes called lexical “isotopes”) that include mainly particulars of the text as far as they serve to diversify, differentiate and restrict the abstract categories to be made concrete. The formation of isotopic rows is regarded to be connected with textual mental integration that provides the entirety of textual semantic space⁵⁶⁸. To continue such statements one has grounds to remark that compatibility is also connected with motivational net as the foundation of textual integration and respectively as the necessary attributes of the categories represented in text.

At the same time one has reasons to doubt as to the validity of such “isotopes” in rendering the textual glossary: even the simplest enumeration is not a mere chaotic “heap of words” already while it evokes the background experience ordering the interrelation of lexical units. In every case such “horizontal” series of details presumes grouping in semantic fields, in taxonomic classes (as etymological nests), in groups of lexical attraction. All it precludes the simple heaping of words only on the grounds of their presence within the limits of the same place (“isotope”) of a taken textual passage. Another objection concerns the homonymous dissociation of the generalities so that the vertices of such nets can’t represent elementary units. Each abstract category represented with a vertex of the net splits into bunch of homonyms without attributes of concomitant circumstances that make its meaning precise. It is one of the reasons why a summary can’t be built of generalities as such in “vertical” dimension only. For instance, in the description of a tale or a short novel the predicate “to advise” (as applied to the protagonist of the hero) remains too ambiguous to be apt for a summary: the meanings of advices as such differ essentially in regard to their contents so that it goes about the homonymous dissociation of such predicates. It already prevents descriptors from being applicable for artistic text. One can see also the obvious limitations of such approach that restrict textual stuff with the level of potentialities. Thus one must renounce such attempts of reaching the ultimate edges of description to come to actualities. Together with these objections the confrontation of the indices of generalities vs. particulars discloses very essential deficiency. It looks out as if there is the predestinated **vertical** abstract scheme of predicates to be filled with diversifying **horizontal** details. In this case all specialized meanings look out as if they become the **exemplification** of generalized abstract scheme or its **embellishing ornament**. In its turn generalizations are indispensable already within the pure enumeration of details as far as the argumentation (or objections for refutation) for the coherently motivated integral text become necessary (that are out of the question to be withdrawn in its description). All it betrays the obvious scheme of the **field structure** with its “**center vs. periphery**” opposition, **vertical generalities** getting the centralizing role with subsuming textual predicates to abstract categories. Thus from one side details can’t be reduced to simple additional examples as well as generalizing moments are necessary to represent details in the adequate compilation. It means that the dissection of listing structure in the two vertically opposed levels of generalized and specialized entries would fail to represent textual contents adequately.

The device of such dissection is not the artificial explorative device only. There existed in the history of poetry the bright example of such confrontation of generalities and particulars in the so called *versus rapportari*. Here the rows of predicates and of the respective complete members were situated in separate lines so that the reader had to correlate the words from the preceding and the succeeding lines. Bright examples of the kind are to be found in Latin poetry of Mediaeval Ages according to the rule of the correlation of separate singular words (in Latin *sive applicati, sive singular singulis* [Курцич, 315-316]). They are built as the rows of the homogenous members of sentences written separately where the ruling member (predicate) is situated on the place in one line that corresponds to the place of the subordinate member in another line so that a series of couples arises. Especially it is to be stressed that such devices have become folklore proverbial texts as the examples from J. Werner’s collection bear witness: “*Gaudens gaudenti, flens flenti, pauper egenti, prudens prudenti, stultus placet insipienti*” (it befits for those being glad to rejoice, for those weeping to weep, for pauper to beg, for wise to inquire, for stupid to remain stupid), “*Rex Famuli Catulus Classis Ferrum Leo Serpens – Dat Cupiunt Sequitur Sulcat Scindit Facit Angit – Dona Datum Lepores Mare Terram Vulnera Gentem – Ore Manu Pedibus Vento Bove Dente Veneo*” (king, servants, puppy, fleet, plough, lion, serpent – gives, want, pursue, ploughs, cuts, causes, tortures – gifts, grants, hares, sea, soil, wounds, living beings – with the voice, in the hands, with legs, leeward, with an ox, with teeth, with poison) [Werner, G-3, R-69]⁵⁶⁹. Meanwhile it is easily noticeable that the weights of the members of such rows are not equal, and the field structures of such texts can always be displayed that in its turn is not stable and permits different ways of centralizations, and the same concerns referential nets of the locutions. Enumerative structures of such texts represent only potential structures that are still to be actualized. In particular it goes here about the separation of the layers of generalities vs. particulars that conceals some latent deep structure that is still to be detected with the means of attributive analysis.

Textual expansion (as opposed to compression) is usually correlated with the process of restriction, differentiation and diversification of abstractions, with making them concrete. Even a single word’s expansion demonstrates such differentiation as the aspect of organic growth. In its turn differentiation arises as the consequence of motivated textual growth and is determined with the referential net representing the motivation. Ultimately wide, indefinite and actually almost vacuous categories designated in pronominal manner are thus supplemented with the **concomitant details** that restrict their

⁵⁶⁸ «механизм интеграции ... позволяет организовать наше понимание ... гетерогенных компонентов текста ... Если, вслед за Греймасом, назвать изотопией некоторое смысловое единство ..., то можно будет сказать, что интеграция – это фактор изотопии» [Барт, 1987, 420]

⁵⁶⁹ The same device is to encounter in the new European poetry as in «*Боги, богини і півбоги /Простоволосі, босоногі*» from I. Kotlyarevski’s “The Aeneid”.

volume. Here one deals with the **strategy** of ultimately wide but indefinite abstract categories that transforms itself into the **tactics** of building their expansion. Auxiliary “pronominal predicates” designate seemingly vacant categories, they demand details for their restrictions, and this restriction generates text with its concrete images. In particular, **amplification** as the repletion of a text’s convolution in the series of generalities with the diversifying details can be mentioned among the known rhetoric device. At the same time one has to warn against conceiving it as a simple process of supplementing abstract skeleton with facultative **decorative embellishments**. Furthermore the reciprocal interdependence of generalities and particulars as the representation of problematic contents becomes especially clear in respect to the titles. It is not the known “sense” to be represented in “text” but the problem depicted with the attributive features to be explored that a **title** designates and the initial scheme of the text suggests. Title (and initial moment in textual generation and description at all) can’t be substituted with abstract generalities: it would become absurd to replace “Hamlet” or “Faust” with the pronoun “He”. In the same way separate particulars (as well as the proper names without peculiar implications as “Franz” instead of “The Robbers” in F. Schiller’s drama) are not sufficient for representing a title’s contents. Neither could title coincide with initial lines of the sedgment: it is not “to be or not to be” that determines the essence of Hamlet’s monologue, “to die as to sleep” or “to put an end to life’s calamities” being also possible versions for intitulation. Therefore **title must necessarily refer to the problem described with its essential attributes as its prototype**.

The analytical task is in no way to be reduced to the searches for the supposed generalities that would be hidden behind the particular cases demonstrated in the text in the manner of Shakespearean words from the 91st sonnet “*But these particulars are not my measure / All these I better in one general best*”. How very seductive such reduction would look out, a text can’t be reduced to the exemplification of generalities in the manner of allegories of the Jesuit “school theatre” or amplification of the prepared rhetoric scheme. It is implicit and latent problem and not generalized abstractions that are to be looked for. Action is not abstract operational procedure performed with a doer that could be designated with pronominal particle to exemplify the abstract didactic morale. Iago is not the personification of abstract Calumny as Hamlet is not the example for the “concept” of Hesitation. Neither is a lyrical text generated as an **amplification** to diversify the preponderated abstract scheme of abstract pronouns and predicates in the manner of coloring a ready design or filling an earlier prepared scheme with additional **embellishments**.

Here also a remark is to be made: although textual generation makes abstractions concrete with textual expansion and semantic diversification of categories, it is neither generalities as such nor separate particulars that initiate the generative process. It is not the vacuous abstractions neither the details in the manner of proper names that stand at the initial point of textual expansion: it is the problems to be solved and not abstract schemes to be exemplified. Therefore it is often the concomitant circumstances and not predicates that can grow to separate autonomous plots and give thus the **prototype** for conceiving the situation with the respective categories. For instance it is not the departure of the hero as such but the concomitant ominous event as the prediction of misfortune that gains importance. That is why it is neither general category as such nor special detail that becomes essential in summarizing the whole narration. In terms of functional approach it goes here about the transition from potentialities to actualities where actual predicates (the **rhemes**) appear. In any text the relationships of generalities and particulars can’t be reduced to that of obligatory skeleton of predicates and facultative embellishments of details in the manner of amplification. It is not ornamental decoration or allegorical examples because one deals with actualities where circumstances become predicates (rhemes). Textual perspective is constantly rebuilt with actual predicates taken from circumstantial details of horizon that replace potential predicates. Together with actualities the centralizing mode of textual field structure proper for potentialities is to be replaced with referential filament. The transformation of textual field’s structure with the transition to actualities does not only mean that generalities loose their centralizing function but also that the whole process of textual generation must be represented differently in comparison to that within potentialities. As far as it can’t go about the ways similar to rhetoric amplification (embellishments or exemplifications of abstract scheme as the “decoration vs. construction’s” model) one can’t also regard governing relations as the single generative mechanism. Thus centralized **subordination** as the generative mechanism should be replaced with more widely conceived **motivation** presupposing also **spontaneity** as its counterpart.

With the transition to actualities still one deficiency of the existent methods becomes obvious. It is to be stressed that **attributive relations** can by no means be reduced to those of inclusion or subordination. Data representation presupposes the “object - attribute” aspects of text that do not coincide with those of inclusion of hyponyms into class and subordination of circumstances to predicates: it can be easily exemplified with known cases of G. Peano (from the statements “*Peter and Paul are apostles*” and “*There are twelve apostles*” doesn’t follow the conclusion that **apostles are twelve*) and E. Husserl (from the statements “*The paper is red*” and “*Red is a color*” doesn’t follow the conclusion that **paper is color*)⁵⁷⁰. In terms of such distinctions one can notice that it goes only about attributes within the scope of potentialities. In particular one can say that **objects disappear** in textual representations of potentialities so that only abstract attributes remain. The both dissected indices of generalities and particulars belong to attributes and can’t represent the object without special references. It determines the principal deficiency of the above described analytical approaches that are closed within these attributive abstractions together

⁵⁷⁰ The examples are cited by L.P. Gokiely [Гокиели, 1965, 57 - 58]. The importance of this distinction has been aptly exemplified with the case of the impossibility of species been substituted with genus while comparing the sentences «*На столе лежит красный шар*» and «*На столе лежит форма цвета*» [Рубашкин, 1989, 64].

with potential textual structures. Thus the task arises of uniting these attributes anew in such a way that it would become possible to reproduce the object as in actual message. It is important that **attributive** relations irreducible neither to generalization (and logical inclusion) nor to specialization (and reciprocal negation of differential features) are correlated with textual **referential** relations. Then attribution is to be correlated with implication as the source of the **inferential** foundation of textual coherence.

There must be made an important warning: the task of reproducing the compiled text from its compilation is to be esteemed as the **unsolvable** one because the incompleteness as the immanent textual property is here still reinforced and increased to the degree of **indefiniteness**. In the same way no summary can possess any ambition of being equal or similar to the original, neither can it become a germ to restore this original. One could only compare the novels from Decameron with the preceding descriptions of their plots. Compilation and convolution obviously don't retain the whole textual functional structure comprising separate locutions and lack a program (algorithm) to restore exactly the text; vice versa, a set of the possibilities for new derivative texts is opened. Thus **the demand of the original's reproducibility is out of question in compilation & convolution**. The tasks of analytical procedures consist in exploring possible derivative texts that can be generated from the data representation. **The text** (as the message) **becomes only a text** (without the message's contents) while being compiled and compressed so that it is to be conceived as one of such possible versions.

These descriptive devices enabling the representation of textual actualities instead of potentialities are promoted especially with the relational database. Due to the introduction of relational structures it becomes possible to take into account the variability of possible ties otherwise hidden within the tissue of distant references. Of an importance is here to mark the preference of binary relations and respective relational database in data representations⁵⁷¹. For the representation of narratives it means that the primary lists are to be divided till the minimal scope of **lexical couples**. Thus the next step (after the transformation of text into primary list) will be to divide the compiled and clustered files into a set of minimal lists of lexical couples that would represent binary relations. In its turn it presupposes the generation of relational net between such couples that would cover up the set of all newly built lists. The construction of such secondary relational net is connected with the circumstance that in these minimal lists some lexical units must be repeated as far as they are included in various couples. The **repetitions** of elements included in different relational sets mark their principal difference. Generally such difference can be explained as the consequence of the so called direct product, its members being the constituents of binary relational database. Such database obtained from the division of primary lists and repetition of their elements gives grounds for the assumptions as to the **semantic net** of text. To get wider opportunities of data representation one has to pass to **relational semantic nets** that bear no restrictions inherent for ready frames. The broad opportunities of relational database in comparison to usual semantic nets' method (together with frames' and earlier procedures) are to be indebted to the circumstance that it gives at the disposal the **propositional** method as the alternative to the **declarative** one⁵⁷². With the transition to actualities the significance of the mentioned **relational database** becomes evident as the alternative to the already criticized "Sense ↔ Text" procedures based on predicates' calculus. Instead, it correlates with the functional approach taking into account the meanings' variability within the "parts - whole" interdependencies that determine the actualities. In opposite to closed frames' ordered sets it always leaves opportunities for further transformations and represents text with **lacunas** to be filled with the explorer's own conjectures. Then such representation would resemble a letter from "Captain Grant's Children". The task is here the identification & differentiation of textual components giving account of all slight contrasts and antonyms. It represents a concatenation of **juxtapositions & bifurcations**. In short: relational semantic net is a **set of microscopic antitheses** within a described text.

The procedure of building relational semantic net (in opposite to frame) consists in the standard data representation of text without preliminary premises of frame questionnaire: the represented text is transformed in a listing (enumerative) structure that is in an index of locutions disclosing their semantic connections (both contact and distant) instead of purely syntactic scheme retained in frames. Thus it is with producing a compilation of phrases that the **indexation** of a text (as its enumerative transformation) initiates the descriptive procedure with the determination of textual position in the **attributive space** and the detection of respective **prototypes**. In its turn indexation presupposes also the intitution of the represented textual segment. Thus **indexation & intitution** initiate the **compilation** (with the succeeding **compression**) where for each **passage (paragraph)** of a text a separate indexed compilation can be built in the manner of "prosaic strophes" with initial "title" preceding its disclosure. In this respect each listing procedure and the make of a text's summary is to be regarded as a kind of **interpretative** procedure. The indexation of a text (with its experimental distortion), its compression (vs. expansion) in summary as well as its intitution (as the limit of summary) – all these procedures belong to the realm of interpretation. While representing a text in listing structures one transforms it in something interpreted with the aim of summarizing, and summary becomes the interpretation of text.

It is here also to add that procedures of compilation generate a kind of metric semantic space and can always be regarded also as the **scaling** procedures. Each listing structure necessarily acquires the

⁵⁷¹ In particular this preference ensues from the extensional representation of binary relation on the way of «как множество всех пар» whereas «интенциональное представление не позволяет фиксировать интерпретацию» [Вагин, 1988, 49]

⁵⁷² «В семантической сети понятия представлены узлами, с которыми непосредственно связаны их признаки ..., символизируют декларативную репрезентацию родо - видовых отношений ... в процессуальной форме ... понятия представлены независимо друг от друга в виде множеств признаков» [Хофман, 1986, 128]

structure of a quantified scale. The spatial image gives the primarily described text at least in two levels, the first representing **vertical** structure of generalities (pronouns, predicates) and the second **horizontal** line of particulars (complements and concomitant circumstances). Such cluster - like compilations of two levels can be regarded only as a preliminary preparation for the data representation. All listing structure (both concatenations and ramifications) remain linear and one - dimensional. In spite of cluster - like structure and the existence of the mentioned two levels (inherent for syntactic tree's ramifications) they can't trespass the boundaries of one – dimensionality. It prevents them from displaying distant semantic references of text as well as those latent references that are to be detected. Thus one has to pass from linear structures to planar ones with two dimensions involving the construction of “a chessboard” where textual regeneration would be conducted. Thus the question arises how to pass from **linear strings** of listing structures to **planar arrays** that would meet the demands of database representation. One can say of planar space as the direct product of the coupled lexical units' sets. The linear listing structures of primary database represent only the **compilation** of textual stuff. It lacks there any regulatory mechanisms that would make possible to perform textual reintegration from such compiled stuff. Such compilation can entail **cumulative** effect of clusters that would not however trespass the limits of linear structures. In particular such is the effect of reduplication and repetition or of zeugma that are to encounter in text in ready form when enumerative structures (of junction's type) take place there. This transition to two-dimensional planar representation would mean also the introduction of generative rules that would in the **simplest case** coincide with the well known and very simplified scheme of rhetoric **amplification**.

Linear structures of textual description are only the transitional step to build the planar structures. The essence of the two-dimensional planar representation consists in viewing texts not only as a musical score with its multi – part structure but also as constructions opened for permutations for experimental purposes. The examination of the effects of such imaginary permutations enables detecting latent inner referential ties and implied contents. Consequently the transition to two-dimensional planar structures entails bringing forth new indices previously not foreseen so that the decomposed appositive lists (or sets of separate propositions) give place for the nets. In planar data representation textual representation can be conceived as a kind of diagonal line ensuing from the presence of two dimensions. It is here to stress that it goes also about the transition to the three-dimensional semantic space. Already the diagonal shift presupposes the existence of depth within the planar data representation. Planar space can be conceived as a kind of conic or pyramidal intersection where the vertex correlates with generalities (in ultimate case with a pronoun as the designation with zero dimensionality). Such projection of the vertex over the intersection is conceivable also as the representation of the **distance** of textual perspective. Therefore though stratification looks like returning towards linear (in opposite to planar) graphs' representation, it goes in reality about the representation of textual profundity arising from motivational filament. Thus the dual model of analysis becomes supplemented with the third element originating from textual motivational filament due to the power of competence. Such third element intersects with the stratification of textual tissue in the sense of its dissociating into layers or strata.

The scale becomes centralized (with the emphasized locutions serving as the centers in compilation as well) and normalized (with the theme of semantic compatibility as a measure and semantic deviations as the meanings of separate locutions). To build a semantic net one has to find first of all central elements (opposed to periphery, for instance, as culminations or emphatic locutions) so that the database would reveal its field structure. Thus the **centralized semantic space** emerges where latent regulative references are to be detected and genuine latent predicate nodes can be determined⁵⁷³. The decisive step would be then to build the **normalized semantic space**. It means to reconstruct the **compatibility** of enunciations. To be normalized means that the semantic **deviations** (or the range of semantic diversity) remain within certain limits of compatibility, so that a **measure** of the semantic space can be given. In the same manner in statistics one can define the measure of abstract distance on the base of mean deviation. It is important to stress here that the semantic “mean value” for the judgments on the deviational limitations is to be defined from the referential connections of the given textual passage that need special description with the aid of outer descriptors involved in comments. One would prefer here to involve usual graphic means (**dotting, bracketing, boxing, capitalizing, indentation, underlining**) to avoid special matrices and graphs of flow-charts (blocked schemes) and to remain within the limits of habitual textual transformations. This normalized and centralized semantic space enables revealing the moving forces of textual integration. The compiled lists of database acquire central moments of emphatic locutions as well as the inner ties of detailed attributes. One can say of **emphatic & idiomatic** (deviational) parameters that represents textual semantic space.

All these analytical implementations entail consequences concerning the possibility of the existence of elementariness at the phenomena of language. The seemingly elementary units (such as conventional lexical units in opposite to genuine words) can be found only in indices (listing structures) as being artificially separated, and they cease to look so while returning to a text. The mask of elementariness results from a sign's being fixed within an index (listing structure). In other words such elementariness is only relative being used as descriptive means accompanying a text as its satellites, and actually and absolutely it is not so. Text denies the quality of being elementary in revealing the variability of the limits of each its segment (or sign), so that the **principles of identity and extent** of the logical calculus of classes cease to be valid here⁵⁷⁴. Text removes the fixation of a sign in detecting its potential for growth and evolvement. Barren sand of a indices transforms into growing grains of a text!

⁵⁷³ Graphically central locutions can be marked as key - words (with capitals or boxed demarcation).

⁵⁷⁴ Here would be aptly to remind V. Zhukovski's words: «рабская верность обращается в рабскую измену» (the servile fidelity turns to the servile treachery)

Moreover within the database of textual compilation the existence of a separated sign looks out very doubtful. **No unit of a semantic net can be conceived without at least a pair of other units.** Each fact presupposes *pro et contra* for its existence to be taken into account. The plainest rule of definition that demands to delineate *genus proximus et differentia specifica* presupposes the names of the class that the defined object belongs to and of another object of the class that it discerns from. Thus the ubiquitous presence of Trinity (or triad if you please) reveals itself in the procedure of compilation as the obligatory property. Actually semantic net gets an outlook of **triangulation**. It is **Trinitarian** (triadic) principle that builds up the foundation of interpretative procedure of textual description. It concerns especially the structure of a plot's summary where at least three persons must be at hand to excite textual perturbation. Moreover one regards triads as the basic elements of calculation enabling to remove essential obstacles in data representations as a whole⁵⁷⁵. Thus instead of units one could say of triads that represent "elements" of compilation and therefore can't be elementary! In other words semantic net deals with **triadic clusters** and not with single entries.

In compiling text and transforming it into indices (registers, glossaries) it is to be taken into account this Trinitarian or triadic nature of such listing structures. Each "element" here presupposes the existence of at least a couple of others so that (as it has already been remarked in regard to the triangulation as the core of data representational procedures) **semantic net consists of triads**. In particular it goes about the triple structure of idiomatic contents (with *direct – derivative – intentional* meanings). Together with the problem of triadic clusters the question of the lowest limit for such entries arises. It seems naturally that such a limit would coincide with that of lexical unit but such reservation remains valid only for the languages that know the notion of word. It becomes much more complicated already in the Chinese and other languages of the isolated type where the limits of a lexical unit are too disputable to be set up with such simplicity.

It is obvious that indexation generates **taxonomic classes** as the paradigmatic classes of language and as such it becomes the device of the transformation of syntagmatic textual structures into paradigmatic taxonomical classes. Each list (an enumerative structure, an array, a series) previously implied within the text and latently included in it arises as the set of elements and therefore can be minimized to a binary combination of two paired words and ultimately to a separate lexical or phrase unit that also must be regarded not as an element as such but as a set of signs consisting of a single element! It is those minimal sets of a **pair (couple)** and of **singleton** creating the basis for listing structures that give grounds to regard them as taxonomical classes (sets) and not as separate elements. In its turn as the minimal volume for such entries a **triad** must be taken because already a couple would entail the existence of some concluding or uniting notion so that the whole **clusters** represent the entries of compilation to be regarded as taxonomic divisions. Respectively the problem arises as to the interrelationship between **taxonomic nest & textual nod**. This problem seems to find plausible solution with taking into account that the nodes are to be conceived as the intersections of classes and not as a mere union of sets or of lexical elements. The simplest locution is not just a couple of words but the intersection of classes these words belong to (as far as there are generally no "separate" words but the representatives of classes). Moreover such couple can be conceived even as the creolization of dialects or poetic idiolects. Thus nodes arise from nests' interaction within the textual tissue (both distant and contact) as well as nests represent explorative results achieved in texts' generation.

Thus a "prosaic strophe" can be transformed in a kind of clausal structure (R. Kovalski) or hypotaxis and **zeugma**, on one side, and in a set of indices of indices or enumerations in the manner of "**reported verse**", on another side. In particular graphically lines of text can become columns of index. The description acquires an outlook resembling the mentioned musical score due to columns that impart to transformed text the extraneous element of implied metasytem. Graphically it can approach that of "**staircase verse**" (or a flow - chart). In this visual form the alternative ways of making entries (lines vs. columns) represent the presence of an external observer's metasytem. The both approaches (clausal and enumerative) will coincide when clauses are replaced with nominative sentences. In other words one can transform a text in a zeugma to disclose its inferential ties or in an enumeration to represent its particulars. But in both cases it is the **interpretative corollary** that must precede all quotations with respective metamorphoses (as well as all excluded places, all cuts marked in description with titles). Accordingly it is to suppose the summary already to exist and the summarized text to be one of the possible versions of the reverse interpretation of this preexistent summary. The task of data representation of the original text would be then to fit and match the text as one of the possible expansions of the supposed summary as if this summary were already compiled. Such virtual convolution would be seen as the germ for textual expansion and growth that would already be at hand. In practice it is only textual insertions in an observer's own account that are to be selected for inclusion vs. exclusion in the description.

A special question concerns the degree of exactitude of a description. E. Auerbach gives the whole quotations of the studied passages to supply them with ensuing comments applying thus the traditional "Quotation + Comment" model of **static excerpts**. Meanwhile we have already seen that an observer's own judgment on the plot and composition must precede such purely reproductive way of description. To take notice of the described object and to pay attention to it the observer must have the preliminary comprehension of it. Obviously to rewrite the whole text in columns with the respective marks would give the ultimate degree of exactitude but it would add very little to the exploration of this artistic

⁵⁷⁵ In binary system «применяя ... операцию изменения знака ..., получаем неизменно все то же значение» whereas «в троичной системе счисления имеется возможность натурального кода для чисел со знаком» [Брусенцов, 1985, 55, 57]

phenomenon. Therefore it is to bear in mind that only the explorative task can determine the degree of scrutiny to select the appropriate description.

The most important corollary initiating the descriptive procedure would then become the very act of singling out separate collocations and ascribing **numbers** to them. It is obvious that there are no numbers in any text, and it is numbers that an observer brings together with the description of plot and composition. Indexation & intitulation presuppose numeric representation of text and subsequently introduce the disclosure of its **taxonomy** and as such it confronts verbal text with its numeric image. Thus one can conclude about the existence of a permanent virtual **epiphenomenon** accompanying each text as its taxonomic numeric representation. As well as in the case with paradigmatic aspect of language description (and semantic nets in particular) presupposes the introduction of **numerical procedures**. If the primary corollaries of plot and composition together with titles and subtitles (whether taken in propositional form or as nominative sentences) are given by an observer, then with the narrowing of the described fragment the contents will approach not only reciprocally but also the proper textual devices. It is to stress here that while being detected with an observer's interpretation the theme remains the inherent textual property though latent and implicit and void of explicit devices of designation⁵⁷⁶. Within the ultimately minimal scope of the described passage all the observer's titles and subtitles designating plot and composition coincide with the proper textual locutions and can be taken as quotations.

While making the intitulation and respective numeration of textual passages the observer detects the **functional scheme** of the integral text so that the dependences of the parts upon the whole are demonstrated. In this respect functions of parts become local plots of respective textual passages. For instance, the 20-th Chapter of the 2-d book of Ch. Dickens' "A Tale of Two Cities" entitled as "A Plea" introduces Sydney Carton as the personality that will play the decisive role in rescuing the chief hero, so that the contents of the plot designated with this title are disclosed in a very singular plea of him to be permitted to visit his friend's home. While narrowing the scope of the chapter, one attains the point where the title coincides with the locution used in the described text. In its turn the collocations the are to be selected from the text and inserted into an observer's own account are none other than the expanded key words (vocabulae). Thus it goes about collecting such key words endowed with numbers that mark their affiliation to respective titles.

The suggested approach to textual descriptive problem could be called apophatic. Text must be "repelled" to a distance to be comprehended. One can say thus of **kataphatic & apophatic** methods of analysis if one indulges in involving the theological terms. Apophatic approach in wider sense would presuppose together with exclusion (elimination as the part and parcel of any selection) also the negation (rejection, refutation) of direct statements and the respective replacement of textual units with their antonyms. The description must disclose contrasts, collisions and conflicts contained in the selected "prosaic strophe" with the terms of alternatives and reciprocal negations. The description has to give respective antithesis (with the used antonyms) so that the possible alternatives to textual statements would become disclosed. Be a plot the representation of an irretrievable transition from one state to another as the result of conflict, so the inner narrative anisotropy must be represented with these devices of alternatives. In particular it concerns the examination of details with their experimental removal. Text is thus represented with the dotted lines in the places of the supposed key-words. Such **experimental exclusion** of the most significant elements of the textual tissue has to detect the referential net of the described textual fragment. It goes especially about actual predicates (rhemes) so that a puzzle arises whether the rest would be sufficient for comprehension. It allows detecting the indispensable details that can't be removed without abusing the whole. It is on the way of successive exclusions that one attains the **indispensable residuum**, therefore one could say of the residual method (comparable to that of phenomenological reduction).

As an example of such experimental exploration of the described text one can cite the episode of Jude encountering Arabella (his former legal wife after her return to England) in Th. Hardy's "Jude the Obscure": <Jude sat at the bar, *"the barmaid"* served the adjacent *"compartment"* – *"was invisible to Jude's direct glance"* / *"a reflection of her back in the glass"* has been shown / it was *"caught by his eyes ... he observed it listlessly"*; then *"she turned her face ... to the glass to set her hair tidy"* – resulting in his *"amazement"* to recognize her without her having noticed him; she remains *"visible to him only in the mirror behind her"*>. No need to say that the details of this scene concerning glass / mirror and back / behind very clearly refer to the symbolic meaning of apparition in this fatal scene. Thus one can disclose the functional **invariant** of [meeting an apparition] that corresponds with the given typical **situation** of [fatal omen of the turning point]. As the **prototype** one can here call [face in the mirror] that gives more vivid idiomatic detail [MIRRORED HAIRDRESSING]. Here the mirror represents Arabella not only as the apparition from the past and warns Jude about danger: this person refers to the image of seducing Siren that will bring him to destruction. The "tidiness of hair" gives him the chance of remaining unobserved and of avoiding the encounter and at the same time attracts irresistibly. Meanwhile all these connotations aren't given explicitly in the text; they remain **lacunas** to be disclosed supplemented and by the reader.

Another case can be exemplified with the episode of Robinson Crusoe's having found a footstep's vestige (being itself enigmatic as a single footprint) built up as the author's tirade: <it has happened *"about noon"* – *"a naked foot"* / *"print on the shore"* is noticed; impression of *"thunderstruck"* / *"seen an apparition"*; Robinson *"went up to a rising ground to look farther"* / *"it was all one"*; there appeared *"innumerable fluttering thoughts"* / *"strange unaccountable whimsies"*>. It is worth noticing that such locutions depicting the affect become here the unique names unrepeatable in other places of the book.

⁵⁷⁶ In particular the description «... не предполагает ни предшествования темы тексту в творческом акте, ни существования темы отдельно от текста» [Жолковский, Щеглов, 1996 (1970), 301]

One deals here with the **situation** of [meaningful vestige]. One can find the **functional destination** of the hero's "whimsy" as the [despair & hesitation]. It is the prototype of [whimsies] that enables disclosing the main motif of [ASTONISHMENT] and [STUPEFACTION], the last term's applicability justified with the behavior where the initial immobility is followed with feverish activity.

The contrast of personality and landscape is to be found in Ch. Dickens' "Barnaby Rudge" (Ch. 29) where Chester's departure is depicted: <"*fresh and gay as if the world were but that morning made*"; "*warm and genial weather*" + "*the trees were budding to leaf*"; "*the morning dew sparkled*" / "*diamond drops yet glistened brightly, as in unwillingness to leave ... brief existence*" vs. Chester "*with no greater thought ... than that he was fortunate ... dressed*"; "*smiled as if he was satisfied with himself*"; "*less sensitive to the many cheerful influences*" than "*his own horse ... as pleasant to look upon*". The contrast of portrait and landscape is here still to be conceived with the references to wider context: the words of "brief existence" remind the fate of the Gypsy girl seduced by him and further condemned to capital punishment. The functional **invariant** of prototypical "diamond drops" (a common metaphor of tears) can be deciphered as [the nature's complaint] circumscribed here with the recognizable image. The key idiomatic prototype is here to be found in [INSENSIBILITY] of the only human being of the scenery compared to more sensible horse and conceived therefore as a morbid corpse. It is still to add that in all three cases the actualities of the stressed motifs (mirrored toilet, stupefaction, insensibility) as the central elements of the respective situations can be examined with the alternatives taken in negative: thus in the first situation one could suppose the possibility of the lack of a mirror with another possible consequences; in the case of Robinson one could examine the opportunity of a pair of footprints instead of a single vestige; there are the possibilities of cloudy weather for the demonstration of Chester's character. At last, all situations remain the vast opportunities of converting the narrative affirmative statements into interrogative mood. What's about Arabella turning her face to the mirror? How could it happen? Or why did Robinson notice the footprint? Whether was it impossible for him to do it in the previous years? And was dress the singular objective of Chester's intentions that he rode for? What's about his purposes of this early departure? Such transformations belong already to the experimental study of text that necessarily ensues from its description.

To sum up one can say that instead of primary narration with its propositional vs. appositive structures one obtains a concatenation of locutions (with ramifications represented as bracketing of clausal structure) inserted in an observer's own index of titles. It is important to stress that elements of such concatenation are usually complements of predicates. Thus the "observer - author" (or "reader - writer") discussion (dialogue) arises, the voices of the both being separated with quotation marks of inverted commas. Observer retells the narration with the aid of own titles where concatenation of quotations is distributed as the insertions. It is with the detection of **countable & antithetic** properties of the text carried out by an observer that description becomes possible. Any **description** thus gives always textual compression as the result of interpretation.

Thus the analytical apparatus for the representation of actualities can be said to follow the pattern of L. Sterne's "Tristram Shandy" and to aim at dissolving the text in a series of preparatory rough notes or drafts serving as the source for the generation of its terminal version. Instead of rewriting full excerpts one has to transform text to get own textual description. One can say of a kind of retrospective generation in the sense of making attempts of returning to the initial sources of text in carrying out its analysis. One imparts to textual integrity the features of draft and score (lines & columns exemplifying this simile) with the aim of analyzing and disclosing its inner form. This comparison entails a somehow unexpected conclusion. Rough drafts appear both in the process of the creation of a text and in its exploration as a kind of retrospective generation. Meanwhile such exertions and repetitive rehearsals are the distinctive feature of artistic culture. **They are absolutely out of the reach of folklore.** Respectively the statement would become justified that the description of artistic text must be based on the return of its draft. At the same time it is again to remind that the reduction to a telegraph style is equal to the deprivation of the developmental power of language. Such "castrated" text can become only stuff for experimental distortions and must be "devoured" with the observer's own conclusion. As far as the task of descriptive procedures is the disclosure of textual integrative basis it is to be conceived as the codification's representation. Description aims at disclosing code in conformity with which the text is performed. One can say of representing εργον that determines textual ενεργεια. All these means of exertion or experimentation with the original text and of erecting cripples' crutches for its representation can be conceived so that all they remain the text's metamorphoses admissible within its periphrastic transformational continuum. The principal task of analysis consists in generating adequate comments and disclosing the implied contents. Thus data representation turns into **textual derivation** that makes the implicit functional destination of textual parts explicit. Its task is to continue the given text and supplement it with explanations.

In its turn these procedures are conceived as textual inner possible transformations (in particular as periphrastic transformations such as [Text → Index (Glossary)]). Thus one can say of the **periphrastic continuum** limited with the ultimate variants of the initial text and the glossary obtained with its compilation. Respectively the initial original text is to be conceived as the particular version of such potential transformational continuum that becomes actualized within the limits of the preferential textual strategy. Obviously these transformational procedures are to be conceived as the aspects of **interpretation**. The set of virtual variants are not other as the interpretative versions of the original text. Thus it is the **interpretability** that necessarily generates derivative satellites as textual latent possibilities and involves textual **transformability**. Structures of the kind are always present in textual mode of existence especially in the form of **exercises & preparations** together with **glossaries** as the invisible satellite of textual virtual possible transformations.

It is also to be taken into account that such representation can always be conceived as remaining within the boundaries of textual quality that's as the periphrastic transformations of the original text. Description (whether compilation or summary) then becomes the limit of the **continuum of virtual periphrastic transformations** where the original text becomes **one of the possible** versions whereas actually from the artistic viewpoint it remains **the only given**. The actual text being compiled, it becomes replaced with a set of possible texts that become variables contained in compilation. The initial original text becomes then conceived in its turn as one of such possible texts that could be restored from the compilation. One can imagine such possible versions to be a set of preparatory **exercises** for the terminal text. In more general sense such supposedly preexistent compilation (summary) would appeal to the preliminary experience as the prerequisite of any text, and it is from this experience that the **inferences** would be generated. Finally description gets an outlook of a **rebus**, the particulars and details playing decisive role. There are essential reasons for this simile. In compiling a summary it is to remind that the description remains **a problem** to be solved at least for performance. That is why a text's compression and description represents rebus as a **puzzle** to be solved. Data representation thus can be called **problems' representation**. Such disclosed puzzles at the same time stimulate memory and serve as mnemonic prompts. As the final result the **rebus of details** of the attributes arises. It is still to stress that all the analytical apparatus that has been discussed above belongs to the inherent properties of text. It is the self-organizing property of text as the revelation of its reflexive nature that brings forth all the devices of this apparatus from simple glossaries to compilations and semantic nets. The exploration of text with the invention of such implements is the result of disclosure of the inner reflexive opportunities of text itself. All analytical implements appear to be textual proper **analytical epiphenomena** as the revelation of textual reflexive power to be disclosed in exploration and not to be made up anew.

Chapter 2. Generic Peculiarities of Poetry as the Interpretative Problem

2.1. Epigrammatic Proverbial Lyrics as the Codification of Poetical Situations

2.1.1. Proverbs as the Allegorical Representation of Problems in Meditative Lyrical Digressions

Each epic narrative text, as it has been demonstrated, can be divided in a pair of strata that co-exist together: it is an extensive text of informative register with normative contents at one side, and its summaries with conclusions of lyrical digressions represented with special idiomatic locutions of the so called generative register at another side. Together with these registers there is also another pair of the opposed narrative vs. mental (“mentative”) registers where the second is usually attached to dialogues as the arguments for persuading the partner⁵⁷⁷. This property apparently ties mental register with meditative lyrical digressions. Such duality of a normal epic text is the consequence of textual stratification & codification as the universal property. Be the locutions of generative register separated, they would turn out to become nearer to code occupying thus an intermediary place within the codification’s procedures. The proximity of this register to code is apparent from this register’s summarizing the **conventions** necessarily generated with the text. Thus it is already within text that the epiphenomena grow capable for its representing within code and becoming self-descriptive textual devices. Therefore generative register could be supposed to build up a kind of textual metasystem or a metatext already within textual borders as the decisive step to textual inner codification (and respective self-description). It would be preferably here not to say of metasystem or metatext because it doesn’t go about abstract generalities of a superstructure; therefore one could say of **analytical self-descriptive epiphenomenon** (satellite) arising from alienated locutions of generative register and of a “**paratext**” accompanying epic narrations respectively. We’ll call enunciations of generative register **epigrams** in a broad meaning. Besides, the significance of generative speech register as opposed to the informative one can be seen in that it displays the germs of poetic language within the prosaic tissue of colloquial language. It can be regarded as an embryo of poetic idiolect so that epigrams (as the units of this register) build up **poetic substance** discernible from colloquial commonplaces.

Actually it promotes also displaying textual inner form in its transition to the outer form where code can be said to grow up as its developmental product. Codification itself looks like the emanation of inner form into the outer form due to code’s reproducibility involving outer form’s substance. In its turn it is due to the reduction of the reproducible substance of signifiers (direct meanings being also included in their number) that the existence of code becomes possible. **Reproducibility & reducibility** as the inherent code’s properties are disclosed just within the formation of reproducible idioms as the basis of generative speech register. Subsequently the utterances of generative register represent the derivative potential designating a problem as the inner form’s contents whereas their reproducibility presupposes the reduction to code’s conventions. Apparently a special case of reproduction is to be found in the reception (in particular, in assimilation, adoption) of generative register’s utterances. In particular, codification as the reproducible reduction presupposes also the **explicit manifestation** of the respective utterances. Therefore epigrams can be regarded as the reduced narrations that are compressed to be apt for codification.

It is one of the paradoxes of language that the basis for epic narration is built with idiomatic locutions of generative register. The very fact of such foundations presumes something queer, the norm of textual structure being founded upon anomalous deviations. This statement is especially plausible in regard to “bestial epics” of fables that serve as examples for idiomatic enunciations⁵⁷⁸. Meanwhile the same concerns also much broader field of epics. It can be very clearly traced in short novels. Thus H. James’ “Two Faces” can be regarded as the exemplification of the proverb ‘*it is not the gay coat that makes the lady*’ or ‘*foppish dressing tells the world*’. For instance proverbial insertions in narration are perceived as the references to the preexistent verity. In a conversation between Clare and Dinny (J. Galsworthy’s “End of the Chapter”, 3, Ch. 5) it is the proverb that initiates the communication: “*At breakfast next morning she said to Clare: – Shall we strike while the iron is hot? – Why? – In case he wants a secretary, now he is in*”.

The inherent textual duality that reveals itself through the confrontation of speech registers can be represented with the production of epigrammatic locutions within a primary epic text itself. One could designate them with the special mark of **inverted commas** taking in consideration that this mark means both the segregation of a textual segment (as a quotation becoming the object of reflection) and the indirect derivative meaning disclosed with interpretation. Therefore it is idiomatic locutions that build up the foundation for textual codification. Subsequently there appear grounds to segregate a special class of textual corpuses of such epigrammatic locutions designated usually as **proverbial locutions** (proverbs, riddles, adages, incantations, fables, anecdotes). One can trace the existence of deep inherent interconnection between such “locutions in inverted commas” and textual integration compressed in plot. When textual compression (summary) is idiomatic **παρομοια** with derivative meaning resulted from interpretations, then its textual evolution would become a **παράβολη**. The necessity of a special class of idiomatic locutions given to interpretation and disclosing textual integration as summaries ensues from the inherent textual duality. The very textual formation is carried out as **expansion & compression** entailing

⁵⁷⁷ «Для ментатива диалогичность – конститутивный принцип» [Кузнецов, 2008, 32]

⁵⁷⁸ «С одной стороны, пословица может долгое время сохранять связь с определенной сказкой, пока она не станет универсальной. С другой стороны, связь эта оказывает влияние на сказку, также универсализуя ее» [Костюхин, 1987, 70]

the necessity of producing plot's formulae that would be codified. The reasons for such compressive and folding properties of proverbial enunciations are to be found in the very nature of speech production and reception that differ as to their normal speed. It was B.M. Savitzky who had attracted attention to these differences of speech's speeds resulting in the necessity of compressed textual representation⁵⁷⁹. This circumstance converges with that of a more general nature and ensuing from the necessity of textual codification where text becomes "packed".

It makes us pay attention to a very obvious and undisputable fact for the first time noticed by Jan Mukarovsky: although isolated proverbial enunciations have as a rule the form of separate propositional structures of sentences; they never are used separately as an autonomous textual unit but are always inserted in a broader context⁵⁸⁰. In particular in dialogues it goes about arguments to persuade the addressee where the proverbs are used as the preponderantly selected cited quotations⁵⁸¹. Of a special significance is the fact that proverbs are used as euphemistic locutions to substitute more open expressions⁵⁸². Therefore proverbs carry out the functions of synonymous phrases and the **synonymous transformations** get here the primordial role⁵⁸³. Meanwhile this circumstance, despite its plausibility, gives a prompt for an adequate approach in studying the proverbial textual genus. It is to remind here that a proposition, though it behaves as a sufficient unit for building a text (in opposite to a word as a necessary but insufficient unit), turns out to be incapable of being identified with text itself. Therefore proverbial enunciations display their immanent incompleteness. They can never become separate poetical works and must always be included in a more extent textual entity. We always encounter proverbs within a tale or a fable, a poem or a novel, but never as autonomous works. In particular a refrain must always be a part of a poem. It substantiates the statement on **contextual determination** of proverbial utterances of reproducible at repeatable kind that always entail the conjectures on a set of possible contextual neighborhoods compatible with the text in question.

In its turn this contextual conditions of proverbs' existence presuppose also their **intertextual appearance**. It can be very vividly demonstrated with the old poetic device of the so called *epiphoneme*. The very reproducibility of a poetic line as a refrain or a conclusion creates prerequisites for its further existence as a variable quotation in the manner of a catchword. Potential proverbs as possible catchwords are widely represented in poetry, and the same concerns song's lines of folklore (examples can be numerous). Of special importance is the attachment of such device to cento that can be conceived as an aggregation of such lines⁵⁸⁴. The lines of proverbial nature serve as a rule to compress and conclude the whole⁵⁸⁵. As the reproducible elements they coincide thus with usual **refrains** (that become then the ready **emblems** thus involving non-verbal pictorial elements). Such reproducibility in the manner of tautology paradoxically entails the further comments and inferences: thus, the repeated refrain-like motifs of [blue bird] or [faded foliage] give rise for the further textual evolvement while referring them to the phraseology of the decadent epoch. The phrase "*the sky is cloudless over the whole country*" is not a simple weather-forecast: it has become the password of the Spain fascists and refers now to the recollections of these events in spite of its outlook of a reproducible commonplace. Banal repetitions do not only exclude the voluminous growth of the phrase's contents but its peculiar usage has contributed enormously to its expansion.

Therefore bearing in mind these intertextual and contextual aspects of proverbial existence one can conclude that proverbs as those represented in respective folklore collections are only abstractions comparable to lexical units of a dictionary. They belong to code and don't exist otherwise in a coherent speech. There are no separate proverbs (used in speech as autonomous entities) but only **indispensable insertions** of a speech's generative register. Therefore such inserted segments of speech's register as the units of proverbial code must be **adopted & adapted** in a text and, subsequently, **reproduced & transformed**. It means that proverbial locutions represent the fundamental antinomy of language – that of reproducibility and productivity. In this respect transformability as the inherent proverbial property is to be discerned from that of generative approach: the transformations that a proverb presupposes can by no means be reduced to the variability of representations of some invariant invisible center. They are of productive nature and presuppose evolvement and expansion of a broader text where the proverbial germs of narration would be unfolded. It becomes especially evident in riddles that presuppose conversation (of

⁵⁷⁹ It is «более высокая скорость восприятия речи у человека по сравнению с возможностями говорения» hat entails the necessity «в сознании оперировать известными текстами, а в речи оперировать краткими вариантами - пословицами» [Савицкий (Одесса), 1992, 3, 5]

⁵⁸⁰ With references to Jan Amos Komenski's statements on the imaginary foundation of proverbs that makes them dependent upon contextual experience the author stressed that "nie zwrócono jednak dotąd uwagi na fakt, że przysłowie żyje ... tylko w kontekście" 'one has not paid until now the attention to the fact that proverb lives only in context' [Mukarovsky, 1973, 57]

⁵⁸¹ "sam fakt częściowego cytowania może być ... celowy, zwłaszcza gdy idzie o kontekst dialogowy" [Mukarovsky, 1973, 57]

⁵⁸² "Dystans między przysłowiem a sytuacją ma wpływ na wartościowanie przysłowia ... nabywa w kontekście funkcji eufemizmu" [Mukarovsky, 1973, 76 – 77]

⁵⁸³ "tam, gdzie rzeczywiste przysłowie tworzy integrującą część kontekstu, zwykle nie występuje ono pojedynczo, lecz gromadzi koło siebie inne.... Bardzo często spotykamy się z gromadzeniem prowerbialnych synonimów" [Mukarovsky, 1973, 79]

⁵⁸⁴ In particular it concerns "*versus cum auctoritate*, w których każda strofa kończy się (a niekiedy zaczyna) wierszem zapożyczonym" [Zumthor, 1978, 325]

⁵⁸⁵ The most essential is that such line "pochodzi ... spoza tekstu" [Zumthor, 1978, 324] that's it is used as an intertextual quotation

an answer and a solution) and even a discussion on the ways of solving the problem. That is why proverbs can't be regarded as mere insertions in something more extent as codified units that would be repeated in a "parroting" manner without reshaping their outer outlook and inner meaning.

The intermediary position of proverbs between text and code is to be seen here not only as the means of compression but also as the vehicles of the immanent language's contradiction of **reproducibility vs. productivity**. The repetition (and therefore the reduction to code) of a proverbial statement determines the intermediary position of such statements between text and code. Meanwhile there are no evident existential reasons that a language would have a codified phraseology together with lexical dictionary and grammar so that the very existence of proverbs gives a puzzle⁵⁸⁶. At one side the utterances of proverbial kind build up the indispensable code's ingredient of each language but at the same time they are not the elements to be reproduced only: they are endowed with developmental capacities and behave as textual entities. Here is the reason for their intermediary place between code and text so that they carry out **mediating mission**. This mediation reveals itself in the fact that reproducibility is not reducible to "parroting" or "pattering" of a mechanical "barrel-organ". This so to say "**irreducibility to reproducibility**" is to be seen in the inherent **transformability** of proverbial locutions. This transformability is quite different from that of generative approach: it goes not about the variability preserving and reproducing invariant's **identity** but about the **productivity** inherently present in the transformed locution.

The reproducibility of proverbial locutions is connected to their interpretative derivational condensation. One can say of the "**condensed state**" of **verbal substance** in regard to proverbs. A separate locution can become a meaningful aphorism due to the inexhaustible power of derivation inherent in each particle of language and procured with the inner form of a word. A bright and persuasive proof to it gives E. Zola ("*La faute de l'abbé Mouret*", XVI): "*Et jamais ce mot: "Je t'aime", n'avait eu pour eux un sens si souverain. Il signifiait tout, il expliquait tout*" (And never this word, I love you, had for them such a sovereign meaning. It signified all, it explained all). It's too obvious that such enunciation can't be repeated in the manner of "parroting", the very act of repetition giving rise to the detection of new connotations. Subsequently it is the designation of the discovered **problem** that is associated with such repeated idiomatic locution becoming a proverb. This problem represents the respective **situation** (be here the term of functional grammar used). The concept of situation as the basis for proverbial semantics has been for the first time suggested by G.L. Permyakov whose viewpoint differs from A.V. Bondarko's term of categorical situation: it is relational (and not attributive functional) approach that has been declared there⁵⁸⁷. Respectively the four possible "logical semiotic invariants" [Пермяков, 1970, 20] have been constructed where the opportunities of implications of objects & attributes are taken into account and still the relation of preference (as the representation of ordered set) added [Пермяков, 1970, 21]. Meanwhile in this case instead of relational approach it seemed more reasonable to involve the concepts of modality (esp. those of real vs. potential statements) as far as the preferentiality can also be subsumed to modal categories. Then proverbs can be regarded as the "partial verifying statements", that's as the answers to partial modal questions as in *<не одни злые люди ночью гуляют>*[Ковтунова, 1976, 41]. Such modal functional approach seems to become more productive than the relational one as it gives opportunities of conceiving situations more broadly with their attributive representations and without relational restrictions. Thus one can say of proverbs as the representation of **problematic situations** (as those with respective functional destinations).

In its turn it gives grounds for the usage of the **periphrastic transformation** as the way of detecting and designating problematic contents capable of disclosing language's opportunities in dealing with explorative tasks. Proverbs are then to be regarded as the periphrastic designations of the unknown with the known for the defined and indefinite problems. Periphrastic ways of designation become a commonplace in proverbs as they always refer to the remoter meanings. When a proverb says *<не для пса ковбаса, не для котка сало>* 'sausage is not for dog, lard is not for cat' it becomes obvious that one doesn't mean cats and dogs. The transformation of the first part into the enunciation '→*even if there were sausages, they wouldn't be destined for a dog' elucidates that the existence of sausage refers to something favorable as well as dog designate those who aren't involved. The proverb *<не мала баба клопоту, купила поросю>* 'a woman hasn't got troubles, so she has bought a pig' presupposes periphrastic transformation 'to buy a pig → *to make an inconvenience'. From here a conclusion can be obtained: '*if one isn't satisfied with the existent state, one will get still more difficulties with performing an imprudent deed'. One sees here **inferences** that necessarily accompany proverbial transformations.

It is in the proverbial space that one has found the demonstrative field for generative transformational procedures. Meanwhile there is capital difference between the inferential and the generative approaches. The classical generative approach presupposes the existence of an invariant that would be circumscribed with the textual versions that betray their **variability in opposite to transformability**. Vice versa the true transformations would presume the problem to be explored (instead of a definite invariant) within the reflexive activity, therefore transformability implies **production vs. reproduction**. If variability procures a series of textual circumscriptions of the same invariable object it is the transformational derivations that disclose the new aspects of the explored problem represented as the object of **reflection**. Transformation (in opposite to variation) is of inferential nature so that it assumes syllogistic procedures

⁵⁸⁶ «Что ж, наконец, поймет надменный ум / На высоте всех помыслов и дум? / Что? Точный смысл народной поговорки» (Е.А. Баратынский)

⁵⁸⁷ «... пословицы и поговорки являются знаками ситуаций или определенных отношений между вещами» [Пермяков, 1970, 19]

The intensification of **reflexive** properties of proverbial locutions as quotations disclosing their self-descriptive properties is combined with the development of their **transformability**. Each proverb presumes the possibility of its indexation with its own means as an explanatory device of its key-words serving here as the titles. In the proverb “*he bears misery best who hides it most*” one can detect the title of *BEARING MISERY as well as another motif of *HIDDEN MISERY that can become the initial point of reflection and serves as the self-descriptive device for this proverb’s representation as well as the subsequent transformations (for instance, *CONCEALED / LATENT MISERY as the result of synonymous shifts). These transformations give the samples of derivative substantives that deepen the compression and impart abstraction where some information (in particular that of the aspectual features of verbs) is lost. Another direction of transformations is to be found on the way of the expansion of the proverbial locution. The proverb in question can become the source for such inferential sentences as **if the misery is not hidden it can become insufferable / intolerable / *to endure misery best is to hide it*. Still further transformation would produce a dialogue: – *The misery seems everywhere to be exhibited in this village – No wonder that one meets so many unfortunate faces that bear witness of its ubiquity*. The exploration of the statement with the means of such transformations enable detecting its possible typological connection with the famous epicurean commandment *bene vixit bene qui latuit* (he lived well who has hidden himself well).

These implicit opportunities of transformation are inherent to any epigrammatic enunciation as far as it presupposes the broader text where it must be inserted as a particle of generative speech register. Inferences are implied with each epigram as the source for evolving such broader textual entity. For example a proverb “*a stranger’s harm brings no wits*” <чужая беда не дает ума> can give the conclusions “**wits can be brought only with one’s own harm*” as well as the generalization “**the outer perturbations are not essential for the accumulation of inner experience*”. One can say of the image of somebody estranged and alien that comes as something indifferent for cognition and therefore the stress upon one’s personal experience is implied. Another case of the proverb “*pain looks for physician*” <боль врача ищет> implies the possible inversion “**without pain there’s no need for physician*” and the generalization “**a damage needs correction*”. On of the admissible interpretations is here that the effect (personified as a physician) presupposes the existence of the respective cause. The statement “*Rome wasn’t built in a day*” implies the reasoning “**although the eternal city exists as an autonomous unit it was created gradually and not at once*”. The proverb “*an old sparrow won’t be cheated with chaff*” correlates to the Chinese “unfinished sentence” “*a sparrow has noticed chaff – it rejoices in vain*” [Прядохин, 2007, № 408]. The inference can be “**if a sparrow is experienced it will discern chaff from grain*”. Such inferential transformations are implied with any epigrammatic enunciation and therefore they provide conditions for textual growth. Besides, it is to be born in mind that the verbal forms are here as if “brought into oblivion” as is the case in poetry. One passes in epigrams from words to images.

Such inferential opportunities inherent to proverbial locutions entail still further consequences. Each phrase that has been turned into an aphorism resembles equally an incantation (due to the suggestive power as in the cited E. Zola’s quotation) and in the same time it radically opposes to it due to the meaningfulness preventing any purely suggestive unconscious inspiration. Endowed with rich derivative sense such phrase opposes to those used for chat marked with the effect of garrulity or loquacity (*pleonasm*). In this respect the plainest word under special conditions can be reconceived in new interpretations and become *hapax legomenon* or *loci raritati* – “rare things” as opposed to trivial common truths. Idiomatic locutions (both tropes and terms resulting from interpretative derivation) presume the split of locutions into *topoi* and *hapaxes* (that partly intersect with informational redundancy and randomization though do not fully coincide with them). This fact in itself presumes paradoxical consequences of the transformation of a plain colloquial collocation into an unusual potential **catchword** whereas the designation of something wonderful becomes an expected commonplace as “a habitual miracle” (exemplified in particular in the “vitae” of saints).

As far as reproducibility is the most evident property of code, proverbs appertain to **code** as the reproducible textual units. Due to such union of reproducibility and transformability proverbs have been aptly called by N. Barley “portable paradigms” [Барли, 1984, 133]. Transformability as the aspect of interpretative potential presumes the disclosure of **implications & inferences** concealed in reproducible proverbial utterance. In this respect its relationship to reproducibility is comparable to that of **paradox vs. tautology**. The repetitions impart to a proverb the properties of tautology whereas its exploration as a problem entailing necessary inferential implications discloses its paradoxical verve. It is not some invariant identity that is to be reproduced but the very procedure of textual compression & expansion with the subsequent interpretative efforts that are repeated anew. It can be demonstrated with the use of proverb in a bound text where it is for the sake of conclusion that one cites it. A proverb becomes an argument in discussion as a quotation of an incognito and as such it becomes a problem needing comments and interpretation. For instance, the German proverb <*ein finster Blick kommt finster zurück*> presupposes the opportunity of the use of transformed locution <**zurückkommender finster Blick*> as the designation of the implied result. The disclosure of implications is inherently present in proverbial transformability and reproducibility.

It is to warn before the simplifying explanation of proverbial reproducibility from the viewpoint of the so called formulaic theory developed by A. Lord. According to his statement it was the oral transmission that demanded the use of commonplaces as a mnemonic device, and just due to the “folklore tradition dying off”, that the presence of such formulae were being reduced till their evanescence in the “literature tradition” [Лорд, 1994, 147-152]. Meanwhile such a statement would be fully refuted with the evidences of paremiology. Proverbs do not belong to folklore only. Vice versa they are often the products of literature assimilated in folklore and disseminated there. They occupy the borderline position between

literature and folklore, and as such a marginal element they are to be ascribed neither to oral nor to written tradition only. It ensues from this that oral and mnemonic factors play but a secondary role while determining the stability of tropes and the formation of idioms, the proverbs being special kind of idiomatic expressions. The very existence of proverbs is the refutation of A. Lord's formulaic theory of folklore. It is known that he connected the so called "problem of transitory texts" in the adoption of folklore in literature and vice versa in the oral assimilation of literature with "the decay of oral tradition"; it was substantiated with the seeming and supposed lack of formulae within "the ready tradition of literature" (quoted after the Russian translation) [Лорд, 1994, 147-148, 152].

Meanwhile these statements and especially the last remark need correction. First of all the decay of oral tradition as such is a myth: while disappearing in one layer of society it emerges again in the other and with perfectly different conditions: let the phenomenon of "invisible colleges" be here recalled, not to say of such an entirely "oral" sphere as the art of theatre. In its turn there are the huge layers of written culture that are built upon the basis of commonplaces: all the rhetoric tradition of the mediaeval literature remains out of comprehension without taking into account its formulaic language. It was E.R. Curtius who had already shown that "there existed the entire set of memorable themes to be used for development and modification" [Курциус, 2007, 81] called as *topoi* that is commonplaces to build the written text of. Moreover this rhetoric tradition was especially privileged in the Baroque epoch. Even in the translation of T. Tasso's poem in the Ukrainian "one widely used the phrasal clichés of the Ukrainian songs" [Крекотень, 1992, 18]. The fact that formulaic languages are independent from oral way of communication and the needs of memorizing a narrative can be demonstrated with the paradoxes of preserving and restoring the written monuments under the conditions of their permanent destruction in wars and other harms. Such was the case with the Irish epic where its own bearers designated clue phrases as "*rhetoric*" betraying thus their literary origin [Шкунаев, 1985, 438]⁵⁸⁸. It was within the classicist viewpoint that commonplaces were conceived as anomalous phenomena or "prejudices": but as it has been already shown by H.-G. Gadamer such attitude to regard them as "unsubstantiated judgments" was itself "the radical prejudices of Enlightenment" [Гадамер, 1988, 322-323]. It is also to notice that it is already the existence of catchwords and distorted or varied quotations that refutes A. Lord's statements: it shows that written literature can diffuse in a migratory way as the texts of the "oral" culture do.

The arguments of the kind versus the formulaic theory are substantiated with the fact that in reality there is strong demarcation line between folklore and colloquial locutions. In spite of them folklore approaches much those of literary origin attesting thus diffusion of written texts in oral environment⁵⁸⁹. Thus Lord's arguments as to the oral origin of the formulaic preferences can't be accepted as valid. One may now say that the formulaic outlook of folklore texts is not caused with oral means of transmission of tradition. It is conventionality and simulation that entails such consequences. Sincerity and seeming naivety of folklore are here replaced with ritualistic conventions. Whether rite or game reduces sincere revelations to conventions, it goes about the simulation as the constant satellite of imitation that prevails in folklore. One can connect this attitude with the egalitarian concepts. It is unimportant whether written or oral mnemonic devices are used. Much more essential is the very attitude towards renovation or to reproduction, to conservation or to modernization of culture as a whole. This attitude determines the preference either of necessary redundancy of the codes of culture or of their randomization. Such balance **randomness / redundancy** reveals in various forms to begin with the antithesis Homer – Horace, archaic – classic till the "hot – cold" or "Apollo – Dionysus" types of culture. One can easily detect here the prevalence of codification with its reproducibility or textual transformability with exploring problems. The selection of preferences between these polar directions is usually quite conscious and fills up a wide range of textual stratagems from the denial of innovation (in the manner of the rule "*nihil novi*" which especially met the demands of Baroque culture with its preference for imitating patterns ("*imitatio operis*")) till the cult of "originality" developed especially in the epoch of sentimentalism⁵⁹⁰. In its turn in folklore one deals not with the ready formulae only. A. Lord himself indicates "the elaboration of details" [Лорд, 1994, 124] in full accordance with J. Mukarovsky who stressed the details being "the departing point" for the generation of a folklore work [Mukarovsky, 1977, 187] instead of an entire plan for the work of literature. Evidently the details cannot coincide with commonplaces, so "the path of details" arises [Гацак, 1983, 194] that gives cues for a narrator. Such process of unfolding details into a narration has also actually recognized A. Lord while observing that in a folklore text "one word begins to prompt another" [Лорд, 1994, 45]. Such **cues and prompts of details** resemble a psychoanalytical procedure with associative lists of words indeed; anyhow they can't be reduced to the combinatory permutations of commonplaces only. The importance of proverbs is to be seen in particular in the witnesses to remove the dualistic relations between literature and folklore.

Instead of oral mnemonic peculiarities and folklore traditions one would prefer to say about verbal **experimentation & examination** that disclose different opportunities within the proverbial field. The general textual demand of lexical compatibility presumes at least two opportunities: those of coherence

⁵⁸⁸ In the same way «требование устности для всей древнеанглийской поэзии абсурдно ... Сплошь формульными оказались ... заведомо самые поздние из древнеанглийских стихов» [Смирницкая, 1982, 202]

⁵⁸⁹ «Тексты устно-поэтических произведений, особенно песенно-стихотворных, стоят ближе к текстам письменно-литературного языка, чем к разговорно-речевым образованиям» [Артеменко, 1988, 13]

⁵⁹⁰ One could cite a very confidential confession of one of the representatives of the Ukrainian Baroque A. Radvuylovski: «Аще в сем огородку Маріи нового снать не знайдеши, для того задавати мні нагани не маши, поневаж на світі нічого немаш нового» [quot. Ушкалов, 1994, 17]

and of complementation. It is the last one that corresponds to the folklore improvisatory way of textual generation whereas coherence arises from the experimentation & examination procedures of literature. In this regard the artistic criterion of **perfection** arises as opposed to poetic **tolerability** of folklore. Each editorial version is then to be regarded as one of the links in an infinite chain of “rehearsals” directed to the perfection’s ideal in opposite to folklore that doesn’t know any kind of rehearsal or exercitation. Complementation wins priority in the interpretative field of verbal stuff of “oral” culture and attests the prevalence of inherent textual variability as the immanent property of “oral” word. In its turn such variability with complementary consequences corresponds to the **eclectic** coexistence of heterogeneous elements and their reciprocal **adaptation** as the result of **adoption** (assimilation) of extraneous elements in a language’s system (as the eclectic contamination in folklore). Such **adaptational & adoptive** capacity determines the demarcation line that discerns the realm of phraseology from other terrains of language where the phenomena of diffusion (as assimilation and other migratory processes) are much more restricted. In particular phraseology becomes the zone of experimental license in language where **innovations** can prevail over **conservation**. Adoption then turns into opposite with promoting the transformation of inventions into traditions. These capacities of proverbial corpus can be attested with its enrichment at the expense of catchwords becoming reproducible locutions. Due to such experimental opportunities proverbs (as well as epic formulae) stand nearer to literature than to incantation’s mantras, and it gives reasons for the adoptive capacities of folklore.

Therefore in opposite to ritualistic formulae one could say of a kind of proverbial **meditative lyrics**. Epigrammatic genus of proverbs and the similar texts does not only display the lyrical features as opposed to epics. It demonstrates also the initial developmental point of poetry vs. prose as the words do here retreat in the background and lose their significance in regard to images. Allegorical nature of epigrammatic locutions (as opposed to the “scheme” of epic narration’s informative register in its Kantian meaning) presumes the priority of derivation for semantic load. When an epic prosaic text can be described within the terms of the above discussed Schelling’s “scheme”, the generative register would correspond to the category of “allegory”. As it is put down in §39 of Schelling’s “The Philosophy of Art”, **allegory** must be conceived as a scheme’s inversion⁵⁹¹. Meanwhile proverbs are justly regarded as a kind of allegorical genus. This attitude can be exemplified with such sample as <загадка, разгадка, да в ней семь верст правды> (a riddle, a solution, and there are seven miles of truth within). It is implied that each proverbial epigram presumes further interpretation so that the mark of inverted commas would become here applicable for designating such locutions as the reflection’s objects.

The idea of multiplied semantic transition has been elaborated especially in the baroque poetics where there appear the whole chains of semantic shifts. For instance such is the definition of allegory as “the speech where the words designate something other and the contents do as well”, so that it goes about double semantic shift that can still be multiplied [Довгалецкий, 313-314]. The allegories represented in proverbial locutions become a condensation of derivative processes due to the above-described multiplied semantic transitions. Instead of primary nomination with its direct meaning the derivation of figurative meaning gains here priority. Proverbs (together with riddles as their peculiar part and parables as the summary of the contents of the last) are traditionally defined as the special case of allegories and symbols, and this circumstance is substantiated with the minimalism of their structure. One can say here about the multi-gradual process of derivation (as a counterpart to the already cited Ye. Krotevich’s “multi-gradual dependencies” in words’ combinations) where the formation of transferred meaning of tropes, in its turn, represents and continues the diachronic development of the meaning of lexical stuff. For instance, in the proverb “*those seeking will always find*” the notion of searchers becomes the designation of all striving and paying efforts on the basis of participation, the searches being an outer form of efforts, and so the idea of finding does. The next semantic shift unites both elements of this metonymy and reveals the idea of aiming at a goal as those possibly reaching such a goal. This next step (on the rule of *pars pro toto* as a kind of synecdoche) enables creating a new notion of seeking-and-finding ones. Thus a multiplied trope emerges demanding special attention and gradual analysis that would reveal separate semantic shifts. At the same time the sense of the entire utterance is not reducible to such shifts creating an indivisible image. Such a multiplication of semantic transitional steps means that each lexical unit of the utterance is endowed with numerous references to the notional stuff of that idiolect of the language where the proverb performs its functions. For example, the proverb “*keep your mouth shut and your eyes open*” renders the concept of the “holes” of human face that can be shut or open making thus a hunt to the old archaic tradition of human somatic construction. The proverbial utterance involves a bulk of other lexical units thus creating a whole referential net of its environment. This referential net turns out to become very peculiar for each language bearing witness of the diachronic steps of the language’s history accompanying the formation of the proverb.

This definition needs correction and reconsideration from the modern viewpoint. Actually what is here called allegory turns to be **symbol**. In particular it is to refer to the multileveled structure of symbolic contents described by A.F. Losev⁵⁹². Meanwhile the multiplication of semantic transitions is peculiar for allegories as well, and it is just allegory and not symbol that proverbial locutions belong to: a symbol

⁵⁹¹ «Тот способ изображения, в котором ... особенное созерцается через общее, есть схематизм. Тот же способ изображения, в котором ... общее созерцается через особенное, есть аллегория» [Шеллинг, 1966, 106]

⁵⁹² «... две степени символики. Первая степень вполне имманентна всякому художественному образу... Необходимо, чтобы художественное произведение в целом конструировалось и переживалось как указание на некоторого рода инородную перспективу, на бесконечный ряд всевозможных своих реперолюций. Это будет уже символ второй степени» [Лосев, 1978, 145]

presumes something mysterious and infinite⁵⁹³ while proverbs presuppose explicit interpretation and finite contents. That is why the traditional approach to proverbs as allegories remains preferable. To exemplify allegorical approach let the proverb <<багатство в домовину не забериш>> (one can't take own riches in the coffin) be cited. Here 'coffin' is the metonymy of non-existence; 'to take in a coffin' looks like a metaphor of the posthumous existence and possession so that the whole is to be comprehended as <<«багатство не перебуватиме в стані власності після смерті»> (riches won't continue to be somebody's property after his or her death). Besides, being taken as a proverb this enunciation is to be reconceived so that "riches" becomes a synecdoche of "wealth" and 'to take into coffin' refers to the vanity of wealth's accumulation. Thus each lexical unit is here reconceived proverb such multiplication is to be found in the semantic development of the adage <нопасть в переплет> where one traces the transition 'a wattle (a fence) – a net of fishermen – a dirty hostel for fishermen' [Мокиєнко, 1980, 141].

Allegorical representations of textual compressions (and plots in particular) belong to a broadly comprehended class of **epigrams**. Such approach promotes a generic problem coming into play, namely that of lyrical elements within epic text. In particular epigrammatic locutions are to be regarded as those of lyrics⁵⁹⁴. Such epigrammatic allegorical textual satellites are essentially lyrical as the vehicles of abstractions. Epic **narration** can be said to be accompanied with the satellite (epiphenomenon) of lyrical **meditation** represented with digressions of generative register. In particular a corpus of proverbs can be regarded as an **anthology** of meditative lyrics and in this respect as the medium of codification. In this respect the formation of lyrical digressions within epics can be said to become its inherent codification as the formation of metatext of "inner anthology". Each idiom can be said to bring something lyrical into an epic narration. Therefore the initial **textual duality** can be reconsidered as the **generic duality** arising between epics & lyrics that coexist from the very beginning. Textual segments being segregated as epigrams, they acquire an outlook of the elements of a code as newly created conventions. This effect of segregation entails special conditions for **epigrammatic comprehensibility**. Actually each epigram must be **deciphered** adequately with view to the conventions generated within this **lyrical code**. Subsequently it goes about the formation of alternative code within a language as a kind of idiolect. If epic narration follows the existent common language's code, lyrical digressions and epigrams of proverbial kind presuppose the production of alternative code's conventions.

One can say of the prevalence of derivative over direct meanings where the phenomenon of semantic condensation arises. Therefore one can discern the two main properties of proverbial enunciations, those of derivative interpretative opportunities with the effect of such condensation and of textual compression as the folding capacities of representing extended textual entities and referring to them. **Condensation & compression** in its turn can be conceived as different sides of informative **package**. One can say here of the already mentioned "**encapsulation**" of textual units within a code. The property of extremely "economized" package becomes then the distinctive feature of proverbial genus. In this respect one can say of proverbial or epigrammatic **minimalism** as the quality of "packed" utterances. It is due to the derivational "condensed state" of verbal substance and "informative package" ("encapsulation") that proverbial text is peculiar for multi-gradual process of the formation of transferred meaning of tropes that accumulates and continues the diachronic development of the meaning of lexical stuff in condensed form.

Semantic condensation in proverbs correlates with what has been defined as "epidigmatic" way of textual formation (in difference to paradigm) where inner form turns out to arise from a locution's actual usages analogous to isoglosses taken between textual corpuses (instead of dialects)⁵⁹⁵. Then the repetition itself within such different corpuses entails the phenomenon equal to homonymous dissociation where the meanings of the repeated locution are reconceived and endure steady differentiation producing semantic derivations. Such approach to transformability entails its representation as interpretability with respective verification of proverbial comprehensibility through literal translations ("**calques**"). Thus the opportunity of introducing the criterion for transformability appears that would be verified with interpretability of locutions. This criterion of interpretability proves clearly that proverbial code transgresses the purely verbal borders. For instance <spare the rod and spoil the child> refers to a very narrow code of culture. In the same way <заткнути за пояс> lit. 'to thrust behind the belt' would become comprehensible when it goes about 'a knife' but it would demand a special competence to be comprehended as 'to excel somebody'. Japanese <mata-ni kakeru> lit. 'to stick at one's hips' means 'to visit many places'. The necessity of deciphering the literal direct meaning attests the attachment to special poetic code and idiolect of proverbial corpus of texts. Accordingly "the method of literal translation" [Савицький (Одесса), 1992, 6] can be used for the examination of proverbial semantic properties. It proves the necessity of taking into consideration the **conventions** coexisting together with the common semantics.

This method in its turn continues the earlier elaborated methods – those of quantification (S.G. Gavrin)⁵⁹⁶ and of applicability (V.P. Zhukov). In opposite to translations here the different interpretations of the same locution within the same language are taken so that direct and derivative meanings (and

⁵⁹³ «символ указывает на какой-то неизвестный нам предмет» «символ вещи есть такая ее функция, которая способна разлагаться в бесконечный ряд» [Лосев, 1978, 156, 178]

⁵⁹⁴ According to Hegel in epigrams "so ist der Inhalt zwar episch, die Behandlung aber lyrisch" [Hegel, 1003]

⁵⁹⁵ In particular «... внутренняя форма – общий для этимологического и актуального значения фраземы элемент синхронно - эпидигматического характера» [Алефиренко, 1989, 16]

⁵⁹⁶ «... можно предложить очень простой и удобный прием отграничения афоризмов: в состав подлежащего афористичной фразы можно подставить без ущерба для смысла слова *любой* или *всякий*, а в состав сказуемого слова *всегда* или *обычно*» [Гаврин, 1974, 102]

respectively the idiomatic and free collocations) are confronted and compared⁵⁹⁷ so that these cases of usage are regarded as homonyms [Жуков, 1978, (§ 1), 7] (as in <зарезать без ножа / зарезать страну>). Respectively one can divide phrases into applicable (as in <дрожать / трястись над копилкой / книгой / вещью>) and inapplicable⁵⁹⁸ where the central element of the semantic field can be found (as in <без дальних / лишних слов>). Apparently such transformations presuppose further continuation of explicatory inferential textual evolvement that would enormously enlarge the textual corpus attached to the initial proverbial enunciation. While referring to the field structure of a phrase with its division into central and peripheral elements this approach makes it necessary to discern integrative powers of a proverbial text from those providing their constancy in reproduced repetitions.

Therefore the known idiomatic criterion of **frequentation & fixation** is here to be reconceived as that of **reproducibility & integration** respectively. Here different degrees of integration become discernible. In particular it is to differ between semantic and phrasal centers of the integrated locution (as in “white flies” for the designation of ‘snowy flakes’: “white” would be the semantic one referring to the designated attribute while “flies” refers to the structure of phrase without connection to this attribute). It entails the known duplicity of proverbial phrase that displays the properties of a proposition as a self-sufficient epigrammatic enunciation, at one side, and of a necessary lexical unit (a composed word), at another side⁵⁹⁹. Furthermore, one can say of different degrees of integration from a comparatively free collocation (as in <не стоит медного / ломаного гроша (выеденного яйца); стереть в порошок / в мыло; смотреть в глаза правде / смерти / судьбе / опасности / нужде; пришла беда – отвори ворота / ни туда, ни сюда / да еще не одна>) to strictly fixed phrase. Such “variable constant combinations” demonstrate the restrictions put on variability⁶⁰⁰ so that one can say of the gradual scale of integration. Apparently this scale concerns essentially the property of lexical compatibility and attraction that differ respectively to different degrees of integration and enables disclosing different centers (actual vs. potential, semantic vs. phrasal), the cases being exemplified with the row <погружаться в сон / воспоминания / мечту / молчание / печаль / мысли>⁶⁰¹. Thus one can say of restrictions put on compatibility as the initial source of integration that doesn’t deny transformability and variability of proverbial enunciations.

In this respect one could add that the existence of different degrees of integration is not the only reason for transformability. It is the necessity of different interpretations (in particular those of direct and derivative meanings as in ‘to wash hands’ that displays derivative meaning while referring to Pontius Pilatus, ‘black cat’ as an animal and a symbol or Russ. ‘eyes replaced to forehead’ <глаза на лоб полезли> taken anatomically and figuratively)⁶⁰² that entails the admissibility of different metamorphoses of a fixed phrase. The sentences “all rivers flow to sea” or “a thin thread can be torn easily” are common assertions while being read in their direct meaning. Meanwhile the first of them becomes a part of La Rochefoucauld’s 171st aphorism where ‘rivers’ are compared to ‘dignities’ that are accumulated in the ‘interest’ as in ‘sea’. In the same way the common assertion about a thread turns into a problem while referring to the derivative meaning of a job.

Moreover, one can easily detect the necessity of such semantic metamorphoses of referring to the present direct meaning while observing the use of proverbs in the text of a literature. “You say you want to put wind in her sail; but aren’t you afraid of putting too much?” – such is the cue of Mr Touchett (H. James, “The Portrait of a Lady”, Ch. 18). Here the adage ‘to put wind in one’s sail’ is commented and gives rise to the continuation concerning the intensity of wind as if it weren’t figurative designation. Another example from “The Hound of the Baskervilles” (Ch. 13) demonstrates the use of adage after the narration as a conclusion in Sherlock Holmes’ remark: “What a nerve the fellow has! ... we have never had a foeman more worthy of our steel”. The locution ‘worth of steel’ refers here to psychic qualities of a person at the same time implying the opportunity of the real usage of metal in the struggle. In “The Mistake of the Machine” (G.K. Chesterton’s “The Father Brown Stories”) Father Brown says: “You talk as if a miser on Monday would be a spendthrift on Tuesday. You tell me this man ... used a drug at the best, and a poison at the worst”. The use of proverb gives a pretext for narrative evolvement, so that the antithesis of the persons of ‘miser’ and ‘spendthrift’ becomes the start for the demonstration of the opponent’s inferences’ absurdity. The integrity of proverbial enunciations in all cited places remains intact; meanwhile the transformations of the contents become apparent in the generated inferences. Paradoxically **integration doesn’t preclude transformation**; vice versa, it gives rise to the development of textual transformability. Therefore the reasons for integration are to be seen in the motivational filament inherent to proverbial enunciations. In particular it is the relation between inner and outer forms where the motivation of the whole is to be found with its distinction from inferences being taken into

⁵⁹⁷ «... приходится общее значение фразеологизма соотносить со всей системой значений слов (и их дериватов) свободного словоупотребления» [Жуков, 1978, (§ 6), 12]

⁵⁹⁸ «... варьирование претерпевают смыслообразующие компоненты, не утратившие смысловую соотнесенности с соответствующими словами свободного словоупотребления» [Жуков, 1978, (§ 6), 12]

⁵⁹⁹ «... смысловой центр сближает фразеологизм со свободным словосочетанием, фразеологический же ... со словом» [Жуков, 1978, (§ 59), 94]

⁶⁰⁰ «... в роли переменного члена ряда модификаций выступает очень небольшая группа определенных лексем с определенным типовым значением» [Гаврин, 1974, 132]

⁶⁰¹ «Сочетаемость свойства слов с фразеологически связанным значением постоянно расширяются ... Фразеологические сочетания могут перейти в разряд свободных ...» [Жуков, 2006, 16]

⁶⁰² «При употреблении в буквальном значении фразеологизмы перестают быть самими собой ... двойным планом (буквальным и фигуральным) ... отличаются лишь пословицы» [Жуков, 2006, 14]

consideration⁶⁰³. When the inner form of a locution is retained⁶⁰⁴ one can say of motivated or spontaneous combination as the explicit source of integration.

2.1.2. Proverbial Transformability as the Intertextual Property of Emblems' Circumscriptions

Proverbs as the elements of contextual environment and intertextual space imply the inferences that would encircle their place in a textual entity and adapt to the conditions of different cases of usage within variable environment. It obviously presupposes various transformations not only reshaping their outlook but also generating new texts. This property seems to contradict to the reproducibility of proverbs as the elements of language's code. Therefore as far as proverbs belong to generative speech register as opposed to informative register, it becomes necessary to trace the properties that ensue from the "non-isosemantic" meaning as well as from the poly-predicative **inferential** (as opposed to propositional) textual structure represented here⁶⁰⁵. The "non-isosemantic" property of generative speech register turns out in particular as the interpretational problem of **identification** (together with that of **distinction**). The meanings of lexical units are always taken as the indirect designations, and it presupposes the constant necessity of identifying their semantic load. One can mark almost all the components of a proverb with the signs of inverted commas (quotation marks) to show that one deals here with transitive meanings: for example in the proverb if "coals" do not "burn" they "blacken" taken with such signs the genuine meaning of "coals" would become that of "dangerous or abominable things" as well as "the things with the narrow range of destination", that of "to burn" would be equal to "to destroy" or "to use immediately according to the only one possible" and "to blacken" could be identified as "to spoil" or "to make harm". Thus together with dotting and bracketing the marks of inverted commas becomes the indispensable device of textual experimentation in the region of generative speech register. Words marked in such a way are to be taken in their indirect meaning and subsequently to be regarded as the task and target of identification procedures.

It is to remind here that such interpretative activity always arises together with the very act of reproduction of fixed elements referring to code. As far as generative register displays reproducible elements they inevitably give rise to variegated interpretations. Meanwhile the very existence of this ambiguity ensuing from tautological repetitions and entailing interpretative inferences attests the convergence of reproducibility and transformability. Actually reproduction is nothing else as the **zero degree of transformation** in the same way as identification presupposes discernibleness. One can therefore regard reproduction as the transformation aiming at making up a code. The genuine transformation would be then that where a proverb were replaced with an extensive narration as in evolving a parable. Besides, there exists another way of supplementing a proverb with an account on an imaginary situation where it could aptly serve as a conclusion. This case can be exemplified with instructive practice where adages are represented within conversational passages that demonstrate their situational validity. In the following example the idiomatic locution 'to get away from a window = to fail' is used as an argument in a microscopic discussion. <"Du bist doch ein ausgezeichnete Fachmann. Warum studierst du eigentlich so viel nebenbei?" "Wenn man sich heute nicht ständig weiterbildet, ist man schnell weg vom Fenster"> [Görner, 1982, 55]. '– You are an excellent specialist. Why do you study still? – Now if one doesn't advance continuously one will soon vanish from the window (fail)'.

These instructive devices demonstrate in a reduced form the relics of a much more developed creative practice of scenic interpretation of proverbs. Therefore transformability of proverbial locutions is tied with their compression that prepares also favorable conditions for self-descriptive procedures. It opens free space for experimental textual variability and to the formation of respective versions with substantives replacing gerundival locutions. Although such experimental versions can be absent in folklore collections they remain quite compatible with the genuine folklore variants. For example the replacement of taxis affords transforming the following proverb <за большим погонисься – малое потеряешь → погнавшись (за большим) потерять (малое)> that gives derivative locution where taxis replaces propositional structure of subordinate clause with the derivative "kernel" motif <*терять гонящимся>; another sample <врага шапками закидаем → шапкозакидательство> demonstrates the formation of a normative composed word motivated with the initial proverbial locution. In the same manner one can cite

⁶⁰³ «Общее (целостное) значение не выводится из значений компонентов (ввиду их деактуализации), а мотивируется ... внутренней формой ... Мотивировка и выводимость – явления различного порядка» [Жуков, 2006, 13]

⁶⁰⁴ There exists a device to verify the preservation of the inner form ensuing from the coexistence of direct and derivative meanings: «Внутренняя форма присуща лишь тем фразеологизмам, которые могут быть наложены на свободные словосочетания такого же лексического состава» [Жуков, 2006, 13] as in <вводить в русло; вертеть хвостом; взлетать на воздух; вырывать с корнем; заблудиться в трех стенах; лежать на боку; махнуть рукой> but not in <на дружеской ноге> in contemporary language

⁶⁰⁵ «Высказывание, принадлежащее генеритивному регистру, характеризуется: (1) неизосемичностью образующих его компонентов (*Смелость города берет; Сытый голодного не разумеет*), (2) отсутствием синтаксической парадигмы, (3) обобщенно-личностью субъекта диктума и включенностью в его состав субъекта модуса (говорящего); (4) обобщенно-личностью субъекта модуса и включенностью в него говорящего (*все знают, и я в том числе*), (5) полипредикативностью и наличием внутренних причинно-следственных отношений между пропозициональными составляющими (*Без муки нет и науки; Без труда не выловишь и рыбку из пруда*); (6) ... отсутствием «функциональной перспективы» (такого варианта интонационно-коммуникативной организации, который предполагает связь с последующим контекстом) [Онипенко, 2009, 199]

<стенку лбом не прошибешь → прошибать стенку> to exemplify the motivation of the respective image. The last case affords also the exemplification of inferential transformation presuming the implication <пробивать стену → устранять препятствие> that would refer already to cultural code. One could say of inferential transformability with the view of enabling expansion of proverbial locutions in an extended narration.

Proverbs have propositional form of **sufficient** textual units (in opposite to **necessary** units of lexical form). Meanwhile these units aren't still autonomous entities. They must still be supplemented with comments and evolved in textual development. As a poly-predicative **inferential** structure any proverb represented with a simple sentence can be converted into an equivalent clausal structure with the same taxis of actual predicates (rhemes) so that the **propositional division** discloses its **inessentiality and irrelevance**. This overt confrontation of **inference vs. proposition** enables making up a multitude of textual versions of the same invariant inferential contents. Thus for instance the proverb 'hunger breaks stone walls' can easily be converted into 'even stone walls will be broken *if* there is hunger' where antecedent and consequent are represented explicitly. The statements on proverbs being implicational inferences where one always can discern antecedent and consequent were for the first time put in the works of already mentioned G. L. Permyakov and further in those of Z. Kanyo and V. Voigt. While developing these statements A. Krikmann has come to the conclusion on the specific modal nature of proverbial locutions especially on their specific aspect and temporality⁶⁰⁶. Besides, one has to conceive the inferential foundation in a very broad sense so that a superstructure arises (as in the proverb *what's long that's thin and what's thick that's short* where also the reciprocal antonymous negations are implied)⁶⁰⁷.

It is already simple **existential** sentences that are derived with each proverbial utterance as for instance *custom is older than law* → *there's custom & there's law* (that are to be discerned). Further there could follow the sentences of identification or definitions that would give the description of the existent objects. At last, there must be also the **immediate inferential consequences** obtained from the logical square's rules, the mentioned adversative clauses being their part and parcel. This is why proverbs most overtly demonstrate the irreducibility to propositions and inapplicability of predicate calculus. Proverbs represent the steps of the process of **deduction**. Furthermore proverbs can be converted in the couples of "interrogative - indicative" statements (or question - assertion) that build up an elementary step of **catechism**. Such conversion can be demonstrated with the proverb *it is never too late to mend* that can derive such a conversational couple: - *And may I ask whether it would be still possible to mend my words?* - *Come on, it's never too late*. Thus peculiar "**conversational cellules**" are generated as the derivations of proverbial locutions. Still more important is **this conversion's reciprocity** so that such couple in its turn can derive a sentential locution that would sum up its contents. In particular it concerns various jokes as for instance such dialogue of a judge and a witness: - *Do you take the accused for capable of stealing much?* - *And how much has he stolen?* It can produce the following derivative summary with overt absurdity ('vicious circle'): **whether does the witness take the accused for capable of stealing or not, it depends upon the sum stolen*. The similar transformation gives the proverbial locution; - *Why do you always win with me?* - *Because you always loose* → **One wins because another loses*. The transformations of the kind give grounds to regard anecdotes and witty dialogues as the source of potential proverbial locutions. Thus each proverb behaves as the representative of a whole set of virtual propositional utterances so that the very propositional structure becomes unessential as far as the inferential structure generates such set. Although one deals only with separate isolated utterances there must exist a textual **expansion** that each proverb does imply (as it is itself a textual **compression**). It entails the necessity of taking into account the actual sense (in particular the rheme) of proverbial locutions and the changeability of their function so that a kind of **semantic modulation** takes place that looks like derivational condensation.

Poly-predicative structure as the premise for transformability is to be displayed especially clear within the interpretative field of actualities. The reproduction of an utterance imparts to it the inevitable verve of tautology and therefore gives rise to interpretative intensification with the aim of removing the arising ambiguity. Meanwhile it is the reproducibility that is suspected to entail the inapplicability of actual division to proverbial sentence. The adherents of the viewpoint on proverbs as the statements void of actual division refer usually to the just thought that the potential grammar structure as the only initial basis for the development of actuality performs integrative mission on opposite to that of divisional that actualization imparts to sentence⁶⁰⁸. Meanwhile this argument of fixation proves to be invalid as one doesn't take into consideration that any proverbial statement presupposes the broader text including it as a particle. Therefore the determination of actual predicate depends upon the functional distribution within such supposed extent speech where the proverb is inserted. These functions change together with the

⁶⁰⁶ So far as «пословица трактует действительность в своего рода вероятностном плане ...» there arises the blending of temporality and modality where «нет, по-видимому, особых шансов различить 'необходимо' от 'всегда', 'невозможно' от 'никогда', а 'возможно' от 'иногда» [Крикманн, 1984 ("1001 ..."), 11]

⁶⁰⁷ «Бывают случаи ..., когда текст распадается на две имплективные подструктуры, а над ними надстраивается еще один, связующий их, операциональный уровень» [Крикманн, 1984 ("1001 ..."), 13]

⁶⁰⁸ «... актуальное членение ... опирается на грамматическое, ибо только при наличии этой опоры можно оценить изменение порядка слов. ... грамматическому здесь принадлежит роль скорее синтезирующая, интегрирующая единство предложения, а актуальному – именно расчленяющая, как бы на шаги делящая движение мысли» [Золотова, 1973, 338]

textual extension so that the initial potential syntactic conditions serve to provide determination of the functions imparted with textual environment.

The presence of diverse interpretative opportunities disclosing proverbial contents gives grounds for the problem of **potential vs. actual** textual structure (and in particular of the actual division of sentence) to gain special importance. It is still to warn before the seduction of comprehending interpretative opportunities as exclusively relative and subjective so that the communicative speech act would determine the option without regard to textual absolute prerequisites. The problem of veracity and adequacy remains absolute and can't depend upon subjective preferences and relative option, and so the actual division of aphoristic sentence does. Each actual interpretation of potential sentence that has become communicative message necessarily involves the criteria of veracity and adequacy (or even of simple commonsense truth). For instance the proverb "*hills are high*" taken as the utterance on the difficulty of obstacles presupposes the same logical (actual) predicate as in the potential (formal) scheme of the sentence; but if one takes it as the indication to the obstacles meant in the message then the implication of emphasized "*(these) hills*" in the meaning "*these obstacles*" follows so that the potential subject becomes the actual predicate. Potential meaning (and respectively formal syntactic structure) remains abstract and therefore has not to deal with adequacy of interpretation because it lacks communicative conditions necessary for it. Proverbial utterances retain the same meaning independently from such conditions but this meaning remains abstract and needs interpretative opportunities to become actual so that the message appear. For instance the proverb «*око николи ситим не буде*» (*an eye will never be satisfied*) with potential estimation of ocular capacities presupposes the shift of this meaning in making "eye" logical predicate as the transferred designation for the passion of "envy" (which in its turn is the derivative from Lat. *invidia* < *videre* 'to see'). Therefore it can denote either 1) the insufficiency of words (information) for real needs or 2) the impossibility to satisfy and pacify and evil person with partial concessions and compromises. The same concerns the example of <*rolling stones gather no moss*> acquiring opposite meanings in Scotland (with *moss* as the designation of *leisure*) and in England (where *moss* means the *welfare*) [Крикманн, 1978, 96]. In the same way the proverb *a blind hen does also sometimes find a grain* can be comprehended in different ways whether the actual predicate here becomes 'blind' (presuming the possibility of success in spite of obstacles) or 'grain' (that means the emphasis of the unexpected finding) [Крикманн, 1978, 100]. It gives also reasons to refute the mentioned Gr.L. Permyakov's idea of reducibility of proverbial interpretations to a single version of generalities as in the example of *a cook is always full up (replete)* that would demonstrate the meaning of the generalized sentence "the producer has at his disposal the goods that he produces" [Пермяков, 1970, 140]. Meanwhile one can comprehend the statement also as the indication of the vocational preferences of 'cook' as opposed to other jobs (presuming, for instance, that the occupation of a carpenter would not make him 'replete' with the products of his work). Therefore such approach was replied with the already discussed A. Krikmann's criticism, who has underlined that in a reduction of a description to generalities all other senses of the locution are excluded aforesought. In particular the difference of interpretation is manifested, in A. Krikmann's opinion, through the differences of the actual division of sentence. Such a plurality of interpretations is caused with the paradoxical and even absurd contents of proverb while being perceived literally (as in the proverb «*голод – не тітка*» 'hunger is not an aunt' [Крикманн, 1984, 91]) that provokes divergence of subjective attitudes and ways of comprehension.

There exists an objection as to the applicability of actual division based on the statement that the device being applicable to free collocations, it would become impossible to seek for different variants of actual division within the corpse of such bound utterances as proverbs. For instance the idioms as nicknames are coined as stable substitutions of proper names so that they act entitling and compressing textual entireties. Thus respectively to the nature of circumlocutions as partial denotations the idioms don't submit the way of their usage. Proverbs participate within the speech as the constant structures independent from occasional variations and from mutability of syntactic structure caused with situational relativity. Their syntax is determined with their role of periphrastic descriptions void of communicative purports because they serve as the substitutes for **primary nominations** of the signified phenomena. Periphrastic locutions have absolute meaning independent from relative usages because they indicate this hidden latent sense of genuine veracity that is to be discovered in the course of interpretative efforts. Meanwhile interpretative opportunities can't be reduced to situation as they are the inherent property of the text itself and represent its inner contradictoriness.

Due to stability and constancy of semantic transitions proverbs presuppose **latent contents**, and the syntax of respective periphrastic descriptions remains the invariant of multiplied approaches in searches of its semantic core. For instance, the Latin proverb "*mater virtutum ratio; nocet esse locutum, / Esse nocet mutum; reddunt mediocria tutum*" [Werner, 1966, 69] (common sense is the mother of virtues: it would be hurt with being both loquacious and mute; it is mediocrity that restitutes security) represents a kind of periphrastic description of the dangers ensuing from exaggerations, and the syntactical structure remains here invariant (in particular as the latent pattern for building text as a deviation from it) indicating the initial statement on reason, then the exaggerated deviations from normal behavior and at last the revelation of the very norm in mediocrity. The connection between reasonability and mediocrity represents here the absolute core of this proverb's contents. Such implicit inferences inherent in proverbs generate referential nets that are also presented with the syntactic perspective.

The necessity of actual division ensues from the **ambiguity (ambivalence)** that is inherent for fixed locutions as potential syntactic structures. The multidimensionality represents just the ambiguity of proverbs as their lyrical property. The S.I. Karcevski's example can demonstrate such ambiguity: <*с милым рай / и в шалаше* ≠ *с милым / рай и в шалаше*> 'with the sweetheart there's paradise / in a hut (as well) ≠ with the sweetheart / there's paradise in a hut (as well)'. In the first case it is 'paradise' that

becomes actual predicate while in the second case predicative function is endowed to 'sweetheart'. The first case implies concessive clause ("despite the hut") while the second case's implication is conditional clause ("if the sweetheart if there"). One can say therefore of the ambiguity arising from concessive and conditional decisions and the subsequent duplicity of comprehensions. Besides, such ambiguity proves still more that an epigram is conceivable only as a segment of a broader speech as its generative register where the ambiguous hesitations can be removed (in particular with evolving the epigram as a folded parable).

Besides, the necessity of taking into account actual division follows from the **mediation** as the obligatory mission of any text. There can't be any text without this or that function even if it is taken as the vehicle of general truth as in proverb. It is already the compressive origin of proverbs as some narrations' summaries that demands the determination of such folded textual origins and functional destination. In the proverb "*one should hew iron till it is hot*" it is not only the hotness that determines the novelty of message. The condition of hotness can also be conceived as unimportant without abusing the correctness and adequacy of interpretation when it goes about the prescriptive destination of text (similar to Lat. *navigare necesse est, vivere non est necesse* 'it is necessary to navigate, it is not necessary to live'). Both actual interpretations are adequate and substantiated with the potential structure.

Thus the variability of actual division is not something arbitrary and relative that is imported to text from outer conditions of communication. It is immanent semantic variability as the property of each text that reveals itself in the multitude of its actual divisions. Interpretative possibilities are not subjective and relative; they belong to the inner potential structure of sentence justifying their variety as the predestinated set of **probabilities**. One deals thus with the probabilities' calculus of interpretations so that the distribution of probabilities becomes the definitive feature of proverbial contents. Subsequently it doesn't go about the equal and indifferent opportunities of possible interpretations; rather one deals here with **alternatives** that reveal the inner **contradictoriness** of proverbial text. Interpretative solution determines the classificatory decision with the preference for the respective keyword: whether in the above cited sample *hill* or *high*, *hew* or *hot* would be more important?

Accordingly the locution can be regarded as the expansion of the respective keyword. There arises a set of equally substantiated versions of the affiliation of the studied locution. The coexistence of such equally righteous and justifiable classificatory decisions doesn't presume pluralism and relativism. Vice versa it offers **multidimensional classification** enabling the removal of pluralistic indifference with probabilistic distribution and preferential order. As the continuation of immanent textual variability this interpretative multidimensionality of classification reveals itself primarily in the variability of the actual divisions of sentence. For instance such locution as '*science is the lamp of mind*' implies different interpretative actualities according to the predilection of the centre (logical predicate): be it mind (coinciding with the grammatical predicate), so it goes about the target of science aimed at bettering human mental abilities; be it science, then the value of explorative activity will be discussed; be it lamp, then the estimation of the both would become the meaningful contents of the proverb.

These properties can be summed up as those of **problematic mode** determining epigrammatic genus. Proverbial epigrammatic utterances being informative packages of allegorical kind (as the result of textual compression and semantic transitions' multiplication), they can be conceived as **compact problems**' designations. It is the representation of problem with compact (succinct) outlook that entails the indispensable **transformability** as the evolvement of explorative activity of the represented problem together with **interpretability** that comes to the formation of derivative meanings. Such problem represents a possible plot that can be evolved from the compact representation of a proverbial utterance. The **codex of proverbs** as problems becomes then the **codex of plots**. There is still another consequence ensuing from the problematic contents of epigrams. Being an unsolved problem demanding exploration they entail the effect of **curiosity**. Epigram becomes something interesting and attractive as curious objects. It correlates with the constant presence of the elements of **humor** so that one has to conceive epigrams as the revelations of wittiness.

It is problematic mode that becomes the basis of **integration**, both of text and of code. Integrative aspects enable discerning a particular side of epigrammatic semantic peculiarities that can be represented as the **interpretative ambiguity**. Interpretative space always becomes the space of codification, the very repetitions of the interpreted utterance making it indispensably reproducible as the code's units. While being interpreted and reinterpreted anew, these utterances become **integrated** as the units of a code referring to the **problems** to be explored. Therefore it is the reintegration of problems that gives rise to interpretative efforts. It is already the coexistence of direct and derivative meanings to be comprehended in double way always at hand in proverbs (together with the opportunities of different approaches to the actual meaning) that promotes such interpretative plurality. For instance "*those who wear silk do bear sins*" can be comprehended both as the manifestation of social criticism with the reproach for respective circles and as assertion of the existent social situation; it can also concern the disclosure of those who try to conceal vices under garment. In the proverb <<поти збан воду носит, покіль вуха не урве>> [Зіновіїв № 748] one deals with a plain personification, meanwhile the locution 'to lose ears' can refer to the old punishment of 'cutting ears' imparting a somber connotation to the whole. Thus problems are not only circumscribed and enumerated in proverbial utterances, they acquire vivid visual image. Therefore one can say that **problems become emblems** bearing in mind the ancient kind of pictorial images connected with verbal explications.

To sum up, the packed images gain prevalence in proverbs and make the lexical direct meanings retreat and be replaced with the world of derivative images. Therefore this allegorical insignificance of "words" or rendering epigrammatic imaginative core entails also the problems concerning translation. It is due to the irreproducible visual image that proverbs can't be translated adequately, and at the same time

the existence of this image makes them relatively independent. For instance, the German proverb “*was Hänschen nicht lernt, lernt Hans nimmermehr*” ‘what little John doesn’t learn, the old John will ever learn’ correlates with the Russian «*учи сына, пока попереk лавки лежит, а как во всю вытянется, так поздно будет*» ‘teach your son when it lies across a bench, it will be late when he lies along a bench’, meanwhile the difference of the untranslatable things is here too evident. That the stress is laid here upon the idea of age can be proved with the antithetic statements where this idea is absent as in Germ. “*man lernt nie aus*” ‘one never does stop learning (one can’t learn all)’ or “*man lernt solange man lebt*” ‘one learns while one lives’ with its Russian correspondence «*век живи – век учись*» and ‘*it’s never late to learn*’. At the same time they have something common in the confrontation of ages’ differences that gives grounds to correlate them also with the French proverbs “*qui est oisif en sa jeunesse, travaillera dans sa vieillesse*” ‘who is lazy while young will work while old’ “*si la jeunesse savait, si la vieillesse pouvait*” ‘if only the youth knew, if only the old age could’. In this respect one could acknowledge the justification of the idea of universal objective code [Жинкин, 1982, 80]. Such code for tales’ plots that obviously needs reshaping would become something of the kind. This effect of **verbal amnesia** giving place to imaginative power attests the poetic essence of epigrammatic statements as opposed to prosaic narration. Proverbs as the transformable circumscriptions of proverbial utterances represent **problems as emblems** that become **separable** from verbal substance.

This conclusion on separability of emblematic & problematic images correlates still with another property of proverbs. In particular the fundamental property of transformability can still be conceived within another approach that comes so to say from another side of “inverted commas” – from that of direct speech’s designation. Being reproducible units of a code proverbial locutions behave as **quotations** (with the verve of tautology) – that’s as **adoptions** of a code comparable to translations and assimilations. Such pieces of speech are regarded as alien things taken as ready products to be repeated and reproduced in one’s own speech in the manner of assimilated words⁶⁰⁹. Vice versa such alienation of locutions makes them reproducible as something to be repeated. One can call proverbs the utterances ascribed to an incognito or oracle. Respectively the moment the proverbial event refers to is that of abstract place and time (the quantifiers of generality being always applicable, as in the just cited place of S.G. Gavrin). Thus the peculiarities of **location & localization** give grounds for conceiving proverbs in the manner of translated adoptions. Meanwhile these properties appear as the result of the revelation of **interpretative communicative intentional** qualities. A proverbial utterance always refers to an indefinite person and to a fabulous space where anomalous events take place: it is in this space that a dramatis persona ‘*scrubs every pig*’ to become unable ‘*to clean oneself*’; upon the proverbial stage the desire ‘*to steal eggs*’ results in ‘*stealing an ox*’. One deals therefore with a particular spatial and temporal scenery arising from the peculiarities of communication as interpretative intentional activity. This scenery can be said to become that of **meditative lyrics** where colloquial commonplaces acquire unexpected meanings.

It is of an importance that personal and temporal attachments of epigrammatic locutions concern their interpretative opportunities. As a reproducible quotation such locution becomes the alien object of reflection ascribed to some indefinite person uttering it in some abstract moment. One deals thus with the separated partners of communication participating in the exchange of **textual products**. Respectively proverbs are always **adoptions** from some alien person or community. Distance or proximity as well as personal attributes become here interpretative powers disclosed with reflexive attitude to these “products” in the act of lyrical meditation. All it attests the **intermediary** position of proverbs between text and code as the **mediating mediums** or isoglosses between textual corpuses that could be called **intertextual isoglosses**.

This phenomenon is to be detected with the just mentioned homonymous divergence of the same locution used in different environments. It is already due to the variability of the expansion of a key word in proverbial locutions that this key-word displays the properties of a homonymous bunch. That such device is of a quite purposeful and conscious nature is to be seen in the proverb «*мать дитя любить и волк овцу любит*» (mother loves her child and wolf loves a sheep) [Даль, 743]. A more complicated case is to be found in a series of the versions of the same proverb where the words can evidently be substituted reciprocally and are regarded therefore as the situational synonyms: «*стара пісня на новий лад / по-новому співана = старе вино у новому місці = стару погудку на нову дудку*» [Цимбалюк, 236] (‘an old song in the new key / sung anew = old wine in a new barrel = old canticle with a new flute’). Here the same words (*old* vs. *new*) being supplemented with different objects change their meanings so that actually they are presented as homonyms. In its turn the completive objects confronted in pairs make up situational synonyms valid for this singular case only. A similar case can be exemplified with the versions of the proverb «*заїхала баба в пеня та й стояла цілий день, прийшов Іван, відчепив, та й тим біду зачепив*», «*поїхала баба в ліс без підтоки, без коліс, як зап’яла сухий пеня, то стояла цілий день*», «*зачепився за пеня і стоїть цілий день*» where the situational synonymous row <*чиплятися / заїхати / зап’ятися*> arises with the invariant pair <[*зачіпившись стояти*]> deciphered as <[зупинившись знерухоміти]> with the obvious outlook of intertextual isoglosses. The opportunity of derivative meaning is here indebted to the metonymic combination of ‘staying’ and ‘hooking’. Finally the allegorical image of an action paralyzed with failed attempts arises. The analogy to isoglosses can be here exemplified with the semantic development of Germ. *klug* ‘wise’ that belongs to the Germanic – Hellenic

⁶⁰⁹ This property of assimilated elements as the intensifiers of textual heterogeneity has been noticed by the German stylist L. Reiners: “Fremdwörter sind keine Worte sondern Formeln, sie sind nicht nur fremd in ihrem Ursprung... sondern fremd in ihrem Wesen... Sie verwischen die Unterschiede zwischen den Begriffen” [Reiners, 1967, S. 557]

– Slavonic isogloss and corresponds to [злѡдѡтъ = Pol. *głodać*] as well as to [γλωσσα “tongue”, γλωχεσ “ear”] so that the idea of wisdom as something keen arises (attested also with the idiom of ‘keen thought’). The productivity of this semantic transition can be proved with the numerous proverbial versions of the image of ‘a keen tongue’ (from Fr. *langue acerée*)⁶¹⁰. The semantic development of <читать> that belongs to the Latin – Slavonic isogloss is to be correlated with Lat. *catena* = ‘chain’ and <чета> so that the image of ‘interlaced words’ arises here, the concomitant connotations of this development being comparable to the splinters of homonymous dissociation.

It is here to notice that the very use of a locution as a quotation entails the far reaching consequences. Inverted commas as the mark for quotations being applicable to each part of a proverbial locution as well as to its entirety, derivative meanings attest here the initiation of interpretative activity to comprehend this text adequately. Here the **contextual** determination of proverbs is to be reminded. Together with the transformability it is reproducibility in different contextual environments that determines proverbial quality and therefore as the representatives of generative speech register proverbs can’t become closed and finished autonomous texts, they always are the quotations, the parts of something absent but presupposed with their contents. In this respect proverbs are not only inferential but also **communicative** entities. The fact that proverbs behave as quotations means also the impossibility to take them for granted as literal utterances with direct meanings. The very quality of **quotation** presupposes and demands **special reflection** with the ensuing interpretation that necessarily discloses the deeper layers of contents. Proverbial idioms are just such textual places that give rise to reflection and as the targets of reflection expect interpretative explication. It bears implicit contents and therefore must produce derivation. The consequence of **interpretative activity** launched with proverbs becomes derivative process generating new meanings. Therefore the discussed transformability of proverbs appertain the interpretative activity as well. It goes about the **reintegration** of the textual entity that a proverbial locution represents as a compressed convolution.

In its turn the **intertextual** entails also the **interpersonal**. The migration from one textual corpus to another means also the communicative interaction of the persons standing behind. With any act of migration the communication and interpretation come into play as well. Each adoption becomes therefore adaptation resulting from interpretative efforts that brings forth actually new locutions endowed with new meanings. In particular that the proverbial locutions behave as migratory elements of **intertextual isoglosses** capable to become adoptions (taken from one textual corpus to another as catchwords) gives grounds for the concept of the so called *heptonyms* where the loaned catchwords are not only repeatedly reproduced but also transformed and adapted for the purposes of the text where they are incorporated⁶¹¹. One can refer to scenic speech as the constant source for such catchwords (let only the quotations from Shakespeare, Schiller, Griboyedov be mentioned). While at stage a locution becomes a password and a catchword that are further transformed into proverbs. As an example of special conditions of elliptic reticent enunciation that can easily be transformed in an epigram one can remind M. Gorki’s “Vassa Zheleznova” where the chief person persuades her husband to commit a suicide with uttering the fatal phrase «Прими порошок» ‘take a powder’. The servants (Liz and Prokhore) discuss this phrase: the conjecture «Наверное – лекарство? ..., Содовый порошок, может быть» is retorted with the objection «Сергею никаких лекарств не требуется ... Коньяк соды не требует». Thus a common colloquial locution is transformed into an ominous password that becomes the starting signal for the evolvment of action. It is also to stress here the reduplication of ‘one doesn’t need’ in the servant’s comments that refers to the singularity of the phrase and imparts obscure verve to it. Another exemplification of a dramatic password becoming proverbial locution can be found in Lesya Ukrainka’s “Ruthinus and Priscilla” where such role is allotted to Ruth’s cue (2nd act) «довідався, що ваші збори викрито» ‘One has learned that your congregation is detected’. Another locution of the kind can be cited from “Cassandra” where the chief dramatis persona pronounces the sentence «вино з водою / Помішани стають одним напійком» ‘water mixed with wine becomes a united potion’ obviously referring to a known Latin proverb ‘to add water to wine’ that means ‘to invite to a dinner’.

Obviously such intertextual approach converges with that of interlinguas where the problem of interpretability arises: it is to stress here that the invalidity of literal translation as the only side of proverbial transformability betrays still the humanistic universality of images. One can ponder upon universal and all-human nature of the motifs used in proverbial expressions as the witness of general image formation’s laws. For instance when M. Montaigne coined the aphorism “*nothing can cause more damage for a state than the transformations*” he apparently couldn’t know the famous Chinese proverb, meanwhile it is the inferential necessity that unavoidably leads to the same conclusion. That translations don’t reproduce the originals adequately (not to say identically) can be attested with M. Kuusi’s collection. Here for instance <как дрова подожжешь, так и горят> finds the correlates of Latish <*cik malta, tiki siltuma*> ‘what’s the fuel, so is the fire’ and Germ. <*je mehr Holz, je grösser das Feuer*> ‘the more fuel, the bigger fire’ [Kuussi et al.. N 620]. Very remarkable difference are to be observed between the samples of the respective languages: <что глазами не доглядишь, тошной доплатишь>, <*kas neatdara acis, atdara maku*> ‘what the eyes don’t trace, the purse will trace’, <*Wer die Augen nicht aufzun will, der muss*

⁶¹⁰ As in the proverbs «раниш языком – не загойтєся рана», «язык зо сталї не буває, а протє врубает»

⁶¹¹ Such adaptation is exemplified with reference to F. Dostoyevsky: «Идея о пролитой слезинке безвинного ребенка сейчас уже приобретает более или менее различную форму, так что вполне вероятно закрепление в узусе соответствующего именного – *слезинка, пролитая одним невинным ребенком – или глагольного – *(не) стоит слезинки безвинного ребенка - словосочетания» [Дядечко, 2002, 185].

den Beutel aufzun> ‘who don’t want to open eyes will open the purse’. The irrevocability of the contents in translations attests the fact of derivational condensation in proverbs and in particular presence of **periphrastic circumscription** of a supposed visual image as the principal signifying device.

The impossibility of being translated satisfactorily is the intensification of general property of the inner form of word⁶¹². M. Kuusi with collaborators has undertaken an attempt to describe proverbs in the same way as tales had been already described within the tradition of Finnish school. Such a classifying system continues that of ideographic dictionaries and is built as the subdivisions of the premeditated types. Thus, for instance, the proverb “*what soberness conceals, drunkenness reveals*” is included in the subdivision “spirits and intoxication” of the chapter “the world and human life” [Lauhakangas 2001: 133]. Meanwhile it has become obvious that such a locution implies further conclusions as far as soberness or drunkenness here are not restricted to their literal meanings and bear the imaginary generalizations, such as the state of irritation instead of state of immediately being dizzy. A collection of 900 most representative samples of proverbs compiled by M. Kuusi had to demonstrate the universal applicability of such an approach. Meanwhile already the divergence of national variants betrays essential differences and bears witnesses to the lack of the necessary conformity of the sense of proverbs. For instance, the proverb “*work teaches the worker*” corresponds in German to “*the service (and not work as job) teaches a person (and not a worker)*”, in Russian it reads as “*business teaches and tortures and nourishes*”, in Latvian we encounter still another idea “*toil trains those doing*” [Kuusi; Joalaid 1985: 155]. Such divergences made I. Bartoszewicz come to conclusion of the necessity to take account of the peculiarities of national world comprehension: in particular the special research of proverbs’ migration between the German and the Polish areas is concluded with the statement that “*ist es wichtig, wo es sich um Übersetzungen aus einer gemeinsamen Quelle handelt, den lexikalische entsprechenden Elementen in den nationalen Fassungen die Funktion der Stichwörter zu verleihen*” [Bartoszewicz, 1994, 120]. The grounds are to be found in such examples as Lat. *patientia vincit omnia* ‘patience conquers all’ compared to its German and Polish equivalents. Meanwhile Lat. has the meanings different from Germ. *Geduld*. It presumes indifference and even license (in the works of Petronius) whereas Germ. *Geduld* implies “*das Abwarten einer Veränderung*” (the expectation of changes), as H. Paul has put it in his famous dictionary. The same concerns the comparison of Lat. *otia dant vitia* (idleness gives vices) with the respective versions in *idleness is the mother (the root) of all evil*, Germ. *Müßiggang ist aller Laster Anfang*, Russ. *лень (праздность, безделье) – мать всех пороков*. As one of the brightest examples of translational discrepancies perhaps may serve the French proverb “*la nuit porte la conseil*” (night brings advice) usually reproduced in “*morning is wiser than evening*”. Here the interrelationship of the inner and outer forms causes the inequality of translations.

At the same time it is periphrastic circumscription that builds up the formation of proverbial locutions and reveals its universal nature. These circumlocutions enable determining proverbial motifs that are of all-human universal origin. Thus such proverbs as Ukrainian <диво як сито, а чудо як решето> or Russian <чудеса в решете> presuppose the motif [WONDER AS SIEVE] that refers to the magic destination of the mentioned tool attested with still another proverb <решетом свету наношено> that presupposes the technical ideas of perforated spectacles and “obscure camera”. Such images are to be encountered in German tales of “*Schildbürger*” where one brings light in a sieve. Still another case of the “optical” use of a sieve is to be found in the verse “She has taught herself” (*Сама научила*) by S. Rudansky where the girl recommends her lover <ситом накриту> ‘to cover with a sieve’ a hen so that it wouldn’t hinder their amusements. The motif [FORCE’S GRACE] giving an example of a catachrestic combination is to be encountered in such different Ukrainian proverbs as <як нема сили, то й світ не милий>, <своя сила кожному мила>, <силування – не милування>. Some counterparts are here also to be found in those of Ossetia <сильный плакать не умеет>, <силу побеждает мужество> [Брегель, 1961, № 313, 311]. The proverb <дай серцю волю – заведе в неволю> enables separating the motif [LIBERATED HEART] that attests the conflict between sentiment and reason. The proverb <терпець як мотузок: тягнеться та урветься> gives motivation for the metaphorical motif [TORN PATIENCE] with the *tertium comparationis* of ‘rope’. The universal meaning of the motif of [KEEPING TONGUE BEHIND THE TEETH] for ‘silence’ is attested with the Arabian proverb ‘*the best custom is that of keeping tongue behind the teeth*’ [Брегель, № 296]. The motif of [BLIND FORTUNE] is attested with the Georgian proverb «*богатство слепо, оно словно муха: то на навоз садится, то на розу*» [Брегель, № 11]. The famous Latin *dum spiro spero* has its counterpart in the Tartar «*есть душа – есть надежда*» [Брегель, №150]. The examples of the kind support the statement on the intermediary position of proverb as the medium of the interaction between cultures.

These typological parallels impart dubious quality to the efforts of detecting immediate lineage in the manner of migratory adoption as to the origin of some proverbs. For instance the proverb «*скоро робиться – сліпе родиться*» ‘quickly done – blind born’ has parallels in *κυν σπευδουσα τυφλα τικτει* ‘a dog brings forth the blinds in the result of haste’ from Aesop’s fable “Pig and Dog” (attested at Aristophanes and Galen), meanwhile it is the universal meaning that could only be evoked with the acquaintance of the Greek source⁶¹³. Besides, one could also regard the Greek proverb as a riddle with the solution of the cubs born blind. One can compare a known slogan of obscurantism

⁶¹² For example “Французское *chaud* более широкое, чем русское *теплый* и *горячий* ... *tiède* имеет в своем значении элементы, которых нет в русском *тепловатый* – оттенок некоторой нейтральности, безразличия” [Щерба, 2007,

⁶¹³ The essence of the enunciation being that «дела или вещи нужно ценить не по скорости, с какою они производятся, а по их законченности и степени совершенства» [Тимошенко, 1897, 23]

“Брось Коперниковски сферы / Глянь в сердечныя пещеры!” ‘leave the spheres of Copernicus, gape in the prespices of heart’ (Gr. Skovoroda, “The Garden of Divine Chants”, N. 28) with the enunciation of Hafiz (N. 102/87) who recommended “*to pour wine into notebook*” as well as with commonplaces of mysticism, meanwhile it doesn’t go about the adoption. The cue of Thanatos in its discussion with Apollo (Euripides’ “Alcestis”) coincides with the proverb «*набалакала много, та нема нічого з того*» ‘much talk – little have’; the line “*Und bist nicht willig, so brauch’ ich Gewalt*” (from Goethe, “Erlkönig”) would correspond to the Latin proverb “*volens – nolens*”; the proverb «*кто не рискує, той хату не збудує*» ‘without risk one won’t build a home’ refers to the 127th psalm.

The mediating mission of proverbs comes to the paradoxical situation where very scarce number of abstractions brings forth a vivid image. <*Was in Hast geschieht, gedeiht nicht*> gives already some nebulous ideas of human vanity, of rapid chaotic movements and irritations encircling the motif <IN HAST GESCHEHEN>. In the same way <GEDEIHEN> implies the ideas of vegetative growth (being in particular etymologically cognate to ‘thick’) as the contrast to the preceding. In such cases one can trace also the dissociation of homonymous bunches represented with abstractions. Thus <*man bringt ihn auf den Baum*> as ‘irritates him’ implies the irritating sensation of upheaval (comparable to the verb <*empören*>). Such effects preclude from the beginning any effect of “parroting”.

This paradox itself gives grounds for reconsidering the just described lack of interpretability in regard to proverbs. It can be actually conceived as the **interpretative ambiguity** arising as the inversion of reproducibility with the succeeding attempts of explication. The very fact of repetition and reproduction of a proverb displays the latent problem standing behind (in opposite to transformability that unfolds the compressed contents in referential derivations). Thus the ambiguity impeding translation refers to the existence of **problem** designated with the proverb. Such ambiguity arises especially clear in the cases of the selection of actual predicate: for instance in the proverb <*meekness is not weakness*> there are at least two ambiguous solutions, that of the stressed ‘meek’ conduct as opposed to severity and the alternative of warning against the suspicions of ‘weakness’. Meanwhile the very fact of designating a problem with such interpretative ambiguity refutes the conjecture as to the absolute impossibility of translation: the unexplored and unnamed problem presupposes a **pictographic mnemonic prompt** or an **emblem** it can be represented in imagination. Different versions of proverbs given by different languages can be conceived as **different descriptions** (or, better, circumscriptions) of such prompt or **emblem of the problem**. Moreover there are particular evidences referring to folklore that bear witness of the existence of **special pictograms associated with proverbs**.⁶¹⁴ Meanwhile in spite of the extreme importance of the cited evidences they have not still been taken into account in the study of proverbs. It is also to add that folklore creates especially favorable conditions for the development of such pictographic capacities due to verbal fetishism⁶¹⁵. Verb is conceived to be endowed with the inseparability from the situation that it represents and that is retained in proverbs.

Thus we return to the issuing point of **problem & emblem** as the nucleus of the proverbial contents. A proverb delineates a problem and at the same time gives cue to its solution in representing the problematic task with a pictorial visual image. Let it be illustrated with the derivations obtained from the primary denotation of the motif [taciturnity / silence]. In the proverb “*мовчи та диш, подумают, що спиш*” (keep silence and go on breathing, they’ll take thou for sleeping) an allegory of prudence and endurance is supposed; “*мовчи, глуха, менше гріха*” (keep silence, you deaf, it’ll be less sins) allows interpretation as an allegory of discretion; “*мовчене як товчене, де схочеш, то поставиш*” (the hushed thing is as the pounded one: you can put it where you want) may be a rhetoric evaluation of the preferences of reticence; “*мовчи, бо ніч у хаті*” (keep silence because the stove is at home) attests the ritualistic meaning of silence connected with the beliefs in the spirits of home, in goblins and brownies, as well as a very pragmatic advice (in the kind of “*walls have ears*” proverbs). Besides, it is worth mentioning that etymologically Ukr. *мовчати* (keep silence) is a cognate to Lat. *molere* = *молоту* [Трубачев, 1963]. Such references allow wider conjectures as to the meaning of silence as it has been testified in the vestiges of proverbial thought. It is too evident that it goes here not only about the absence of sound, and the possibility of comparing reticence and mill (not to recall the mentioned oven) becomes a meaningful indication needing special discussion.

There is always problematic core present in the contents of proverbial locutions where the immanent incompleteness of verbal text gets specific outlook. The constant presence of problem (as opposed to **mystery & miracle**) underlying within the latent sense of locutions reveals this incompleteness in enigmatic garments. To use here the concept proposed by R. Ingarden, one would say of “the places of indefiniteness” that mark each idiom and are overtly exposed in riddles. Such indefinite locutions as the names of problems (vs. mystery & wonder) are the constant sources for semantic transitions that represent semantic polyvalence and reveal themselves through interpretative efforts. The immanent incompleteness of proverbial text as the revelation of language’s incompleteness implies such consequence as obligatory partial representation of the designated essence what is especially peculiar for periphrastic descriptions. In the proverb “*he who scrubs every pig he will not be long clean himself*” the attention is attracted to the detail of “*scrubbing pigs*” that expresses the image of dirt and mud with omitting other features. It means that some incomplete indefinite symbols betray features of a “*pars pro parte*” trope of **metonymy**. The

⁶¹⁴ «Африканцы народности эве из Того, подобно индейцам оджибве, умеют пользоваться мнемоническими знаками для записи своих пословиц ...Изображение иглы со вдетой ниткой и, кроме того, куском ткани – это запись пословицы ‘иглолка сшивает большие полотнища’, которая означает, что малые вещи могут создать великое» [Гельб, 1982, 56]

⁶¹⁵ As it has been stressed «слово в фольклоре – это икона, и оно не столько сигнификативно, сколько ... онтологично» [Мальцев, 1989, 52]

incompleteness of a text evoked with the effects of reticence ensues from the interpretative programs inherent to each element of language. Thus places of indefiniteness within a text arise where repletion with interpretative efforts are demanded. This obvious consequence is connected with the development of periphrastic means as the replacement of the problem's name though it by no means can be reduced to it. Another reason for the intensification of metonymy lies within the very nature of proverbial textual involvement. While developing a narration a lexeme discovers new components of its semantic load that are disclosed usually as a kind of metonymy in regard to the precedent because they are added and supplemented to it gradually without rejecting it⁶¹⁶. It is the gradual flow of such a process that should be stressed. It is typical for folklore where the consequent doesn't deny the precedent but overlay it so that semantic shifts (denoted with the French terms as *decalage* or *glissement*) coexist and supplement each other causing cumulative effect. It seems reasonable to call transitions of the kind metonymic chains (to follow O.Potebnya), bearing in mind that there are links that provide the motivation of the shifts of meaning and the gradual character of transition⁶¹⁷. Thus the very mode of textual existence with its compression and expansion promotes the intensification of metonymy.

The priority of derivative meanings and the removal of direct designations mean that it will go about **vestiges** changing and deriving new denotations. Thus the final meaning of a symbolic or allegoric entirety is disclosed only as the limit of a series of semantic transitions comparable to a row of changeable vestiges. The same concerns the literal meaning of its components that is also a limit of approximation of semantic variability. One can say of literal and symbolic meanings as of the lower and upper limits of transitions. In other words one deals in proverbial text with the **interpretative derivational continuum** where the vestiges of semantic transitions are retained. In its turn such vestiges can be divided into the classes of textual **rudiments** (germs) that are represented in particular with adages as abbreviated ("truncated") sentences presuming known conclusions and **relics** of potential catchwords. It is to stress that such potential catchwords can appear as plain colloquialisms. For instance the colloquial phrase of a table-talk <give me a knife> would become a part of wellerism of "black humor" with the continuation <the murderer said>. Such an approach to the meanings as the limits of transformability can be exemplified with the differences of a word's meaning in different proverbs. Thus *горнець*, *горщик* ('a pot' from the root present in *горити* 'to burn') attests a wide load of the meaning between such proverbs as «*порожній горнець дзвенить, а повний мовчить*» (the empty pot jingles, and the full one keeps silence) and «*чим горнець накупить, тим і смердить*» (the pot stinks with what was boiled therein). Not to mention the activity vs. passivity of the personified "dramatis personae" in both cases the very selection of collocations is worth special discussion. *Порожній* 'empty' (etymologically isolated word) is contrasted to *повному* 'full', and *кипіння* 'boiling' (a thermal effect) to *смердінню* 'stinking' (etymologically meaning primarily the destruction with grinding (Lat. *mordere* 'to bite) and 'purification' as the consequence), the very *горнець* becomes an intersection of the both semantic axes. Actually one deals here with **homonyms** that behave as what can be called the already mentioned **intertextual isoglosses**.

Being attested in different texts a reproducible element becomes analogous to isogloss in the sense that it displays semantic differences arising from different cases of its usage. In particular such cases disclose homonymous dissociation between the derivative connotations proper for the same locution. Such is the case especially with poetic conventions. One could compare for instance such conventional usage of the motif SHADOW in different verses. In H. Longfellow's "Birds of Passage" one encounters "*Black shadows fall / From the lindens tall*" where the connotation of 'dimness' is implied. In E. Poe's "Eldorado" the line "*He met a pilgrim's shadow*" implies the meaning of 'vestige'. The same element refers to different conventions and therefore implies different meanings.

The phenomenon of intertextual isogloss accounts for the **adoptive** capacities of colloquialisms that easily become catchwords and proverbs. It can well be proved with the fact that a usual, plain free collocation turns out to become the idiom within the limits of a unique poem or prosaic work winning thus a marked position while the same collocations remain void of such a mark in ordinary speech. Let here a sentence from Ch. Dickens' "Dombey and son" (chapter 42) be cited: "*Mr. Dombey seemed, at that moment, again to see her with her hand stretched out towards the door*". There are millions cases of wives meeting their husbands with *hand stretched out towards the door* but here such collocation acquires particular significance as it indicates the remorse of conscience of the personage and becomes an idiom for the space of the chapter of this novel. So the collocation [hand-stretching (out towards the) door] arises that is an idiom at least in the limited place of Ch. Dickens' corpse of texts. As an example of transitions from proverbs to idiomatic collocations in general sense as well to free collocations may serve Ch. Dickens' "Barnaby Rudge", where the opening lines of the 30-th chapter make a hint to a proverbial image of "*a troublesome class of persons who, having an inch conceded them, will take an ell*" and further this class is called as "*scourges of mankind*" that has the mission "*to teach mankind that ... the earth, purged of their presence, may be deemed a blessed place*". Thus the proverb becomes an initial point for

⁶¹⁶ A record by S.Rudansky here may serve as an example of such gradual semantic transition: *За річкою сплав пливе /А за сплавом смерть іде* (there flows a float along the river, and behind the float there follows the Death) [Руданський, 162]. First of all we deal with the *figura etymologica* – *сплав пливе*, where the idea of swimming arises in its etymological meaning. The next phrase were the Death appears makes us to remind old symbolism of river as the border of worlds and the image of swimming as of the way in the other world, and this symbolism is added to the precedent meaning in the way of metonymy.

⁶¹⁷ As a sample may be cited again (comm. 484) the building of such a metonymic row by Lewitski for his etymological nests: "First of all the actions with sinews were conceived as a syncretic complex of operations and later from them such more special actions were singled out as to intertwine, to tie, to cut, to tear, to sew, to weave" [Левіцький, 1997, 58].

the development of quite an autonomous thought, and the very proverbial notions return in the next passage where it goes about a person “*having long encroached a good standard inch ... and having snipped off a good Flemish ell*” so that the description acquires proverbial images as idiomatic figures. Here such idiomatic proverbial collocation as [conceding inch] is transformed in the free one and in the new idiom [encroaching inch]. As another example may well serve a sentence from V. Woolf’s “*Waves*” (chapter 4, the direct speech of Susan) that has an outlook of a coined proverb: “*When you are silent you are again beautiful*”. To prove the proverbial mode of narration in this work let be another sentence cited (chapter 5, beginning, direct speech of Neville): “*There stand a tree that I cannot pass*”. This utterance concerns the information of Percival’s having perished. Meanwhile the image of a tree that cannot be passed is the universal proverbial periphrastic description of death that stands in V. Woolf’s novel almost as an immediate quotation. It becomes here apparent that **adoptive** properties of epigram converge here with their **transformative** properties of inferential implications. Each epigram implies at least the **triad** of satellite utterances including questions, alternatives and inferences. In particular a proverb exists always with these invisible but supposed epiphenomena of **the implied questions, the admissible alternatives and the necessary corollaries**. It is the technique of posing the so called **dictal & modal** questions (that are divided in its turn into the **total & partial** ones) according to the already discussed Ch. Bally’s doctrine of *modus* and *dictum* that initiates the growth of proverb with the dialogical catechetic structure. For instance total and partial dictal questions to the statement “*The train has arrived*” would be “*What has happened?*” (when nothing is known) and “*When has the train arrived?*” (while supposed that the arrival of the train is the theme of the message). Respectively the total and partial modal questions would be “*Has the train really / already arrived?*” (as one is not still ascertained on the truth of the message that needs verification) and “*Is it the train (or the carriage) that has arrived?*” (here the part of the message needs verification)⁶¹⁸. In the case of proverb these possibilities can be exemplified with the proverb “*haste makes waste*” that would give the following questions: “*What’s about the hurry-making effects?*” “*What is that haste entails?*” “*Are haste and waste always interconnected?*” “*Is it only haste that entails waste or there some other reasons?*”. Besides, apparently the very fact of posing questions means that there are reasons for supposing alternative judgments and therefore for rejecting the suggested statement. In the case of the cited proverb one could give such alternative statements as “** Haste makes not only waste but also vanity*”, “** Although haste makes waste it entails also mobilizing effect*”, “** It is not only haste itself that makes waste, it depends upon those who hurry*”.

From a more general viewpoint it is to be reminded here that the very act of predication entails the possibility of representing a sentence as a catechetic structure in the manner of [S? – P!] & [S! – P?]. Besides, each affirmative sentence can be converted into interrogative mode and be regarded as a question demanding an answer. The last case affords at least two opportunities of interpretation that would correspond to dictal and modal total questions. For instance, the proverb converted into question “**must the jeerers be content to taste of their own broth?*” presumes the possibility of conceiving it as that concerning the verity and reality of the presupposed “obligation” (with such implication as ‘*is it real (true) that the jeerers would be content...?*’), at one side, and as the question about the prescribed sequence of deeds and their results (‘*what is it that is obliged and to whom?*’). Such transformations of a sentence converted into question attests the transformability as the general property of epigram. Adaptation of a repeated adopted utterance indispensably entails such derivative phrases and therefore discloses the evolving opportunities of proverbial locutions to be infolded into a narration ensuing from the problematic contents they refer to.

2.1.3. Proverbs as the Codified Contradictions

Epigrammatic utterance as a **problem** (that does also represent a compact fold of a plot) must necessarily bear a contradiction that determines the problematic contents⁶¹⁹. It is already the options of alternative solutions that are suggested with a proverb. One can say of a ramified optional scheme <IF – THEN – E:LSE> cellule that a proverb represents. Alternative options are the indispensable satellite of a proverb presupposing different issues from the given situation. The proverb “*fox is not taken twice in the same snare*” implies the option of seeking “another snare” when this “fox” is supposed to be seen; “*law makers should not be the law breakers*” opens the opportunity of breaking this precept with the mentioned breakers; “*look before you leap*” is a desirable precept though one commits audacity. Such alternative issues circumscribe the inherent contradictions. This contradictoriness of proverbs is displayed within the communicative conditions. Actually each proverb behaves as an objection in a discussion that is to persuade a partner to agree to an opposite opinion. Therefore a dialogical situation is implied.

Communicative properties of proverbs as anonymous enunciations of some oracle’s voice give grounds for further conclusions. While being ascribed to an incognito or an “oracle” proverbs betray their apparent lyrical opportunities. First of all they give plea of the existent intentions (behavioral norms) that act in favor of certain decisions. This lyrical intention as the proverbial property is to be disclosed in

⁶¹⁸ «1) Полный диктальный вопрос. В чем дело? Что произошло? Что случилось? Вопрос направлен ко всему содержанию высказывания Известно, что что-то произошло, но неизвестно, что именно ... 2) Частичный диктальный вопрос ..., относящийся к части заключенной в высказывании информации. Другая часть известна ... 3) Полный модальный вопрос. Известен весь факт, но неизвестно, соответствует ли он действительности ... 4) Частичный модальный вопрос ... выражает сомнение в реальности части факта» [Ковтунова, 1976, 40]

⁶¹⁹ «Ядро понимания смысла пословицы составляет его референциальное понимание, исходным стимулом которого являются противоречия...» [Крикманн, 1984, 177]

overtly moral evaluation and attitude. It is intention that becomes the moving force and starting point for interpretation so that as the reproducible quotations externally marked with inverted commas proverbs are at the same time objects of interpretative reflection disclosing the latent implications of their contents. The peculiarity of impersonal location of proverbs entails semantic consequences. Generally speaking the necessity of the existence of texts that would not be ascribed to any person as abstracted from authorship and taken with indefinite location ensues from the fundamental properties of language's mediation. This abstractedness can be ascribed also to the so called epic distance (where the observer of the retold events becomes as if anonymous due to the objectivity) that entails the necessity of condensed and compressed utterances that would contain a tangle of the threads to be uncoiled in the narrated story. Such places of "the condensed state" of speech must necessarily be idiomatic and bear ambiguous interpretative opportunities of diverse derivations..

It is the impersonal intention that imparts epic features to proverbial text together with lyrical incognito. The evaluative implications usually accompanying proverbs have nothing to do with intention as they are not personified and are given as the elements of commonsense. This **ambiguity** of intention entails essential interpretative consequences. First of all there appears the duplicity of **tautology vs. paradox** as a special aspect of interpretative derivative potential of proverbs ensuing from reproducibility. The already discussed structure of catechism being implicitly at hand in each proverb, this problem gibes grounds for communicative approach. One can notice tautology (that arises already as the consequence of proverbial reproducibility) with a particular lyrical attitude. While repeating the commonly acknowledged and acceptable truth one implies at the same time a reticent reservation as to one's own personal viewpoint that could also not coincide with the general interpretation of the pronounced utterance. Therefore also a distance arises between this viewpoint and the repeated sentence. For example the Lat. *<dura lex sed lex>* 'the law is hard but it is the law' could be used by an accused person but it wouldn't mean that this person agrees with the accusation and therefore the comprehension would radically differ from that of a judge. Another proverb *<senatori boni viri senatus mala bestia>* 'senators are good men and senate is and evil beast' would apparently presume also radically opposed conclusions. In its turn tautology is another side of proverbial paradoxes.

The particular proverbial lexical attractions do not coincide with habitual lexical valence resulting in specific effects of semantic shifts. It was even suggested to call proverbs "paradoxical sentences" [Телия, 1996, 73]. This statement seems to be exaggerated. First of all it already the most trivial judgment that can get the proverbial quality: such is Lat. *formosa facies muta commendatio* (a beautiful face is a mute recommendation) doesn't contain any paradox asserting only an obvious fact; *facile dictu difficile factu* (easily said, with difficulty done) also doesn't presume something singular. Moreover a tautology as the antipode or the "zero degree" of a paradox also can become a proverb: *docendo discimus* (we are taught with teaching) includes a pair of words of the same root; *volens nolens* (willingly unwillingly) and other can demonstrate it. Another pair of samples can be found in the utterances *дружба дружбою, служба службою; вік вікувати* etc. The means of reduplication as the most primitive collocation are the basis for such tautologies. One of the eloquent examples is to be found in the riddle *бачив на дорозі добро, а в добрі та добро, взяв я добро, добро добром вигнав, добро без добра від добра втекло* 'I've seen a good on the road, and there was the good in a good, so I've taken that good and driven out the good from a good, and the good without that good has fled away from a good' the answer being 'to drive out the horse with a lash from a cornfield.

The property of all idiomatic texts to be understood in a double way (as the confrontation of direct vs. derivative meanings together with tautology vs. paradox) may be regarded as the consequence of the fundamental property of word to become the limit of semantic division. The **mutability** of meaning is implied with the **limitability** of lexical unit. At the same time there can be shown another manner of such division that doesn't possess the property of limitability. They say often of "the chunks" of speech. These **chunks** behave as charades, they create a certain alternative to word though are sometimes represented as if they could be identified as lexical units [Лурия, 1975, 34]. The problem of idiom's duplicity is attested with such phenomena as the so called **stammer** in scenic speech that is regarded as a special case of amnesia of the chosen words, the genus of "**pattering**" within special proverbial locutions or the so called **telegraph style** where frequent separation of phrases provokes their semantic changeability. Such a possibility of reducing speech to stammered chunks becoming ultimately charades is a constant shaded satellite of each text. Thus together with tautology vs. paradox & direct vs. derivative meanings the opposition **phrase vs. charade** comes into play.

Any newly created catchword or a locution of the kind always can be deciphered literally losing thus its derivative sense; as the result the locution would split into a set of homonyms. Such ubiquitous opposition "**derivative / direct** meaning" presumes that a proverbial text would be thus situated at the brim of the sense destruction⁶²⁰. In other words there is always the shade of absurdity as a constant satellite of semantic derivation. It is not absurd to say "*to pay attention*", but it would become very singular to discuss "*payable attentions*". Moreover, once becoming an absurd, idiom can lose also its meaningful **shape** replaced with newly appeared semantic **shade**. Such is the fate of personal names that have become general names: *hooligan, mackintosh, jersey* may exemplify such transformation with the oblivion of the meaning of former proper names. Each idiom is constantly accompanied with such **satellite charades** of homonymous type that remind of and can actually become the open possible precipices of radical semantic changes.

⁶²⁰ «... одно и то же слово может выступать то в своем буквальном, то в оном переносном, то в другом переносном значении» [Крикманн, 1984 ("1001 ..."), 7]

In the habitual colloquial practice such a counterbalance between derivative / direct meanings (as well as meaningful / nonsense) and those of the respective comprehension reveals itself as **communicative barriers**. It is evident that the idiomatic proverbial utterance presumes the existence of respective experience. At the same time an experience may be sufficient to understand an idiom partly. It is why such barriers have the nature of ultimate and extreme limits where the degree of risk becomes destructive. There arises the inherent interconnection of derivation & location especially observable in the effects of **irony** with ensuing semantic shifts. It correlates with the already mentioned effect of **curiosity** excited with epigrams. One can therefore say of **curious humorous** enunciations that epigrams do represent.

Such effects ensue from the fact that each trope attests the divergence between direct and derivative meanings. In allegories such divergence becomes multiplied so that not only separate designations are displaced as to their literal meanings but also the entirety of the utterance acquires new sense referring to a latent and unknown object. As the kind of allegory each proverb (not to say of fables and riddles) bears multiplied layers of derivative sense. In the proverb «*верба товста та нуста*» (the willow is thick and empty) the name of a tree denotes perfectly another object that depends upon the situation the proverb is used in. Another proverb «*хто порося вкрав, у того в вухах ницуть*» [Номис, 11098] (who has stolen the pig has got the squeak in the ears) does not concern the theft as well as the mentioned sounds. Thus semantic duplicity marks all the realm of derivative meanings. In particular this duplicity becomes especially visible in the riddles where periphrastic description of the unknown object is interpreted still as a task to find the solution within its terminological interpretation. The witness to the duplicity and to its being consciously conceived can be found in the fact of irony present in the proverbs. Thus the proverb «*Жупан дам, сказав пан, панське слово гріє*» (the lord has said, 'I would give a coat' – the lord's word warms) demonstrates the very mechanism of irony fully conceived and comprehended. It has been described with the other reasons as "shift" (*décalage*) of the voices within a dialogue [Finlay, 54]. The first enunciation («*Жупан дам*» = 'I'd give you coat') is primarily marked as that of the stranger's (the lord's) voice, and the ironic commentary indicates the absurdity («*слово гріє*» = 'word warms') that belongs to the common places of nonsense or the so called *impossibilia*. The last case of irony is especially important because it attests the duplicity not only the literal and derivative meanings but also of the "voices" of persons to whom the enunciations are attributed.

One of the consequences of such interdependency of semantic and communicative aspects is the problem of irony and humor in proverbs. Each proverb can be regarded in a way as a joke as far as it contains elements of absurdity arising already from the coexistence of direct and derivative semantic loads. Allegory in its turn presumes **irony** that would permanently accompany interpretative efforts. It is already the **location** of proverbial utterance as something cited from an alien speech that gives prerequisites for the development of irony. The status of **quotation** promotes comprehending proverb as an object of reflection with the ensuing opportunities for irony. Besides, it is **tolerance** that lets humor pass into proverbial space (black & bitter humor as well). It is to be seen in tolerability in regard to the ubiquitous elements of absurdity. When one says of '*grasping a star from the sky*', of '*pouring water in a lake*' or of '*howling with wolves*' it presumes one tolerating the respective behavior.

Another side of the interdependence of semantic and communicative properties of proverbs is associated with the coexistence of epic distance and lyrical abstractedness. It is the effect of alienated word (echo) as proverbial interpretative peculiarity that combines both epic distance and lyrical incognito. The effect of echo continues here the above discussed principle of implied catechism. Proverbs demonstrate a very singular way of utterances' location (attribution to a person). They are uttered by "nobody", by some indefinite voice. In other words the location of proverbs gives grounds to suspect the existence of some **incognito's** voice that would repeat the literal sense with another ironical meaning. Thus the colloquial locution with literal sense becomes as if reproduced in **echo**. That is why it seems reasonable to suggest the **principle of echo** as the explanatory basis for the development of aphorisms. This feature betrays lyrical essence of proverbs as the consequence of epic distance and the initial point of their development. The typical lyrical partial denotation provokes interpretative processes in the manner that it always refers to "otherness" so that it "shields" or "screens" the meant contents with the periphrastic means resembling echoing answer. The attempts to find the latent essence and to complete its partiality presume reflection already "built-in" within proverbial locution as the echo of its explicit contents. The cellule of echo as the elementary step of a **catechism** presupposes further evolvement of the opposition of paradoxes vs. tautologies.

Such cellules of catechetic type become the satellites of admissible transformations of communicative elementary pairs of "question - response" that attest the representation of proverbial locutions with the whole sets of derivative versions. Thus for example a simple joke can be folded up in a sentential convolution: - *I hear, it resembles a known melody?* - *No. it is just a noise of the refrigerator* ↔ *what seemed to sound as melody has turned out to be a noise* ↔ *not each sound that resembles something will be a melody, it can be a noise*. The last generalization correlates with the widely spread proverb *not all that glistens is of gold*. It is again to repeat that proverbial locution necessarily implies **contradiction**. One can say that proverbial locutions always contain some "but" that invites to discussion. In particular one can easily detect adversative or concessive forms implied behind the surface of these locutions: thus Latin "*dictum - factum*" '*said - done*' implies the possible supplement of '*(not only) said (but also) done*'.

It is noteworthy that a special review of the English proverbs has shown the obvious prevalence of the motifs with inherent contradictions. Such are motifs of iteration & blockage (*he that once deceives is ever suspected*) – deceit vs. suspicion, of limits in time (*fish and visitor smell in three days*) – early vs. late, the confrontation of initiation and termination (*learn to say before you sing*) [Каверина, 2005]. Little **differences** turn out to become essential **contrast and conflicts**. Thus it is the **antonyms** that reveal such alternative statements and represent the problem of proverbial locutions. Thus the inner contradictoriness

becomes their essential feature. This development of contradictoriness is included in much broader derivative and expansive processes that determine speech generation as the perpetual crisscrossing of etymological, semantic and other classes (nests) and of building thus power sets of such classes and that are themselves evoked from the incompleteness of language and subsequent partiality of each text (opposed to the absent but suspected totality). It gives rise to the formation of circumlocution, and so the partiality vs. totality as the primary property of circumlocution entails the necessity of proverbial text that would meet the demand for textual limitability and the ultimately compressed collocations endowed with derivative potential. This initial incompleteness and partiality acquires also in some peculiar cases (but not indispensably) the ritualistic form of interdiction and prohibition (taboo). Thus one could say that in a way **negation created proverb**.

This privileged position of negation ensues from the fundamental property of transformability⁶²¹. Each proverbial utterance presumes not only inferential consequences (as well as antecedent presuppositions) but also virtual alternative sentences that would deny the initial statement. Thus, for example, the inferential transformations of the following proverb would look like < *Старий віл борозну не псує* → *Якщо віл старий, то він не псує борозни* / → *Борозна не попсиється, коли буде віл (старий чи молодий)*> with reference to the word selected as the actual predicate ('an ox' or its 'age (old)'). Meanwhile there exists also another opportunity of building up further transformations as the alternative statements: <→ *А якщо віл молодий, то й попсивати зможе* / → *А коли буде не віл, а кінь, навіть старий, то попсиє* >. The antithetic transformations of the kind build up the core of proverbial periphrastic descriptions. For instance Lat. *facile dictu, difficile factu* gives just situational antonyms apt for the situation in question where 'to say' and 'to do' are used as alternative names. It is important that the alternative statements can be taken dialogically as the utterances of the participants of a discussion. Then Lat. *Quidquid agis, prudenter agas et respice finem* gives pretext for such conversational piece: – *Have You already begun the job?* – *Not at all, I'm trying to consider its termination* / – *I'm in view of taking up this affair – I'd advise to ponder upon the unforeseen results beforehand*. Any dialogue being a chain of objections, such alternative transformations (together with inferences) provide the way from a proverb to a staged evolvment of the compressed proverbial plot. Thus one can say of a constantly existent background of inferences and alternatives implied with a proverbial utterance.

One can say also about the significance of negation in the process of transition from colloquialism towards idiomatic locutions of proverbial kind. While taken as an imaginary objection the colloquial utterance acquires reproducibility of proverbial kind. In particular, conversational emphatic devices presuppose contrast as the way of singling out a part of a text. It implies the adversative meaning of intensified and underlined objection⁶²². Therefore there are reasons to find in proverbs the **resistance** of lexical compatibility disclosed usually as the adversative junction of the objections of a discussion. For instance such an adage of a universal distribution as Lat. *homo nostrae farinae* 'a man of our pastry' = Ukrainian <нашого тіста кишу> 'a cake of our pastry' implies a continuation of <*"in opposite to other persons">. The formation of proverbial locutions always deals with the resistance of lexical compatibility: even when the conditions of compatibility seem to be retained it is the implication that will contradict to the expected conclusion. For instance in the proverb <дірок багато, а вилізти нікуди> 'there are plenty of holes but there's no place to crawl out' the very existence of 'a plenty of holes' is quite a plain word combination, meanwhile the implied obstacle for extricating oneself of difficulties makes it an unusual image. Due to such resistance proverbs become the germs for diachronic semantic development in overcoming it with apparent contradictions. This concept of verbal resistance could be conceived within a broader approach of lexical **impedance**. The most essential here seems to be the existence of a set of alternatives or antithesis that each proverbial locution implies as its latent satellites (epiphenomena). In this respect one should involve the already mentioned approach developed by V. Klaus in regard to incantations. At the same time it is to be taken into consideration that such alternatives are always multiple and virtual. Therefore they are to be conceived as those appertaining to textual inner form (in G. Vinokur's sense).

In particular proverbs arise as the objections or refutations of some imaginary statements, as the utterances announced in a **virtual discussion**. For instance the proverb *calm water destroys the dam* presupposes the continuation **and stormy water only waves over*. A. Krikmann exemplifies the case with the proverb *that who works will eat* entailing the implication **and who doesn't work won't eat*⁶²³. The simplest way of deriving such continuations is to supplement the proverbial statement with an **adversative clause**. Proverbs serve to reject somebody's opinion and to substantiate the decision to be taken. In this way they disclose the **difference of competences** (viewpoints, aspects) as the necessary prerequisite of any communicative activity. The **refutation of alternative** is always implicitly represented in each proverb. Thus the proverb *envy has no holiday* presupposes the refutation of the conjecture that an envious person could for a while change his mind warning thus before the lost of vigilance. Any proverb can be said to generate expectations as to the possible implicit textual environments to be restored and reproduced

⁶²¹ As the respective researches have shown (с. 46) «одной из основных трансформаций оказалось, так сказать, переводение пословиц в отрицательную форму» [Жолковсий, Щеглов, 1996 (1970), 293]

⁶²² For instance the observations at the confirming particles enabled coming to the conclusion: «Употребление выделительного да указывает на то, что коммуникативная неудача связана с нарушением ... условия искренности или условия назначения» as in <да я знаю (*я да знаю) / да бросьте вы (*вы да бросьте)> [Баранов, 1987, 38]

⁶²³ «Истинность прибавленной части имплицитно подразумевается и тогда, когда она реально и не прибавляется» [Крикманн, 1984 ("1001 ..."), 13]

within the process of comprehension. It is here to stress the importance of adversative relation as the source for disclosing such implicit textual continuations: in the last case the continuation could be **otherwise it wouldn't be envy*. One can say of the **adversative manifestation** of a proverb's implied textual environment. It is here to stress that it goes about **partial negations** in such adversative supplements and subsequently about constant & continuous process of **differentiation** within the language's map of the world.

Besides, it is not only adversative clauses and other objections that a proverb derives. It is partial negation that constitutes the definitive feature of proverbs disclosing the slight differences in the depiction of the represented objects. The above discussed function of proverbs as the objections to somebody's statements enables such differentiation. For instance the proverb *you'd better count the teeth in your mouth* presupposes the denying continuations *+'and not in the mine* or *+'and not do what you're now occupied with*. In particular it is **periphrastic transformation** that is based on partial negations. The differentiation process can be conceived in communicative aspect as the reason for attributing different enunciations to different partners of dialogue and respectively for conceiving them as the manifestations of **different intentions**. One of the revelations of this inner contradictoriness of proverbial texts is the phenomenon of **absurdity** always present in their corpus. Due to the obligatory presence of absurdity in proverbial absurdity it multiplied semantic transitions gives pretext for **humoristic** inferences in evoking amazement and the subsequent emotions. It is together with condolence and compassion as purely human sensations that contradictory attributions entailing absurdity remove each vestige of nuisance. It is already the idiomatic semantic shift that implies **comic inferences**. This attachment of proverbs to jokes attests at the same time the distinction of comic from tragic texts as to their scope, the first being always more succinct.

The very effect of admiration (amazement) entails also the image of wonder, of some supernatural that always enhances poetic lines. The phenomena of juxtaposition proper for poetic images evoke this presence of the miraculous that implies the old rule of *nil admirandi*. For example in I. Manzhura's lines «*Той як тільки глянув – у крик здивувався*» ('As far as he threw a glimpse, he was astonished in a shrill') give witness to the miracle disclosed by the poet in metaphorical representation of the affect of amazement: a very singular case of 'amazing in a shrill' acquires here an outlook of possible adage. In another inventive line «*Е, коли б ти, брате, побачив хоч в скрині*» ('If thou, brother, hath seen it at least in a case') the phrase is worth comparing to the proverbial image of seeing through a saw (as in the German *durch Sieben sehen*). Poetic lines present thus possible adages as the spontaneous cases of the formation of future catchwords.

From here the so called **cryptotype** arises that is the designation of latent and enigmatic essence demanding deciphering. It is in this interpretative process that the property of lyrical utterance begins to develop. In its turn the concept of cryptotype necessarily entails a very productive simile of periphrastic descriptions with the effect of echo⁶²⁴. This phenomenon can be demonstrated in particular with the tautologies arising from etymological figures. The phenomena of the kind are also to be found in homonymous dissociation. Therefore the effect of **echo conceals problem** as the essence of epigrammatic genus. The existence of such concealed puzzle for meditative efforts can be detected at the most simplest and commonest locutions. When one says "*a dog barks*" there are no mystery; meanwhile it implies latent information when used idiomatically, as with the continuation "*but the caravan goes on*", A very witty lines in this connection are to be found in M. Rylski's poetry: «*В зимовім небі / Два шуляки недвижно пролетіли / І даль була порожня. От і все*» 'In the winter sky a couple of kites has immovably fled by. And the space was empty, And that's all' [Новиченко, 1993, 240]. This poet's own ironic commentary means that in reality it is not "that's all", moreover, "that's still far from being over": it does not go about the kites and the heaven, there's something other that is to be guessed and detected.

Cryptotype brings forth periphrastic descriptions circumscribing its contents that behave as if they become comparable to an echo as they represent the latent notion while reproducing it with the estranged means. Meanwhile the premises for such semantic effects of echoing a word have much deeper sources than those of mantra-like (or in the manner of musical ostinato) repetition proper for rites and taboo. The simple effect of echo gives pretext to be comprehended as an **alienation** represented with such repetition of own voice that behaves already autonomously and independently from the speaker's will.

The role of echoing effect reveals itself essentially in the origins of dialogue and its simplest form, that of the mentioned **catechism**. The "question-response" scheme of catechism appears when the possibility of negative answer has been opened with taboo and the ability for reflection has been generated. In this property again one can trace the mutuality between proverbial and **dramatic text**. Here lies the source of dialogues with their controversies and quarrels where assertions and negations are confronted in a naked form. Each proverb is a challenge uttered to provoke a discussion or at least a meditation. It looks as an incognito's remark out, and it awaits continuation. Initiating thus interpretative process a proverb becomes the germ for the development of a dialogue. These echo analogies entail self-descriptive effects that become inherent property of proverbial locutions.

There are also some premises to be taken into consideration while dealing with such a self-description. First of all it is the formulaic character of proverbial locutions that demands explanation. One assumes the

⁶²⁴ «Эхосемия соотносится с этапом становления языка, когда признаки приписываются сущностям и закрепляются за номинациями: *water washes, a flow flows, a stream streams, a prick pricks, to roll a ball (a roll), to web a web, weave a thread*. Эхосемия - это форма организации понятийного содержания, обусловленная стремлением человека понять общность, уловить подобие или создать сходство между конкретными и абстрактными объектами ...» [Борискина, 2011, 14]

proverb as a trope to be comprehensible for the addressee while using it in speech, and consequently it belongs to the category of commonplaces and rare locutions (*loci communes* vs. *loci raritates*), so that each proverb turns to be a *topos* or *hapax* of rhetoric tradition. This stability and comprehensibility of a seemingly absurd or trivial utterance as an indication towards the latent transferred sense reveals itself in the circumstance that within a text a proverb appears as a sort of quotation of an anonymous source. It sounds as a proverb would be pronounced by an **oracle** or an **incognito**, so that it belongs to the direct speech of an unknown personality. Being endowed with such a quality of catchwords introduced with the process of diffusion (migration), proverbs behave as a commonly acceptable truth.

The well known prevalence of syntactic parallel constructions in the proverbs also may be regarded as a special case of **echo**. The mentioned figure of *hendiadys* (paired situational synonyms) also meets the demands of an “echoed” locution. At the same time such constructions bring forth the formation of minimal listing structures fit for becoming a device of the self-description of proverbial texts. The very idea of comparison and ensuing syntactic parallel structures implies the confrontation of the pairs of lexical units in the manner of the mentioned figures of hendiadys. Here the fact attracts attention that such confrontation often reveals diachronic meaning thus enabling etymological regeneration and simulation. For instance in the proverb “*Ідь тихо – минеш лиха*” (go calmly and you’ll omit harm) the antithesis <calm – harm> will reveal deep semantic latent load when one bears in mind that the words <calm, appease> (*тихо, міуути*) is akin etymologically with the Lithuanian *tiesa* ‘truth’, and <harm> (*лиха*) in its primary meaning is ‘excess’, ‘usury’. In the same way in the proverb “*бував я у буваличах та видав видаличч*” (It happened to me to be in the being and to see the seeing) with its apparent tautology the both Indo-European roots (attested with <be> and <wits>) are confronted. In the proverb “*рот не город - не загородуи*” (mouth is not an orchard to be fenced) the word *рот* ‘mouth’ is a cognate to *рвати* ‘to pick, to tear’, *рими* ‘to dig’ and Lat. *ruere* (from it also international *ruin*), and *город* – to Lat. *hortus*, Germ. *Garten* = *garden*, so that we obtain at last <*рвати – городуи*> ‘to pick – to fence’ as the situational pair of partitive synonyms.

The echoing manner of exposing the material can be felt in the song formulae, in the forms of the so called *hocket* where short phrases sound alternatively in different voices as if being interrupted. The effect of echo aids in comparing distanced notions so that the coupled situational synonyms (hendiadys) arise. One can find out such phenomena in the songs «*Ой, у лузі та й ну березі*» (Ho, in the lawn and at the shore), «*Ой, по горі, по крутій голуби літають*» (Ho, there pigeons fly around the high hill) [Тобілевич, 1982] where such couples as “widow – son” or “shore – tree” arise.

Any dialogue looks like a circumlocution as far as it refers to the objects known to the partners and meant but not mentioned. This reference to the known presupposition provides favorable conditions both for ellipsis and for pleonasm that’s for informational deficit & excess. To sum up the denial as the fundamental proverbial property one has to point to **ambivalence** as the elementary basic contradiction to which the general semantic **ambiguity** can be reduced. For instance the proverb “*fama crescit eundo*” ‘fame grows from itself (that’s from being retold)’ presupposes double meaning of benefit and danger; “*a forgetful head makes a weary pair of heels*” implies both the consequence of mental disorder and the opportunity to foresee the.

2.1.4. Experimentation & Conventionality as the Basis for the Textual Integration and Separability of Motifs

Negation as the fundamental structural property of epigrammatic genus finds its continuation and extension in **experimentation** that always denies something and seeks for **alternatives**. The experimental properties of epigrams can be seen in the risk of being comprehended as the insult in case of inappropriate usage. Such conversion of a proverbial **joke** in an **invective** is the immediate consequence of inherent proverbial contradictoriness discussed above. Moreover one can regard the very essence of lyrical meditation as the primary source for experimental exploration of verbal substance. Experimentation comes to the formation of **conventionalities** that arise as the newly discovered and invented regularities. The formation of conventional elements belongs to the interpretative aspect of integration and marks the movement from text to code. Therefore conventions’ development appertains to codification as the process of a code’s integration. Respectively experimentation takes its place as the particular interpretative integrative procedure.

The creative experimental origination of epigrammatic genus imparts also the **ephemeral** hue to its products such as proverbs (in opposite to ritual incantations’ formulae with their **lapidary** stiffness). In its turn their inherent transformability displays the opportunities of detecting connotations proper for different usages of reproducible proverbial text. Code’s reproducibility entails the effect of inertial **resistance** (or, more generally, **impedance**) revealing itself as **automatism**. While being repeated and reproduced automatically code’s elements impede textual involvement as the vehicles of inertial resistance. Semantic net arises then from the integration of initial textual impulses and the repulsive forces exerting impedance. In this respect code is comparable to meter in regard to rhythm or to measure in regard to harmony. Code provides the background where automatic processes are displayed. In this respect the well known variability of folklore can be reconsidered as its capacity of developmental experiments with words at least on the most primitive level of “trials and errors” and “black box”. It concerns first of all the role of proverbs as the plots’ compressions. Therefore textual versions can be conceived as the experimental ways of representing motifs (fixed in particular with key words).

Textual minimalism of epigrammatic genus results in **motivational intensification** and the expansion (extension) of motivational net, the growth of the density of motivation (in contrast to spontaneity where the motivation is ultimately loosened). It is within such “condensed state” of verbal substance that it

becomes indispensable that the slightest textual details would be motivated. Such motivational density and intensification result in approximation to a code with its taxonomic order. In particular this approximation concerns the affiliation of epigrammatic utterance to the respective taxonomic divisions. For instance it is still necessary to understand that *‘to break ground’* or *‘to pave path’* don’t concern the mechanical work but belong to the notions of discoveries and explorations. Thus there arises the reason for codification from the **motivation** together with the reason of **reproducibility** as the tautological prerequisites for interpretability. The experiments with lexical compatibility are promoted due to transformability as the initial property of proverbial genus. Experiment therefore can be said to provide conditions for the convergence of the both proverbial properties of reproducibility and transformability. The productive transformations involving inferential consequences converge with interpretative representation of the problem designated with the proverbial utterance.

Together with motivational questions the problem of **textual integration** arises that turns to become that of compression and expansion. The very existence of allegorical contents in proverbial texts irreducible to the meanings of their components⁶²⁵ bears thus witnesses as to the high degree of integration and the entirety of these texts. One could say of the synthetic type of proverbial idiolect caused with such integrity proper for allegories. At the same time such integrating derivative figurative meaning is not only irreducible to ingredients: it cannot also be inferred from them⁶²⁶. It entails the conclusion that together with the tension between literary and figurative meaning there arise also contradiction between normal lexical **valence** and textual lexical **attraction** peculiar for the proverbial idiolect. For instance there is no unusual in the collocation *“bone in throat”* taken as a description of a medical case and read with the direct meanings, at the same time it has a derivative meaning as a proverbial expression. It is interesting that this expression bears quite different figurative connotations in the Slavonic languages where it presupposes an irritant obstacle and in English where it means inability to say a word. The same concerns *“cat in a bag”* presupposing merely an unknown thing in the Slavonic proverbs and admitting the version of letting the cat out of a bag with the meaning of disclosing a secret. Such transformations of the meanings are well known in lexicology. For instance N.I. Zubov has proved that the locution **написавше женѣ въ члвчьскѣ вбразѣ тварь** must to be understood as pejorative expression⁶²⁷.

Any lexical combination can give rise to semantic transitions where direct meanings bring forth derivations. For instance the pair *“blue sky”* represents already synecdoche as the designation of totality substituting a particular because the intersection arises here as the result of restrictions of the volume of the both abstractions used in the collocation *<blue & sky>*. In its turn such intersection of abstractions endures still further restrictions ensuing from presupposition while being used in speech, in particular those of localization (place & time). Therefore a simple couple of words doesn’t designate abstractions only; it refers to a particular object seen by a private person in a singular moment (in this case it must be daytime) although the volume of abstractions is retained in its entirety. Such restrictions of abstractions being the inherent properties of “free” lexical compatibility become actually still more intensified in **idiomatic** use.

That experimentation concerns lexical compatibility can be seen from the formation of situational synonyms (hendiadys) as well as partial antonyms. The experimental variability of proverbs can be felt in the particular representation of coupled verbs both in a single proverbial utterance and within a set of variants where the substituted verbs can be regarded as the situational partial synonyms (in particular those of coupled type of bifurcation or hendiadys) entailing the shifts in the whole taxonomy. In the first case the verbs combined in a couple build up a kind of hendiadys so that they become affiliated to the same semantic field within the given situation as in *«где пьют, там и льют»* ‘where one drinks one pours’ [Мельц et al., 75] with the couple [drink & pour] as the situational synonyms. The case of folklore textual variability enables detecting the unexpected synonymous rows as in the two versions *«живий живе – гадае, а смерть з-за плечей виглядае / а смерть не чекае»* ‘those alive live and guess, and the death looks out from behind the shoulders / doesn’t wait’ so that the couple [to look out & not to wait] becomes here synonymous. Such row can be traced in the variants attested with *«кто молчит – не грешит / тот двух научит / никого не обидит / чем не ответ?»* ‘who keeps silence – doesn’t sin / can teach a couple / doesn’t abuse anybody / answers’ [Даль, 415] so that a set appears [not to abuse / sin & teach & answer]. As a particular kind of experiment the assimilation of loan words can be regarded so that adoption and experimentation go hand in hand.

It is here to warn against the approach to experimentation as the detection or invention of some **extravagant** attractions. Meanwhile the epigrammatic quality of a locution and its derivative condensation do by no means depend upon the rarity of lexical combinations. One could only remind A.S. Pushkin’s *«народ безмолствует»* (as well as the already cited *“the sky is cloudless over the whole country”*) to demonstrate the capacity of any plainest colloquialism to become aphorism of the highest rank.

Such unusual place of usual colloquial phrases becoming catchwords and referring to the conventions in progress is quite a customary literary activity. In D.H. Lawrence’s *“Sons and Lovers”* (Ch. 12) after the hero had bid his farewell to Miriam and set himself to accompanying Clara with mentioning incidentally

⁶²⁵ “в них содержится какой-то дополнительный (переносный) смысл, ... цементирующий его компоненты в некое синтетическое единство” [Пермяков, 1970, 86]

⁶²⁶ The general notion of a proverb “не выводится однозначно из общих семантических законов переносного употребления слов” [Падучева, 1984, 247]

⁶²⁷ It goes about “неправедне шанування Богородиці як звичайної тварної жінки”, because “слово **написавше** слід читати “установивши писанням”, а вираз **въ члвчьскѣ вбразѣ тварь** “як земну тварину”” [Зубов, 2004, 127, 166].

that it “gave him pleasure to go off ... with this other handsome woman”, just before the statement that “Clara’s hand lay warm and inert in his own” the author introduces a very eloquent detail that seems to be perfectly extraneous: “There was scent of damp leaves in the darkness”, This SCENT OF DAMPNESS doesn’t concern the events immediately, meanwhile it apparently refers to the images of foulness and treason. In Pearl Buck’s “Dragon’s seeds” dealing with the Chinese civil war of the 1930th to console the refugees one of the heroes says: “The sea is very far away, and even the river is far enough”. Meanwhile it is the invaders that are meant here so that the image of metaphorical DELUGE arises. Further the narration of the troops left to the mercy of fate is supplemented with the comment: “... rulers anywhere are always the first to fly, and the people must stay behind to be steadfast”. This statement correlates with the contemporary phrases where the motif RULERS’ FLIGHT belongs to commonplaces⁶²⁸. The famous line from O. Wilde’s “The Ballad of Reading’s Gaol” proclaiming that “each man kills the thing he loves” comes back to the cue of Medes from Euripides’ work (1269-1270) where the motif of MURDERING THE BELOVED appears in the statement of the lasting love to the children killed by her. In F. Villon’s poetry the motif POVERTY as an idiom implies such a cognitive prototype as the statement “a meager and naked beggar (pauper) protests against sufferings” [Скрипник, 2005]. The line “Wracam do zmierzchu w lepkich kasztanach / Jak ten płaczący rym na kolanach” ‘I’m returning to the twilight of sticky chestnuts / as a crying rhyme on the knee’ from the Polish poet M. Jastrun’s “Nursery rhymes” (“A Season in Alps”) one can detect the taxis *CRYING RETURN that apparently reminds of Ecclesiastes. The line “Meł wszelki na dnie się osiada” ‘all dirt sinks in the bottom’ from L. Staff’s “The Classic” (from “The Color of Honey”) betrays obvious features of a proverbial sentence. And at last one can cite even a passage from a private letter where verbal experimentation promotes the coinage of potential catchwords, as in A.P. Chekhov’s letter to M.P. Chekhov (11.05.1887) concerning the outlook of his relative (the wife of M.Y. Chekhov): «Пахнет акацией. Людмила Павловна растолстела...» ‘It smells of acacia. L.P. has got fat’. The connection between SCENT & FATNESS will be comprehensible if one reminds of the season the word concerns. These far references arising with verbal experiments and contributing to the rise of conventions are still more apparent in proverbs. For instance the proverb «що в серці вариться, на лиці не втаїться» ‘what is cooked in the heart won’t be concealed upon the face’ refers to the primary meaning of COOKING as BOILING and therefore the metonymy of WORRYING whereas HEART discloses its primary designation of the CORE.

It is such special cases of lexical attraction arousing referential nets that become codified as poetical conventions. Then one can respectively regard epigrams and proverbs as **the packets (encapsulations) of conventions** obtained as the results of verbal experimentation. It is the experiments with lexical attraction that produce the new and renovate the old conventions so that **experimentation & conventionality** are to be regarded as the two sides of the same essence. In particular such experiments with attraction can be conceived within the mentioned concept of **semantic modulation** (Yu. V. Martemyanov). Such approach can be justified with the minimal textual scope that distinguish aphorisms occupying the ultimate position within phrase units analogous to similar limit occupied with lexical units. Such a notion of limit for word combinations has been introduced by M.M. Makovski who regarded it as the minimal row of lexical attraction⁶²⁹. Usually this limit consists of a pair of words. Meanwhile it is already within this minimal scope that the processes trespass the borders of a separate language so that a real modulation takes place even within a minimal lexical couple. The singular lexical compatibility disclosed in proverbs makes words behave comparably to elements of different languages (in particular as the estranged loan-words with incomprehensible meanings). Lexical attraction displayed in these particular cases and regulated with poetical conventions is of a particular kind. It is such minimal acts of attraction that provide conditions for the integration of textual entity⁶³⁰. While proving the known M. Gorki’s statement on the synthesis of details as the basis for creative action⁶³¹ it continues the **packing** properties of textual encapsulations together with capacities of being expanded.

It is because of the existence and formation of a particular poetic idiolect with its indispensable conventions that textual motivational problem acquires an outlook of translation and assimilation (adoption). Seemingly the same meaning of the word used in poetry in fact opposes radically to that in colloquial speech and has to be reinterpreted (the poetic and colloquial usages being homonyms). In its turn this special poetic meaning evokes the necessity of experiments that would disclose the concealed contents arisen and created in poetry. In this respect the known suggestion (developed by M.L. Gasparov) to apply experimental methods (already tried and tested in folkloristic and linguistic researches) such as the experimental transformation of a text for the study of poetry looks quite reasonable. In particular such an experiment would consist in building a kind of the so called *versus centonarius* (“cento”) that meant

⁶²⁸ To compare one can cite the French author C. Flammarion’s statement uttered in another regard: «Утонувшая в крови Парижская коммуна 1871 года, в то время, как ея главныя вожди бежали за границу, оставив под разстрел массу бедняков, поддерживавших их дело ради хлеба насущнаго, зарыла в одну общую яму тысячи трупов этих бедняков» [Фламарион, 1900, 470]. Another reflection can be found as irony in A. Tvardovski’s catchword (“On the soldier – orphan”): «Города сдают солдаты / Генералы их берут»

⁶²⁹ “... предел развертывания или свертывания лексемного ряда (состояние, после которого наступает разрыв целостности связанного аттракцией ряда лексем)” [Маковский, 1988, 65].

⁶³⁰ Let here J. Grimm’s words concerning Hellenistic texts be reminded: «Attraktion, Bächen, ja Wassertropfen ähnlich, die wo sie sich nähern in einander rinnen, gewährt die ungehemmte Rede der Griechen am meisten» [Grimm, 1866, 314].

⁶³¹ «... творчество – это соединение множества мелочей в одно более или менее крупное целое совершенной формы» (М. Горький, «О сказках»)

merely to use the method of textual transformation through variations inherent to folklore as the habitual way of creativity. Another way of experiment consists in the replacement of verses with prose and vice versa. A productive approach in explorative experimentation can be found in the devices of the elimination of key-words with the observation of the ensuing effects. Thus the proverb *Rome was not built in a day* can be turned into the question *how long did one build Rome?* Actually such experimental abbreviation can transform a proverb into an adage so that the excluded part had to be guessed. The inherent property of proverbial transformability as the coexistence of inferential implicit conclusions and consequences is becomes thus the aspect of textual integration.

Meanwhile not only research but also creative tasks of the experiments with lexical stuff turn out to become valid. Experiment is by no means the instrument of a philologist only: it is performed daily and usually in each communicative act of colloquial speech's generation. The matter is that such experiments take place first of all in the habitual colloquial practice and only consequently in the actions of researchers observing them. The very existence and development of folklore is in itself such a global experiment with words where colloquial habits become sublimated to artistic shape. Actually one deals in folklore with rudimentary and latent experiments limited with the borders of customary culture. It reveals itself already in the instability of text so that one always must say of similarity instead of identity, of co-variations instead of invariants. It goes not only about "trials-and-errors" method or that of heuristics but of improvised text as such that always can become a chain of inventions. If in literature the editorial process of the versions' selection eliminates the preliminary specimens the folklore text endures community's "grinding" that preserves multiple variants and paves the path for them to diachronic perspective. Such "grinding machine" of historical societal experience performs the role of examination for experimental conjectures. Within the customary culture of folklore all experimental efforts are limited with the rites, habits, patterns of behavior that allow the space for creative attempts and efforts. This space can be said to be situated between **customs and wonders** that determine its lower and upper boundaries. Thus poetic worldview develops in difference to artistic one where the demands of perfection and of "good - best" intolerable opposition determine the selection of specimens. The paradox of artistic text is that one must distort the texts in interpretative process with the aim of comprehending them. In this respect interpretation opposes to folklore improvisation. Respectively not only **description** but also **distortion** is needed to attain sufficient comprehension.

Essential property of the adoptive (migratory) nature of proverbs and other aphorisms is to be attributed to their double relation to literature and folklore simultaneously reflecting thus the dualistic model of culture as a whole. At one side many a proverb becomes the element of folklore stuff as the result of assimilation of the works of literature (such are the proverbs of the Bible origin or those adopted from plays of Shakespeare, Schiller etc.), at the other side literary aphorisms are often the reformulated proverbs taken from folklore and presented in periphrastic locutions. Moreover the plainest occasional locutions of colloquial speech often give pretext to generate idioms that are destined to become proverbial expressions. Thus these expressions demonstrate not only the incompleteness as the immanent quality of each verbal construction but also inconclusiveness as the readiness for further transformations and variations. These verbal artifacts are peculiar for their exclusive mutability and variability that provide also their migratory capacities.

In particular it is already within the limits of folklore that a proverb (as well as a riddle or incantation) is very vaguely to discern from poetic formulae of lyrics or epics. For instance a line from a carol "*наколядували кишок аж повен мішок*" [Нечуй-Левцицький, 34] can with equal reasons be treated as the proverb that designates the fortuity of efforts in the image of the rite's scarce results. In its turn the version of the motif [the grass of oblivion] is present in the proverb "*вже і місце по нім травкою поросло*", and it belongs also to peculiar elements of lyric songs. Numerous enunciations of the former literary texts become adoptive folklore contributions. The line of T. Shevchenko "*В своїй хаті своя правда / І сила і воля*" is known also as a proverb. The initial sentence of L. Tolstoy's "Анна Кареніна" has become the catchword: "*Все счастливые семьи похожи друг на друга, каждая несчастная семья несчастлива по своему*" (All happy families are alike, each unhappy family is unhappy in its own way). These locutions didn't exist before they were created by their authors. After that they have been introduced in the phraseology's fund of the language as neologisms. Moreover the history of culture attests the existence of purposeful and conscience efforts of producing aphorisms from colloquial locutions. Such was the practice of early Christian authors, in particular of those appertaining to the Holy Fathers⁶³². At last, daily colloquial practice becomes an enormous source for spontaneous rise of new aphorisms.

Here such a unique document can serve a witness as the collection of the oral narratives of wounded soldiers compiled by the medicine sick-nurse S. Fedorchenko. Occasional phrases that arise as the products of spontaneous experimentation become **rudiments** of aphorisms. Thus an utterance «*нам не твоя глухость важна, нам глухость твоя важней*» (3. 33) demonstrates parallel between inner rhyme and allegorical use of 'dumbness'; the same effect is observable in a rudimentary proverb «*... бери – береги, меж пальцев не пропусти*» (3. 17). Another utterance «*Сама мышонок махонький, а руки расставила – и припорошила раненых от смерти*» (3. 16) apparently refers to the image of Godmother (a specimen of canonic picture with the hands uplifted apart) as well as to the Wonder of Homophore (Pokrov). An account on personal experience acquires the form of a proverb, for example «*летом людей да вещи когтишь, зимой на печке лежишь*» (3. 8). One finds among her records numerous samples of colloquial locutions becoming proverbial enunciations. For instance the phrase <и

⁶³² The authors had the aim "делать драматическую жизненную ситуацию ... поводом для введения все новых и новых афоризмов" and, consequently, "сплетать неторопливые сентенции" [Аверинцев, 1987. 46-47].

кто по плечу похлопал – они пот до ушей» gives a counterpart to the Latin proverb <*per risum multum debes cognoscere stultum*> with the motif [laughter as stupidity]; in <*от беды польза, если с умом глядеть*> one can find a version of the motif [harm as teacher]; <*дома смелости девать было некуда*> builds a counterpart to the proverb <*і когут сміливий на своїм сміттю*> [Федорченко, 1990, 188, 179, 173]. Together with rudimentary forms one encounters here also genuine quotations of proverbs that attest their presence in the experience of such experimentation. It is essential that textual inner form remains here in “strained status” that is it is ready to be changed without exposing any terminal form. Such elaboration of colloquial practice under the conditions of folklore oral communication correlates with the practice of multiple editions in literature. The samples of the kind are to be found in poets’ rough copies that also give previous textual versions. Form instance in T. Shevchenko’s verse “In memoriam eternal to Kotlyarevsky” the transition from the initial version to the terminal edition looks like «*Можже, моя доля на тім боці плаче, / Бо сироту всюди люди осміють*» → «*Злая доля, може, по тім боці плаче. / Сироту усюди люде осміють*»⁶³³. In A.S. Pushkin’s verse “Let’s depart, I’m ready...” one detects hesitations in the selection of appropriate epithet⁶³⁴. Apparently it goes here about the inner form and its tension resulting in the formation of the exact images.

In its turn experimentation is both creative and explorative device. The very idea of experimental approach to verbal art has been associated with futurists proclaiming the overt purpose of concocting neologisms⁶³⁵. This experimentation takes place not only within such artistic movements or experimental practice but in the plainest colloquial practice⁶³⁶. Meanwhile the very existence and development of folklore is in itself a global experiment with a world. Proverbial genus attests the experimental foundation of folklore most clearly. Such experimentation not only provides premises for textual integrations from colloquial use but also reveals the interpretative opportunities of locutions as their genuine integrative foundation. With the proverbial rules of play one comes into the space of deviations from “normal” common tongue with its direct meanings. In this respect proverbial formation is to be regarded as the **inductive** way of cognition. Derivation as the main property of proverbial phrases entails verbal experimentation as the examination of combinatorial opportunities and lexical compatibility. The examples of such spontaneous colloquial experiments are well known⁶³⁷. The experimental game has its apparent diachronic dimensions: proverbs disclose the retained **relics** of the etymological past and simultaneously demonstrate **rudiments** of future neologisms. All proverbial locutions are developmental elements of code due to their experimental attachment. These diachronic consequences of experimentation coincide and converge with minimalistic conditions resulting in derivative condensation. In the same way compression here can be said to expand over historical scope of changeability. It is just the effect that the neologisms in literature entail⁶³⁸. In its turn such experimentation presupposes also vital practical experience. When one says as in German <*in der Not schmeckt jedes Brot*> it implies the experience in need that deviates from routine to support this opinion; French <*la nuit porte la conseil*> is the inductive conclusion of experience.

Being integrated experimentally proverbs deliver **relics & rudiments** to the fund of phraseology. Their transformability (as well as folklore variability in general) imparts **virtual** quality of intermediary transitive position that hasn’t still won **actuality**. Therefore proverbs aren’t to be taken as something terminated in its development. One of the consequences of such proverbial mediation is (together with the obvious communicative meaning) the commemorative validity of aphorisms. The Latin <*fide sed cui vide*> ‘be confident though see with whom’ presupposes the situation of warning against some suspected person. Being used as the quotations of an oracle such utterances can be conceived as the cues of **imaginary conversation**. Then their **colloquial** origination meets with such **commemorative** mission. Each proverb as an experimental enunciation awaits continuation of objection or agreement with detailed comments.

Within this reference to colloquial practice experimentation displays still another aspect of the examination of lexical compatibility. The problematic mode of epigrams revealed as the multiplication of semantic transitions peculiar for allegories and symbols can in its turn be regarded as the consequence of special lexical compatibility. The lexical **attraction** can be said to contradict here to lexical **valence**, and this conflict determines (as well as in the nonsense poetry) the combination of the units that would seem

⁶³³ One remarks here that «зміна типу речення у рядку... надала йому афористичності» [Смілянська, Чамата, 2000, 21].

⁶³⁴ «... в вариантах стихотворення “Поедем, я готов...” весьма знаменательны колебания Пушкина в выборе эпитета для Китая: в рукописи – “*спокойного Китая*”, в “Московском вестнике” 1830 г. ... – “*недвижного Китая*”, в издании 1832 г. стоит ... “*далекого Китая*» [Алексеев, 1987, 346].

⁶³⁵ Respectively the explorative experimentation has been suggested by L.V. Shcherba: «... следует попробовать, можно ли сказать ряд разнообразных фраз» with the conjectures as to the meaning of collocations analogously to the case of children «когда ребенок учится говорить, то исправление окружающими его ошибок» [quot. Селиверстова, 1975, 4-5]

⁶³⁶ «Не ожидая того, что какой-то писатель употребит тот или иной оборот, то или иное сочетание, можно произвольно сочетать слова и, систематически заменяя одно другим, меняя их порядок, интонацию и т.п., наблюдать получающиеся при этом смысловые различия, что мы постоянно и делаем, когда что – либо пишем» [Селиверстова, 1975, 5]

⁶³⁷ «В московском шуме человек слышней, – подумал Клим, и ему было приятно, что слова сложились как пословица» (М.Горький. Жизнь Клина Самгина. Ч. 1. Гл. 3)

⁶³⁸ Let it here a bright sample by A. Bely (Vugayev) be cited: «... достаточный **выпрыг** из старого мира уже испытала она ... по **прясю** мчится стрелой **прямолетная** птица в вольготные **воздухи**» (“Москва”, ч. 2, 3.7)

impossible to be juxtaposed in a colloquial speech. Thus a kind of the rhetoric locutions of *impossibilia* arises here. Such premises of derivational condensation have been in particular scrutinized in oriental studies. Traditional Japanese poetry knows the so called title (literally “pillow”) word (*makura kotoba*) that changes its meaning many a time, showing dependence upon referential links both with other sections of the text and with known texts of a certain tradition. For instance, the constant epithet of *firmament* (*hisakata* ‘eternally firm, steadfast’) is already a trope, at the same time it can refer in a text also not to *firmament* but to *rain*, so that a secondary semantic transition takes place. The whole expression then will mean “a heavenly rain” (with the sense of the rain not merely spontaneously falling from heaven but sent to the earth by the heavenly powers). In the same way the epithet *celestial* is constantly used with *storm*, *cloud*; the constant epithet *dark as a mulberry* (*ubatama no*) is associated with night as well as with sleep (dream) thus getting the connotation of “*nocturnal*” [Боронина, 1978, 159, 173, 157]. It is worth stressing that the Japanese folklorists suggest “early *makura kotoba* to have possibly the character of proverbs” (quot. [Боронина, 1978, 153]). The doubled transitions of the kind are also to encounter in the European culture, e.g. in Lat. *perennis* ‘perennial’ as the constant epithet of a fur-tree is used as the attribute of the philosophy of Thomism *philosophia perennis et aeternis*.

Convergent constitution of the Japanese language (together with ensuing drops of etymological links and their substitution of newly constructed lexical nets) makes it fruitful to pay attention to specific peculiarities of lexical attraction. In particular it concerns those collocations that reveal themselves to become both stable locutions and at the same time to contradict to normal and usual order of lexical combination provoking thus semantic transition. Being tropes and elements of topics at the same time such collocations can be regarded as idioms and as such they are opposed to the independent lexical combinations that are regarded as grammatically adequate (the so called grammaticalized) units. In Japanese as the principal idioms - generating source does the **kango** lexical layer appear due to the mentioned drops of etymological links. A bulk of pairs of characters that denote Japanese lexical units have no respective combinations in Chinese where they are originated from. Thus an opportunity arises of combining former Chinese characters or respective syllables (reflected normally as pairs of syllables in Japanese) independently that provokes the formation of a rich treasury of newly created lexical units. Such Japanese **kango** words as **taben** ‘a talkativeness’ (literally ‘multi-’ as a prefix + ‘petal > speech’), **keisetsu** ‘a zeal in study’ (‘a light of a glow - worm’ + ‘glitter of snow’), **futo**: ‘a harbor’ (‘a beach (as a prefix)’ + ‘a unit to reckon cattle’) have no precedent Chinese sources and can be regarded as newly invented idioms.

One observes such a liberty of making idioms in **wago** where a series of lexical combinations arises unmotivated from the occidental viewpoint. Thus, for instance one observes such combinations of a predicate with an object (i.e. V + N - phrases) as **chi - o megurasu** literally ‘to turn wisdom’ > ‘to invent’, **kotoba-o kakeru** lit. ‘to hang words’ > ‘to address, to appeal somebody’, **kemuri-o tateru** lit. ‘to put fume’ > ‘to struggle for existence’. Another series of idioms one obtains from the tradition of constant tropes (and, especially, epithets, i.e. Adj. + N. - or N. + N. - phrases). Such are, for instance, locutions **yukizora** lit. ‘a snowy sky’ > ‘winter’, **yuki-no yado** lit. ‘a snowy house’ > ‘a shelter in mountains’, **kuchiguruma** lit. ‘a carriage of a mouth’ > ‘flattery’, **iwaya** lit. ‘a house of a cliff’ > ‘a cave’, **itoguchi** lit. ‘mouth of a thread’ > ‘the beginning’. At last, a very peculiar type of such idiomatic collocations is transformed into the class of composed verbs (i.e. V. + V. - phrases) that are fundamentally different from those to be found in occidental languages as to their semantic motivation. As examples one may cite **kuraikomu** lit. ‘to fill with eating’ > ‘to imprison, to keep in a jail’, **omoi-megurasu** lit. ‘to turn a thought’ > ‘to remember, to recollect’. Both **kango** and **wago** idioms demonstrate semantic shifts that are unexplainable from the occidental viewpoint and cannot be obtained as a conclusion from the sense of the components of the respective locutions. It seems reasonably to compare such idiomatic collocations with those of distant languages, in particular with those of German that is radically opposed to Japanese as one of the most closed of modern Indo-European languages and at the same time as the language where composed word building flourishes just owing to its closed and self - sufficient structure. Here one finds grounds for tropes overtly different to those in Japanese. Thus **Garn spinnen** lit. ‘to spin a yarn’ > ‘to retell nonsense, to lie’, **uebbers Ohr hauen** lit. ‘to hew over an ear’ > ‘to deceit’ and other demonstrate the V. + N. - phrases. Respective examples are to be found also for the other types of phrases.

A plausible explanation of such stable collocations with **unexpected semantic transitions** can be given within the semantic references. Then the semantic transitions are to be regarded as the consequences of the shifts of referential net that provides a respective elucidation of these references. At the same time together with such a net the sense of the locutions is determined with the expansion of the key words. Idioms turn out to become the sources for images and for those opportunities of the construction of imaginative world. We see in the cited examples the rise of conventions “packed” with the created and codified collocations. The package of conventions resulting from experimentation contributes essentially to the outer form’s development entailing thus the involvement of the so called super-segmental (extra-linguistic, in particular prosodic) expressive means (such as rhyming and versification). That is why such means are to be conceived as the continuation of poetical conventional system. Due to textual codification attained with producing poetical conventions the outer form becomes involved where the signified and the signifiers converge. It comes actually to the **motivational extension**. The growth of the density of motivational net comes to the situation when the difference between the inner and the outer forms (and between the signified and the signifiers) becomes irrelevant. The more motivation becomes intensified (spontaneity being its zero level), the more textual units approach those of code (with their reproducibility as the newly arisen conventions) and therefore the more outer form becomes involved.

The basis for the experimental integration of heterogeneous motifs within the minimal scope gives grounds for a very important conclusion on the **relative autonomy** of such motifs. This result has been for the first time discovered by J, Mukarovski in regard to folklore as a whole. It was defined by him as the

result of cumulative effect of semantic transitions as “a consequence of semantic shifts that lead to **semantic independence of details**”, in contrast to a work of literature, where “tendency towards semantic unification” is predetermined with the writer’s draft [Mukarovski, 1978, 190, 194]. Experimental essence of proverbial texts is to be found in the circumstance that the combination of motifs within their minimal scope can be regarded also as the contamination in the manner that a tale can demonstrate. The proverb «доки сонце зійде, роса очі виїсть» ‘until the sun will rise the dew erodes the eyes’ with the general meaning as the antithesis to Lat. “*festina lente*” ‘hurry slowly’ comprises together also other implicit motifs, such as “*erosive dew” and “*long dawn”. The motif [ground without grass] that is reproduced in the collocation **grass won’t grow* is attested with the proverbs «де люди ходять (де ступить ногою), там трава не росте» ‘where people go the grass won’t grow’, «на битім шляху (на ледачій землі) трава не росте» ‘the grass doesn’t grow at the highway (at the lazy people’s land)’, «без роси (без кореня) трава не росте» ‘without dew (without root) grass doesn’t grow’. Besides, one notices here such motifs of vanity as **людська хода* ‘a man’s step’, **ступання ногою* ‘leg’s tread’. **битий шлях* ‘highway (lit. the struck way)’ (etymological doublet because шлях ‘way’ comes from Germ. schlagen ‘to strike’), **ледача земля* ‘lit. lazy land’ (refers to *ляда* the old designation of a remote parcel). Thus the problem arises as to the autonomous meanings of separate motifs that they display already within such microscopic limits. Autonomous details in proverbs look like combination of the described pictographic emblems or mnemonic prompts.

2.1.5. Interpretative Basis for Generic Division of Proverbs as Problems & Emblems

As far as conventionalities build up the foundation for the integration of the proverbial code this foundation entails the subdivision of the whole genus into three species of **proverbs** in strict sense, **riddles** and **adages**. The general proverbial incompleteness finds here special revelations under the conditions of informative package (encapsulation). In particular the elliptic features are to be found in their general textual **incompleteness & heterogeneity** increased to an excessive degree. It is the **problematic mission** of epigrammatic enunciations (proverbial ones especially) that gives rise to such particular intensification of elliptic textual properties. Experimentation being the exploration of epigrammatic problems which results in the invented conventions, the **unexplored residuum** always remains at hand and appears with the outlook of **reticence or ellipsis**. It is these properties that enable the generic differentiation of proverbial enunciations in the proverbs *sensu stricto* together with adages and riddles.

Incompleteness is to be discerned from the especially intensified form of **insufficiency**. In this respect adages can be conceived as the statements that can’t become **sufficient** for **autonomous existence** under the given textual condition. Even when they display propositional form as those sufficient for autonomy it is the textual conditions that prevent from independent use of such statements so that they become comparable to necessary but insufficient units as lexical units are. While being propositions they are used as words. For instance such proverbial enunciations as simple sentences in German <“*kleine Geschenke erhalten die Freundschaft*”>, <“*keine Regel ohne Ausnahme*”> presuppose as a rule their inclusion in the speech as the appositive additions of explanatory destination as the examples show: “– *Heute habe ich für Ulrike einen Bildband gekauft... – Ulrike wird sich bestimmt darüber freuen, und kleine Geschenke erhalten die Freundschaft*”, “*Gewöhnlich geht Hubert schon zeitig ins Bett, Aber keine Regel ohne Ausnahme*” [Frey et al., 1979, 44 – 45]. These apparent features of insufficiency are felt in the dependent functions of such propositional structures in speech where they are included as auxiliary (not obligatory and indispensable, decisive!) arguments or means of exemplification. The more it concerns those locutions that have not even propositional forms and are restricted with mere lexical combinations

As far as aphorisms represent condensed textual heterogeneities that presuppose the multitude of interpretative actualities the dual opportunities for the comprehension of aphoristic texts are to be traced that correlate with the suggested incompleteness in general and its intensification in the form of insufficiency. This dualistic nature of aphorisms attains universal scope being attested with such terminological oppositions as Lat. *proverbium* vs. *adagium*, Fr. *proverb* vs. *dicton*, Engl. *proverb* vs. *adage* (*saying*), Germ. *Spruchwort* vs. *Redensart*, Jap. *katawazu* vs. *kanyo:ku*, Ukrainian and Russian *прислів'я* vs. *приказка*, *пословица* vs. *поговорка*. Such ubiquity of aphoristic dualism seems to have its reasons already in the contrast directions of generating processes: when proverbs compress narrations and represent their convolutions adages can be said to expand the keywords and open the possibilities contained in their inner forms. Meanwhile this reason for such opposition only reveals the most evident and immediately observable circumstances. There are still deeper grounds to suppose that are the consequences of the interpretative essence of aphoristic text.

Adage presupposes open ways of expansion and inclusion in various plots; in opposite to it proverb itself is a compressed representation of a given plot. Adages display their insufficiency in spite of possible propositional form just due to their functional **ambiguity** and subsequent **auxiliary** destination. It is this **diffuse & ambiguous** functional load that entails their use as reproducible fixed circumlocutions attested with such denominative forms as <*хлопать дверью*>, <*краснеет заря*> in opposite to free collocations <(слышалось) *хлопанье дверью*>, <(занялась) *красная заря*> that have no idiomatic meaning neither derivative hints and are free collocations [Королькова, 2008, 82]. That is why adages conceived as such fixed collocations (especially those of completive combinations with denominative verbs as in the cited examples) retain mythological relics as in <*выводить на чистую воду*> <*как в воду глядеть*> [Мокиенко, 2005, 231 – 232].

In the same way as riddles can be represented in the form of proverbs with ultimately limited field of interpretations that have been reduced to the single correct solution one can regard **adages** in opposite to proverbs as limits for their interpretative opportunities. Being more succinct and abbreviated adages

restrict these opportunities. Thus the split of idiomatic locutions into the classes of proverbs and adages has reflexive foundation that can be represented with the means of intitution (key-words): adages are then the immediate expansions of the respective titles whereas proverbs imply intermediary links. An essential difference between adages and proverbs can be defined in that the first only imply the lacking antecedent or consequent containing hints to the latent implicit contents to be found out. Respectively both adages and riddles can be regarded as allegories with a definite indirect meaning whereas proverbs behave as symbols that can be interpreted in infinitely many different ways (be the discussed A.F. Lossev's concept of allegory and symbol taken into account).

Symbolic and allegorical essence of proverbs as well as of riddles and adages enables representing interpretation as the process of conjectures as to the genuine appropriate meaning. The accumulation of multiplied semantic transition with the derivative indirect meanings makes it possible to confront derivation with deviation from direct literal meanings so that one could say of **derivative deviation** in proverbial semantic processes. In its turn such deviation must necessarily remain conjecture. Thus one can say not only of derivative but also of **conjectural or mantic** nature of proverbial semantic derivation. The reasons for such conjectural approach can be found also in the compressive nature of proverbial texts. Each text explaining a proverb can be regarded as the deviation from the "true" interpretative version of its expansion. Respectively, the problem of latent possible expansions being open, it remains the field for various conjectures. To attain a reasonable and most probable approximation one has to substantiate the conjectured version so that the **motivational** problem returns.

Adages as the incomplete and insufficient form of proverbial locutions can demonstrate their deductive inferential foundation from the opposite side. As usual adage contains antecedent or consequent of the implication without the supplementing member. The absent member is still to be guessed. One can easily reproduce such absent part. For instance *(he) has eaten the dog* presupposes the possible consequent *+(so that) he has become experienced*. In the same way *(he) has eaten a pound of salt (together with them)* can be continued with *+(therefore) he knows his fellows perfectly*. Respectively the implied antecedents for adages can be restored: *the affairs are as white as coal* *+(because there were numerous failures)*. A complicated variant of such continuation can be found out in the adage *a mountain doesn't encounter another mountain* *+(while a man encounters a man)* that can be extended still wider with the conclusion *+(as far as we have at last met ourselves after the long years)*. One has grounds to compare adages to the special genus of Chinese folklore known as 'unfinished utterances'. If in proverbs the members of inferential text (as syllogism) are only folded up and compressed but **manifested explicitly** the adages are peculiar for the fact that a part of inference is **excluded and omitted**.

This distinction is comparable to that of **lexical vs. propositional** units as the **necessary vs. the sufficient** for textual formation. The very opportunity for the existence of adages as the incomplete proverbs ensues from the above discussed relative autonomy of motifs integrated in a proverbial text. It entails in its turn the opportunity of paradoxical combination of different adages entailing humoristic effect. Such are for instance juxtapositions of the Ukrainian adages *«рятував шкіру, а втратив голову»*, *«шукали вітру в полі, а знайшли в голові»* ('he tried to save his skin and lost his head' 'they looked for wind in a field and found it in their heads'). One can combine the Russian adage *«откормить змею за пазухой»* 'to foster a snake at one's bosom' that comes to Аесор [Тимошенко, 1897, 19] with *«держат камень за пазухой»* 'to keep a stone at one's bosom' so that the statement of *"killing the snake from the bosom with the stone that was kept there"* can arise. In such cases adages behave in the manner of the lexical units that serve to build up the propositional units.

The fact of the exclusion of a textual part as the distinctive feature of adages gives also the way of generating them as the abbreviated (truncated) proverbs. One eliminates antecedent or consequent thus obtaining adage as the hint to the excluded part. Thus *«голодній кумі все хліб на умі»* (the hungry aunty constantly thinks about bread) can produce the adage of the title of 'a hungry aunty' that refers to the entire proverbial image (as well as the known *lupus in fabula* does). In this respect adages can be called **elliptic proverbs** or proverbs with reticence. Thus one can say of adages as the **relics** of the proverbs as well as of proverbs as the **rudiments** of textual entities.

The properties of incompleteness and insufficiency can be regarded still within the problematic load of epigrams as the antithesis to any form of tedium or boredom. **Epigram precludes tedium** already due to its destination. Meanwhile it is already the plenitude that contributes essentially to the effect of boredom. As L.N. Tolstoy has once wittily noticed, *"le secret d'être ennuyeux, c'est tout dire"* (10.08.1909 according to the notes of A.B. Goldenweiser) 'the secret to be tedious consists in retelling all'. Therefore the presence of implicit and enigmatic reticent information imparts the meaningfulness to utterances, and epigrams become the puzzles to solve. The mission of epigrams is to excite **curiosity** in opposite to tedium. It's already due to their indispensable problematic load that they must become **curious** for an addressee.

It is not a mere informational deficit (as opposed to the excess of pleonasm) but the very enigmatic verve that makes these tasks for mind fascinating. One supplements an epigram with one's own **conjectures** as the remedies contra tedium entailed with an epigram's interpretative opportunities. Here is the reason for the existence of the places of indefiniteness indispensable for epigrams. All revelations of such places (ellipsis and reticence, incompleteness and insufficiency) can be generalized in the (already mentioned) concept of **lacuna** so that epigrams can be defined as the class of texts with lacunas destined for conjectures.

The exploration of such "void & vacuous" places within a textual entity has been undertaken primarily within the translations' studies. Thus the principle of "functional similitude" as the demand for a translation's adequacy has been suggested [Левый, 1974, 36] where this demand presupposes the introduction of additional comments comparable to the just mentioned conjectures in comprehending proverbial locutions. The existence of lacunas is provided with the system of **textual protection** that

prevents the incomprehensibility that otherwise would arise from such omitted places. In particular such protective devices appear in drama where they enable the spectator's ability to ignore or just not to notice the apparent contradictions and informational deficiencies⁶³⁹. These devices presuppose the involvement of interpretative textual opportunities so that the integration is not only expected but also guessed⁶⁴⁰. **Conjectural (mantic)** features of proverbial texts are connected with other their qualities of the kind, namely those of **enigmatic** and **reticent** nature as the revelations of **incompleteness**. It is already the partiality of designation and reference that entails textual incompleteness so that the appearance of such qualities looks out quite plausible. The existence of such mantic aspect determines the attachment of proverbs and riddles to the realm of ambiguities.

The problem of veracity and adequacy exists for proverbial locutions as the touchstone for their interpretation and comprehensions. At the same time such problem doesn't exist for **adages** due to existence of their **definite meaning** together with the indefiniteness of implications. This difference may be exemplified with the adage "(one) knows where the shoe pinches" (coming down to Plutarch) that has the only meaning of knowing the feebleness or obstacles. Another adage "(one) runs as a bullet" has the only interpretation of the meaning of movement's velocity. There is also proverb concerning the same item as "quick choice – long repentance" where the different circumstances ensuing from the mentioned bullet-like movement are implied, and so the interpretations are of different kind: at one side it concerns the destructive effect of hasty decision as the antecedent; at another side the painful aftermath is meant as the consequent; meanwhile the both of them are to be chosen to emphasize as actual predicate. The bookkeeping locution «отпустил денег» (literally '(he has) released the money' that is sent money) can have an outlook of adage. Quite definite meaning is proper to the adage "packed as herrings in a barrel" that admits no other interpretations. In this respect adages are alike to idiomatic terms in demonstrating definiteness and exactitude of meaning⁶⁴¹. Such distinction of proverbs from adages can be demonstrated with the replica from A. Ostrovski's drama «Бесприданницы» (The dowerless bride) in Karandashov's replica: «Да-с, Лариса Дмитриевна знает, что не все то золото, что блестит. Она умеет отличать золото от мишуры». The quoted proverbial locution is succeeded with its fragment («золото» 'gold') that is implied to be known and comprehended and to be opposed to the own author's trope («мишура» 'tinsel') presuming the contents of the proverb to be reduced to literal meaning (gold as metal opposed to tinsel and not the metaphor of positive qualities). The allegorical contents of proverb can be said to be deciphered here as the transitional step to use new trope of 'tinsel' that already has exact implicative reference and can be regarded as adage in its opposition to 'gold'.

Adages **don't need conclusions** to be obtained. They designate only singular and separate event without consequences and implications that would enable generalizing judgments: if one "kills the time" (or "eats the time" in Japanese), of course it will entail some consequences but one can't come to any conclusion concerning them from the contents of the adage. The same occasional actions are represented with such adage-like locutions as «хлопнул дверью», «сжег мосты / корабли», «разрази его гром» that imply no further consequences. To compare such proverbial locutions as «малая искра рождает большой пожар» or «из искры возгорится пламя» can be cited.

Quite a different situation concerns proverbs. It is here to remind that there exists a whole set of fabulous plots concerning the motif of the so called "wise advice" (with the standard signatures AA 910 – 915) where the probation of the veracity of proverbial utterances makes up the core of narrative. Besides, it is to be taken into account that the majority of adages are comparisons or completive collocations (consisting of a verb with complement). Thus adages get an outlook of the designated motifs' periphrastic descriptions. Such locutions as "sleeps as a log", "wash dirty linen", "play ducks and drakes", "throw dust in eye" play the role of adages as the circumlocutions of the definite singled out notions and images. In this form of circumlocutions adages designate the essential attributes of the explored objects, and it enables their formation in poetical speech. The examples of the kind can be found in R.M. Rilke's lines: "bei den Wurzeln sbendsten Sternen ... Haus (bauen)" contains the hint to Orpheus's myth. These semantic properties give ground to trace further distinctive features of adages and proverbs in colloquial and idiomatic speeches.

The proverb vs. adage opposition has also connection to the compression vs. expansion aspect of aphoristic texts. Proverbs are always the convolutions or folds of some wider narrative entities whereas sayings or adages are void of this referential load. Proverbs refer to some imaginary plot and can be regarded as compressed summaries of it or as annotated descriptions of respective fables. Be proverbs the compressions of fables, so adages can be regarded as the expansion of keywords. The locution "to fear a wolf – not to go to a forest" is the proverb referring to a tale about cowardice. At the same time this locution implies the possibility of involving the respective image in a narrative so that an adage "fabulous wolf" (from Lat. *lupus in fabula*) appears that has already no reference to any concrete fable. The same concerns such adage as "paper tiger" that only bears vestiges of pre-existent Far Eastern traditions and images without more exact reference to any of them. Adages represent then proverbial fragments that need supplementing with the reproduction of the absent textual part. Respectively adages always presuppose their implied invisible part still to be guessed and reproduced. Adages acquire **abstractedness** (in comparison to proverbs) and as the result also the mentioned exactitude of meaning. This property

⁶³⁹ For instance, «... непонятно терпение Фамусова, с которым он ждет в кабинете, пока на сцене разыгрываются 6, 7, 8, 9 и 10-е действия» [Сорокин, 1985, 74]

⁶⁴⁰ «... тексты оценивались как целостные ... теми, которые считали, что в них есть сюжетная канва и некоторый обобщенный смысл» [Сорокин, Марковина, 1990, 121]

⁶⁴¹ It is this definiteness that is especially stressed with the observation that «классично правильна приказка передає тільки прямий смисл змісту висловлення» [Скрипник, 1973, 34].

accounts for their capability of being converted into and extended substantive (in the manner of S-transformation of generative grammar).

The difference between proverbs and adages in respect to their properties of folding texts can be illustrated with the comparison between the locutions “*when the sweethearts make a quarrel they do only cherish themselves*” and “*cherish with quarrel*”. The last fragment implies reference to the quoted proverb but not to the implicit plot immediately so that it gains autonomy from this plot folded in the proverb. This loss of immediate reference proper for proverbs entails together with abstractedness also the **absence of totality** of plot that proverbs refer to so that the **particularity of details** gains in adages the primordial role. The opposition of totality vs. partiality as the attributive feature of distinction between proverbs and adages corresponds to their known generalizing opportunities⁶⁴². This approach in its turn enables logical quantifying criterion as the device for discerning proverbs from adages so that the quantifier of generality is ascribed to proverbial predicates⁶⁴³ in opposite to that of existence reserved for adages. In opposite to proverbs as the closed texts adages are comparable to Chinese unfinished sentences. The deciphered proverbs can be said to be reduced to adages that don't imply further conclusions.

Another proverbial species of riddles enables further explicating the interpretative problem within the field of textual incompleteness. Each proverb can be defined as a riddle with indefinite solution. Reciprocally, a riddle can be converted into a proverb while rejecting interrogative mode. Such a conversion is enabled due to them both belonging to a class of allegories. It is allegorical properties that mark such aphorisms opening the way of infinite interpretative process. Thus the enigmatic quality as the inherent property of allegory takes here the priority, the proverbs being regarded in this case as the riddles with indefinite solutions. There is still one more feature that unites riddles and proverbs. It goes about periphrastic means that occupy leading place in the both of them. The riddles show the perspectives of **renaming** procedures so that the opportunities for summarizing extended narratives develop. Therefore there are grounds for ascribing problematic mode to proverbs as the initial point of their possible comparison to riddles as the specialized form of enigmatic utterances. Proverbs suggest multitude of interpretative possibilities comparable to the searches for the solution of a riddle so that they are **reciprocal inversions**⁶⁴⁴. Respectively one can say of the **definite lacunas** that make a distinctive feature of a riddle in opposite to lacunas' indefiniteness of proverbs. The essence of riddles is seen in the contradiction between the mentioned attribute and the option of the sets of possible objects compatible with it. Therefore there are generally several admissible solutions whereas proverb retains **ambiguity** of virtual interpretations. In particular there are often such attributes implied as those of constant or obligatory epithets. Therefore the property of being **inalienable attribute** comes into play⁶⁴⁵. For instance on opposite to “*a man with moustache*” one can't say “**a man with eyes*”, the antonym being “*blind*” as that of inalienable attribute; one could say “*a one-eyed man*” in opposite to the inalienable case of “**a two-eyed man*”. Then the riddle's task turns to be the problem of an object's identification. For instance the enumeration of attributes as in <<до того она жирна, даже шея не видна>> ‘she is so fat that even her neck is invisible’ [Сукач, 1993, 113] presupposes the answer “pig”.

Enigmatic verve of proverbial texts appears as the immediate consequence of their being reversible with the riddles. In its turn the semantic polyvalence of proverbial expressions that gives reasons for them becoming allegorical tropes is the consequence of the semantic transitions. But the very transitions as the potential of the inner forms of words are evoked with **immanent reticence** peculiar to each idiom due to its semantic incompleteness, the lack of definite meaning that is substituted with latent sense and of indefiniteness as the essential idiomatic quality. In other words idioms always wear an enigmatic garment that indicates the very presence of hidden sense.

Henceforth a question ensues as to the relation of proverbs to riddles that belong to the species of allegory. In this respect one could attract attention to the cases of reversibility of proverbs in riddles and vice versa. One can regard riddles in many cases as a peculiar kind of proverbs with specialized and narrowed meaning that creates a separate class of expressions. It is also to bear in mind that each riddle can become proverb and vice versa. For instance, a very widely known riddle that presents “*scattered grains*” (the solution being nocturnal sky with stars) can easily be compared with the proverb about “*sown seeds*” that means the preparations for the future; another image from the riddle designating nut has an outlook of a condition “*To break a pot before eating the porridge*” that is almost identical with the proverb “*Before frying the scrambled eggs one has to break them*”; such a riddle as “*Never the twins will meet*” (with *eyes* as the solution) has become proverbial expressions used as a famous poetic line by R. Kipling (with preceding line “*Oh, West is the West and East is the East ...*”). In its turn, the proverb “*The more the merrier*” implies also its treatment as a riddle with the solution *dullness, stupid speeches* or something of the kind (bearing in mind the unmotivated laugh as the symptom of mental degradation). Besides,

⁶⁴² «Приказка узагальнює остільки, оскільки вона прикладається до багатьох однорідних випадків; приказка є засобом узагальнення за функцією, а не за змістом ... Прислів'я висловлюється про предмет взагалі, про предмет як логічний план, а приказка ... висловлюється про окремий предмет, і тому звичайно в формі одиничного судження», respectively «в приказці підмет означає конкретний предмет ..., в прислів'ї підмет означає цілий клас предметів» [Скрипник, 1973, 30 – 31]

⁶⁴³ «У складі присудка будь-якого прислів'я ... ми можемо включити формально відсутній компонент ‘завжди’ або ‘звичайно’» [Скрипник, 1973, 31] – the repeated further thesis (comm. 596)

⁶⁴⁴ «... пословица – это образ или означающее, возникающее в контексте, предполагающем определенное означаемое, тогда как загадка – это означающее, для которого означаемое должно быть найдено и названо» [Кенгэс – Маранда, 1978 (1971), 280].

⁶⁴⁵ «... называемый в речи денотат соотносится с ... априорно известным комплексом неотчуждаемых признаков» [Волоцкая, 1995, 219]

proverbs can be used as nicknames (as in V. Hugo's *l'homme – qui - rit* "person – that - laughs" designating actually cripples mutilated with the aim of entertaining mob), and in this case they presuppose the existence of the respective experience to be understood correctly.

The existence of the so called solution of a riddle does presuppose a latent name to be guessed as a standard answer to a question of a catechism. The riddle is in this respect a periphrastic description of this name to be guessed. Meanwhile such a name can be not a single one. In such cases one deals with an evanescent concept designated with a riddle. To demonstrate such a plurality of solutions let's quote a poetic riddle by W. Cowper chosen as the epigraph to the 15-th chapter of F. Cooper's "The Pathfinder": "What pearl is it that rich men cannot buy, / That learning is too proud to gather up; / But which the poor and the despised of all / Seek and obtain and often find unsought? / Tell me – and I will tell you what is truth". One can add that "truth" is not the only possible answer to the question put by the poet: there are also such notions as "justice" that would meet the represented periphrastic description. It is to underline here that it is not merely the real objects that riddles describe as the "lines" of a catechism. Rather, it goes about the designation of magic agents or of the categories of wondrous phenomena. The contents of riddles betray the traces of archaic beliefs and imagery thus rendering fragments of destroyed mythological systems.

One would suggest a conjecture as to the enigmatic features that proverbs possess. Each proverbial expression can be said to be a riddle though not each of them has its appropriate solution. It is the semantic transitions inherent in each proverbial expression that entails the opportunity of confusion in dealing with the puzzle of deciphering the figurative meaning. The constant dissention between literary and derivative meanings always implies the latent risk of misunderstanding.

To say it in another way, there is an enigmatic mode of utterance (according to St. Augustine's statement *per speculum in aenigma*) as an underlying foundation of proverbial allegories. In this respect riddles in proper sense create a special subgroup of proverbs with narrowed interpretative field. The chain of relative interpretations provoked in a riddle has its sources in the very essence of proverbial locution as such. This locution always is a figure of reticence and remains with a hint of reservation. The presence of unexpressed contents causes the existence of a mystery to be felt behind, and it is this mysterious latency that propels still further interpretative efforts of those trying to comprehend it in their own way. It is immanent incompleteness that determines proverbial contents, semantic transitions as well as the interpretative manifolds being its consequences.

One does easily find enigmatic and mysterious incompleteness and reticence in such plain and usual proverb as "promises are like piecrust, made to be broken". Together with its principal meaning of warning before too credulous mode of behavior it enables also the interpretation of expressing a cynic attitude indulging in breaking promises. Besides, "piecrust" can also be eaten and not broken, not to say about the nature of "crust" as a surface that protects and hides at the same time more essential things. Thus a series of open interpretational possibilities arises that accompanies this simple utterance.

These generic interpretative subdivisions come to the necessity of involving non-verbal forces of the visual representation of images. The coexistence of literal (direct) and figurative (derivative) meanings within a proverbial text entails the following consequences. It is obvious that a proverb must be comprehensible so that its derivative sense would not be perceived literally. In this respect proverbial expressions belong to the class of "common places" (*loci communi*) where derivation is codified as a generally acknowledged convention. These conventions are based upon prototypes that could be identified as the already mentioned class of the so called **emblems**. The picture presented in an emblem contains an image that presents a certain puzzle or riddle to be solved. At the same time such a solution is already given beforehand preponderantly. Thus the balances symbolize the judicial power especially kept in the hand of a blindfolded woman as its personification called Themis. In the same way bridle designates rule or government, a fortress encircled with water means prudence, the hands that tighten a knot denote discord. Such derivative convenient meanings are attributed to animals, plants, flowers (a lily denotes a hidden treasure; a nightingale serves as the symbol of night watch). A special branch of such explications belongs to the field of **heraldry**. Such an "alphabet" of tropes creates the **prototype** for folklore riddles. Here the description of an enigmatic picture covers the signified object. In riddles this description turns to circumlocution and is given with periphrastic means. Being interpreted as emblems proverbial enunciations "forget" their verbal substance and "remind" the visualized image. Thus one can say of **verbal amnesia & visual anamnesis** so that the existence of the mentioned mnemonic pictograms is presupposed as the general property of proverbs and a singularity of some tribes.

The codification of such conventions presents them in the form of **catechism** so that questions (riddles, emblems) and responses are given alternatively. Such texts belonged to one of the most beloved "folk books" of the Mediaeval Ages that come back to the Hellenistic treatise "Hieroglyphics" by Horapollon (III c.)⁶⁴⁶. In the same way the corpse of riddles also makes up a catechism that gives the map of a naïve worldview. It can be verified also with the treatment of emblems in the baroque treatises as the riddles⁶⁴⁷. Each picture is perceived as a riddle concealing a mystery behind the visible shell of things which has to

⁶⁴⁶ For instance, «песочные часы всегда обозначают летучесть, безвозвратность времени и краткость жизни», one of the interpretations of the heavenly bodies is rendered with the slogan «Христос есть солнце, луна есть Мария», when in a picture «прямая речь, исходящая от сердца» takes place it denotes sincerity [Сазонова, 1991, 90].

⁶⁴⁷ For instance in the treatise «Потоп зміин» Г.Сковорода: «Помни, что фигуральный мир сей есть то из гаданий сплетенна, а запечатленна тайнами книга» [Сковорода, 2, 1973, 147].

be disclosed and deciphered⁶⁴⁸. The visible world presents only the shades of the essences, that is why these shades are not only enigmatic as the surface of mysteries and wonders, they are also mutable. Each nomination of the visible things only initiates the infinite process of interpretation⁶⁴⁹. Both the corpse of emblems and that of riddles presuppose the possession of the experience of commonplaces necessary for a given cultural code. For instance it is necessary to know that a snake gnawing its own tail means eternity, that an oyster's mussel designates self-cognition, an elephant with the raised trunk before the sunrise is the symbol of piety and the cliff in the storming sea means faith. Each emblem gives a circumlocution of the presumed solution to be guessed⁶⁵⁰.

One of the specimens of the emblematic type of texts is demonstrated in such a monument of the German folk books as the famous Sebastian Brant's "The ship of the fools" (1494) where the verses actually explain the enigmatic pictures. For instance the image of "the fool" (marked with a hood with bells) pointing to the heaven with stars upon the background of landscape is the designation for 'PREJUDICE' in the verse "On the interpretation of stars". The verse "On a dull exchange" is exemplified with the image of the fool who leads an ass and communicates with a musician keeping a bagpipe: it is meant here that a musical instrument as the symbol of VANITY is to be taken in an exchange of a profitable pack animal. For the verse "On the termination of power" the image of the fortune's wheel with the fool, an ass and a unicorn attached to it, and the wheel is rotated with a forefinger of an arm appearing from the clouds (as the finger of providence) [Brant, 1986, 182, 262, 156].

It is evident that such pictures represent the prototypes of the concepts that are periphrastically described with the respective verses. One could also call them archetypes in Jungian sense as they combine visual and verbal components. Meanwhile it is just the prototypical nature of emblems that determines its contradictions. Incompleteness of utterances is caused with the prototype itself that always presents only a part of the world and implies reticence to be removed and overcome in periphrastic descriptions and amplifications that replete the "loopholes" with words⁶⁵¹. The same situation was to be found in the baroque heraldry where codification of tropes arises⁶⁵². All it gives grounds for the conclusion that the derivation of figurative meanings within proverbs and riddles belongs to their immanent constant and absolute properties independent upon separate relative interpretations. This property reflects the incompleteness of proverbial idioms as their fundamental quality of semantic transitiveness. In this respect the existence of solution for a riddle is only the result of the specialization of such interpretative and transient mode of existence proper to idiom. For instance, the riddle «*четыре брата под одной шляпой*» [Садовников, № 238] (four brothers under one cap) may designate both "table" ("brothers" as "legs") and "house" (those as "corners"), but the multitude of solutions is not still closed: it can include also "car" ("brothers" as "wheels") or something other. Thus the solution of a riddle becomes an **evasive concept**. This evasiveness can be demonstrated very persuasively at the example cited by K. Chukovski in his monograph on Nekrasov. There is the image of a nocturnal firmament described as the scattered peas that defines the enumeration of the features of stars. Meanwhile this image has been attested in V. Dahl's collection with two solutions: both "stars" and "hail". This well known folklore image acquires in the poets lines also literal deciphering⁶⁵³. From such an approach to riddles a conclusion follows: if *peas = stars = hail*, then it lacks a defined concept! From indefiniteness follows arbitrariness! It remains only the periphrastic description of something unknown. Riddle designates a problem to be solved irrespective to this solution.

It is because the periphrastic description in a riddle represents only the prototype of the sought concept that it doesn't give its single definition. Only with the specialization of meaning and with narrowing interpretation (in particular through conventional conditions) that this concept can become found and named. Here a reticence can become an effective enigmatic device. An interesting verification here one

⁶⁴⁸ Such approach, for instance, is explained with the parable of tree and shadow: «*Тень значит местечко, яблонею от солнца заступаемое. Но древо вечности всегда зеленеет. И тень убо ея ни временем, ни местом есть не ограничена. Мир сей и все миры, если они бесчисленны, есть-то тень Божия. Она ищезает (sic!) из виду по части, не стоит постоянно и в различных формы преобразуется видь, однако же никогда не отлучаясь от своего Живаго древа ...*» [Сковорода, 2, 1973, 148] (underlined by I.Yu.-R.).

⁶⁴⁹ It can be exemplified with the following passage from the dialogue «Разговор, называемый алфавит»: (Яков:) «*Но кто скажет, что значит круг мира, со всех сторон пронзен стрелами?*» (Григорий:) «*Что есть стрела, если не стремление? Что же есть стремление, если не Божие побуждение [...]?* Сие-то значит составлять мир и сей машине движение давать» [Сковорода, 1, 1973, 458-459]. Further interpretation goes to the idea of the omnipotent victorious power of Love and Amour's arrows.

⁶⁵⁰ Or as Hr. Skovoroda has put it, «*просвещенное духом Господним сердце взором маленькой травки и крошечного червячка возводится к чувству вечного*» [Сковорода, 1, 1973, 456].

⁶⁵¹ Thus in folklore in the riddles «суммой определенных качеств может обладать не один концепт, а несколько, тогда у одной загадки будет несколько отгадок» [Гурски, 2004, 201].

⁶⁵² Here «надпись никогда не исчерпывала смысла, значения эмблемы, хотя и осуществляла возможность различных ее осмыслений, не делая их обязательными» that caused the result: «*Метафорические цепочки все усложняющихся и разветвляющихся значений уходят в бесконечность и в то же время словно вращаются по замкнутому кругу*», and consequently «вносят порядок в технику образования метафор» [Морозов, Софронова, 1979, 22, 31].

⁶⁵³ «*Фигурирующий в загадке горох для него не град и не звезды, а самый настоящий горох*» [Чуковский, 1962, 547]

can find in the Chinese folklore in the so called interrupted utterances that are regarded as a particular kind of riddles⁶⁵⁴. The fact that the reticence is marked with predictability was just the ground for the formation of the Chinese interrupted sentences where the beginning already generated the expectation of the conclusion. For instance such is the proverb about the confines of cognition: *ren₂ xin₁ ge₂ du₄ pi₂ – shi₂ bu₄ tou₄* (literally ‘*the conscience (can) bar a stomach – (but) doesn’t know all*’ (indices designate accents). The answer (continuation) is here predictable as well as the solution of a riddle. It is just the incomplete and abrupt initial part that includes trope whereas the complementing phrase elucidates its meaning⁶⁵⁵. Similar types of riddles are to encounter in other languages’ world’s pictures beside that of Chinese: such are the phrases that are understood at the hint as in the rhetorical figure of reticence. In its turn reticence may be generalized as the particular case of incompleteness that includes both the abrupt outlook of text and the existence of latent meaning. The incompleteness of any periphrastic description reflects its nature that comes back to taboo. This origin can be recognized in particular in the fact that a lot of riddles is built as a negative definition (*definitio per negatio*) through an enumeration of the absent properties. A *boat* is then defined as something *moving without hands, without legs, without tracks*.

The prototypical nature, incompleteness, reticence of allegorical locutions (both of proverbs and riddles) come back to taboo and the subsequent substitutions of primary nominations with periphrastic descriptions. This common property entails the mutual reversibility of proverbs and riddles. Thus a Byelorussian riddle «*не разбив горшка, не съешь каши*» (one can’t eat porridge without breaking a pot) with the solution ‘nut’ [Грынблат et al., 2004, № 455] coincides with the English proverb «*one cannot make an omelette without breaking eggs*»; «*через между брат брата не видит*» (solution ‘eyes’) is comparable with the adage «*под носом не замечать*». The riddle for “spoons and plate” «*всі йдуть з колами до однієї ями*» ‘all go with their rings to a pit’ can be interpreted also as the proverb on the vanity of existence when the pit could be deciphered as a grave and rings be taken in their literal meaning; the riddle about bread «*прийде до стайні без шкіри, а вертає з шкірою*» ‘it has entered the barn without skin and exited with the skin’ resembles the proverb concerning commerce «*кому на відбутток, а мені на прибутток*» ‘for somebody to departure, for me to profit’. Thus the conversion of riddles and proverbs is quite realizable and depends upon interpretative intentions.

The distinction of the riddles from the proverbs is determined with the specialization of their meanings. The ultimate limit for this process can become a proper name as the solution of riddles used as nickname. Such are for instance the nicknames chosen for the heroes of V. Hugo’s “The Ninety Third Year” (Part 3, Book 4, Chapter 2): *Gouge-le-Bruant* (maid - a yellow binting) as the nickname for Imanus, *Chante-en-Hiver* (song in winter), *Brin-d’Amour* (piece of love) etc. It is this concentration of the point at the singular object to be guessed and named that allows developing extent tests of detailed descriptions that confines the variability of answers. **A proverb or a separate idiom turns to a riddle with a definite solution when the field of its interpretation becomes ultimately narrowed.** It takes very often place in satirical texts: «*потеряла я колечко*» is the inscription in the known cartoon on the Hitler’s army besieged at Stalingrad; «*волки сыты и овцы целы*» means roguery; «*милые бьются – только любятся*» refers to quarrels with the aim of deceiving the observer.

If a proverb initiates the process of interpretation the riddle confines and restricts it with the implied (and given only as the virtual solution) though absent concept⁶⁵⁶. It is why the fragments, the separated idioms of widely known proverbial expressions acquire riddles’ properties and behave as the commonplaces in the manner of *lupus in fabula*: «*о волке примолвка, а он тут как тут = про овца промовка, а він вже поруч*» (one talks of a wolf, and it appears). Such are in particular the periphrastic descriptions that have become commonplaces: a known example one can find in Homer’s circumlocutions that imply a definite answer: the death is signified with such locutions as *to be covered with an embankment, to sink into soil, to be eaten with beasts, to become water and soil, to be swallowed with the earth’s breath* [Сахарный, 1957, 298]. In such cases it is fragmentation that provides conditions for transforming proverb into a riddle.

The most habitual idiom may easily become a riddle as its contents are irreducible to its components: *соль земли* (the soil’s salt) is not a mineral or an ore extracted from a mine; what is *written on the forehead* (*написано на лбу*) is not readable; it is not only driver who should be *cautious at the bends* (*быть осторожней на поворотах*); sea at a knee (*море по колено*) doesn’t presume the existence of a ford over a sea and when one commits the burning of boats or bridges (*сожжение кораблей мостов*) it isn’t connected with fire. Idioms of the kind appear because they imply a definite interpretation and the solution which is known as a hint for those competent in the respective experience. For instance oil in the head in Polish has nothing to do with hairdressing and implies wit whereas vegetables in the head presume whim and not any hint to a wreath. In its turn the specialization enables also the possibility for an idiom to

⁶⁵⁴ «Употребляя недоговорку, говорящий как бы задает загадку и тут же сам дает на нее ответ», the difference consisting in the fact that «загадка не входит в число коммуникативных средств языка, недоговорка же, как и пословица или поговорка, имеет коммуникативную ценность», consequently «в недоговорке коммуникативная ценность всецело заключена в ее втором члене» [Прядохин, 2007, 11]

⁶⁵⁵ For instance the phrase «кузнец, кующий коня, ударил его по уху» is the trope that is disclosed in the complement «слишком далеко от копыта» i.e. «слишком далеко от предмета (дела, разговора)» [Прядохин, 2007, 18]

⁶⁵⁶ As a researcher of riddles has wittily noticed, “*zagadka ukrywa i zarazem odsłania: obie te jej funkcje znajdują swój wyraz w paradoksalnym ujęciu przedmiotów*” (the riddle hides and at the same time discloses: both these functions find their expression through paradoxical representation of subjects) [Kasjan, p. 18].

turn to a “free” collocation. Transformation of the opposite direction that is of free locutions to idioms takes place within the limits of a writer’s idiolect when they refer to a very peculiar or a unique phenomenon. Such properties demonstrate constant epithets as the possible substitutes for the name of this phenomenon.

A riddle and a metaphor (to remind Aristotelian definition of a riddle as a primary source of metaphor) can overlap with the class of **paradoxes** and be put in contraposition to **tautology** (represented, for example, with such *figurae etymologicae* as *vimep vie*). It is also to be marked anyhow that these cases do not still prevail. Thus instead of a known (and criticized) opposition *metaphor / metonymy* an alternative approach seems to be suggested where paradoxes and tautologies are to be regarded as polar positions, the middle place being occupied with metonymy as the form of circumlocution. In its turn it is here to remind also that paradoxes are the **antinomies** inherently present within the premises of tautologies and thus disclosing their inner conflict.

This game with contradictions with paradoxical juxtapositions is a commonplace of riddles: one can cite the examples as *«грамоти не знаю, а цілий вік пишу»* ‘I’m illiterate but I’m writing constantly’ (a pencil), *«двоє поросят, а чотири хвостики»* ‘two pigs and four tails’ (shoes). If proverbs demonstrate paradoxical universal compatibility of attributes it is the marked contradiction of attributes that constitutes the distinctive generic property of riddles. A very peculiar paradox that is attested in literature is to be found in the motif MOTHER BRINGING FORTH FATHER attested for instance as the riddle with the answer “soil & grain” [Страпарола, 353]. An analogous sample *«родить мати дівку, а дівка матір»* [Березовський, 246] ‘mother brings forth daughter and daughter brings forth mother’ has the answer “water & ice”. Meanwhile this motif refers to the image of the Godmother, and it is with these references that it was used in Polish baroque poetry. The riddle *«Временами рассеваю – временами собираю, Сам сыт бываю и других кормлю»* ‘sometimes I disperse and sometimes I gather, I remain replete and nourish the others’ (answer ‘the ploughman’) [Садовников, № 1255] refers also to the images of Ecclesiastes. The motif MEETING’S IMPOSSIBILITY is represented in the riddle about “eyes” *«Два братця через грядку смотрят, да не сойдутся»* [Садовников, № 1836] ‘two brothers look through a bed and can’t meet’ has also the correlate in a Far Eastern myth on the celestial female Weaver and Herdsman identified with the stars of Vega and Altair [Малявин, 1989, 73].

Such motifs with paradoxical attributes are also periphrastic descriptions of the objects to be guessed. Thus the motif MOUNT OF MEAT is the circumlocution for a horse in the Byelorussian riddle *«лезу, лезу, на мясную гору улезу»* ‘I climb over a mount of meat’ [Грынблат, Гурскі, 1048]. Here one can find a metonymy of “mount” for the designation of “height” (concrete for abstract) as well as the metaphor of height for horse (with the omitted middle member of comparison). Such circumlocutions usually fix the paradoxical contradiction. It entails in its turn the use of negative definitions typical for riddles. For instance stone is described as GROWING WITHOUT ROOT, sun as BURNING WITHOUT FLAME, water as BUYING WITHOUT WIND [Березовський, 63, 2634; Грынблат, Гурскі, 100-101; Folfasinski, 885, 1221]; both shade and ray are conceived as INCAPABLE OF BEING CARRIED AWAY [Грынблат, Гурскі, 296-298; Березовський, 123, 3042]; a boat is represented as MOVING WITHOUT TRACKS [Грынблат, Гурскі, 2864 –2867, 2869-2874, 2876-2877, Садовников, 1577]; the process of reading is conceived as UNHARMED CONSUMPTION resonant to the Baroque symbol INFLAMMATUR burning without destruction; the image of DEATH is represented as INEVITABLE TREE. A very eloquent is the comparison of sun with a tree [Березовський, 67, Грынблат, Гурскі, 15] that correlates with the Far Eastern character “sun at a tree” designating “EAST”. The representation of writing as the dispersion of black grains over a white field correlates with the etymology of the word LETTER that designated primarily dispersed powder. Oven is represented as DEVOURER OF WOOD, female mammilla is depicted as NOURISHING THE UNIVERSE [Грынблат, Гурскі, 1719 – 1723, 2978-2981; Березовський, 1361]. Besides, it is to stress the adversative relations (expressed with the exclusive BUT) that prevail in such depictions. Such are WHITE BUT NOT SUGAR for snow, AIMING BUT NOT ATTAINING for day and night, floor and ceiling [Березовський, 218, 250, Грынблат, Гурскі, 2787 - 2792, 2798 - 2804]. One can say of the apophatic style of meditation attested with such riddles.

A simple separation or fragmentation of a periphrastic description or a single idiom becomes the decisive force of turning it into a riddle that implies solution or into a hint referring to a known context. Such locutions become catchwords behaving as the virtual proverbial expressions. It is to be traced in the use of widespread quotations that behave like the utterances with contracted endings to designate the well known common things. For instance *«все смешавшееся в доме»* refers to the second sentence of the canonic text of “Ann Karenin”, *«гордо реющий»* presumes a hint to Gorky’s Stormy Petrel, *«река времен»* refers to the the image of Lethe used in the verse of Derzhavin. Thus the reciprocal transformations of proverbs and riddles ensue from the very nature of allegorical periphrastic descriptions, the riddles being their extreme zone of specialized interpretations. These descriptions aim at representing latent and unknown concepts through the listing structures, at the same time for the riddles these sought concepts are regarded as implied though not found. If the proverbs initiate the process of interpretation due to their immanent incompleteness and their multiplied semantic transitions, the riddles make the field of searches narrower due to the conventionally assumed solution that can be lost while passing over the limits of the admitted contexts.

2.1.6. Perspective and Aspect within Textual Compression

Textual integration of epigrammatic utterances displays essential structural peculiarities ensuing from the conditions of informative package and minimalism. In particular the conditions of a packet presume special aspects of **motivational net** extending over the possible evolvement of an utterance’s contents.

Motivation as integrative aspect concerns the problem that stands behind any epigrammatic enunciation. In its turn it gives rise to and is represented with the net of references so that it is **referential net** that one deals with. The problem to be solved as the basis for integration involves references to the implicit contents not mentioned explicitly in enunciations. It is from these implicit contents that one can make conclusions on the interpretative opportunities as the source for epigrammatic transformability. In particular it is here that one can take epigrammatic enunciations as the media of **plots' compressions**. While being such narrative compressions aphorisms behave as a kind of epigrammatic poetry that in its turn serves as the fold for **parables**. Compression presumes the development of dramatic qualities germinated in proverb as far as dramatic text must be ultimately succinct to render the development of action without odd loquacity. This cognate feature revealed in the formation of a special kind of the already mentioned scenic proverbs. A dramatic play becomes an important field of the formation and application of aphoristic circumlocutions due to the compression of text ensuing from the confrontation of arguments for the preference of deeds in dialogue. The implied contents of a drama must include the narration of the events that is presented in the oblique form of characters' remarks demanding the involvement of the devices of partial denotation's means as the hints. The theatre stage becomes the source of the growth of proverbial stuff due to the spread of "catchwords", and in the same time it involves intensively the folklore sources. In lyrics the actuality of circumlocutions is presupposed with the very essence of this kind of literature, the problematic core of contents and the incompleteness of the mentioned details being its essentials. The oblique ways of presenting an object correspond to the lyrical hero's incognito. The spatial and temporal qualities of lyrics continue those of proverbial abstractions. It is also worth observing here the well known propinquity of proverbial texts with lyrical poetry and theatre. It is witnessed not only with the fact of the existence of a special dramatic kind of scenic proverbs but first and foremost with the very existence of latent and reticent contents not manifested overtly proverbs. The similar situation takes place in dramas where one always deals with the task of restoring the so called latent presupposition of the events from the data of separate enunciations of the dramatis personae.

The convolution of textual structures in succinct aphoristic enunciations in the manner of lyrical digressions makes a distinctive mark of dramatic genus. As the paragon for sentences taken from dramatic action and used as proverbs Seneca can be regarded⁶⁵⁷. This precedent case is in particular very instructive as to the experience of the Ukrainian baroque drama that was born within the environment of the respected Christianized Seneca. As an eloquent example of cues becoming proverbial sentences one can take I. Nekrashevich's "Исповѣдь" 'Confession'. Thus it is **Духовник** (The Priest) who proclaims the instructive sentences "Всегда бо мы грѣшнии вси, яко чловѣки" (We are always sinful as we are human beings), "Беззаконія всегда творим, хоть неради" (We always behave unlawful although we are not glad), "Вси грѣхи смѣло творил, но не звал грѣхами" (He committed all the sins boldly though did not call them sins) that are periphrastic transformations of oratorical commonplaces. Another dramatis persona, **Исповѣдающийся чловѣк** (The Confessed Man), tries to justify himself with the objection that he «хлѣба та соли не збавив нїкого» (hasn't deprived anybody of bread and salt) so that he uses actually a variant of the proverb «без соли, без хлѣба худая бесѣда» (it's a poor chat without salt and bread).

The folding power of aphorisms may be exemplified with the proverb "правда очі коле" (the truth pricks the eyes) that presumes the motif [eye-pricking truth] → [painful truth] → [bitter truth]. The very motif had been once uttered by Danton and chosen as the epigraph for Stendhal's novel "Red and Black": "La vérité, l'âpre vérité" (the truth; the sour (austere) truth). Such a notion presupposes a wide net of references to the romantic critical attitudes that led to the formation of critical realism. The proverb **погляди с# козлє у воду на свою уроду** (look, thou goat, in water at thy beauty) [Зіновіїв 818] implies the motif [a monster looking in a mirror] that is developed in the fable "Monkey and Mirror". Besides, there are also implied motifs [water as the receptacle of truth] and [goat as monster]. Thus one can say that proverbs retain relics of narratives that would explain their derivative meanings. These relics turn to rudiments for further restored and reintegrated narratives. In its turn such motifs are represented with word collocations that are built as the expansions of key words. In this respect the expanded words resemble hieroglyphic characters as they are germs growing to multitudes of meanings.

The compressive capacity of a separate motif to become a referential nodal point so that it could fold the whole contents of an extent narrative presumes that the respective notions are variable as to their scopes. In other words it presumes the abuse of the logical principle of extent and identity demanding the constancy of a notion's parameters. Semantic derivation's opportunities inherent to a motif enable the development of such properties. The mutability of the scope and volume of a motif can be illustrated with the motif of [a ring]. In one case this object is mentioned as a singular and even occasional thing, for example in an exchange of wedding rings connected with the betrothal. In other cases in fairy tale a ring becomes a magic object able to inform about the state of affairs: a danger being envisaged, it changes the color. A ring can become also the central symbol, so that the whole plot is built around it: the examples are numerous, from those of the tales on a ring thrown in a sea and found in a fish's stomach till the myth in the Niebelung's ring.

The very idea of conceiving proverbs as the compressions of narratives was developed by A.A. Potebnya who explained proverbial periphrastic descriptions as the device of folding references to a fable.

⁶⁵⁷ It is here that «за словами героя нет никакого остатка, который требует иного, несловесного выражения» therefore «спор не о том, как поступать, а о том, должно ли поступать так или иначе с точки зрения морали. В таком споре реплики естественно превращаются в моральные сентенции» [Ошеров, 357, 364]

It goes about the 5-th lecture from his treatise “From the lectures on the theory of verbal art” where the “transition of a fable in the proverb with the means of inversion” has been shown. Respectively a proverb becomes a periphrastic designation of a parable “if the contents of the narrative were quite known”, a narrative in its turn becomes “**possible etymology of a proverb**” [Потебня, 1990, с. 90, 93, 99]. Such situation becomes especially obvious in the cases with animal characters (as in the mediaeval bestiaris) and other personifications. For instance the proverb «чує кіт у глечик у молоко солодке, та морда коротка» (the Tomcat feels sweet milk in a pot, but his muzzle is too short) presupposes the existence of parabolic narration compressed in the cited sentence (similar to a well-known fable on the fox and grapes). Another sentence as in the example «нішов глечик за водою та й пропав там з головою» (once a jar parted for water and perished there with its head) implies the personification of the mentioned utensil.

The peculiarity of proverbs is that they not only fold (compress) fables and parables but also at the same time unfold (expand) the idioms in deciphering the tropes that they contain. It becomes especially evident in the riddles where periphrastic description designates not merely an object that as to be guessed but the whole symbolic aura of this object. For instance the riddle “глибоке провалля, а в проваллі чореньке” [Номис, 441] (a deep precipice, in the precipice something black) with the solution “a water-well” can’t be exhausted with such an answer. The very image of black bottom of the precipice generates thoughts and dreams of enigmatic matters. The mentioned solution becomes only a pretext for the unfolded process of interpretation of such image.

That the proverbs represent the folds of fables is attested for ages. These folds contain the expression explicable with the narrative of a respective fable that gives reasons for semantic transitions that take place within this or that proverb’s text. In its turn aphorisms can be regarded in relation towards the idioms that they include as their explications of minimal scope. They represent idioms on the minimal level of terminated judgments. Idioms as incomplete derivative constructions always expect continuation and completion, and the aphorism gives such a minimum. As to the wider scope of narration aphorisms (and proverbs in particular) behave as riddles as far as they put the task of finding such a narrative (in particular fable) that would correctly explain its contents and give motivation for their figurative sense. One deals here with the general law of allegories that presuppose the folding and the development of its derivative meanings. A parable or an apologue implies their folds within the scope of an aphoristic sentence, of a proverb, as well as a proverb implies such an unfolded content of a narrative. Each fold presupposes the referential net that procures not only textual integrity but also the coherence of a corpus of texts. The process of the folding of a narrative in a proverbial utterance is also tightly connected with the perspective of commenting this narrative. Beauty of words evoke multitude of comments. It follows from here that the folding of a textual compression and the self-descriptive properties of aphorisms are reciprocally interdependent. Each description presumes the summary of something described, and the use of autonomous means of a text for self-description also evokes the selection of fragments capable to condense referential net.

Evidently a fold always can be conceived as a rudiment or a relic of the folding procedure. Here one can find an intersection with the diachronic aspects of language. Thus fragments of a text serving to remind of it as a whole are not merely points of a referential net. These remnants of a textual tissue are also germs capable of restoring the whole. Thus it doesn’t go only of folds as separated fragments: they are relics and rudiments of the disintegrated and reintegrated textual entity. The importance of the plots’ folds in proverbs may be demonstrated in the searches for equivalent versions of the proverbs in different languages.

Compression as one of the principal properties of proverbs entails the importance of motivational aspects of these texts. The weight of motivation reveals itself especially in its stretching out beyond the realm of purely meaningful semantic relations and involving such distantly laid spheres as those of etymology and phonology with prosody. From one side it is etymological regeneration and simulation that play enormous role in the formation of proverbial locutions. From another side proverbial texts are to be conceived as verses so that all phonological forces that participate in versification come into play here. Thus one can say of the role of extraneous forces from beyond the actual realm of language’s reality that are involved due to the growth of motivational net of proverbial texts.

While compressing the whole and restricting the number of lexical units coming into play proverbs normally diminish this number to the minimal borderline of **pair**. The proverbs are then built usually as **binary combinations** of different levels from the simple adjacent combinations of predicates with complements till the distant correlation of predicates. These paired utterances in its turn always refer to the third that remains latent and implicit. Therefore the initial proverbial couple always refers to the outer utterance and builds up the triad. **Binary** collocations occupy a privileged place within the enumerative listing structure due to their correspondence with the compression of proverbial text. They serve as the germs of the generation of proverbial text. A special kind of these minimal binary lists create the chiefly substantive structure of partitive synonyms.

Here partitive synonyms coincide with occasional synonyms (or antonyms as the poles of the same semantic field) valid for the chosen passage only. Such a structure is known for ages as rhetoric figure called in Greek as *hendiadyoin* (literally “*bifurcation, bisection*”). It is to be found in the proverbs “*Fire and water are good servants but bad masters*”, “*The fire which warms us at a distance will burn us when near*” where one obtains such antonymous pairs as [good & bad], [servant & master], [distant & near] as well as partitive synonyms (in the sense of the equivalent situational role) [fire & water], [warm & burn]. Another sample of a synonymous pair we find in the proverbs “time and tide wait for nobody”, “tread straight and narrow path”, “care the minute and the pence, hour and pound will care themselves” with occasional synonymous pairs [straight & narrow], [minute & pence], [hour & pound] as well as the etymological figure (and in this sense a kind of tautology) [time & tide]. Such minimal binary registers

demonstrate the fact that paronyms are intersected with synonyms (and with the division of lexical stuff in semantic fields in general) so that the further investigation of the interrelation of the both of them does represent an interesting task. The very act of the participation in a periphrastic description creates prerequisites to reveal occasional synonymous relations of the involved lexical units. Of a special importance is the fact that these registers are part and parcel of the lexical tissue of proverbs: it means the existence of self-descriptive enumerative structures within the core of proverbial text to be sought and studied.

It is especially to notice that the existent of such coupled collocations builds up an entire class of proverbial texts. One can exemplify it with the English locutions of the type: *sudden and unexpected, fair and above board, every nook and corner (cranny), care and diligence, watch and ward, safe and sound, meat and fee* [Медведева, Дайнеко, 1994]. There are at least two circumstances worth noticing in this respect. First of all one can easily build composed words from such coupled components. Besides, it is **the third word** to be found out as an additional synonym to denote the ideas characterized with such couples: for the cited row it will give respectively *abrupt, honest, overall, accuracy, vigilance, robust, salary*. It shows clearly the implicit presence of **triad** in each minimal collocation.

The concept of partitive synonymy was very long ago used in instructive manuals, for instance, as the enumerations of the things depicted in illustrative pictures (such was the famous treatise *Orbis sensualium pictus* by J. A. Komensky). Partial description of a situation inherent in idioms gives details of the situation without its whole picture, and the nomination of such details creates the register of the subjects involved in it. For instance the proverb “*money spent on the brain is never spent in vain*” gives such a series of occasional paronyms that participate in the represented situation: [spend – money – brain – vanity (in vain)]. They are to be taken in various binary relations ([spend - money] [spend – in vain] [money - brain] etc.) to examine their semantic transition. Such self-descriptive structures ensue from periphrastic description and make up a latent pattern that serves as the “landmarks” on the “road” of building an integral textual structure.

In particular proverbs are to be regarded as a kind of ready rows of partitive synonyms: [*лес – дрова – даль* (forest – fuel – plenty – distance (depth)) for «*дальше в лес – больше дров*» (the deeper the forest, the more the fuel)), [*ковка – железо – горячий*] ([forging – iron - hot]) («*куй железо, пока горячо*»). It gives such substantive collocations that can become titles of respective plots: [*обилие дров дальнего леса*] ([the abundance of the fuel from deep forest]) [*ковка горячего железа*] ([the forging of hot iron]). There is no need of reminding that such transformation is often used in literature for entitling novels – let such samples as S. Maugham’s “Cakes and ale” or Cronin’s “Hatter’s castle” be here mentioned.

Another reason for the generation of such structures consists in the above discussed experimental properties of proverbs. Respectively the lists of partitive synonyms are to be found in the confronted version of the same proverb generated in variegated way due to the role of variations in folklore. The experimental variability of aphorisms in folklore creates favorable conditions for detecting situational synonyms that can be reciprocally substituted in the respective places of different versions of an aphorism. As an example can be cited such a series of version from V.Dahl’s collection: «*Что посеешь, то и пожнешь / Что пожнешь, то и смолотишь / Что смолотишь, то и смелешь / Что смелешь, то и съешь*», «*Что нальешь, то и выпьешь / Что откусишь, то и съешь*» «*Что накроишь, то и выхлебаешь / Каково испечешь, таково и съешь*» [Даль, 230]. Here one encounters two rows of situational synonyms that are mutually opposed as the designation of preliminary (preparatory) action and its consequence. The variability of meanings is especially vividly demonstrated with the fact that members of the both rows can pass from one to another: <*жечь – молотить – молоть – печь – наливать – крошить – откусывать*> vs. <*жечь – молотить – молоть – есть*>. Thus the inherent property of folklore to generate textual variability in the manner of experimental examination of lexical compatibility entails the emergence of series of partitive synonyms revealed due to the coherence of different proverbial versions. Especially it concerns verbs that wouldn’t become synonyms in other cases. As an example one may regard the Latin proverb “*vive et amicitias regum fuge*” (live and avoid kings’ friendship) that has the whole row of versions in Ukrainian: “*з паном не судися / не братайся / не дружись / не борись*” (don’t be at a law / fraternize / be friend / struggle with a lord) etc. Here a series of partitive situational synonyms can be shown that are united with the sense “to have contact, both as friends and as foes”.

The principle of the confrontation of paired words as the representatives of taxonomic classes (in particular of etymological nests) gives wide opportunity for the study of semantic transition. In particular it means that a simple lexical attraction is an interaction between the whole series of lexical units belonging to such classes and not single words themselves. It concerns first of all the variability of proverbial text as that of experimental origin. Word locutions as the elements of aphorisms create rudimentary potential neologisms and occasional formations where the words interact as the representatives of paradigmatic units or even separate dialects that subdue to creolization. Semantic transition exerts pressure upon the inner form of a word and revitalizes its relations to etymological relics. The separation of such locutions is enabled due to experimental syntactic transformation.

In its turn such enumerations presume their reverse transformation into a text so that new idiomatic compound substantives arise. Thus the problem of *composita* emerges that intersects with that of the revival of archaic incorporated languages. As the places of condensed heterogeneity proverbs can be regarded also as the relics of incorporated type of grammar (as the satellite textual glossaries can be said to retain relics of the isolated type). In particular the above mentioned “wellerisms” attest such incorporated structure of proverbial expressions as the stable collocations representing the opportunity of continuation referring to entire enunciation as an indivisible unit. The features of the incorporated type of grammar are to be seen in the fact that each proverbial simple sentence can be replaced with an artificially built composed word used as an autonomous member of sentence. Thus the proverb “*small spark makes a great*

fire” can derive a composed noun “*the - great - fire - making - small - spark*” that functions as an integral lexical unit and refers to the proverbial contents: for example this derivative noun can designate the event from which fatal consequences ensue. In the same way some composed words can display the references to idiomatic expressions they are derived from as in «*головомойка*» (‘head washing’, Germ. *Das Kopfwaschen*) implying the knowledge of the idiomatic meaning of the locution ‘*to wash the head*’.

Bright examples of the formation of composed words as the self-descriptive device of proverbial text can be found in the collection of V. Dahl. For instance, the addition to the proverb «*Маслом каши не испортишь. Каши не пермаслишь*» (One can’t spoil porridge with oil. Porridge is not to be over-oiled) [Даль, 1957, 861] attests the derivative prefixed construction apt for the very singular case. The construction of the kind of «*Отогрел змею за пазухой. Запазушная змея*» (One has warmed the serpent from the bosom. Serpent-from-the-bosom) [Даль, 1957, 137] can be cited where also the derivative <**запазушнозмеиный*> (the-serpent-from-the-bosom-like) attests the formation of complex words in proverbs.

The problem of lexical delimitation in connection with the demonstrated neologisms remains still an acute linguistic task for the study of Chinese vocabulary as well as of the word stuff borrowed from there, namely, due to the difficulty «to discern words from word combinations» [Панфилов, 2008, 58]. At the same time there is a phenomenon of “chaining” words in Japanese, where the words are combined «as if for the first time creating a composite word» [Вардуть, 1964, 26]. The achievements of cognitive linguistics allow us to attempt a new approach while regarding the lexical delimitation problem in indirect way through a vast scope of the Chinese loan words in Japanese which build a peculiar kind of such a “chaining”.

The notion of frame seems to become useful for the attempts to define the degree of autonomy of separate morphemes belonging to ‘*kango*’ and being combined in solid compounds as lexical units. It concerns first of all those building the verbs with ‘- *suru*’ formants. Here the morphemes of Chinese origin endure semantic shifts as the result of assimilation and transformation into a denominative verb. Another process that accompany such a derivation is the de-etymologization of these morphemes enabling their autonomy. Such transformations give an opportunity to treat separated morphemes as the components of potential ‘*composita*’ and as the object of combinatory natural experiment of a kind of the mentioned “chaining”. The combination of morphemes (usually in pairs) is to be considered as a frame in the sense of cognitive linguistics owing to their restricted ability to be copulated and to reveal different semantic components depending upon their valence. In this respect the verbs with ‘- *suru*’ formants correspond best of all to the definition of a compound lexical unit taking into consideration that «the lexicalization of combination presupposes its idiomatization» [Майцак, 2005, 66].

The fact that paired morphemes are to be compared to idioms can be demonstrated with the circumstance of the emergence of new peculiarities, and it is the idioms as a class of solid compounds that possesses the features of frames. Thus, for instance, the morpheme ‘*i*’ in ‘*kango*’ verbs ‘*ishitsu-suru*’ ‘to transport’, ‘*icho-suru*’ ‘to message’, ‘*iten-suru*’ ‘to change the residence’, ‘*ifu-suru*’ ‘to leave (heritage)’ bears a semantic common denominator of ‘*verba movendi*’ while it has no autonomous use and it means ‘to change’ in general sense as a ‘*wago*’ verb ‘*utsuru*’. The effect of framing is easily to be observed in the cases where at least one of the paired morphemes is used separately as a word. As a bright example can serve ‘*ai-suru*’ ‘to love’ and “*aises-suru*” ‘to touch’, the idea of “bodily contact” being delineated in such a frame. Such effects were already the object of researches in the case of the so called “aquamotion” verbs where, for example, ‘*fujō-suru*’, ‘*fuyo-suru*’ (both bearing the sense of ‘moving up in the liquid substance’) include a morpheme ‘*fu*’ that, in contrast to the previous, has no lexical independence [Панина, 2007, 636]. Another approach in detecting verbal frames deals with the inversion of prepositional and postpositional places of the paired morphemes. Such are, for instance, ‘*rippuku-suru*’ ‘to become angry’ and the names ‘*fukuan*’ ‘a design’, ‘*fukuzō*: -naku (no-nai)’ ‘overtly’, where the morpheme ‘*fuku*’ delineates the frame of transferred senses derived from its primary meaning ‘abdomen’. Another case of such a framing inversion may be indicated in ‘*o:sho-suru*’ ‘to serve jealously’ and ‘*sho:aku-suru*’ ‘to master’ where the primary sense of the morpheme ‘*sho:*’ with ‘*wago*’ pronunciation ‘*tanagokoro*’ ‘a palm’ serves as the source for semantic derivatives.

It becomes here convenient to return to the above discussed L. Tesnière’s concept of syntactic node with its particular representation of predicative relations⁶⁵⁸. It has been generalized in the notion of “**connective node**” suggested by M.L. Gasparov⁶⁵⁹. These ideas come back still to O. Jespersen’s concept of **nexus** (as opposed to junction)⁶⁶⁰. The importance of the last one is still more persuasive as it enables representing the particular relationships arising within predicates’ neighborhood including completive attachments⁶⁶¹. Such development of the concept of nodal structures with the involvement of nexus seems to be productive for analyzing microscopic syntax (as well as taxis’ profitability for macroscopic analytical tasks). One can easily notice the prevalence of the nexus & taxis’ constructions within the

⁶⁵⁸ «... элементы, непосредственно подчиненные глаголу, можно представить в виде ключей, а глагольный узел – в виде кольца» [Теньер, 1988, 143]

⁶⁵⁹ It has been defined as «слово, имеющее синтаксические отношения с двумя другими словами», in particular in a poetic line where «начальное и конечное слова связаны дистанционно», as in the examples «*романы он любил*», «*спасаю многих я*» [Тарлинская, 2001, 42]

⁶⁶⁰ «нексус ... всегда содержит два понятия, которые обязательно должны оставаться раздельными: вторичное слово присоединяет нечто новое к тому, что было названо» [Есперсен, 1958, 132]

⁶⁶¹ O. Jespersen’s nexus «удобен в качестве краткого обозначения предикативного словосочетания типа подлежащее + сказуемое ... Сам О. Есперсен понимал нексус как предикативную связь любых языковых единиц» [Гаврин, 1974, 209]

corpus of proverbs. The completive connections obviously prevail and due to semantic transitions they further distance in the manner of the combination of words from different dialects as they violate lexical compatibility. In particular the indefiniteness of oracle's voice and impersonal utterance help in intensifying the role of nexus. As to the taxis it becomes the common syntactical rule of proverbs as compressions that presuppose wider textual evolvement. Moreover it is taxis that provides the discussed opportunities of the inferential transformations of proverbial sentences. One can easily recognize in a typical proverbial sentence the features of nexus as the syntactic tool for the above discussed "encapsulation" of content.

Actually predicative and completive collocations gain special importance in the very procedure of a word expansion with the resulting rise of proverbial locutions⁶⁶². Respectively one can discern the two classes of these structures where (in opposite to the mentioned hendiadys of chiefly substantives) the verbal predicative members participate. These are the completive collocations (those of verb with complement) that would correlate with **nexus** and distant predicative **taxis** built of a pair of predicates. The importance of such devices reveals in their productivity so that they can serve not only to textual description but also to transformation and disclose therefore the transformability as the property of proverbial texts.

As an example of the completive kind of collocations may serve the proverb "*an ill cook cannot lick his own fingers*" with a verbal nod of complement nature [licking fingers] that betrays obvious idiomatic features. In opposite to the above cited minimal indices (present as enumerative registers within the proverbs themselves and subsequently revealing their self-descriptive nature) with the pairs of coordinated words such motif represents collocation as an inseparable unit delineating lexical attraction of the key-word (lick in the last example) with obvious subordination. These subordinate collocations are not mere registers as they represent the very "expansion" of the key-word in a collocation. Idioms arise just from such inseparable collocations and it is due to subordinate relationship that they use the opportunities of lexical attraction. While detecting these minimal "**excrescences**" upon the key-word of idiom we obtain the device for its self-description. Such collocation wins relative independence within the scope of the sentence that includes it: in the proverb "*the feet are slow when the head wears snow*" it is evident that the collocation [wearing snow] as the periphrastic description of growing grey acts independently and separately. Due to independence such collocations act as the devices for self-reflection and self-description of text promoting its changeability.

Thus a potential syntactic perspective of mutually referred predicates comes to being with an outlook of the mentioned **predicative perspective of clausal structure**. This perspective is still present as a germ that gives grounds for the **expansion** of words based on their referential nets. Respectively this property is easy to be inversed, and thus one can say of the compressing opportunities of circumlocutions as the basis for proverbs. While being the minimal expansion of words they presuppose also that key words can become their **compressions**. It means that they themselves can be regarded as the compressed narratives. Together with reciprocally correlated predicates as the vehicles of generalities (in the manner of (S) HE DOES IT scheme) there appears the necessity of circumstantial particulars that would impart concreteness to such schemes. It is neither generalities nor particulars of details that determine the proverbial contents: it is the **mediation** of them where is the adequate comprehension to find. In particular proverbs become then formulae of the plots of these narratives which become enfolded expansions of such sentences in the same manner as the proverbs are such expansions of words.

The already mentioned **encapsulation** as the **packing** (compressing and evolving) aspects of proverbial textual integration correlate with the peculiarities of syntactic structure of proverbs. It is here to stress that such peculiarities promote in refuting a widely spread opinion as to the absolute dominance of paratactic constructions of coordination in comparison to hypotactic constructions of subordination and complex sentences in folklore. Syntactic perspective as the initial cause for subordination becomes a necessary prerequisite for textual coherence so its vestiges and germs must have been observed in folklore as well. This statement is supported among others with the study of the syntax of Byelorussian folktales. In particular it was remarked that a special kind of asyndeton prevails in the combination of sentences that are comparable to usual complex sentences [Борковский, 1981, 58 ff.]. The objection that such observations are inferred from the records of genuine folklore texts is easily refuted with the abundance of hypotactic sentences in the proverbial texts. A work by Z.K. Tarlanov devoted to the study of proverbial syntax gives grounds for the assumptions of the intensive development of subordinate relations in these texts. The initial prerequisite here is the very didactic task of proverbs that presupposes the binary dissection of their texts⁶⁶³. Binary combinations of lexical level are repeated at the level of subordinate clauses and parallel propositions.

Moreover a simple coordinative copulation of sentences with asyndeton only covers much more complicated real relations between them: the pure adjoining of a sentence imparts meaningful semantic load to it because makes it a symbolic conclusion of the enunciation⁶⁶⁴. Such coordinative relations as

⁶⁶² Thus M. Tarlinska stressed that in the versified line (as an example was chosen Nekrasov's poem "The Frost – Red Nose") «вводятся новые категории связи на фразовом уровне» – in particular, «между глаголом и всей группой дополнения», as in the phrases «*вижу белый снег*» (I see white snow) in comparison to «*вижу белый гриб*» (I see a boletus) where the adjective collocation is stable as the designation of a particular species of mushrooms [Тарлинская, 2001, 46, 41].

⁶⁶³ A proverb usually «начинается формулой, выражающей общее, как бы бесспорное суждение» which «подготавливает второе, частное суждение» [Тарланов, 78]

⁶⁶⁴ «Актуально значимой частью сложного целого оказывается именно присоединяемое предложение, в котором сосредоточивается основное содержание» [Тарланов, 15]

those of adversative or restrictive type often serve to express the relations of hypotactic nature such as concessive or conditional relations. As an example one may cite the record of V.Dahl: «*Перебором кобылка шею извертела, а из хомута не выбилась*» (though a horse behaved too humbly she only twisted her neck without having managed to free herself from the yoke) contains adversative relation that actually designates concession (put in the first part off the utterance). Further examples cited by Z.K. Tarlanov attest such a use of adversative copulation to designate subordinate clauses: «*был бы лес, топор найдется*» (let one have wood, an axe will be found) implies conditional clause evident in retelling the sentence (if there's wood, there'll be an axe); «*рука руку моет, а обе белы хотят быть*» (a hand washes another hand, and the both want to become white) discloses the structure of the subordinate clause of cause (it suffices to substitute 'and' with 'while') [Тарланов, 14]. There are numerous cases of rendering causal-consecutive relations with the means of future tense of paired infinitives [Тарланов, 94]. But of a special importance the statement seems to become that the prevailing type of proverbial constructions is the twice paired combination⁶⁶⁵. One can call such construction “quadrangle” with the view of their four-partite division where parallel confrontations, comparisons, various symmetric figures (as those of chiasmus) with paratactic outlook conceal actual subordinate relations. It would be possible to say of “**proverbial quadrangles**” that are universally spread. Moreover perhaps in the most perfect form such tendency is attested in the Chinese proverbs that as a rule consist of four syllables (written with respective characters). Thus the proverb *an bu wang wei* (literally ‘repose (rest, peace) – not – oblivion (to forget) – danger’) means “don't forget the jeopardy while at peace”. The similar structure can be very clearly exemplified with the Lat. <*modicus cibi – medicus sibi*> where it becomes a single phoneme (a/e, c/s) that discerns the words coupled in the inner rhyme. The same case takes place in <*танцюй, враже, як пан скаже*> where assonance promotes confronting the words of different etymological origin (*пан / танець*) and a couple of situational partitive antonyms arises (*танцювати / казати*). The similar structure is to be found in <*хвали сено в стогу, а барина в гробу*> (praise hay in haystack and lord in a coffin) where the first part is reinforced due to alliteration while in the second a metathesis is used.

The prevalence of such “quadrangular” schemes can be demonstrated from another source where the frequency of the use of proverbs was taken into account. It has turned out that the most spread proverbs were built according to the very scheme: *бодливой корове Бог рог не дает; видит око да зуб неймет; лучше синица в руке, чем журавль в небе; куй железо, пока горячо* (The God doesn't give horns to a cow that likes to butt; the eye sees but the tooth hasn't; a tomtit at hand is better than a crane in the heaven; forge the iron while it is heated) etc. [Пермяков, 1988, 154 - 162]. They all distinguish with the very fact of binary presentation of interrelated situational antonyms that build the mentioned rhetorical figures of **hendiadys** though in this case such an interrelation takes place at a distance. In particular, here such figures include paired combinations *eye – tooth, cow – horn, tomtit – crane, forge – heat* etc.

As to the structure of such paired relations let be shown the proverb “*кто долго лежит, у того бок болит*” (if one sleeps (lies) long the side will ache). There are here two completive nodes of the contacted words: [to lie long] (in the meaning [to sleep long]) and [side aches]. At the same time there appears a distant “bracket” [lie - ache] where the verbs become a minimal listing structure of situational partitive synonyms in the sense of the participation in the process of distorting human shape. From here a question arises as to the relations between contact collocations (that of immediately connected lexical units, the contiguous ones inclusive) and the distant interrelation between lexical units that are severed with other words but confronted within a proverb's entirety. The very prevalence of the described “quadrangular” structure gives grounds for the conclusion about the leading role of the distant confrontation of predicates. In particular it presumes the development of taxis in proverbs so that the predicates must have been mutually connected. A taxis with its particular revelations (such as comparisons and parallel constructions) becomes a germ for the development of distant relations in text (attested in such phenomenon of poetical syntax as **hyperbaton**). In proverbs the rudimentary features of these relations can be felt with being bordered within the limits of a single sentence. It gives also grounds to say of distant nodes of predicates together with the constant nodes of completion that determine a proverb's construction.

In this respect there is still another conclusion to come to. As it has been shown there prevail subordinate relations in the proverbs concealed with their coordinate outlook. Consequently the propositions included in the proverb don't act as autonomous sentences. The interdependent state of these propositions turns some of them actually to subordinate clauses that betray the inequality of the both members of the pair combined in a proverb. Thus the superficial outlook of parallel or another listing structure conceals the real nodes with subordinate relations. In other words one deals with the transformation proposition → clause and, respectively, List → Text. It means that in the depth of a minimal textual scope of a proverb the whole clausal structure of **predicative perspective** grows that is here represented in a folded form. **The predicative perspective with its clausal structure is germinated in a narrow proverbial space to be further generated in lyrics and drama.**

The consequence of the above described referential properties of a verb ensuing from its ruling properties that enable it to evoke complements of substantives and to build distant chains with other verbs consists in particular in its importance as an experimental tool to compose predicative and completive collocations. This role of verb may be attested with proverbial expressions where it determines the nodal structure of text with making up **completive collocations** as the basis for textual coherence. It can be exemplified with the pair of correlated proverbs “*fault denied is twice committed*” and “*fault confessed is half forgiven*”. All the four verbs rule the same complement (fault) and the meaning is determined with

⁶⁶⁵ «Наиболее типична для пословиц четырехчленная конструкция, легко распадающаяся на две композиционные части, каждая из которых, в свою очередь, включает в себя по два предикативных единства» [Тарланов, 123]

their difference. Another case demonstrates the inversed relation: “*he that will steal an egg will steal an ox*”. There are here (in opposite to the previous case) the single verb that rules different complements. In both cases it is the completive relation of predicates that determines the general derivative meaning of sentences. As far as the same proverb can be regarded as a compression of different anecdotes it dissociates into a bunch of **homonymous locutions** representing such narratives.

This homonymous effect concerns still more the **aspect** of verbs used in proverbs. A great number of proverbs have the form of imperative mood though they don't imply any imperative meaning. Therefore the modality is here used as a homonym to the actual designation. In reality one deals as a rule with the fact that the difference between active and passive voices is of no significance for proverbial enunciations and therefore one can say of middle voice that is felt as a connotation. The “author” and the “hero” of a proverb is anonymous oracle that nothing to do with the active doer of a dramatic work, so the deeds can be represented in reflexive or passive form. Such proverbial advices as “*don't change horses in midstream*” or “*don't wait for dead man's shoes*” can easily turn into “**it's advisable / reasonable not to ...*” with the respective continuation so that imperative is of no significance for them. The same concerns active indicative in such utterance as “*the cat shuts its eyes while stealing cream*” that is equivalent to “**cream is stolen by a cat when its eyes are shut*”. As it goes about abstract actions committed by an abstract person proverbs don't designate the particulars of modality. Therefore proverbial aspect can be said virtual as the case is with the syntactic perspective.

An important consequence of “condensed state” of word stuff in proverbs revealed with the collisions of compatibility is the **intensity of motivation** of verbal sign. This motivational density and intensity presupposes at the same time spontaneity as its paradoxical inversion revealing itself through verbal experiments. In particular it involves the importance of phonological factors in building a proverbial text promote with the minimal size of a proverbial locution where such ultimately restricted space is created with separate phonological features becoming meaningful. Together with this motivational intensification it is to trace the growth of referential net encircling each proverb and evoking implicit contexts. Thus semantic condensation, paired collocation with syntactic perspective referring to virtual latent triad, compressions of narrative and intensified motivation become the principal features that determine the property of aphorisms.

Therefore proverbial expressions become representations of narrative **motifs**. It is the implications encircling these expressions that are obligatory and impart them the quality of convolutions representing motifs. To sum up, proverbial enunciations represent as a rule nexus & taxis as the initial binary collocations endowed with the capacity of further textual growth and development. The depicted “quadrangular” scheme proves to become the germ consisting of minimal binary couples of predicative and completive elements (in taxis and nexus respectively). It is this binary construction that provides conditions for further textual expansion and semantic transition.

2.1.7. Somatic Motifs and Effects of Charades within Proverbial Outer Form

The above discussed codification of semantic load displays the conditions of reproducibility that indispensably imply the manifestation of this load in finite and “palpable” forms. Therefore the involvement of proverbial outer form becomes necessary that would display the means of making latent images explicit. One of the most immediate revelation of outer form is the involvement of the designations of “corporeal members” (*membra corporis*) as its initial elements building up the image of a body in the manner of a taxonomy. In particular such taxonomic order of outer form in proverbs that would correlate with the proverbial textual codification apparently is to be founded upon somatic scheme. For instance suicidal motifs are supplanted with the circumlocution of the dissection of body such as in the row <hands – white corpse – bones – eyes> as in the song lines of Manzhura's collection. The image of avidity is normally associated with the thirst. The “four elements” of the Philosophy of Nature correlate with corporeal action of drinking, breathing, striking, burning, and the “fifth essence” of ether refers to mental life.

Within the problem of the motivation of etymons it is worth drawing attention to the comparison between etymological reconstruction and the treatment of proverbial key-words. The Polish proverb *krew nie wrze, człowiek stary* (the blood doesn't boil, an old man) [Черниш, 2003, 185] where we encounter a very elegant alliterative construction, has to exemplify the ramification and heterogeneity of semantic development of *var, and here one of the branches of this development acquires the form of metonymy as the transfer of the heat of human blood. Another clear sample of the corporeal source of the notion of the so called four elements of nature give such proverbs as “*Вогонь палить, вода студить*” (fire burns, water chills) or “*З вогнем не жартуй і воді не вір*” (don't make jokes with fire and don't believe to water) [Пазяк, 1984, 88]; here the elements are conceived through their interactions with human body. To continue these examples one can compare the Indo-European reconstructions made by Andreyev with paremiological data. Thus the origin of peplolexikon (the terms of dressing) are connected with the role of frost [Андреев, 1986, 208, VIII-8], and an “equation” hereto is to be found in the expression “*мороз пішов поза шкірою*” (frost is spread under skin); the suggested connection between the notions *night* and Latin *nanciscor* = *носити* “to bring, to bear” is reflected also in such proverbial units with overt alliterations as «*ніч понесла, ніч і принесла*», «*нічліг за собою ніхто не носить*» (the night has brought out, the night has also brought to; nobody brings one's own night lodgings).

As a very important source for the formation of idiomatic expression within the diachronic perspective the particular role of *membra corporis* must be singled out. “A corporeal map” gives opportunity of tracing partial denotation as the source for further derivation resulting in the formation of idioms. The arguments of semantic derivation within etymons are often of somatic nature. As an example one can take

the motivation for the reciprocal approximations of Germ. *Schatten* = Engl. *shadow* and *schießen* = Engl. *to shoot*. The reason is to be found in the fact that “a shadow is conceived as something that is slung from, thrown away”, so that it is to deal with mechanical actions; in a similar way the comparison of Germ. *triezen, tritzen* “to torment, to irritate” with Lith. *dirgti*, Russ. *дразнить* gives grounds for the conclusion that “the meaning of tormenting is developed from that of stretching” [Левицкий, 1997, p. 122, 35].

Meanwhile the problem arises as to the limits of a human body and subsequently of the scope of **somatic images** that come into play as non-verbal pictograms. Artificial environment determines the existential condition and is not to be conceived apart. The world as the environment of an earthly and heavenly overgrown human body is to be regarded as the continuation of this body thus creating an inseparable condition of human existence. Perhaps the etymology both of Latin *spirit* and Slavic *дых* may serve as the clearest demonstration of the concept of impossibility to exist without air that represents such a body’s continuation. The same circumstance makes us to take into consideration bodily conceived antonyms. Thus one can speak about the dialectics of erect poise as the innate peculiarity of a human body reflected in such semantic fields as night (and sleep) and day (vigilance), senility and youth, birth and death, male and female jobs, sanity and illness, heat and cold (and respectively the group of *peplolexicon* i.e. the names of dress as the necessary protection). There appears in such a way a whole group of such antonyms that creates a certain pivot for classifying etymons.

Naturally it is necessary to stress that somatic dominants can by no means be reduced to corporeal functions. In the sphere of language the body as such is conceived not as something autonomous but rather as a psychosomatic unity (a nozoological unity, to use the psychological notion), that is as a living animated body and as an inherent part and parcel of social structure. It would be worth reminding the genealogy of numbers, for instance, of *five* = *пять* with such its overt and hypothetical cognates as German *Faust* = *пять*, and *Finger*. Body as the foundation of somatic imagination acts as an agent and incarnation of social relations, as it was shown by E. Benveniste: it would be enough to mention only his famous discovery that **pecu* (the source of Latin *pecunia* and German *Vieh*) “never denoted a property in the form of cattle” or the history of Latin *libertas*, Gr. *ἐλευθερος* “free” (with its cognates in German *Leute* = *люди*) where “the notion of freedom is formed on the foundation of socialized idea of growth” [Бенвенист, 1995, 56, 213]. It would be here to add that another term Germ. *Freiheit* (Engl. *freedom*) being cognate to *приянь* “sympathy” put stress upon the feeling of social duty and not pure biological process. As another example let Lewitzki’s dictionary be cited where one finds, for instance, among r-roots such samples of Germanic-Slavic and Germanic-Baltic isoglosses that are represented with German *recken* (Lithuanian *reĩži*) and their wide nest where primary meaning is expressed in the idea of stretching a body; other samples of the isoglosses as *Rand* / *рубить* “a brink, an edge – to hew (to shape an edge)”, *raufen* / *рвать* “to tear”, Old Nordic *rista* / *решать* “to cut > to solve” are obvious biomechanical terms that determine the semantic contents.

There arises the whole integrated **pictographic somatic “alphabet”** as a satellite to proverbial idioms building up an auxiliary code. The necessity of the existence of such code ensues from the essence of verbal substance where reproducibility results in codification, and it is human body that becomes the natural basis for the codification. The necessity of reducing textual segments to those of some code betrays itself in the segregation of the features that would be apt for designating the affiliation to a taxonomic class and would become classificatory features. This reducibility is especially clear represented in etymological figures. Proverb satisfying the criterion of fixation & frequentation as a reproducible phrase, the reduction to code is betrayed, and it endowed the phrase with marks of affiliation to the respective semantic class. Thus a chain of consequences becomes traceable where **textual reproduction entails codifying reduction**. In its turn such reducing affiliation can’t be conceived as an immediate procedure, such correlation of a mark of outer form and imaginary class being only a limit as a “vizier” for orientation. One can say only of approximation to the imagined taxonomy unattainable within a finite etymological nest. One can only say of the infinite convergence of a mark of outer form and the classificatory schemes that are put with the corporeal imagination. As to the reduction it presupposes these residual or sedimentary rests of somatic imaginary system.

Thus it can be said that the code of culture possesses the quality of integrity that semantically ensues from the representation of corporeal integrity creating a kind of counterpoise to the integrity of discourse. In this respect *etymons* behave similarly to *poetonyms* (incorporated in a discourse) as they reflect the course of the conceiving of a **body’s scheme** (to take again the license of using psychological term). In such a way grounds are found for a shrewd conjecture of Giambattista Vico who has written still in 1729: “Peoples that almost as a whole were corporeal... possessed a vivid talent of feeling details... It is true, these faculties belong to conscience, but their roots reach body, and they draw their force from there” [Вико, 356]. The proverbial expression «допик до живих печінок» (he has burnt till the levers alive) makes us recollect the origin of the very somatic term *печінка* (lever) from the designation of thermal operations that attests the etymological regeneration. In its turn it gives impulse for the further metaphor of the human nature so that the allegory of injure arises⁶⁶⁶. Corporeal scheme can be said to deliver the primary stuff to make up the transferred designations for those allegorical images that proverbs deal with constantly. Os a special significance is that such corporeal images concern first of all the system of verbs. The great invention and formation of Indo-European verbal system of conjugation and of lexical units capable for expansion went hand in hand. One may say the verb and the word be created together. In opposite to the Far Eastern languages of isolation and incorporation as well as to the classifying African

⁶⁶⁶ The primary meaning of *печінка* was «нутрощі взагалі, внутрішні органи» [Черниш, 2003, 77]

languages here the lexeme as the germ for expansive growth and the predicate as the force for completion determine narrative strategies representing corporeal taxonomy.

In its turn the development of transferred designations with the outer form of the direct names of *membra corporis* presupposes the involvement of the further ingredients of the outer form that include phonological devices of the Signifiers. In particular the outer form's development involves the enrichment of the field of signifiers and of textual **profile** with the means of phonology & prosody that could be regarded as the continuation of the mentioned somatic taxonomic order. Phonological profile disclosed as the result of taxonomic reduction betrays the possibility of being conceived within the terms of inner form. The inseparability of the signifying and the signified determines phonological motivational factors of the meaning of utterance. It is absolute semantic polyvalence and not the manifold of relative interpretations that determines stability of semantic transitions and the formation of referential net of the proverbial sentence. This stability at syntactic level prevents the variability of actual division of sentence and results in the development of the germs of versification that become a source for the novelties inherited in free verse and depictive lyrics. Riddles turn out to be a subtype of proverbs with restricted and narrowed sense. In its turn idioms include proverbs as its special formation peculiar as a kind of commonplaces with stable tropes. Idioms are to be conceived as the partial nomination of separate sides of the latent essence to be detected and guessed. It results in mutability of periphrastic descriptions that create circumscription. There are inherent word registers that provide the conditions for the self-description of idiomatic sentence. Besides such enumerative structures of coordinative nature one encounters collocations with subordinate relationship that serve as the expansion of key-words. Thus the very role of key-words as the source for the development of idiomatic sentence presumes the formation of the inherent self-descriptive mechanisms where the idiomatic contents become the subject of reflection enabling the detection of semantic transitions. Proverbial commonplaces become the places of a tight interplay between phonological devices (the inner rhyme taking here the priority) and lexical attraction within the syntactic scheme of phrases as essential forces for the so called profile-making of notions – the idea proposed by J. Bartminski to designate the transition from one way of the treatment of a thing to another⁶⁶⁷. Alliteration and cognate phenomena can well serve as a specimen of such **profiles** that make the notions reveal their hidden connotations.

The formation of profile can be conceived within the Humboldt's approach as the transition from inner to outer form and respectively from text to code that presumes approximation to a supposed taxonomic order of the world and involves therefore the signifiers necessary for designating these taxonomic classificatory divisions. Textual segments bear connotations that needs must be accommodated with the affiliation to the presumed taxonomic classes, so the involved signifying means are to be used respectively. The concept of profile means that motivation of a code's units attains its asymptotic limits. In particular lexical compatibility is reconceived as "a bridge of rhyme", so that the motivational net becomes extended over the realm of signifiers involved as the elements of outer form. The signified and the signifiers now converge to this **asymptotic limit of profile** where their difference becomes irrelevant.

One can say of a relative autonomy of profile that functions in the manner of lexical attraction. It was already J. Grimm who attracted attention to the analogy between lexical attraction and the harmony of sounds building stable sequences: «Erscheinungen der Lautlehre sind denen der Syntax sehr ähnlich, gleich einzelnen lauten an ihrer stelle wirken auch einzelne Worte im Satz auf einander hin, bald vor, bald zurückgreifend» [Grimm, 1866, 312]. It has been shown that whispering prosody is the generic sign of enchanting incantations [Зелинский, 1897, 37]; the example of the kind «... А з бабиного живота / Та на дідові ворота ...» 'from grandmother's belly to grandfather's door' [Зелинский, 1897, 58] demonstrates the confrontation of the morphemes * жив- / * вор- displays here the obvious metathesis together with the alteration (r / zh). Therefore phonological motivation comes into play so that the profile reflected in rhyme reveals itself as the power of combining lexical units.

It is the phenomenon of rhyme where such correlation of inner and outer form (of the signified and the signifier) and subsequently their reciprocal motivation can be demonstrated⁶⁶⁸. Profile can be said to be reconceived in rhyme as the transition of inner form to its outer representation. The phenomenon of alliterated profile-making is to be encountered even in ancient Latin (where there weren't rhymed verses). For example, the rhymed proverb "*ille lavat laterem / qui castigat mulierem*" (literally, he washes bricks who punishes a wife) [Werner, 1966, 59] includes alliterated idiomatic expression "*lavare laterem*" (to wash bricks) that means "*to perform futile actions*". Another example of such a profile-making of notions in the alliterated idiom is to be found in the proverb "*salva res est, saltat senex*" (when the job is successful the elder dances). The image of "*senex saltans*" (the dancing elder) as the symbol of exaggerated joyful irritation coincides in its turn with that of "*mors saltans*" (the dancing death) that has become one of the important vehicles of occidental mentality. Thus phonological regularities of proverbial versified forms participate in the formation of new ideas and become a motivational force as far as they belong to the class of commonplaces.

The role of outer form becomes obvious in the comparison of different textual versions of a proverb. For instance there are different versions of the proverb *не клади пальця в рот* (don't put a finger in the mouth) with the substitutes for *в зуби / до вогню, не клади / не пхай* (in the teeth / fire, put / push) that allow various emphatic stresses due to their phonological "faces". In the English proverb *life is made up of*

⁶⁶⁷ For instance a plant is regarded as a medical remedy or as a flower that "wynika z możliwości różnej kategoryzacji przedmiotów" (arises from the possibilities of different categorization of objects) [Bartminski, 1993, 14-15].

⁶⁶⁸ «Рифма, оказывается, не что иное, как ожидаемое и потому особо отчетливое обнаружение внутренней формы слова» (А.В. Чичерин) [Краснова, 79]

little things one has chosen *little* and not *small* or *tiny* perhaps due to alliteration with the initial substantive. The same may concern the proverb *утро вечера мудренее* (the morning is wiser than the evening) where alliteration of the formant *-r-* probably becomes a motivational argument. Such selection of synonyms passing to the phonological conditions may be described as the phenomenon analogous to the just mentioned “profile”. Phonology becomes the factor accompanying such profile-making in that it enables selection of the versions favorable for the purport of the entire utterance.

Noteworthy metonymic transformations often go side by side with alliteration. Thus we find a chain of transformations (that is underlined with alliterative effects) in a song: “*Ой по гори, по гори / Там горять ясні возні*” (Oh, on the mountain, there burn bright fires) [Манжура, 190]. Here the alliteration of the pair *гора - горіти* entails also the overlapping of the term of a landscape over the image of “the mountain of flame”. A ramified structure with alliteration may serve as an example of supplementing new meanings: *Якби не любила, то б я не блудила / Через бистру річку до його бродила* (If I didn't love I wouldn't roam and I wouldn't pass across the swift river) [Манжура, 139]. Alliterative row *любити – блудити - бистрий - бродити* seems to be not fortuitous: *бистрий* is derived from *бушувати, буяти*, and from *бути* (in its primary meaning “to grow”); such a confrontation demands metonymic transformation of meaning, where the etymological sense of unrest predominates.

The autonomy of phonological profile becomes apparent in the proverb “*many a little makes a mickle*” where a rare word *mickle* is used instead of its synonyms *plenty* or *much* that ensues from the obvious phonological reasons: together with the alliterative *many*, the rhyme *mickle / little* promotes opposing initial phonemes *li-* & *mi-* as the situational **signifying particles** for the designation of the small and the big. Obviously to impart such semantic load to phonemes is admissible only within the borders of the proverbial utterance. Moreover it concerns only the initial position of the cited phonemes (the identical endings *-le* in the rhyme don't refer to special meaning): in the proverb “*like attracts like*” the alliterated phoneme renders already the idea of growth. The same concerns “*time works wonders*”. The problem of motivation vs. spontaneity arises that spreads over the means of proverbial outer form. The impact of phonological conditions becomes evident in semantic shifts and lexical transformations unusual for colloquial speech. For instance in the proverb «*борода выросла, а ума не вынесла*» ‘the beard has grown but hasn't carried out the mind’ [Kuusi et al., N 700] (the version of the type of Lat. *barbam video, sed philosophum non video*) the verb *выносить* ‘to carry, bring out’ is used in unusual meaning of ‘to bear witness’ so that its selection can be regarded as the result of alliterative attraction of the preceding one. One encounters the evident consequence of the impact of rhyme in the modification of verb in «*как вижу, так брежу*» ‘as I see so I stroll’ (instead *бреду*) [Мельц et al., 85]; in «*аминем беса не отбудеши*» ‘one can't with the only amen get ridd of devil’ [Даль, 521] where it is the alliteration that has involved the unusual verb *отбыть* ‘lit. to depart’ with the occasional meaning of ‘to get rid of’ where the influence of the prefixes’ meaning is felt. One encounters occasional lexical formations in the proverbs «*всем угодлив, так никому не пригодлив*» (as *пригодный*) ‘who suits all is not suitable for all’; «*времена переходчивы, а злыдни обиче*» (*переходчив* instead of *переходимый* or *пребходящий*) ‘times are different but harms are common’ [Даль, 159]. The versions of Ukrainian proverbs demonstrate such phonetic modifications as *r – erentheticum* «*кого свербить, той чухрається*» ‘that scratches whom it itches’ (but «*чухається там, де не свербить*» ‘one scratches where it doesn't itch’) or one encounters different affixation of the same verb within the text of the same utterance as in «*до нашого берега ніщо добре не припливе, якщо колись приплине, то все гній або тріска*» ‘there's nothing good that would swim to our beach, if there swims something, it will be either rot or dust’ [Пазяк, 1990, с. 180, 278].

Special cases of phonological profile are attested with distant relations between paired words (chiefly predicates) correlated with the embryonic syntactic perspective. It doesn't go about a usual rhyme or alliteration only. One can trace typical phonological oppositions in the root morphemes as the means of delineating semantic contrast. In this way a **profile** of the predicative (or syntactic in general) **perspective** of a proverb is made. An example of the use of phonological opposition as the profile-making device for such perspective is the adopted in folklore utterance *душа вь иномь мудра, вь иномь же сть бу*” (a soul somewhere is wise and somewhere is wild) where the situational antonyms (predicate's complements) are delineated with the sound contrast. The similar case is to encounter in the locutions *блаженъ бдяй и блудый ризы своя* (‘Blessed is the one who stays awake and is clothed’, The Revelation to John, 16.15) or *не будь горд, да не похвалитя гроб, гордость твою прияв* (don't be proud so that the coffin could not boast with assuming thy pride). Overt alliteration provides the stress upon the confronted notions that play the role of predicates. The profile in the proverb *кум красно говорить, але кривий писок має* (the fellow speaks well but his mouth is wry) is determined with the alliterated confrontation of the both epithets (well - wry) as the pair of situational antonyms that perform the completing role to the predicates (speak - have). Such devices are very widely spread in German folklore where the so called paired lines (*gepaarte Zeilen*) are marked with outspoken phonological contrast: *etwas rechtes hat nicht schlechtes* ‘that is right has no bad; *wie ich bin so ist mein Sinn* ‘how I am, so my sense is’. One may refer in this respect also to the English paired collocations *friend and foe, down and dale, fact and fiction* etc. [Медведева, Дайнеко]. The role of phonology in paired collocations may well be exemplified with the proverb *сюди тень, туди тень, та й до смерті один день* (here tinkle, there tinkle, and it's only a day till death). Here the words are rhymed that build an outspoken semantic contrast: if *день* (day) is etymological cognate of Lat. *Deus* the word *тень* (tinkle) is an acknowledged symbol of vanity of onomatopoeic origin. Thus a single alternation of the variants of consonants determines the transformation of the Lord's Day into a wasted time. As to the distant syntactic perspective the sample of the Polish riddles denoting moon: *ślepy koń, ale wrotami patrzy* ‘the horse is blind but looks through the gates’ and *łyсы koń przez wrota patrzy* ‘the bald horse looks through the gates’ [Kasjan, 19]. It

is the lateral phoneme (l) that designates here the semantic contrast manifested with alliteration. Phonological means thus help in delineating the profile of syntactic perspective.

The effects of inner rhyme (Germ. *Stabreim*) gain a special importance for proverbs due to their opportunities for the profile-making of utterance. Such effects are achieved with the disclosing of the inner form of words. In etymology especially rhyming reinforces the capability of lexical interaction in the collocations [Маковський, 2007, 100]. The mere confrontation of such pairs as *забавка - задавка*, *вінчатися - кінчатися*, *бідна - гідна* (to marry – to finish, poor - worthy) reveals not only the importance of a single phoneme enabling the semantic distinction between them but also the stress upon their semantic peculiarities in the respective utterances. As an example of such profile-making with the phonological means the proverb *хоч голий та гострий* (although nude but acute) may serve where the situational synonymy is stressed. Similar case is to be found in *гоłodний з'їсть і холодний* (that who is hungry will eat the cold thing as well). Inner rhyme helps here to detect the figure of hendiadys (hungry - cold). It is worth mentioning also the so called paronymic transformation as the substitution in a version of a proverb based on the resemblance of words: for instance such is the origin of the locution *сесть в калошу* ← *сесть в калужу (лужу)* (to sit in a boot (galosh) ← to sit in a puddle) [Мокиєнко, 1980, 139].

The fact that specific phonological conditions are deliberately created in the proverbial texts may be demonstrated with the cases of obvious onomatopoeic effects where neologisms of nonsense bear witness to it. Such effects can be exemplified with the following Ukrainian and Polish riddles: <*прибігли итрики – брики, ухватили талду – балду*> (solution: 'wolves and pigs'), <*żeby nie moja sinda – pinda, to sinduk – pinduk byłby po sam pep*> (solution: 'broom and rubbish') [Номис, № 122; Kasjan, 1996, 191]. The same onomatopoeic effects are to be found in the following proverbs: <*громада, громада, гайняна їх рада; потапці, потапці вліз чорт у ланці; оце дудить, аж у горлі клекотить*> [Номис, № 13288, 14068, 14127]. Thus phonological profile becomes permanently reconceived semantically.

The involvement of the interaction between the inner and outer forms comes to the consequence that the very concept of phoneme (as a bunch of differential features serving to discern semantic meanings) presumes the motivational aspects of such interaction when phonemic difference in the same positions of a sound chain allows discerning words⁶⁶⁹. Evidently the case of rhymed words (and alliterated as well) gives especially wide range of opportunities for such immediate comparison of phonemes as the complexes of differential features in the corresponding positions. Proverbs are interesting for the existence of numerous samples where the distinction of the meanings of corresponding words is determined with the single phoneme belonging to the root morpheme. One finds, for instance such clear exemplifications of the use of phonological distinctive features as the oppositions of the dental and the labial <*котяча забавка – мишам задавка (бавити - давити); кого слова не беруть, з того шкуру деруть (бере - дере)*>, of variants of the guttural (h/k) <*як хоче то й на гору скоче*>, of consonant clusters (pl/sk) <*ані з плечей, ані з очей; чоловік в корчмі скаче, жінка вдома плаче*> and some singular oppositions that have decisive role for semantic distinctions <*з ким вінчатися, з тим кінчатися; хай виджу, з ким сиджу; хай бідна, аби гідна*>. The same concerns such Lat. proverbs (from Seneca) as “*quod licet Iovi, non licet Bovi*” (what passes to Jove doesn't pass to an ox) with the alternation *i / b*; “*cuius est solum eius est usque ad coelum*” (to whom belongs the soil it belongs also till the heaven) where *s / c* differ the meanings; “*clericus in cella gaudet veniente puella*” (a clergyman in a cell rejoices at the coming girl) with the alternation of a consonant and a syllable *c / pu*. A very eloquent case of such alternation can be exemplified with the 99-th verse of the famous K. Zinovii's collection⁶⁷⁰: **в'я іноцех без им'нїя трудно и вєлми нудно**. This case deserves special attention because here the interrelationship between inner and outer forms becomes evident: actually it goes about situational synonyms that come back to the synonymy of etymons, when one takes in consideration that *нудний, нудьга* are cognates to Germ. *Not* = *need* and further to Old Slavonic *Нав'ї* 'the spirits of death'. In the same way another element of the synonymous couple *труд* through *терту* attaches the etymological nest of *стерво*. 'corpse, dead body'. It is worth mentioning that in German proverbs also the etymological cognate *Not* often is rhymed with *tot* 'dead'.

Besides, proverbs may be regarded as the embryos of poetic lines due to their prosodic organization⁶⁷¹. Motivational aspect of proverbial speech involves the outer form and therefore expands itself over phonology as the consequence of the minimalism. Due to minimal scope the phonological means acquire primordial stress within the text of a proverbial locution. The very lexical matter remains inimitable and cannot be substituted with the external describing devices of an artificially built metalanguage. In particular it concerns those numerous patterns of proverbial expressions where etymological regeneration (in particular the etymological figures) or the opposite process of the loss of etymological continuity takes place. “*Love sweetens life*” is perhaps the brightest example. In the proverb “*a miss is as good as a mile*” alliteration exerts influence on the choice of lexical units determining the image of the whole. Thus the problem of the motivation of the sense of proverbial expression arises that by no means can be regarded

⁶⁶⁹ According to the definition “для определения того, какие же комплексы признаков являются фонемами, явления следует сравнивать в той же позиции” [Реформатский, 1970, 115]

⁶⁷⁰ V.P.Kolosova has remarked that «словесна пара “трудно - нудно” типова для народнописаних творів» as for instance in (Да чомусь мин' нудно и серденьку трудно) [Зіновіїв, 1970, 331]

⁶⁷¹ M.M.Pazyak [Пазяк, 1984, 177] has found paremiological grounds on the part of O.Potebnya's suggestion of the name of weeds *полин* (absinthe) with the root represented in *полум'я, палити* (fire, burn): «Полин гіркий, ... а горе (від гіркий) стало уособлюватися в образі полину» (Absinthe is bitter (гіркий), ... and sorrow (горе) (from гіркий “bitter”) was personified in the image of absinthe); it leads to a synonymous (though another as to its origin) etymon *горіти* (burn).

without taking into consideration such factors of **versification** as rhyme and rhythm. It is to bear in mind that each proverbial locution represents a stable trope irreducible to its components where the signifying and the signified locate inseparable formation. Proverbs possess the features of versification as far as their outer form is concerned (caesura, emphasis, enclitics and proclitics, alliteration, heterogeneous metric syllabic structures, pattering), and it gives reasons to spread here the methods of poetics. From the side of contents they are allegories peculiar for multiple semantic transitions. Thus a particular idiolect emerges where the motivation of the sense of a sign depends upon the incorporation of respective lexical units in the corpse of proverbs. Versification can be said to become the transition from the inner to the outer form in opposite to etymological regeneration (and simulation) with the ensuing reduction to taxonomic order. Instead of referring and reducing text to etymons with their taxonomy verses aim at generating their own code. The phenomenon of versification attests the presence of non-verbal power. It shows the insufficiency of language itself for explorative and communicative purposes of proverbial speech.

While dealing with versification even in such incipient shape as epigrammatic enunciations it becomes apparent that only chants supply conditions for the full and mature form of verses. Each verse will be sung earlier or later so it always is conceived as a virtual song. The virtual music is the innate property of versification. As to the proverbs one can already mention the features of **rhyme** (and alliteration as inner rhyme) that impart them the outlook of verses together with the devices of **emphasis & caesura** ensuing from their syntactic peculiarities. The last devices are also connected with **proclitic & enclitic** phenomena peculiar for the Slavonic languages and especially attested with epic formulaic locutions [Штокмар, 315]. It is to mention also the structures of syllabic versification peculiar for Polish and Ukrainian proverbs. One can add here the absolutely unexplored phenomenon of pattering that attests the importance of temporal schemes for epigrammatic versification. Meanwhile of a special importance it would be taking into account the discussed semantic structure of epigram: it is the decisive argument to regard the free verse invented in the decadent epoch as the species of epigrammatic poetry and the immediate continuation of proverbs.

One can notice features of rudimentary versification in proverbial enunciations that ensue immediately from the recurrent syntactic structure providing conditions for the meter. Not to mention the parallelism of members (that includes also the latent one as in “*oaks may fall (when) reeds stand the storm*”) it is to refer to common practice of clausal propositional structures that mark the most wide spread of proverbial inference as in “*just as the twig is bent, the tree is inclined*”. Recurrent syntactic structures are steadily associated with respective intonation and other prosodic means that become a kind of metrical scheme and arouse expectations of completing the utterance as the versified form.

Such syntactic meter entails still further consequence concerning the formation of accentual subordination and the division of propositional stresses into the primary one and the secondary one (Germ. *Hauptbetonung – Nebenbetonung*). Such integrative stresses can be correlated with what is called in Slavonic philology enclitic and proclitic combination of syllables under the single stress. (as in «*який Сава, така ў слава*» ‘what Sava is so is his glory’). The accentual hierarchy arises that serves as the background for rhythmical organization. For instance it is such accentual differentiation that enables the opposition of the two meanings of the morpheme –thing in the proverb “*to know everything is to know nothing*”.

If these means ensue from the potential syntactic structures and give grounds for conclusions of the versified forms the case is still more complicated with the passage to actual structures with their emphatic accents and meaningful caesuras. The allocation of the device of **caesura & emphasis** is determined with the actual division of sentence and with the optional decision as to the meaning of the proverbial utterance. For instance the proverb “*fine words dress ill deeds*” displays different connotations when the caesura stands before and after the predicate: in the first case it will go about the hypocrisy of eloquence, in the second case it will be the ignoble conduct that is implied. The same concerns emphatic stress in “*it is not the only fish in the sea*” where the stress upon *sea* would imply the open space for opportunities whereas the fish being underlined, the whole would be addressed to the searches of other objects besides the mentioned fish. One could still mention rhyme (and especially the alliterative devices of inner rhyme) as extremely significant vehicle of profile-making issues in proverbs. At last the effects of pattering (as a special proverbial subspecies) give additional arguments in favor of the existence of particular proverbial versification.

Syntactic schemes of sentential utterances become sources of the verses’ meter background as its envelope. It is respectively emphatic stresses and intersectional caesuras that win importance in this rise of versified forms within the scope of separate sentences. Both of them can be seen in the Latin proverb, “*in pulchra veste sapiens non vivit honeste*” (in splendid garments the wise doesn’t live honestly), where emphatically underlined “*pulchra*” combines with the separation of the last proper statement on the way of life of a wise man. The formation of syntactic rhythmical groups becomes one of the first steps towards versified texts as those directed towards chant as opposite to prose reproducing colloquialisms. Such a circumstance in its turn promotes peculiar conditions for the motivation of the proverbial contents.

Proverbs demonstrate the close connections between versification and topics, the last being the source for metrical schemes. Such an interplay between the development of idiomatic collocations and the rise of versified forms as the forces for the formation of images and motivation of ideas from expressive means can be traced in the history of free verse where proverbial influences are very palpable. One can quote the gnomic lines of D. H. Lawrence, for example, his free verse “Space”: “*Space, of course, is alive / that’s why it moves about; / and that’s what makes it eternally spacious and unstuffy*”. The free verse has its sources in the descriptive lyrics and as such it shows peculiarities that are convergent to those of proverbs. Meanwhile one encounters in the lyrical lines of the kind such images and devices that coincide with the manners peculiar for proverbs as the alliterative stanzas from H. Longfellow’s “Snow-flakes” may

witness: "... *Silent, and soft, and slow / Descends the snow*". The constancy of semantic shifts as the basis for the synthesis of images becomes also metrical force demanding respective forms that reciprocally determines motivation of the flow of images.

Within the context of special effects of versification the phenomena can be regarded that come to the brims of language and involve the risk of so to say ornithology of verbs: it goes about the onomatopoeic effects together with their consequences concerning syllabic structures. To return to the already discussed point of the existence of syllabic satellites of lexical schemes one could refer to the shade of charades that also does accompany epigrammatic locutions. Thus the opposition of **lexical collocations vs. syllabic charades** arises so that the problem of monosyllabic contraction would become a special side of this duality. One can say of **syllabic sequence** (as in the above discussed V.V. Shevoroshkin's concept) that makes up a charade of an epigram. If in Indo-European **monosyllabic** patterns are obtained chiefly as the result of reconstruction and are related to primary, most early stages of history; it is quite an opposite to Sino-Tibetan where they are resulted from convergent and leveling processes. Contractions and abbreviations with their monosyllabic implications promote the formation of homonyms evoked with the convergent processes inappropriate for Indo-European where the divergence dominates in diachronic development. Within the context of monosyllabic effects as onomatopoeic means it would be appropriate to pay attention to the restriction of prosodic devices to pure **whisper** as the minimal verbal expressive device. The voiceless speech is paradoxically the nearest to the written speech of literature in view of such restriction although it is whisper that generally serves to fascinate the listener in incantations. Thus the coincidence of the most advanced verbal art and the remotest antiquity takes place. The restrictions of onomatopoeic means give rise to a still different aspect of the Signifiers concerning the role of the so called reptile complex and the attachment of sibilants to it.

One can easily find examples of onomatopoeic effects in epigrammatic locutions as in Germ. *zum Radschlagen* 'gone crazy' referred apparently to *ratschlagen* 'to advise'. The examples of onomatopoeic motivation can be found in parallels between distant languages as in *mana* 'ghost. fit' in Austronesia and Indo-European root **men* conceived as the designation of mental activity's excitation (attested in contemporary *mind*). The word *myack* 'eye' in Burma turns out to be correlated with Japanese *me / mi* 'eye, to see' [Янсон, 101]. One can confront $\alpha\mu\alpha$ = Chinese *xue* 'blood'. The examples of such coincidences with the onomatopoeic effects (although of secondary origin) have given grounds for conjectures on the universal sources of these effects suggested by A.M. Gazov-Ginzberg. It seems to be remarkable enough that his analysis begins with the ancient Indo-European phoneme *hw* as concurring with that of *f* (attested in particular in Ukrainian *Хведір, Хвастів, хвиля, хвилина*, as well as in the cognate Germ. *Weile*, English *while*)⁶⁷². Another version of the roots' onomatopoeic sources is to be found in N.D. Andreyev's reconstructions where *Cupid* (with all its cognates such as Ukrainian *куниму*) comes back to the roots attested in Russ. *комар, квакать*; pallid is connected with the onomatopoeic *пыхтеть, прыскать*; the pronoun *аз = ego* comes back to *устье = Lat. ostium* and further to the interjection *эй* [Андреев, с. 126-127, 268-269]. Whether the conjectures of the kind are substantiated or not, it remains essential that the opportunities of the roots to be conceived in onomatopoeic key are to be taken into account. The importance of onomatopoeic effects, whether of secondary origin or of expressive character, seems to ensue from the already discussed significance of **syllabic sequences** as the satellites of lexical units. As to the reliability of onomatopoeic expressive roots, one can refer to the reconstructions of *touch = Fr. toucher* (interjection *так*) with circa 148 cognates or *cabbage* (Fr. *caboché* 'head') that is tied also with *beat* (with expressive prefix *ca-*), the same concerns *marauder* (prefix *ma-*) [Guiraud, 68-74, 155-171]. One can at least agree to the fact that there exists a correlation between the syllabic structure and the type of language with all its syntactic consequences. Special semantic effects accompany the pattering genre as a special device for the transformation of meaning. Monosyllabic forms of imperative belong perhaps to such effects as they imply the growth of the velocity of speech. In particular one often encounters the apostrophized forms of the imperative that admit also elongated syllables as in «*Сам дуй, сам куй, сам по воду йди*» 'blow alone, forge alone, bring water alone'.

One can say of the effects of **eidetic reduction** or **charades** when it goes about the phenomena that V.I. Abayev once has described⁶⁷³. Such lexical units are called ideophones, and it would be reasonable to treat their identification with the etymologically motivated units as the reduction to onomatopoeic images of eidetic meaning. One can very vividly trace such process in the following riddle (the answer – a face): "Ой на горі гай, під гаєм мигай, під мигаєм санай, над санаєм ханай" (Oh, there's a grove on a hill, blink under grove, dig under blink, catch under dig). The verbs in imperative here resemble interjections: *xanamu* (to catch, with the cognates of Lat. *capere*, Germ. *haben*) is reduced to expressive interjection *xan*, *мигати* (to blink, the cognate to *могти (= may)* in its primary meaning "to stretch" by Melnychuk) is reduced to *миг, гай* "grove" (from *гоїти* "to heal") also resembles interjection in such a row. It is worth admitting that even the ontological verb *бути = to be* does also contain an etymological possibility of such a transformation due to its kinship with *бухнути* "to grow" (as, for instance, German *bin* reveals to

⁶⁷² «При дуновении мы имеем вытянутые в трубку губы, между которыми проходит струя воздуха... Этот процесс наиболее совпадает с произношением фонемы hw (глухое w). Но эта фонема крайне редка в современных языках. Лишь диалектально сохранилось такое произношение английского wh» [Газов-Гинзберг, 31]

⁶⁷³ Such words as "чуб", "куб" (forelock, cube), German *Kopf* (Lat. *caput*) «сближает общность звуко-символического образа. Не надо для каждого из них искать праславянский и праиндоевропейский прототипы», because «связь между звучанием и значением естественная» [Абаев, 18-19]

have kinship with *Bō* “a violent wind” and further to Slavic *буйний* “ferocious”) and with the reduced form *бух*.

One can observe the formation of such monosyllabic shadowy charades that accompany almost each verb and may play the role of interjections. To such monosyllabic “shadows” belong, for example, such duplicated locutions, as *круть-верть*, *жив-жив* (the last being used as the means of expression of sparrow twinkling), *мон-мон*. Such refrain as “*цур тобі, нек тобі, дяче*” includes the contracted form of a very essential root **pek* (from the field of the designations of the element of fire). Monosyllabic substantives that are derived from verbs, such as *біг* (<*бігати*) “run”, *край* (<*краяти*) “cut, share”, or even such a contracted form as *тра* (<*треба*) “one needs” are quite a usual phenomenon for oral speech. Besides, it would be of an importance that such contracted forms were used in etymological figures (as in Russian *сиднем сидеть*).

It is the terrain of adoption and especially of the adopted proper names where the onomatopoeic effects together with contraction until the monosyllabic forms are known comparatively well. For instance, monosyllabic contracted lexemes are attested with such adoptions as *дяк* < Gr. *diakonos*, Pol. *gnyck* < Germ. *Genick* ‘back of the head’. It is the Vulgar Latin that represents the classical samples of such transformations as Pol. *clo* < Germ. *Zoll* < Lat. *teloneum* ‘customary tax’, Engl. *aid* < Lat. *adjuvare*. One can choose for a symbol of such procedures the origin of the word *check* where at least three different roots converged and amalgamated. Still more widespread are the transformations of the kind in the sphere of proper names as John (< Hebr. *yohanaan* ‘the God granted’), *George* (< Gr. *georges* ‘farmer’), *Jack* and *Jim* (Vulg. Lat. alternation *Jacobus* / *Jacomus*) etc. Thus vulgar etymology of etymological simulation, contraction of monosyllabic type and onomatopoeic effects converge together and promote interaction in distorting primary language’s code. Such processes flow within the narrow space of epigrammatic locutions.

Charades of eidetic reduction play an important role in the poetics of puns and especially of nonsense poetry which builds one of the principal ingredients of childish folklore. The researchers single out “onomatopoeic works” – in particular with the imitation of “frogs concertos” [Довженко, Луганська, с. 24]. Meanwhile the paradox of the situation is to be seen in the fact that to imitate frogs the lexeme is used that is homonym with the term of kinship *кум* (borrowed from Latin *commater*, wherefrom also Polish *kmotr*). Thus etymological simulation is connected with **contamination**. Another sample is to be found in glossolalia that is to be encountered in some nonsense refrains⁶⁷⁴. All these phenomena from the usage of proper names to glossolalia have common in the fact that deetymologisation entails also the splintering of discourse in separate fragments that are combined as independent units contaminating each other. The last example proves the statement that versification can be said to become a **counterpoise to etymology** (both to regeneration and to simulation). Instead of referring to etymons verses aim at making up their own peculiar code and at involving prosodic powers that would exert impact upon verbal substance. .

2.1.8. Etymological Problems of Proverbs

The involvement of outer form with the evolvement of textual profile indispensably comes back to etymological order with the system of etymons that proverbial enunciations refer to. Etymons themselves can be conceived in this respect as a special case of profile presupposing proverbs to become circumscriptions of the contents concealed within the inner form. The reference to etymons in proverbial text becomes then the devices of periphrastic description of such deeper contents with the respective consequences concerning motivational aspects. In particular the duplicity of direct (literal) and derivative (figurative) meanings coexisting in proverbs promotes disclosing motivational contribution to semantic development that correlates with the history of words where such transitions are kept into custody and revitalized or simulated in the interrelationship of inner and outer forms. Thus it does not go only about the fold of a narrative in a proverb: the history of semantic development with its interplay of spontaneity and motivation also is compressed and reflected in the rise of derivative meanings.

One can point to the sphere of folklore where the role of etymology as of the source for building a narrative especially wins its importance. It is the realm of paremiology as a specific etymological laboratory where the valence of etymons are examined and the selection of paired locutions is made. The heritage of a word’s history that has sunk as **sediments & residues** of inner & outer forms’ connection becomes the inexhaustible source for the generation of new derivative meanings. Idioms generated in a newly created proverbial text show the peculiarities of the semantic load while reproducing or imitating etymological meanings both through regeneration and its simulation (the so called vulgar etymology). These “diachronic games” with a word are essentially enhanced with the inner rhyme (Stabreim), and they result in the meaningful devices of alliteration in proverbs that either coincide with etymological figures or simulate them. Even the primitive verbal rhyme (based on the similarity of the endings) can be regarded as a special case of etymological figure and as the indication of tautology in the word - formation. Therefore the above mentioned problem “**versification and etymology**” gains special significance in the realm of proverbial poetry.

One can cite a genuine paragon of etymological regeneration attested in A.I. Sumbatov-Yuzhin’s play “Rafael” with the exclamation of the main hero “*Девушка дивная!*” ‘Girl wonderful (divine)!’. It obviously implies the locution (**дева дива = *диво дева* → Приснодева Богородица Марія) thus referring to the images situated beyond the reach of etymological development. Semantic transition is represented with words but it means much more than the words can do. In its turn reciprocally the rhyming

⁶⁷⁴ Here «довольно значителен... пласт варваризмов, часто искаженных» [Федорова, 43]

devices of proverbs are in some cases regarded as the reliable evidences for etymological conjectures concerning the affiliation of a lexical unit to the respective nest⁶⁷⁵. In particular it concerns ornithological names with constant epithets⁶⁷⁶. Stable lexical combinations of the proverbial kind give witnesses as to the processes of semantic transition⁶⁷⁷. One could remind also the above discussed role of rhyming rows as the motivational sources exemplified with the kinship between the etymons of <young> and <juice> referring to √*ieu. The connections of proverbial phrases with etymological sources are numerous and diverse. In the Czech proverb *mlatit hluchou slamu* “to grind weeds (literally empty straw)” the triple alliteration of *l* attracts attention thus making us treat the initials (*m, h, s*) as a kind of prothesis. Such etymological cognates as *молоти* (to grind) and *молити* (to pray) (and German. *melden* in its primary meaning “to sacrifice > to blame”), *злухий* (deaf) and *злум* (humiliation) (and Russian *злуный* (dull)), as well as *солома* and German *Halm* (stalk) aid to conceive the hidden metaphor. Each of the three lexemes bears here the etymological potential of widening its meaning. Still in another proverb *prace kvapna malo platna = покvapлива праця мало оплачується* the alliteration of *p* stresses the confrontation of etymons of *праця* (work - a hypothetical cognate - *перти* and Latin *premo, pressum*), and *кvapнiтcя* (to haste) (the cognates - *кiнити* (to boil) and Latin *cupio, Cupido*). The last member of alliteration *платити* (to pay) is derived from *плат* (cloth – as an ancient way of retribution), and its generalised meaning is present in Greek *πλατυς* “broad”. In the proverb *po lžičce davat, po lopate brat* (to give with a spoon, to take with a shovel) the contraposition *ложка – лопата* is stressed with alliteration, and it entails the formation of a situative synonymous row where etymologically heterogeneous elements are coupled on the polar positions: the first is derived from *лизати* = Germ. *lecken* = Lat. *lingo* = *лeйcw*, and *лопата* approaches onomatopoeitic *лапа* ‘paw’ and *лопух* ‘burdock’.

The etymological sensibility of people is to be felt also in such a proverb as “*Скунда скаче, ринда риє*” (*skunda* springs, *rinda* digs, answer - magpie and pig). Here *ринда* converges literally with Lettish *rinda* = *ряд*, and, in its turn, Lithuanian *skundži* = Russian *скудный*; such a confrontation has its origin in Balto-Slavic unity. While comparing the Polish proverb “*Lepszy prostak powolny niż mędrzec swawolny*” (a slow simpleton is better than a willful wise) [Kolberg, S. 346], the Russian “*На каждого мудреца довольно простоты*” (it is sufficient simplicity for each connoisseur) and the Ukrainian “*Учений недоучений гірше як простак*” (a taught ignoramus is worse than a simpleton) [Номис, № 6089] one encounters the reflection of the difference of ethnic worldviews. The etymon represented in *мудрість* (cognate to *пам’ять* (memory), German *meinen* (Engl. *mean*), Latin *metini*) is here treated in three different ways: if in the first two it is contrasted to *простота* (simplicity, etymologically derived from *про*, cognate to *перший*, and *стояти*), the Ukrainian version prefers to treat *наука, навчання* (cognate to *звичай, привичаюватися*) and it gives grounds to trace perfectly other contraposition of the ideas of learning (in particular of the incomplete learning that is peculiar for ignoramus) and of naivety. Here one encounters the image of learned ignorance (*docta ignorantia*) coined in the Renaissance epoch. Being a metonymic catachresis this collocation itself serves as the convolution of the whole lore referring to the implied contents. Meanwhile the locution has also broad etymological connections that refer to the implicit ideas of priority and initiation. In such proverbs as “*Мовчи та мак товчи*” (keep silence and grind poppy seeds with the alliteration *мак - мовчання*) one can also notice the already mentioned semantic connections *мовчати - молоти*.

Etymological sensibility shows on the equal scale also another genre of riddles. A unique sample⁶⁷⁸ is to be found in such a line with alliteration: “*Сивий віл витив води повен двір*” (a grey ox has drunken the whole yard of water) (answer - frost). The combination of words with perfectly different etymons around the pivot phoneme *в* (that belongs in *витив* to prefix and not to root) enables paronymic attraction as the foundation for the change of meaning. In the riddle *Серед лісу-лісу лежить прут заліза* (there lies an iron twig in a forest; answer – a snake, an adder) one could take into consideration that *залізо* and *желво* are etymological cognates and it gives a prompt to guess an answer. One can find paronymic attraction in the Russian riddle “*Кого не осилит ни царь, ни псарь...?*” (whom neither king nor huntsman can conquer) [Садовников, 2142] (answer - sleep): here the contraposition *сон-сила* (sleep - force) reveals the opposition of physical and psychological (*сила* has the etymological meaning of tie). Thus the deep diachronic senses concealed within inner form become revitalized with the intensification of the devices of outer form.

At the same time the involvement of outer form within the scope of motivation comes to the so called “macaronis” (hybrids, creolization, contamination and other eclectic phenomena) as the cases of intensified heterogeneity that entails the confusion of etymons. Such phenomena as the revelations of migrations’ processes attach that of adoption (assimilation with the succeeding adaptation) as in the cases of vulgar etymology. In particular the treatment of proper names is comparable to such effects. When proper names are used they are often reinterpreted in the manner of the so called “vulgar etymology” with the iconic motivation of signs (intermingled with onomatopoeitic effects). The particular cases of adoption

⁶⁷⁵ «минимальные фрагменты текста ... приобретают большую доказательную силу» [Эккерт, 1974, 115]

⁶⁷⁶ In particular such as <белая лебедь> that represents an etymological figure in opposite to its synonym <колтица> from √*gul- ‘yellow’ [Эккерт, 1974, 118]

⁶⁷⁷ It involves «данные, восходящие к устойчивым (и отчасти идиоматическим) оборотам» [Эккерт, 1994, 234]

⁶⁷⁸ To demonstrate the validity of the statement that there arises “ «вопрос о принципах народной этимологии в загадках» (a question as to the principle of folk etymology in the riddles) [Топоров, 1987, с. 236]

of proper names give a broad field for examining motivational conjectures with reference to etymological representations⁶⁷⁹. Such ways of reconsidering the proper names remain within the borders of vulgar etymology⁶⁸⁰. At the same time there can be cases that can't be reduced to occasional coincidence of paronyms⁶⁸¹. Thus in a Russian riddle “*За Костей пошлю гостя*” (I shall send guest to Kostya – answer “a shot of a bullet”) the proper name *Костянтин* is likened to the word *кість* (bone). Similar mutual approximations are widespread in Ukrainian child folklore, as in the rhymes “*Федьку - редьку*”, “*Харитоне-макогонне*”, “*Михалку - скалку*” (here – the names of radish, mortar, pin) [Дитячі пісні, 1111-1117]. It is easily to show such cases in colloquial speech of the societal margins. Such attempts may be exemplified with a pseudo-etymological figure “*жизнь есть жесть*” (life is tin) where one derives *жизнь* < *жисть* (a vulgar form of life) and *жесть* comes back to *жестокий* (cruel) as its abbreviation. At the same time such simulations are to be traced in the high culture, for instance L. Tolstoi (according to the testimony given in the memoirs of M. Gorki) suggested such a quibble as *столковался* (he agreed) being reduced to *стол ковался* (a table was being smithed). Another example is the proverb «*толк то есть, да вколочен не весь*» (there is sense though it wasn't all hammered in) presuming obvious prejudicial identification of education with repression where *толк* is erroneously derived from *толоць*, *толкать* (to pound, to push).

In its turn **proper names** behave similar to onomatopoeic figures or quotations in a foreign language thus creating separated fragments. In this respect they are bordering with such a stylistic phenomenon as that of **macaronis** – a mixture of narratives in different languages. Macaronis' rhymes are to be found in Russ. proverbs “*аптека не прибавит века*” (a drug store will not add years to life) where *аптека* is borrowed from Gr., “*не ищи в кармане, что не клал заранее*” (don't seek in a pocket that wasn't put there earlier) with *карман* of Turk. origin. Thus heterogeneity arises within the integrity of a language, and a question is to be put as to the coherence and compatibility of the confronted heterogeneous elements. Any “alienated” lexeme may be used in the double role of onomatopoeia or proper name (for example as a nickname). The main result of such etymological heterogeneity is the effect of **contamination**. In the proverb “*суди тень, туди тень, та й до смерті один день*” (there are jingles here and there and only a day is left till the death) the onomatopoeia *тень* (from *теленъкати* “to jingle”) makes up a contamination while rhyming with the word *день* that bears rich etymological cognates (including Lat. *Deus* God). The similar identification of a common noun and onomatopoeia is demonstrated in the proverb “*дожидай долі, то не матимеш і льолі*” (wait for the fate, and you won't get even a shirt): here *льоля* denotes a shirt in children language when *доля*, *ділити* have such cognates as German *teilen* (Engl. *deal*), Latin *dolus*, *dolare* “cunning, to work”.

It is essential that in these cases etymological simulation comes to secondary onomatopoeic effects and other phenomena of idiosemanic nature that always accompany macaronis. The proverbial locutions in question resemble and approach charades. One can very vividly trace such process in the following riddle (the answer – a face): “*Ой на горі гай, під єаєм мигай, під мигаєм сапай, над сапаєм ханай*” (Oh, there's a grove on a hill, blink under grove, dig under blink, catch under dig). The verbs in imperative here resemble interjections: *ханати* (to catch, the cognate Latin *capere*, German *haben*) is reduced to expressive interjection *хан*, *мигати* (to blink, the cognate to *могти* (= *may*) in its primary meaning “to stretch” by Melnychuk) is reduced to *миг*, *гай* “grove” (from *гоїти* “to heal”) also resembles interjection in such a row. It is worth admitting that even the ontological verb *бути* = *to be* also contains an etymological possibility of such a transformation due to its kinship with *бухнути* “to grow” (as, for instance, German *bin* reveals to have kinship with *Bö* “a violent wind” and further to Slavic *буйний* “ferocious”) and with the reduced form *бух*. Here monosyllabic devices are used for onomatopoeic effects so that one can trace the common sources of all these effects.

A special problem arises with the adoptions at a large scale exemplified with the baroque style of macaronis. An exclusive case here can be found in the line “**Человѣческа в него видим всѣ структура / а не зрозумѣємь що то в нем за натура**” ‘He shows human structure but we can't understand his nature’ (К.Зиновіїв, “О людех тых которые не хотят жениться”). Not to mention the motifs of “elusive outward countenance” the very confrontation “structure vs. nature” that belongs to the conception of XXth century is not only surprising but attests the particular selectiveness of adoptive process. In the adage «*карти не жарти*» ‘cards (for game) aren't jokes’ the two loanwords are combined the first being adopted from the Greece, the second from the German (via Polish). In this connection a curious case can be found in the development of the word *халтура* ‘hack-work’ (from *карти* ‘cards’) that has been conceived in vulgar etymology as *хантура* from *ханати* ‘to grasp’ [Боровой, 1974, 227-229]. A set of proverbs is associated with the adopted names of plants. In particular the Slavonic designation for ‘cabbage’ *капустя* (from Lat. *compositum*) has numerous vestiges in proverbial images. In the Polish “*Kapusta thusta / sama lezie w usta*” ‘thick cabbage goes itself in the mouth’ the rhyme promotes reshaping the primary adopted form. Such examples as “*Gospodarz bez kapusty / miewa brzuch pusty*” ‘A master without cabbage will have empty stomach’, “*Dobra i kapusta / aby tylko byia tiusta*” ‘Cabbage will

⁶⁷⁹ For example «форма календарної назви є... закономірною й умотивованою і зумовлюється паронімічними відношеннями» as, for instance, on May 23 «Зілот паронімічно асоціюється також із золотом» [Срмоленко, 2006, 147, 157] and besides, one could add, Naum (December 14) is reconsidered in the homonymous collocation *брати на ум* ‘to take into account’.

⁶⁸⁰ Неге«зовнішнє співвідношення слів... є цілком достатньою підставою» [Срмоленко, 2006, 161]

⁶⁸¹ In particular «коли внутрішня форма є суто семантичною» [Срмоленко, 2006, 163] as in the explanation of Pokrov ‘the Cover’ from the images of ‘to cover’ earth with snow and a girl with the wedding clothes

also be good let it only be thick' [Krzyzanowski II] demonstrate the full reshaping of the adopted word. The similar issues of rhyming effects are to be noticed in *цибуля* 'onion' (from Germ. *Zwiebel*) that is couple with the verb of existence: «*Ще про цибулю голоду не було*» 'there was no hunger with onion'. It is interesting that the international *music* (from Greece) is constantly combined with *язик* 'tongue' attesting thus vulgar etymology: «*музика без'язика*» 'music without tongue', «*як не будеш на музиці, то не будеш на язичі*» 'not to be on music – no to be on tongue', «*їж, язик, та не ходи до музик*» 'thou, tongue, must eat without going to musicians'. A particular case of adoptive transformations is to be encountered within the proper names that are changed unrecognizably. Rhyme in regard to adoption becomes the tool of vulgar etymology that reshapes lexical forms and provides etymological simulation. Alliterative devices further what M.M. Makovski has called combinatorial reactions where the new meanings arise and new semantic transition are accepted⁶⁸².

Special sporadic heterogeneities are thus intensified with eclectic phenomena. Games with etymology entail the risk of trespassing the boundary between lexeme and **charade**. Therefore the mentioned "diachronic games" with etymology concern not only separate etymological nests but also whole languages (namely when it goes about borrowed lexical stuff) so that a syntactic unit becomes the field of diffusion at the scope of dialects (**creolization**) and not only of separate loan-words as in macaronis' style. Idioms are constantly generated from colloquial speech due to semantic transitions in occasional collocations that are playing role of the rudiments of future phrasal neologisms. Aphorisms contain conditions for the generation of potential future idioms due to multiple semantic transitions. In its turn a collocation as an "expansion" of a word (a key word especially) exerts influence upon its inner form thus confronting them with the relics of history witnessed in etymological nests. The opportunity of the reconstruction of potential idiomatic locutions involves the very foundation of etymology.

There arise the opposition of **etymological regeneration vs. etymological simulation**. It is to be observed that the **etymological regeneration** is constantly accompanied with the other tendency of purposely avoiding etymological motivation, i.e. of deetymologization, or, as it would be more convenient to call it, **etymological simulation**. The grounds for such preference are determined with the fact that as far as deetymologization is regarded one should take into consideration its secondary nature in the sense that it paves the way for further attempts to build an autonomous system of imaginary etymological nests, in particular, in vulgar etymologies⁶⁸³. Thus Rus. *гнездо* (corresponds to Lat. *nidus*) is the result of a contaminative influence of Old Slav. *гнѣтити*; Rus. *глухомань* (primarily from *глухомень*) appears as the result of contamination with *манить*; in the same manner the mistakenly identified etymological nest made *улизнуть* ('to slip away' from *лезть, лазить* 'to climb, to clamber') attach to *лизать* 'to lick'; one could add that Fr. *roi de rats* (literally 'the king of rats', the designation of a rare phenomenon of some rats interlacing their tails) was primarily *rouet de rats* 'the wheel of rats'. One can recollect numerous samples of the word formations of the kind in the works of N. Leskov. It is here that the "imaginary words" by M.M. Makovski belong to: especially one should underline that class of them where the divergence between the concocted form and genuine source becomes evident⁶⁸⁴. All such cases belong to the realm of simulation and mimicry. Bright examples are here to be found in poetry where etymological regeneration and simulation come together in derivative procedures⁶⁸⁵.

Rhyme as the device of delineating etymological regeneration and giving ground for building collocations in the manner of etymological figures can be exemplified with the stable confrontation of the adopted *шкода* 'harm, damage, hurt' with the derivations of the root represented in *гідний* 'worthy', *годити* 'suit' (that comes to German *gut* = good, *Gattung* 'a kind', the last giving the loan-word *гатунок* 'sort'): «*Де нема згоди, там буде шкода*» 'where it lacks concord the harm will come', «*давні пригоди боронять від шкоди*» 'old adventures prevent damage', «*не так шкода, як невигода*» 'not so this damage as the inconvenience', «*йому таки зашкоджу, а собі догоджу*» 'I'll injure him and enjoy myself'. Another example of purposeful confrontation of the adoptions as the antonyms can be found in «*одному на дяку, другому на шкоду*» 'for one to thank, for another to harm' (the first from German *danken* = thank). Rhyme promotes the destruction of etymology in the proverb «*пішов жебрати, а не мав у що брати*» 'where жебрак 'beggar' comes from Old High German *sefer* but is here newly conceived as the derivative from the verb *брати* (to take) with an indefinite prefix. Examples of the kind are numerous where the proper names are concerned (*Катерина* + *картина*, *Хома* + *кума*). Very

⁶⁸² «именно комбинаторные преобразования являются неисчерпаемым источником возникновения в языке новых слов и значений» [Маковский, 1988, 29]

⁶⁸³ Let here be reminded that «... деэтимологизация является результатом постоянного расхождения старой внутренней формы слова и фактического его употребления». This statement is exemplified with such denominative verbs as Ukr. *приголомшити* ('to stun' from *голомшивий* 'bald') [Булаховський, 1978, 361, 386].

⁶⁸⁴ «форма, содержание которой не соответствует постулируемому» [Маковский, 1966, с. 266].

⁶⁸⁵ For instance M. Tsvetaeva «стремится дойти до этимологических истоков слова тем же путем, каким... осуществляется этимологический анализ: приведением однокоренных слов с разными историческими чередованиями и доказательством семантической близости этих слов» as in the line «*жаркой рябины / горькую кисть*», where *жар* and *горечь* are etymological cognates [Зубова, 1989, 32 - 33]. At the same time one encounters here also etymological simulation as in the dissociation of the word *часто* (often) in the couple of monosyllabic homonyms *час да* (hour and): «*Оттого так часто горят / Чердаки – часто и скоро - / Час, да наш в красном плаще!*»; the same concerns the word *совсем* (quite, totally): «*Совсем ушел. Со всем – ушел!*» [Зубова, 1989, 150, 211].

demonstrative can be here the already mentioned paired collocations especially those where the verbal rhyme can be found (as in proverbial taxis of the confronted verbs).

Etymological simulation becomes especially observable within the adoptive processes entailing transformation of the adopted elements so that they acquire perfectly new meanings. In its turn being reconceived such adopted & adapted elements give rise to charades that are further used as the products of secondary onomatopoeic effects: it can be exemplified with a known case of L.N. Tolstoy's "War and Peace" where the famous refrain from the French royalist hymn «*Vive Henry Quatre*» is perceived as an interjection «*Виварика!*». The cases of the kind became even stylized in show-booth's plays where the German "*Donnerwetter*" is transformed in the perception into «*Дунул ветер*» as well as "was" into «*квас*» [Оболенская, 1991, с. 175], N. Leskov's neologisms are of the similar origin (such as «*мелкоскоп*» < микроскоп, «*клеветон*» < фельетон)⁶⁸⁶. Moreover even the native tongue's locutions can be used with purely onomatopoeic effects⁶⁸⁷, so that the effects of nonsense (in the manner of Dadaism or futurism) can find here their substantiation. This way of transforming words into interjections is attested with the famous R. Kipling's line: «*We're foot - slog - slog - slog - slogging over Africa*». Another onomatopoeic effect betraying overt blasphemy is represented with the alliterative alternation h/m: «*If I were hanged on the highest hill, / Mother o'mine. O mother o'mine!*».

And reversely onomatopoeic units are comprehended as the words of incomprehensible language: this effect has been called "alienation" or "denudation" of a word⁶⁸⁸; there are such famous examples as the "deciphering" of the door's squeak by N.V. Gogol (where «*слышалось: «батюшки, я зябну!*»») in "Old World Landlords") and by M. Gorki («*как будто спорили двое*» in "Cemetery"). Thus the paradox of "incomprehensible comprehension" arises. It gives grounds to trace onomatopoeic consequences of the devices of "macaronis" and of creolized dialects. Eloquent examples of the kind are to be found in V. Mayakovsky's rhymes as in «*Убрали весло. Мотор заторкал / Пошла весело к «Алмазу» моторка*» (the poem "Good!") where the international *motor* is reconceived as alliterated with the onomatopoeic 'to crack'. That such approach is applied preponderantly can be seen in «*Вот посадили, как дуру еловую... И слышится девишке: «Ай лав ю»»* ("A Girl and Woolworth")⁶⁸⁹. A very eloquent pattern of converting proper name in interjection through inner rhymes is attested with the Ukrainian proverb *вартий палац Паца, а Пац палаца*, the more persuasive that it implies also the opportunity of the word to be reconceived as *цан* 'a goat' with the metathesis of the consonants. Within this set of mixture one has to discern also the effects of genuine homonymous coincidence of the words of different languages that gives grounds for poetical reflection as in the case of M. Tsvetaeva: «... *как по-русски / Nest? Единственная, и все гнезда / Показательная рифма: звезды... как места / Нет, где нет тебя, не есть: могила*» [Зубова, 76 – 77].

As an immediate consequence of the development from the inner to the outer form the concept of *figura etymologica* can be widened⁶⁹⁰ so that the genuine etymological regeneration can be found in proverbial genus. In particular it could be reasonable to use the notion of **etymological hendiadys** to denote those poetical locutions that promote mutual approximation of their components on the foundation of etymology enabling thus **etymological regeneration**. The researches of **epic formulae** have helped to ascertain that the notions *синій, сизий (сизокрилий), сивий* (blue, bluish (with dove-colored wings), grey) promoted a kind of etymological regeneration being vehicles of similar imagery⁶⁹¹. One can regard as an example the confrontation *доля - вода* (fate - water) in such line cited by A. Potebnya to demonstrate a metaphor: *Не дав мені Господь пари / Та дав мені таку долю / Та й та пішла за водою. / Іди доле, за*

⁶⁸⁶ Another example of the reconceived neologisms can be attested with the transformation of French *haut* in an interjection of the prefix *го - человек* that has come to the forms «*го город*», «*го зная*» in futurist Khlebnikov [Григорьев, 1986, 123].

⁶⁸⁷ As a sample the famous occasion with Turgenev's exclamation «*Редька! Тыква! Кобыла! Пена! Баба! Каула!*» can serve, which has been shrewdly analyzed by R. Jacobson disclosing that in its sound structure «неуклонно царит строгая симметрия» [Якобсон, 1987, с. 250-253]

⁶⁸⁸ It goes about «остранение» or «обнажение» where it takes place «эмоциональное отношение к звукам непонятных слов (слов чужого языка или бессмысленных слов)» [Якубинский, 1986, 167]

⁶⁸⁹ In particular the expressive onomatopoeic interpretation of proper names is exemplified as follows: «в сочетании «Тъерами растерзанные»... причастная форма ... кажется производной от имени Тьер: растерзанный – это значит уничтоженный Тьером, растерзанный» [Штокмар, 1958, с. 59]

⁶⁹⁰ According to Potebnya, «Народ при создании их руководился не свойствами новых восприятий, а именно бессознательным стремлением возобновить забытую внутреннюю форму слова» "while building them the people did not follow the peculiarities of new impressions, but just the unconscious striving for resumption of a forgotten inner form of word", and therefore, «чем больше вглядываешься в народную песню, сказку, поговорку, тем больше находишь сочетаний, необходимо условленных предшествующей жизнью внутренней формы слов» "the more one peers at folk song, tale, proverb, the more one finds combinations, that were with a necessity preconditioned due to the precedent life of the inner form of words" [Потебня, 1993, 145-146]. Such a kind of etymological motivation is demonstrated on the example of the formula «*орібен дощ*» (spraying rain), «где постоянный эпитет поясняет внутреннюю форму не своего определяемого, а его синонима...», где оба слова связываются третьим, невысказанным» "where *epitheton constans* explains not the word that is defined with it, but its synonym...», where both words are linked with the third one that is not uttered" [Ibid., 145].

⁶⁹¹ «эти исторически однокоренные слова имели и общую семантику» "being expressed with the cognate words of the same root had also the common semantics"; in a similar way an etymological meaning is restored in the lexeme *добрий* (kind) used in folklore topics as "of a good quality" [Петенева, 104, 93].

водою, /А я піду за тобою /Дівчиною молодою (The God hasn't given me a pair and he has given me a fate, and even it has come out after a water. Let the fate go away And I'll follow thou, a young girl). This paronymic pair united through mutual phoneme (*d* in Lat. *unda* "wave" – or *t*, which is present in Low German *Water*) leads to the creation of a situational synonymy based on the metaphors. One of the records of Rudansky contains such a widespread formula: *Ой надійшла чорна хмара /Гей, надійшла синя* (Oh a black cloud has come, Hey, a blue cloud [has come]). Such a contraposition *чорний-синій* (black - blue) can be interpreted as a kind of hendiadys if the semantic contents witnessed in etymology is taken into consideration. The word *синій* has such cognates as *сяяти* (German *scheinen*), and, on the other side, Greek *σκια, σκοτος* = *тінь, затінений* (shadow), Lithuanian *šėvas, žyvas* "grey", at last there is Indian branch of the same root *śyatas* "black". It is why in such scolding idioms as *синя болячка* (blue illness) the forgotten meaning is restored, so that it goes here about "black" illness in contrast to meaning of *сяяти* = *shine* as the consequence of archaic duality and ambivalence [Иванова, 1974, 289]. A well known sample of etymological hendiadys one does find in folklore formula *біла лебедонька* (white swan) where the tautological figura etymologica is hidden as *лебідь* has in its origin just the meaning white (Latin *albus*) as the tabooed name for white bird. A known topos *лиха година* (bad time) is to be interpreted as an etymological catachresis because *лихо* has the meaning of "excess" (with its cognates *лихва, лихвар* through German *leihen*, Latin *(re)linquo*), when *година* means *гідний* (cognate - German *gut*) thus explaining the whole meaning as "superfluous time". The cited places serve as a witness to the statement that the etymological regeneration is not limited with the obvious phenomena only and that it demands special procedures of etymological exegesis to be lighted up sufficiently⁶⁹².

That etymological regeneration comprises much wider scope of diachronic references than a mere etymological figure of tautological structure does can be seen in the examples where the reproduction of semantic development is represented without even reference to a certain etymon. The proverb «*хлеб спит в человеке*» 'bread sleeps in man' [Даль, 528] almost exactly repeating Hegelian metaphor of an ear contained in a grain generates the idiom of [*sleeping bread] and therefore implies the comprehension of sleep as the state of gathering forces. This allegory refers to etymological development where the common root (*sleep* = Germ. *schlafen*) is connected with the Slavonic adjective *слабое* 'weak' that can be conceived as 'the possible, the virtual'. Such broadly conceived etymological figure in opposite to common tautologies (*сиднем сидеть, лежмя лежать*) is to be revealed through the restoration of etymological layers concealed from immediate observation. It is already in the simplest case of «*за чем пойдешь, то и найдешь*» 'one finds what one goes for' that the verb *находить* betrays its common origin with the first predicate.

The benefits of an etymological analysis of formulae can be demonstrated with the following example. The investigation of the formula "ferocious animal" (*лютый зверь*), that is to be met in archaic discourses, has given ground for a hypothesis as to its being an *epitheton constans* for the name of lion [Сумникова, 77]. Meanwhile the records of spiritual verses give us an overt explication of such a formula (underlined with the final alliteration): *Лютость в зверех пременяли /Един другому не вредили, /Лев ловцам, лев ловцам* (The ferocity of brutes was changed and one didn't hurt another – lion and hunters) [Киреевский, 239]. It is worth mentioning that here still another semantic element is introduced, namely *ловец* in its etymological meaning of "hunter": there arises a situational antonymy *лов – лють* "hunt (domestication) – ferocity". Etymological motivation here is to be found in the relationship of the first element (its cognates - German *Lohn* = Lat. *lucrum* "prey, loot, reward"), while the second element has no reliable cognates (the primary meaning of the respective root would be that of "to cut").

These phenomena of involving etymology promote reconsidering alliterative verse as the device of profile-making procedure in regard to etymons. A bright sample of such involvement is attested with the proverb <*загойться, доки весілля скоїться*> where <*коїти & гоїти*> are synonyms taken with their primary etymological meanings (the common semantic link being present in <*спокій*>). Another eloquent paragon of the etymological consequences of alliterative devices is to be found in <*молитва матері з дна моря рятує*> where the coupled alliteration <*m & p*> intensifies the etymological antithesis <*матір – море*>. The proverb <*собором і чорта поборем*> gives a sample of etymological figure built up with the reflections of the homonymous etymons <*bher>. The proverb <*краще своє латане, ніж чуже хпанане*> refers to the old kinship of <*ханати*> with the old Romano - Germanic designations of possession (Engl. *have*, Lat. *habere, capio* = *ханати*). Alliterative effect of etymological simulation is to be seen in <*що було, бачили, що буде, побачимо*> where the both labial consonants are used in the manner of the initial elements of root morphemes whereas in reality in the second word it goes about the prefix (*бачити* <*обачний* <*об + око*>). Another example of alliterative etymological simulation is to be found in <*вогонь палить, вода студить*> [Пазяк, 1984, 88] where the initial labial consonants promote reciprocal rapprochement of the roots (attested in particular with Lat. *ignis – unda*). In another case of the proverb <*у глеку молоко – та голова не влязить*> such alliterative rapprochement <*глек – голова*> detects a possible etymological regeneration (the both coming back to the Indo- European *gel 'something rounded and convex'). Vice versa in <*чуже кіт у глечку молоко солодке, та морда коротка*> such rapprochement of <*молоко – морда*> entails simulative effect (*морда* is of Iranian origin). One can therefore suggest the metathesis with the substitution of <*морда* → *мудрий*> in the lines <*Наша киця*

⁶⁹² The phenomenon of etymological regeneration has attracted the attention of M.Gorki who (in the article "The Destruction of Personality") in connection with the old Slavic image «*реють стрели яко птици*» (the arrows are soaring as the birds) underlines: «Ветер у славян – *стри*, бог ветра – *Стрибог*, от этого корня *стрела, стрезень* (главное им наиболее быстрое течение реки) и все слова, обозначающие движение: *встреча, струг, сринуть, рыскать* и т. д.».

дуже мудра, способу добрала / У той кухличок вузенький хвостик умочала». Thus one can say of distant diachronic vestiges of purely local alliterative devices.

The interaction of rhyme and etymon attests the retreatment of proper lexical meanings in favor of poetical images. It gives witnesses as to the poetic essence of proverbs in opposite prosaic colloquial speech toughly tied with verbal meanings. There are grounds to see in the rhyming effects of proverbs not only euphony but first of all the relics of Indo-European alliterative and anagrammatic verse. The seemingly decorative euphony conceals much more significant issues and gives grounds for far-reaching consequences in diachronic perspective. In the version of the known image $\mu\alpha\theta\eta\mu\alpha\tau\alpha\ \pi\alpha\theta\eta\mu\alpha\tau\alpha$ 'learning is suffering' (coming back to Aesop's utterance 'sufferings are often for wise people the case to learn' $\pi\omicron\lambda\lambda\alpha\kappa\iota\varsigma\ \tau\alpha\ \pi\alpha\theta\eta\mu\alpha\tau\alpha\ \tau\omicron\iota\varsigma\ \phi\rho\omicron\nu\iota\omicron\iota\varsigma\ \gamma\iota\nu\epsilon\tau\alpha\ \mu\alpha\theta\eta\mu\alpha\tau\alpha$ [Тимошенко, 1897, 23]) identifying study and pain such proverbs as «учение – мучение», «біда вимучить, біда й научить» 'harm will torture and harm will instruct' the text includes *мука* 'pain, torture' that belongs to the same nest that *м'яти* 'to knead, to rumple', *маса* 'mass' is adopted from the Greece akin to Germ. *machen* = *make*, while *вчити* 'to teach, to instruct' belongs to the Slavonic – Greece isogloss attested with the akin *icon*. Etymologically taken the rhyme confronts Greek adoptions *mass* + *icon* so that the new image arises. The effects of etymological regeneration (sometimes seeming) is provided with the relics of Indo-European alliterative verse, attested with proverbs. The versions of the cited image concerning instruction in the proverb «науку в голову не вобьешь, как охоты не будет» 'one can't drive science in one's head without willingness' [Мельц et al., 99] (where the idiom «вбивать в голову» 'to drive in one's head' is used) do also puzzle etymologically: if *быть* is akin to *буй* 'rowdy, violent', Old Slavonic бѹ@ти 'to grow, so *бить* is akin to *бодать* 'to butt', and the both can be traced as the reflection of $\sqrt{*uei}$. As an example of etymological intuition can be the proverb with a grotesque contents cited: «Козак коли не п'є, так ворогів б'є, а все не гуляє» (If the kozak doesn't drink, he beats the foes, and still he doesn't entertain himself). Here the rhymed collocations *питу* / *биту* (drink / beat) are of interest for the confrontation of primary etymological meanings. One can add here perhaps *батько* = Lat. *pater* and also *пісня*, *співати* (song, to sing) as the designation of ritual libation. It goes about the functions of nourishing while *биту* / *бодати* (and perhaps *біда*, *біс*, *бати́з* 'harm, devil, lash') come back to $\sqrt{*uei}$ - and Lat. *futuo*. The rhyme combines the designations of the principal vital functions, those of nourishing and fertility.

Thus the intuition acts here in full concordance with the probable etymological reconstruction and that is why there are grounds to say of the etymological figure reflected in the quoted proverb. That poetic image grows from the etymological sources with reshaping them at the same time, one can see in reconsidering such sources within proverbial enunciations. The versions of «старість не радість» (old age is not joy) [Зіновіїв № 937] are peculiar for the alliterative game of metathesis of vibrant with the dental consonant (together with the prothetic s-mobile in the first name). Here *радість* 'joy' reflects $\sqrt{*(a)re}$ 'to combine, to perform' attested also in *рял*, *порядок* 'row, order' Germ. *raten* 'to council', *read*, Lat. *ratio*, *reor*, *articulus*, so that the primary idea of order as the opposite to chaos arises. In its turn *старість* is akin to *старанністю*, *стражданням* 'effort, sufferings' coming back to $\sqrt{*ster}$ 'to be unmovable' and Germ. *sterben*, *starve*, Lat. *sterilis*, *torpeo*. The last etymon is sometimes compared with the great nest of *stand* thou then the vibrant widening of the root is to be taken for an epenthesis. Another interpretation of the root suggests the prothetic s-mobile (attested in particular with its coincidence with the Lat. *torpeo*) and through it the kinship with *терти* 'to rub'. One can remind also the plurality of the meanings of the initial $\sqrt{*str}$, that gives grounds to involve also Lat. *struo*, *structura*⁶⁹³. In its turn *пад* / *ряд* builds up a stable rhyme with *лад* 'order' enabling their allothetic interpretation as the versivions of the same rhymed root. Thus a widely used proverb demonstrates an etymological puzzle. The more it becomes evident when one takes into account still the invisible presence of the unmentioned motif, that of wisdom associated with the age. It can be exemplified with an alternative proverb «Літня старого рада, як молодого робота» 'the advice of an old person is better than the work of a young one' where the roots of *рада* / *радості* is no more opposed to *старості*, vice versa it becomes its attribute. The already discussed proverb «скоро робиться – сліпе родиться» coming back to ancient sources can be reinterpreted also as the etymological figure that is supported with the double alliteration **скор-* / **слін-* and **роб-* / **род-*. Here the meaning of slavery work becomes actualized. The etymons of *робити* (do) and *родити* (bear) show antithetic relation: the first of them is derived from the ideas of orphanage, beggary and, as the consequence, of the compelled work (Gr. $\omicron\rho\phi\alpha\nu\omicron\varsigma$ 'orphan') whereas *pid* 'kin' comes back to Germ. *Ruhe* 'rest', Lat. *orior* 'to lift'. Thus the antithesis acquires still the additional sense of "upheaval - humiliation". Besides, one can mention here also still one alliterative regeneration of etymological meaning, that of the reflection of $\sqrt{*sker}$ with the primary meaning of 'to cut' while the alliterated *сліпе* 'blind' belongs to obscure words compared usually to $\kappa\lambda\epsilon\pi\tau\epsilon\iota\nu$ 'to steal'. The collocation *скора робота* 'swift work' reveals the meaning of damage and degradation.

The proverb «без догляду немає ладу» (there's no order without supervision) demonstrates arguments in favor of the conjecture concerning the origination of the etymon of *лад* from $\sqrt{*ls}$ with the respective semantic field of 'gliding, vestige' [Мельничук, 1986, 145]. In its turn *глядіти* comes back to *гладкий* = Germ. *glatt*, *gleiten* = *glide*; the semantic simile would here build up the Middle Nether German *glaren* 'to glow' = *glare*, Germ. *Glanz*. Thus it goes about the semantic development of $\sqrt{*ghel}$ 'to cut > to glare'. The question arises whether *гладкий* (smooth) and *лад* (order) are regarded here as the cognates the first

⁶⁹³ It is worth noticing that «... глагол **star* / *stir* не укладається в рамки технічного терміна и предполагает древнюю нетерминологическую стадию в развитии этого слова» [Топоров, 1987, 103]

of which is built of prothetic velar consonant analogous to such relations that take place between *класти* and Germ. *laden* that have the same etymon and the equal meaning? At the same time it is quite possible that it arises here also an unsolved etymological problem instead of a usual etymological simulation that one can suspect. An overtly alliterative proverb «*временем и смерд барыню берет*» ‘sometimes (another interpretation: ‘due to the time’) a beggar can take a lady’ [Даль, 716] contains the alliterative idiom “*брать барыню*” ‘to take a lady’; besides, one traces here the approximation of *время* ‘time’ (from the nest of *вертеть, веревка* ‘to turn, rope’) and *смерд* ‘beggar’ (of *смерть* ‘death’, Lat. *mordeo* ‘to erode’) thus referring to etymological connections. The etymological issue of alliterative devices can be exemplified with the proverbs «*в добрый час молвить, в худой помолчать*» ‘it’s to say in good time and to keep silence in bad time’ and «*что тому Богу молиться, который не милует?*» ‘what’s the reason to pray to the god that doesn’t pardon?’ [Даль, 932, 241] where one can trace the kinship of *молва* ‘rumor’ and *молитва* ‘prayer’ that together with the Germ. *melden* ‘to inform’ come back to the etymon reflected in *молоть; молчать* ‘to mill, to keep silence’; the nest of *милый, мир, менять* ‘nice, peace, to change’ stands apart but all they are united with √**ms* ‘to fling, to pu;;’ [Мельничук, 1986, 142].

It is relics bearing witness of the etymological past of language that give base for experimental rudimentary formation and occasional locutions with the deviational forms of lexical attraction as the examination of lexical compatibility. The proverb «*блискавка блисне – камень трісне*» ‘a lightning flashes – a stone splits’ represents the old association of stroke and flash [Левицкий, 3, 2001, 209]. The proverb «*дело небогато, да делано рогато*» ‘the job is not rich but it is made up horny’ could be taken for the hint to the “Horn of Abundance” if there weren’t meant an opposite connotation of ‘negligence’; «*то мудрено, что на льду сварено*» ‘it is too wise that is cooked upon ice’ implies not only the absurdity of boiling ice but also the revival of old association of frost with ‘scald of burn’ (attested with the meaning of *голоть* ‘burning cold’); the etymological relics of the confrontation of ‘sitting’ as ‘immobility’ is attested in the proverb «*годи сидіти, пора їхати*» ‘it’s enough to sit, it’s time to go’; the proverb «*ховай глибше – знайдеш швидше*» ‘hide deeper, then you’ll find swifter’ contains not only the alliteration “*ховати – (зна)ходити*” but also the combination of ‘depth’ and ‘concealment’ that implies wide consequences. Thus the experimental lexical attraction represented in proverbial locutions comes to the necessity of special historical interpretation of words where rudimental meanings engendered with this attraction would be compared with the relics of etymological development. One can say of syntactic perspective that grows into the diachronic perspective.

It is to stress that imagination itself and imaginative regularities become often the arguments for etymological decisions, and these images’ transitions are supplied with proverbial locutions. One can find, for instance, stable idiomatic locutions common for the Old Slavonic, Gothic and Greek that attest the semantic lineages⁶⁹⁴. The arguments of the kind are to be traced also in the so called textual etymology where the whole stable lexical combinations are reconstructed⁶⁹⁵. Semantic arguments of proverbial kind can be exemplified with the etymological development of *кость* = Lat. *ossa* that (as O.N. Trubachev has shown) can be brought back to Lat. *est* (as an alternative decision to the root **kes / *sek*). This conjecture can be supported with the parallel development of Germ. *Bein* = *bone* coming back to Germ. *bin* = *be* as the idea of the mortality of existence [Lewickij, 2003, 103-104]. It all can be generalized with the conclusion on etymological reliability of proverbial data⁶⁹⁶. The reasonability if etymological searches for folklore in general is acknowledged for ages⁶⁹⁷. The researches of the formulae of etymons’ combinations in particular enable substantiations of the origin of the terms tragedy and drama as the ritual term of offering a victim⁶⁹⁸. It is of significance that such etymological formulae are retained in vivid speech in particular in the relics of old anagrammatic versification as in the case of poetic locution *urbi et orbi* ‘to city and to world’ and respective “*Риму и миру*”⁶⁹⁹. The last sample demonstrates in particular the case of preponderant etymological simulation so that one can say of a particular poetic etymology.

One can find a whole set of coupled locutions where etymological substantiation enables finding the semantic processes where transitions appear to be deeply steeped in the past. The etymological synonyms

⁶⁹⁴ Such are the examples of *схранити слово* = *gafastan waurd* = *τηρειν λογον, дати законъ* = *giban witoth* = *διδωναι νομον* [Копыленко, 1969, 76, 77]

⁶⁹⁵ Such are for instance Iranian etymons’ combinations of **tva-* & **prsk-* & **vid-* ‘I ask thou to learn’, **ka-* & **dha-* ‘who has established’ etc. [Топоров, 1987, 120]

⁶⁹⁶ «Язык так сильно проникнут стариной, что даже отдельное речение могло возбуждать в фантазии народа целый ряд представлений, в которые он облакал свои понятия. Поэтому внешняя форма была существенной частью эпической мысли...» [Буслаев, 2003, 25]. This thought is exemplified with the origin of *ватра* ‘bonfire’ from the root attested in reflections of *вияти, витеп* ‘to blow, wind’: «В языке и преданиях ветер стоит в связи с огнем», зокрема, «ватра имело значение даже не просто огня, но огня небесного, молнии» [Буслаев, 2003, 27]. Although the hypothesis is not accepted, the word remains still obscure.

⁶⁹⁷ «... фольклористика свернула с того правильного пути, на который ставил ее старик Якоб (Гримм), – по которому старательно и проникновенно вел Буслаев» (М.К.Азадовский – И.М.Тронскому. Иркутск, 25.06.1943)

⁶⁹⁸ The roots’ combination **kozьl-* & **dyr-* demonstrates that «понимание этого сочетания как козлопения вторично: оно сменило более прямое значение – козлодрание»; respectively the term drama «первоначально могло означать именно ‘драние’ ... как основное действие в ритуале жертвоприношения» [Топоров, 1983, 103 - 104]

⁶⁹⁹ It is to be found under the countenance of anagrammatic “skin” in such idiomatic lines as «*во тьме времен*» (К. Вяземский), «*угрюмый, не деля их пир*» (К. Павлова) [Топоров, 1987: 208-209]

are to be found in the stable Ukrainian idiomatic locution «добре дбати» 'to care carefully'. At one side the nest *дубати, довбати, дбати* 'to hollow out, to care' designates the generalized image of work and labor. This interpretation is attested in particular with the proverb «хто дбає, той має» 'that has who cares'. At another side the epithet *добрий* refers to the primary meaning of Lat. *faber* 'a laborious (person)' so that it goes about coming back to the same semantic field. The similar case of etymological synonymy is to be found in the locution «перетовчене та перемелене» 'pounded and milled' where *товкти, толока* 'to pound, a crowd' has the cognates only in Greek *θλαω* 'to pound' while *молоти, млин* 'to grind, a mill' belongs to the Indo-European universe. The both Slavonic lexemes demonstrate variants of widening the root (with *-u* and *-l* respectively) attested in particular in the origin of *мови* 'speech' that comes back to *молоти* 'to mill, to grind'. It gives also grounds to seek references with the etymologically isolated Ukrainian *товкмачити* = Rus. *толковать* 'to interpret' (adopted in Germ. *Dolmetscher* 'interpreter') that can be conceived as the derivation in the field of *verba dicendi* from the root of *товкти*. In this case the whole locution can be read as something not only elaborated but also discussed. The Church Slavonic locution **студенець истлѣння** 'a pit for sewage, for litter' [Дьяченко, 679] discloses etymological procedures concealed behind the alliteration of the common root's dental: *студити* 'to cool' is of the same root that Lat. *stilla* 'a drop', Germ. *Staub* 'dust' (and perhaps *Stube* 'a room', *Stein* = stone whereas *тлѣти* 'to smoulder, to rot' comes back to *тля* 'plant-louse' (Lat. *tinea*). Meanwhile within a broader etymological perspective the both roots betray their common origin from the etymon with the initial **ts-* with a wide circle of meanings from 'stable, direct' to 'dry, covered'.

Rhyme as the device of etymological regeneration can be attested with the Ukrainian proverb «що везеш олово, бідна твоя голова?» 'what for do you cart the tin, poor is your head?' [Зіновіїв № 1268] where *Олово* 'tin' as the designation of white metal of little value is akin to the tabooed name of "white bird" *лебідь* 'swan' and to the toponym Alps ("white mountains"), Elba ("white river" that flows through limestone). In its turn *голова* 'head' belongs to the nest that includes *глина, гліба* 'clay, clod', Lat. *globus*, Germ. *Klaue* = *claw* and designates convex, massive objects so that the both semantic fields seem to have little common. Meanwhile it is from the last nest that *залоза* 'a gland' comes (the organ with the mentioned convex form) and at last *залізо* 'iron' as the metal substance obtained with casting in the described shapes. Thus one metal is compared here with another. The relics of the "iron images" are attested in the song formula «лізу, лізу по білому залізу» 'I clamber on white iron' or in the designation of a snake as «залізної гіляки» 'iron branch' as well as in an etymological figure «*залізна голова» 'iron head'. In particular «біле залізо» 'white iron' can be then conceived as the synonym to the used designation of the cheap metal tin and become the metaphor of the lost value at all. The confrontation of *олово* vs. *залізо* (tin vs. iron, the last being etymologically akin to *голова* 'head') gives pretext to build up the image of «*олов'яної голови» 'tinned head' as the metaphor of stupidity.

The similar alliterative profile-making devices are to encounter in the proverb «велик дуб та дупнат» 'the oak-tree is big but hollow' [Зіновіїв] where the both alliterated *дуб* 'oak-tree' and *дупло* 'a hollow' come back to $\sqrt{*dheubh}$ 'deep, to hollow out' with such reflexes as *дно* 'bottom'; meanwhile there are also other possible reconstruction that come to the etymon, attested in *to be* as the metathesis of the preceding. In this respect *Дуб* 'an oak-tree' is to be taken as the metaphor of an object or a person whereas its epithet of hollowness becomes the synecdoche of the deficiencies so that the whole locutions come to the disclosure of contradictions. It is worth noticing that the discussed etymological figure is also used as a song formula: «Ой на горі дуб дуплавий / А мій милий кучерявий» 'Oh there's a hollow oak on a mountain, and my sweetheart has curly hair' [Гошовський, 1968]. One has to attach here also another adage, «у великому судні та на самому дні» 'in a great ship at the very bottom' where the rhyme makes the both words draw together. When *судно, суд* 'ship, law-court' come back to the same root that is present in *давати* 'to give' it is the rhyme with the initial dental that underlines the root morpheme and promotes revealing the hidden etymological sense. In the both cases the poles of contradiction are confronted.

The motif of SILENCE can show how etymological semantic transformations become those of poetical images' development. The motif has been conceived differently in the Slavonic and the Hellenic, the clear distinction having been demonstrated by Ye.M. Vereshschagin who points out the confrontation of the spiritual and the corporeal aspects⁷⁰⁰. At the same time in the derivative *утешение* 'consolation' the Hellenic connotations can be reproduced as in the locution «синему морю на утешение» 'for the consolation of the blue sea' [Дьяченко, 2002, 768]. Still more observable such connotation becomes in the image of «тихої води» 'calm water' as in the adage «тиха вода глибока» 'calm water is deep'. Still another layer of connotations can be disclosed through the kinship of *тиши* with the Lithuanian *tiesa* 'truth' obviously retained in the proverbs «хто живе тихо, не знає про лихо» 'who lives calmly that doesn't know calamity' as well as in the opposite sentence «од тиха все лихо» 'all calamities are from calmness' where calmness is meant as the mask of hypocrisy. The stability of such opposition is attested with proverbial samples «Як дії швидко, то брідко, дії тихо, то лихо» 'when doest swiftly, it'll be ugly, when doest calmly, it'll be calamity', «Зверху гарно та тихо, в середині ворується лихо» 'it's good and calm outwardly, and in the core the evil stirs'. Still another connotation can be detected in the confrontation of calm with speed in the proverb «Хто спішить, той людей смішить, а хто тихо ходить, той на ум наводить» 'who hurries that will make people laugh, and who goes calmly that adds

⁷⁰⁰ Γαλήνη (from here the proper name *Галина* 'calm, silence') has the primary direct meaning «безветрие, штиль, спокойное море» whereas in the Old Slavonic literature «метафорой душевного спокойствия стало не "отсутствие движения волн" (= неподвижность, покой), а "отсутствие крика и шума" (= безмолвие)» [Верещагин, 2001, 351-352]

wits' where the formula «*тихо ходити*» 'go calmly' contains a metathesis that enables reciprocal approximation of calmness and rest implied in the $\sqrt{*sed}$ 'to sit, to fall' that is the basis for the verb *ходити* 'to go'. In its turn another predicate (*вестити*) belongs to the Slavonic-German- Hellenistic isoglosses and thus refers to Germ. *Widmen* 'to devote' as well as to Old Sl. *вено* = Germ. *Wittum* = εδννν.

The well known Gospel's enunciation «*не бачити бервено у власному оці*» (from "Why do you see the speck in your neighbour's eye, but do not notice the log in your own eye?", Matthew, 7.3) can be interpreted as an etymological figure if one takes into account that Old Slavonic *бервено* 'log' from the canonic translation (substituted with *колоду* 'block' in the modernized translation) and *брова* 'brow' are of the same root⁷⁰¹. The known N.A. Nekrasov's line «*суждены нам благие порывы, но свершить ничего не дано*» 'there are noble impulses destined for us, but it isn't given anything to accomplish for us' demonstrates the duplicate opportunities for comprehension. The opposition «*порыв – свершение*» 'impulse – accomplishment' can be represented as the metathesis of $\sqrt{*reu} / *uer$, and it is proved with the symmetry of line. At the same time the extreme members of the line build up a genuine etymological figure: *суд* 'law court > to destine' comes from the root of *давати* 'to give' so that the forgotten semantic connection gets revival in the poetic line. A kind of etymological tautology can be revealed in the German proverb «*вiele Worte, viel Lügen*» 'many words – many deceits' when one takes into account that etymologically *Wort* = word corresponds to Russian *врать* 'to deceive' and *Lüge* = *лгать* = to lie.

The riddle «*впала стрічка через річку, поєднавши береги*» 'a ribbon falls across the river and binds the banks' (bridge) as an etymological figure demonstrates the nest comprising such reflexes as *ріка*, *ринуться*, *зронити*, *роїтися*, 'river, to rush, to drop, to swarm', here belongs also *струмінь* 'stream' (with s – mobile and t – epentheticum), At the same time the word *Стрічка* 'ribbon' with the same accumulation of consonants (*str) is isolated. One traces here the deetymologization with alliterative approximation of semantic connotations so that the ritual meaning of the bridge described by A.A> Potebnya [Потебня, 1883, 127 -137] is to be found here.

The relics of Indo – European anagrammatic verse with the consequences of etymological regeneration can be detected in the proverb «*це чорт бідний, а чоловік убогий*» 'devil is poor and a man is unfortunate' where it is not only the connection of *чорт* 'devil' with *чорним* 'black' in opposite to *чоловік* 'man' with *чолом* 'forehead' but first of all the etymological sensitivity where *біда* 'unhappiness' implies the synonymous designation of *деву* *біс*. A paragon for the alliterative issues in etymological regeneration can be seen in the proverb «*терпение и труд все перетрут*» 'endurance and labor will all rub together' where *труд* and *тереть* build up etymological figure while *терпеть* is united together with *страдание*, *страх* 'suffering, fear' (with s – mobile) meanwhile the both nests are comprised with the broader etymon. Alliterative profile promotes intensifying etymological "memory" in the confrontation «*сова – сокіл*» 'owl - falcon' in some proverbs («*сова соколу не пара*» 'an owl is not couple for a falcon', «*видно сокола по польоту, а сову по погляду*» 'one can recognize falcon from the flight and owl from the gaze'). When *сова* is akin to *сопілка*, *сопель* 'a pipe' as the musical instruments, *сокіл* 'falcon' is attached to *күкүнос* 'swan' so that the semantic polarization of the same initial syllables turns out to become valid. Alliteration promotes in elucidating the etymological background of the proverb «*тяжко зібрати кінці до купи*» 'it is difficult to bring the ends together (to the common heap)' where one nest comprises *кінець* 'end', *чин* 'deed', *чадо* 'child', *початок* 'commencement' (the well known sample of semantic ambivalence) and another represents *купа* 'heap' as the designation of convex objects.

That the devices of etymological regeneration and simulation are sometimes used in folklore preponderantly and many a time deliver substance for lexical experiments with conversion can be attested with the riddle «*тріці виочило, шкіри визубило, вертом хвостить*» 'untranslatable: the nouns and verbs are changed in their places: eyes – gape, teeth – grin, tail - twist' (a cat). This sample entails also wider consequences: the root of «*вишкірнути*» 'to grin' is homonymous to the name of a perfectly distinct semantic field: *шкіра* 'skin' from. $\sqrt{*sker}$ 'to cut' (there are also other etymological conjectures). One can compare etymological sources reflected in proverbs to the recapitulation in biology where together with the mimetic reproduction of genuine heritage the mimicry is observable.

The coexistence and coherence of the opposite tendencies of etymological regeneration and simulation (deetymologization) reveals the dialectics of integrity and incompleteness of a language. The processes of migration and assimilation of separate elements of a language system that create the foundation of contamination are enabled with a relative independence of these elements due to imperfect state of each such system. The integrity of a code foresees its incompleteness addressing thus out of its boundaries to other dialects where those meanings are present that emerge here only as a result of figurative transformation. It concerns also the integrity of a text as a narration that never can be exhausted and always can be continued. A persuasive testimony of the interaction between deetymologization and etymological regeneration can be found in the known Lomonosov's verse «*Открылась бездна, звезд полна / Звездам числа нет, бездне дна*» (the abyss has been opened, it is filled with stars; the stars are innumerable, the abyss is bottomless). Here one encounters, together with the *figura etymologica* *дна бездны* also paronymic attraction where *бездна* (abyss) and *звезды* (stars) are mutually likened through the common element * - *езд* – belonging to prefix in the first word and to the root in the second. These alliterated words are further confronted to the other lexical units including the lateral *p / л*.

These processes concerning the interaction of the inner and outer forms of word attest essential shifts taking place in epigrammatic lyrics. Under the conditions of lyrics, as well as it has already been seen in proverbs, the relations [*signifying / signified*] don't coincide with those of colloquial speech. The signified

⁷⁰¹ «Бровь и мост, кладка были семантическими вариантами одного корня» [Левицкий, 1, 123]

and designated things themselves become devices for indicating the otherness. They don't mean what they designate, they point out to details encircling the invisible centre of a circumlocution. Respectively also the signifying layer of language endures transformation that reveal themselves in particular in the inner rhyme and cognate phenomena of "sound painting" that had happened to be designated earlier in Old Slavonic as «*плетение словес*» (the embroidery of words). As a result phonosemantic motivational conditions of a verbal sign win significance as the special devices of poetic idiolect⁷⁰². These conditions are to be seen in particular in inner rhymes that ultimately give the effects of onomatopoeia where the meaning becomes already determined with the newly created connections within the sound picture of a poetic work⁷⁰³. **Diachronic & prosodic** aspects of verse gaining importance in lyrics have common in that they go beyond the limits of the given linguistic actuality. Prosody refers to the reality beyond the speech (especially to that of singing), and diachronic procedures of etymological regeneration together with simulation enlivens the hereditary properties of a word.

To sum up, one would conceive proverbial texts (as well as catchwords and refrains) as anonymous quotations borrowed from an alien speech as the target of interpretative efforts. Therefore they reveal the quality of reproducibility as the basis both for their migratory properties and to codification as paradigmatic side of the system of artistic conventions that coexist with common lexical compatibility. The migration is promoted with the property of transformability that provides the production of inferential statements disclosing the implicit contents. In particular alternative statements can be produced and put to examination as the antithetic inferences in the so called scenic proverbs evolved as discussions. The features of textual heterogeneity and incompleteness are the foundation for the division into three proverbial genera: proverbs in proper sense as propositional units are confronted to riddles as their inversed specialized versions with the narrowed field of interpretation with marked incompleteness at one side, and to adages as the elliptic insufficient speech units approaching composed lexical units at another side.

All proverbial enunciations (together with epigrams in literature) build up the class of allegories that belong to meditative lyrics (in opposite to incantations and other species of apostrophes that are the source of suggestive lyrics). As the multiplied tropes proverbs can be regarded as the rhetoric figure of metalepsis. It demonstrates the peculiarity of poetic idiolect where the relationship of direct vs/ derivative meanings becomes reverse in regard to the colloquial speech so that the derivation takes primordial place. The peculiarity of location as the alien speech's fragments enables the quality of irony inherent in these enunciations. Due to the crisscrossed ways of usage ensuing from reproducibility proverbial phrases can be regarded as the so called intertextual isoglosses adoptive for variegated situational cases. In its turn transformability provides their compressive properties as the vehicles for the informative package of broader narrative textual entities.

The said can be exemplified with the following patterns of transformations where preliminarily the **elimination of personal** forms as inessential for proverbial invariant and **conversion into passive voice** are carried out. Then first of all the derivative meanings of words taken with the added inverted commas are displayed as the **latencies** implying further explication and expansion and **lacunas** of absent possible terms are disclosed. The second step will then be the disclosure of ambivalent actualities with the ensuing implications of alternative interpretation of proverbs. In particular it is with **converting into negative** that the alternative interpretations of actualities are examined. At last, the third step consists in the disclosure of catechetic structure of the sentence, its **conversion into interrogative** and the formation of the four types of questions (total / partial, modal / dictal) with the evolvement of a possible dialogue.

*<man soll den Tag nicht vor dem Abend loben> = <не видав вечера, и хвалиться нечего / хвали жизнь при смерти, а день вечером / [°]Хвали [°] [°]утро [°] [°]вечером [°]> → * утро хвалят вечером*

<p>I хвала →= результативность; утро / вечер →= начало / конец Lacunas: *хула; * вечное (безначальное бесконечное) * Хвала или хула тому, что с утром и вечером * Вечер всегда за утром (а не перед ним) * Хвалить утро вечером можно, хулить не обязательно</p>	<p>II 1) [rheme] вечер * не дождавшись вечера, не хвали день / * вечер – хвала дню (the end crowns the work) 2) [rheme] хвала дню (утру) * день (этот) достоин хвалы и без вечера</p>	<p>III [interrogative conversion] хвалить (ли) утро вечером? реальна ли похвала утру вечером? [catechetic structure] – Уже вечер? – Воздадим хвалу дню. [partial questions] – Можно ли вечером хвалить день?</p>
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*<[°]Чия [°] б [°]гарчала [°], а [°]твоя [°] б [°]мовчала [°]> → <*кому гарчати, тобі мовчати> → **

<p>I чия / кому →= загальне для всіх; твоє →= особливе; гарчати →= виявляти активність; мовчати →=</p>	<p>II 1) [rheme] гарчання для всіх * Можна погарчати, можна й помовчати * Чи мовчати, чи гарчати, однаково * Всім не</p>	<p>III [interrogative conversion] всім гарчання, а нам мовчання? [catechetic structure] * – До кого не звернись, скрізь кожен</p>
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⁷⁰² Such motivation is attested in particular with the fact that «если известна тема..., то в определенной мере предсказуема частота появления тех или иных фонем» [Воронин, 1982, 120].

⁷⁰³ As an example the line of V. Mayakovski may serve: «Здесь кедр топором перетоган, / Зарубки под корень коры» (Here the cedar is too much touched with an axe, the notches on the rind reach the root) («Император», 1928). Here the etymological figure (*корень* (root) and *кора* (rind) belong to the same nest) dissolves in alliterations of vibrant phoneme that "tunes" respective feelings.

<p>утримуватися Lacunas: * (оцінка) гірше / краще * підстава (дозвіл) для активності * (твоє) «гарчання» (гірше від) «мовчання» * Навіть якщо припустити, що в когось є підстави «гарчати», йому належало б «мовчати» * «Іншим» «гарчати» вільно, але «нашим» належить «мовчати»</p>	<p>мовчати, комусь можна і погарчати 2) [rheme] мовчання своїм * Мовчання, бо нема підстав для гарчання * Мовчання завжди краще від гарчання (хто мовчить, той лиха збудеться) (хто спить, той не грішить)</p>	<p>«гарчить» з цього приводу. – А тобі зась! Краще «мовчи», бо на ризик наразишся. [partial questions] * Чи такі справді не можна слова вимовити? * А кому ж вільно говорити?</p>
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< Як же Гандзя не кохати, як вона вміє брехати > = <* брехливість є підставою кохання до Гандзі>

<p>I «Гандзя» →= постать спритного хитруна (trickster); брехливість (→ += жіноча хитрість); кохання (→ += терпіння) Lacunas: * зрадливість * недовіра * неможливо не «кохати» завдяки умінню «брехати» * незважаючи на брехливість не можна не ставитися довірливо * приваблює хитрість</p>	<p>II 1) [rheme] брехливість →= вигадливість * Коли б не «брехала», тоді б не «кохали» * – Знається на тому, як виходити з таких скрутних ситуацій – За кмітливість кохають 2) [rheme] кохання →= привабливість, толерантність * без симпатії така особа не буде, навіть коли вигадує * - Багато чого приплете до своєї розповіді – То мило й любо, най і неправда, але добре вигадано 3) [rheme] кохання →= недовіра * людина відома брехливістю, тому її всі «кохають» (хто раз збрехав, тому вдруге не вірять) 4) [rheme] брехливість →= зрадливість * доводиться спеціально «кохати», пильнувати, бо виявилось, що бреше * завжди кохали, а тут виявилось, що й «брехати» вміє</p>	<p>III [interrogative conversion] Кохання за «брехливість»? [catechetic structure] – Кохана? – Бо «брехлива» – Брехлива? – Тому й «кохана» [partial questions] – За що така закоханість? Ця «брехливість» до чого призведе? – До закоханості.</p>
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<krummes Holz gibt auch gerades Feuer> <[¹]кривые[¹] [1]дрова[1] да [1]прямо[1] [1]горят[1]> → <*от кривых дров прямое горение (пламя)>

<p>I дрова →= средства / источник; кривое / прямое →= ущербное / успешное; горение →= результаты (цели). Lacunas: * горючее / топливо; *тлеть / чадить → * от кривого полена только чад <Сырые дрова не горят, а тлеют – Даль (тлеть)>* прямые дрова – прямой огонь <подливает масла в огонь></p>	<p>II 1) [rheme] кривые дрова * несмотря на то, что дрова кривые, не чадит * хоть средства и негодны, цель достигнута 2) [rheme] прямое горение * кривые дрова тоже могут хорошо гореть (И во лжи правда есть [Мельц et al., 85])</p>	<p>III [interrogative conversion] Кривые дрова да с прямым огнем? Что и как горит? Реален ли прямой огонь от кривых дров? [catechetic structure] – Дрова каковы? – Кривые. – А как горят? – Хорошо, прямо. [partial questions] – Будут ли эти кривые дрова гореть или чадить? – Какой огонь возможен от кривых дров?</p>
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<и вор Богу молится, да черт молитву его перехватывает> (Даль, Молиться) → * молитва не о том, о чем у людей.

<p>I вор →= аномальный человек; и →= даже / хотя Lacunas: * человек обычный, не вор * все люди молятся Богу, а вора молитву к черту обращена * воры не о том молятся, что простые люди</p>	<p>II 1) [rheme] молящийся Богу (человек) * хотя и вор тоже молится, да еще вопрос, кому 2) [rheme] вор * молитва молитве рознь, грешник (вор) молитву до Бога не донесет</p>	<p>III [interrogative conversion] Кому обращена молитва вора и до кого она доходит? [catechetic structure] – И вор молится? – Да, только молитвы не те [partial questions] – Дойдет ли до Бога молитва такого грешника?</p>
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<Не стоит гроша / Хоть денег ни гроша, да походка хороша> (Даль, Похаживать) → * Несмотря на трудности, не теряется достоинство / * Создать видимость вопреки ничтожеству

<p>I походка →= 1) внешность 2)</p>	<p>II 1) [rheme] бедность</p>	<p>III [interrogative conversion]</p>
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внутренние качества, достоинство; бедность →= 1) внешние обстоятельства 2) внутренние качества Ласунас: * хромота (дело хромает) «хотя и нет средств, да дело не хромает * хотя на показ выставляет многое, внутри ничего * (внешность обманчива)	* не гляди, что нос задирает, на деле там белыми нитками шито (На брюхе шелк, а брюхе шелк) 2) [rheme] достоинство * нет ничего, а держать себя умеет	* Истинно ли хороша походка при таких обстоятельствах? [catechetic structure] – А чем это ничтожество может похвалиться? – Разве что походкой – Кто это так сумел выделиться? – Тот бедняк, несмотря на нищету [partial questions] О нищете известно, а вот откуда такая походка?
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*<умирай в поле, да не в яме> (Даль, Поле) → * от верной гибели не следует прятаться*

I поле →= борьба: яма →= западня, смерть →= гибель Ласунас: * жертва * трусость * не напрасная гибель (пропадать, так вместе) (трус гибнет дважды)	II 1) [rheme] поле (место гибели) (на миру и смерть красна) (смерть с поднятой головой) (Валгалла) [rheme] гибель * в яму от смерти не спрячешься * в яме гибель верна, в поле еще будет кое-что	III [interrogative conversion] В поле или в яме гибнуть? [catechetic structure] - Где встретить гибель* - Лучшие уж в поле [partial questions] - Где то поле, на котором суждено погибнуть?
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All these samples attest the productivity of epigrammatic enunciations as the germs for textual expansion. Each sentence becomes the source for further propositional structures developing in the extent text. The practice of scenic proverbs where such opportunities make up the basis for textual growth demonstrates the wide applicability of such method of textual expansion. That is why dramatic genus can be said to develop immediately from proverbs as their textual expansion based on their interpretability and transformability.

2.2. Dramatic and Lyrical Genera as the Deviations from Narrative Norm

2.2.1. Dramatic Play as the Metasystem of Epics

Textual genus is determined with the ways of interpretation & transformations it can afford, admit and tolerate. In particular an epic narration as a message moving directly and immediately from an author to an addressee needs the existence of an observer (coinciding with an addressee) to reproduce the text and composition as textual integrative premises. Besides, there exists a distance between the real author and a narration's author's image that are to be discerned. A narration as a message is ascribed to such imagined author that addresses a reader becoming observer.

Generally speaking interpretability & transformability become generic peculiarities' determinants as the sides of textual integration. One deals in particular first of all with the peculiar interrelations between the apices of the communicative quadrangle "**author – hero – addressee - observer**" (resp. of their textual images) that determine particular integrative conditions. These relations intersect with the further three opposed pairs, those of **distance vs. participation, contemplation vs. action, totality vs. particularity**. Thus the way from epic narration to its dramatic representation looks like an almost full disappearance of an author's (and narrator's) image reduced to separate remarks and replaced with the hero's voices. Respectively the epic distance between the narrator and narration's object is reduced to the implicit author's presence discernible from the heroes' way of conduct. Meanwhile the distance between dramatic action and the observer arises as the indispensable prerequisite of dramatic action as distinct from the habitual life. If a spectator identifies himself or herself with the participant of scenic action it means the destruction of dramatic communication attesting the observer's incompetence and inability to comprehend the text adequately.

Dramatic totality becomes evident already in the decision-making process when the existential problem appears so that the triumph or catastrophe means also the salvation or destruction of the whole worlds of the heroes. It is from here that specific risk and hazard of dramatic play appear. Epic narration aims at overcoming the narrator's partial viewpoint with representing the outer world's totality (while the lyrical totality is displayed within the borders of the author's inner world). In this respect dramatic addressee replaces the position of an author where the observer's competence plays the role of textual integrative force of a distanced narrator. Distance can be said to be inverted in drama in regard to epic novel. This **inverted distance** of drama embodied in the stage as the border between the addressee and the observed action provokes and invites observer's imagination to participate in textual integration. Epic novel presumes the distance of an author from the object while dramatic play presupposes the distance of addressee from the represented staged text as the presupposed arbiter. Epic and dramatic distances take opposite positions within the communicative process, namely those of author and addressee respectively. In this respect they both oppose also to lyrical distance concerning the secluded position of the solitude of a lyrical hero (incognito) that entails the transformation of observed images into isolating abstractions. Epic narration refrains from imparting autonomy to particulars because it would abuse the intended totality and objective adequacy granting a privileged position to separate details. Therefore epic conditions are not

favorable for the formation of isolating abstractions in the way of a lyrical poem and prevent separate details from turning into poetic symbols.

In its turn drama doesn't come to such abstraction on the lyrical way of distance due to decisive role of action. The prevalence of **action** makes dramatic genus oppose to epic and lyrical genera as those where **contemplation** prevails. Each particle of dramatic text must necessarily be involved in action as the arguments of decision-making process and concern it in this or that way. When a textual segment pretends to have no such functional destination it serves as retardation and therefore concerns action as in the case of the so called *remplissage*.

Meanwhile together with these general aesthetic properties one should take into consideration also purely grammatical differences arising from the conditions of genera. One can correlate in particular the three genera with the **assertive, problematic and imperative** modes of utterance. Obviously it goes about those implications that are to be obtained from the textual genera and not about the manifested textual structure. For instance as far as epic narration deals with the representation of the past such implications are to be built up in perfect aspect though obviously narration is by no means restricted with the preference of any tense. Still more evident such implicit aspectual attachment is to be traced in drama where each utterance must leave vestige in the action and therefore be directed to the future termination of the work. One can say of commands concealed under the surface of usual conversation. Dramatic text represents the situation that has been very wittily described by K. Fedin who has shown that a simple advertisement can contain implicit commands⁷⁰⁴. In lyrics the contemplative attitude entails the possibility of converting the utterances into passive voice without the distortion of semantic invariant as it has been demonstrated in proverbs. Such virtual transformation as the admissible versions of the text of respective genus ensues in its turn from the broad approach to modality that presupposes the involvement of the whole flow of utterances and can by no means be restricted to separate propositional structures: this circumstance has been the item of a special attention paid in connection with the analysis of implicit textual properties. It concerns in particular the use of active voice where as a rule the latent descriptions of contemplative state are to be found⁷⁰⁵. The property of contemplative participation peculiar for lyrics entails the apparent necessity of disclosing the possible conversion of the phrases found in the overtly manifested speech. The cases of such disclosure of modality can be found in the simplest utterances where the modal indicator is to be added in their imaginative transformations⁷⁰⁶. The already mentioned duplicity of existential and confirmative latent statements as the indispensable concomitant satellites of the modal and dictal aspects of each utterance always enable their explicit disclosure with the ensuing transformation of textual entity. It turns out that in difference to epics the dramatic and lyrical "deviations" from narrative norm demonstrate especially observable use of modality⁷⁰⁷. Therefore the disclosure of the modal implicit statements behind lyrical or dramatic works represents the essential generic property when drama entails imperative and lyrical utterance converts into passive.

In its turn the delineated generic conditions can't be taken for equal. The communicative asymmetry with the privileged position of an author determines the narrative communicative conditions that are to be taken for normal. Then both dramatic and lyrical textual strategies and tactics are supposed to be anomalous forms as the **deviations** from epic norm (represented in particular in its minimal scope in proverbial and parabolic texts). This deviational nature (conceived as poetical property in opposite to prose) is especially observable in drama. While comparing dramatic staged or screened version of a novel with its epic prosaic source one easily notices the "distortions" that make specific obstacles for the comprehension of the text. First of all one has to cope with the necessity of giving an account on the events of narration because it lacks immediate information when only exclusive direct speech of *dramatis personae* remains at hand. A dramatic play implies the existence of latent narration about the represented events still to be detected by a spectator. Such virtual narration can be defined as the **latent narrative presupposition** of a drama to be restored in an observer's imagination from this direct speech. Such implication becomes a secondary reinterpretation (the very dramatic text being primary interpretation of reality retold in a presupposed epic narration) as a device to reveal the text's entirety. Such general textual quality as **incompleteness** gets in drama the particular outlook of narrative presupposition where reticent contents are implied and supposed to be guessed from the enunciations overtly uttered by *dramatis personae*. There are no explicit reports of the action and the events taking place in drama, so one has to restore them in one's own imagination as the inferences from the characters' uttered speech building up the narrative presupposition. Thus in this case incompleteness as the inherent textual property turns into the **insufficiency** (that demands outer interpretative participation) together with the minimal **necessity** of

⁷⁰⁴ «... над входной дверью висела дубовая доска с вырезанным двустушием «На востоке и западе мы стоим прочно»... Двустушие соответствовало действительности. Сила его заключалась, однако, не в этом. ... Власть его над людьми была сокрыта в незримом повелении, сквозившем через дубовую доску» (К. Федин. Города и годы. Глава о девятьсот шестнадцатом. Парк семи прудов)

⁷⁰⁵ It has been stressed in particular the importance of textual integration taken into consideration so that «модальна інтерпретація в межах самого речення часто неможлива ... модальна інтерпретація простих речень, що мають форму дійсного способу, допускає приписування їм ... функції передавання внутрішнього світу мовця» [Бріцин, В.М.; Мозгунов, В.В., 2013, 136]

⁷⁰⁶ «Про наявність ментальної операції припущення, яка приховується в реченні *Він, мабуть, прийшов* свідчать його синонімічні зв'язки з реченням *Я припускаю, що він прийшов*» [Бріцин, Мозгунов, 2013, 134]

⁷⁰⁷ The researchers point that «... найвиразніше і найпростіше модальна семантика виявляється в драмі й ліриці» whereas «Проза демонструє надзвичайне різноманіття форм модальної побудови» [Бріцин, В.М.; Мозгунов, В.В., 2013, 144, 146]

information enabling such interpretative textual reconstruction. Therefore dramatic text is marked with the features of **insufficient** scope and necessary minimum of information to retain its coherence and identity. Obviously there arise respective **lacunas & latencies** that become the integral part and parcel of dramatic text.

The necessity of the latent narration to be reproduced both for the adequate comprehension and for the compression of drama entails what can be called the textual paradox of drama. It consists in the fact that the events being the object of conversations and discussions of *dramatis personae* are not retold immediately in the text of replicas and manifested in direct speech. They are mentioned only in indirect way as the vestiges left within characters' utterances. Dramatic text looks like the description of an object that must still prove its own existence. One can say in this respect of **dramatic phantom** as the core of the contents⁷⁰⁸. Therefore it is marked with constant **deficit** (as the revelation of the mentioned **insufficiency & necessity**) that overweighs the excess. It is also revealed through **reticence and ellipsis** (together with the mentioned indispensable lacunas & latencies) as the generic properties of drama in addition to inherent narrative incompleteness entailing as a rule the necessity of observer's participation to reproduce a plot. The immediate consequence of this textual deficit is the communicative peculiarity that belongs to the existential essence of drama.

The nature of such textual deficit of drama ensues from the very essence of quotation or direct speech as the form of reflected speech. Any cue (replica) of *dramatis personae* is to be regarded as a form of quotation and therefore it is always partial and incomplete. This inherent quality of partiality and informational deficit is the immediate result of the reflection and inversion as direct speech's properties. Being conceived as estranged and alienated and subsequently represented as somebody's quotation any speech becomes quotation separated from the author's proper enunciations. Quotation as such represents the presence of otherness in verbal stream. Therefore the mere act of words' location entails consequences concerning the essence of textual structure. Reflection always entails inversion so that the meaning of the reflected textual segment (with the location of direct speech) becomes modified as a partial negation of the sense that it would bear as the author's immediate enunciation. **Reflection & inversion** being the inherent properties of any quotation as the utterance of an alien person, the ensuing semantic transition becomes the necessity that presume the existence of observer's competence as a textual integrative force. Dramatic textual structure can be represented as **a set of quotations** that need such observer's participation to be deciphered. Accordingly there is to be seen in drama the continuation of the **isolating abstraction** inherent to verbal cognitive system and applied now to the speech itself. A quotation represents a separated textual particle that becomes the vehicle of abstract attributes and presupposes interpretation to disclose the concrete object it helps to signify. Therefore there are only **partial particulars** that drama deals with whereas generalities (and the implied totality) are to be inferred with interpretative efforts.

Superficially seen the transformation of epic source into drama has an outlook of extracting and selecting necessary quotations for the *dramatis personae*'s direct speech. But such selective and eliminative transformations are not sufficient to create opportunities necessary for reproducing this presupposed narrative account on events and subsequently for understanding drama adequately. The creation of dramatic version of epics presumes first of all **reflection** over the source. The case of operatic **libretto** may serve here as the pattern of the **interpretation** of epics. Such reflection may well be demonstrated on the example of Mussorgsky interpreting Gogol who has for instance introduced the episode of Black Mass in the text of "The Market in Sorochintsi" disclosing thus the presupposition of the narrative source. In this respect dramatic text in regard to epics can be defined as the epic narration where all the links endowing coherence are eliminated together with author's speech so that it lacks previous contextual referential ties. Therefore to regain coherence dramatic text needs the presence of the third person of arbiter or observer that is necessary for the narrative to restore the plot as textual integrative foundation as well. The necessity of an observer for a narration's integrity reveals itself already in epics through a plot's mediation whereas in drama it becomes immediate condition for the comprehensibility of a dialogue. Dramatic text consisting of *dramatis personae*'s enunciations must be supplemented with arbiter's observations to become sufficient for comprehensibility. It is **arbiter's competence** that imparts coherence here. Therefore one can say of the **inferential nature** of the coherence of dramatic textual integrity as far as it is based upon the inferences made by an arbiter. This integration is to be obtained from partial quotations given in dramatic text.

In narration the observer coincides with the addressee. In drama with its dialogues (as well as in conversational passages in epics) the observer becomes already discerned from the immediate addressee of dialogue. This opposition of **addressee vs. observer** gains decisive role in drama. It is only in drama that an observer becomes "purified" so that the observer's personality comes into play in its authentic role. The observer as addressee in the case of narration becomes **witness** in the case of drama. The necessity of such witness is attested when the account on events is included in dramatic text in explicit form as is the case in ancient choruses, of *testo* in oratorio or of the role of *moralizer* in modern drama of everyday life. All it creates communicative conditions perfectly different from those in epics. This situation is comparable to the "observer's problem" in physics, that's of the impact of an observer's existence upon the world as a whole and only through intermediary ways upon the observed object. Without an observer's presence and with it – these are two different objects.

⁷⁰⁸ The use of phantom is here to be discerned from that suggested by St. Lem who defined phantoms as "stwarzanie ... złudzeń. Ale złudzeń doskonałych" [Lem 1974, 256] 'the make of illusion, but the perfect illusions'. We deal with no illusions. Rather it goes with mental rational operations in finding out the necessary implications from her information obtained immediately.

Arbiter as the invisibly present virtual constituent of dramatic work determines the initial dramatic textual paradox which consists in the necessity of arbiter's **competence** to disclose the **motivation** of deeds and speeches. There lacks motivational background in the textual stuff as such, and it is only due to this competence that one can comprehend the reasons of behavior. It is why the famous **effect of attendance** becomes the necessary existential premise of drama: it is always supposed that an observer must know more than each of the dramatic personae. It entails in particular the constant opportunity of **irony** to be disclosed by such competent observer in characters' cues⁷⁰⁹. Such effect of irony has become the subject of special study undertaken in regard to the plays of Calderon and Lope de Vega. The conclusions give ground for the estimation of it as the constantly implied element inherently peculiar for dramatic interpretative opportunities. In particular it goes about the contradictions between the opinions of dramatic personae and the development of action, between their competence and that of the observer (spectator), between the expectations and the actual behavior, besides, the parody appertains here too⁷¹⁰. At the same time the author can play with the supposed observer's competence and interpret it as the pretended experience so that with the refutation of expected irony a special effect will be achieved⁷¹¹. Thus the task is constantly reproduced of discerning between sincerity and deceit in the speeches uttered from stage (that's of the identification of utterances' modality), and this task is out of being conceived without the competent audience's participation. Under such circumstances irony becomes one of the most influential opportunities of dramatic text.

Thus it is competence that generates the virtual text of the mentioned narrative presupposition. That dramatic text needs such observer's participation can be attested with the peculiar kind of replicas *a parte* aiming at being "eavesdropped" by the observer. Nobody wants to be "eavesdropped". Meanwhile it is one of the usual ways of behavior on the stage. In this respect dramatic art has foreseen the so called observer's effect of quantum mechanics where the presence of observer changes the state of world and in this way participates in the fate of the observed object. Dramatic text presupposes such observer's participation as the necessary contribution to the generation of this text itself. Obviously such participation of arbiter in the generation of dramatic text is to be regarded as the **interpretational activity**. Drama contains a built-in program for interpretation as the necessary part of textual generation. It is these interpretative opportunities that are disclosed in the arbiter's text. In opposite to lyrics and epics dramatic text is not only incomplete but also insufficient to be understood autonomously. Its segments need not only referential ties but also interpretative supplementing comments. The external arbiter (observer) becomes necessary to impart coherence to dramatic text with interpretative efforts aiming at replenishing lacunas and disclosing latencies. The necessity of arbiter's aspect (of observer's viewpoint) as the force of textual integration entails the prevalence of **functional variability** and of the derivative over the primary meaning. Thus a set of semantic consequences arises that essentially distinguish drama from epic sources.

From here the **communicative paradox** of dramatic play ensues: scenic dialogue carried out between the characters becomes actually addressed to the third person of the observer; in its turn such addressee of the presupposed observer is the necessary existential condition of dramatic play and not only of communicative function of dialogue. It means that it is not dialogue itself that is of significance but the very act of observing speech as an enunciation of an alien personified entity and turning this speech into the object of reflection. The outer observer is foreseen as the supposed participant of the dramatic action and its "**decipherer**". A play can be said to give to a spectator only a prompt as an unfinished sentence (that's a cited passage of the direct speech of characters' cues) so that its continuation and termination would be guessed and supplemented. For example, in Gogol's "The Inspector" Bobchinski's replica gives only indication to the fact that a certain «*молодой человек*» (young person), two weeks being without the pay in the hotel, «*в тарелки к нам заглянул*» (into the plates to us glanced). Therefore the panic assumption about the identification of this person as the inspector incognito can exemplify the erroneous reconstruction of the latent presupposition as the commencement of general self-deception. In a way this case can be regarded as a kind of "scene upon scene" where the effect of misinterpretation becomes the foundation of the whole comedy. This widely known pattern attests the indispensability of interpretative activity in drama.

Thus the textual deficit of reflected and inverted "direct speech" correlates with specific communicative conditions of dramatic textual existence where an observer's competence becomes the necessary premise for textual reproduction. Being "a prompt" drama can't be comprehended if it lacks such competence. The destruction of dramatic text can be proved with its inadequate perception within the audience ignorant as to the rules of game attested with the audience's destructive behavior. The case concerns in particular the border between stage and world so that the play as such remains incomprehensible and in a way "illegible" entailing the destruction of the performance.

This inherent dramatic textual deficit as the consequence of reflection & inversion is still aggravated in such particular form of textual heterogeneity as that of dialogue. It is well known that one usually

⁷⁰⁹ «Зритель знает больше, чем каждый персонаж в отдельности, и это дает ему возможность **проницательно** воспринимать поступки и слова... – расхождение между предполагаемым и реальным их значением» [Владимиров, 1972, 149]

⁷¹⁰ «1) зритель знает больше, чем действующие лица; 2) персонаж реагирует на события иначе, чем предполагает данная ситуация; 3) характеры или ситуации сопоставляются по контрасту – принцип парода; 4) противоречие между мнением персонажа о своих достоинствах и поступках и всем ходом событий в пьесе» [Груздева (Dunn), 1986, 46]

⁷¹¹ «Все строится как будто на иносказаниях, на намеках. А на самом деле автор говорит с читателем напрямую... от зрителя зависит, в какой момент от освоит эту двойственную логику» [Владимиров, 1972, 150]

describes generic dramatic peculiarity as that of abridged epics where only direct speech remains whereas narration is excluded. Such approach is obviously superficial, nevertheless it becomes still sometimes enlivened. Subsequently one supposes dialogue to be definitive attribute of dramatic genera. Even B.I. Yarkho suggested respective definition of drama⁷¹². Moreover it was in his special researches that the peculiarities of dialogue were chosen as the chief stylistic feature⁷¹³. Meanwhile it was already J. Mukarovsky who had shown (referring in particular to the experience of his contemporary and compatriot E. Burian who restored in his staging practice the devices of Baroque declamations where prosaic text was arbitrarily distributed among the voices of those speaking) the unimportance of dialogue for drama [Mukařovský, 1977]. Actually each dramatic text can be represented as a soliloquy or inner monologue so that *dramatis personae* turn into the incarnations of the passions of the same person.

Respectively the identification (or rather the confusion) of dialogical speech with dramatic genus would entail gross errors. First of all there are numerous dramatic works written as monologues. It is the permanent **direct speech and not dialogue** that becomes the generic dramatic distinctive feature. In its turn direct speech implies already negative element inherent for each discussion: the author of the work discerns itself from the character pronouncing monologue and doesn't agree with the statements of the character's speech. Utterances become quotations of the voice of an alien person. This status of quotations with the ensuing semantic transitions is still more complicated in dialogue. The illusion arises as if the author would vanish because his or her invisible participation is reduced to few remarks. Meanwhile such illusion would deceive the observer (reader or spectator) dealing with the interplay of quotations that are ascribed to *dramatis personae*. The author doesn't disappear and is to be felt through the characters that are his or her *alter ego*⁷¹⁴. Dramatic text acquires an outlook of cento compiled of the characters' enunciations (Plato's symposiums being by far the ancient sample). At last each conversation can easily be converted to soliloquy so that a **cento** of characters cues can be converted in a **soliloquy** of some alien imaginary person.

To impart dramatic qualities to a text it is necessary that a dialogic structure would imply reciprocal **negations** of consequent utterances, the very act of asking being a hidden objection or a doubt – already as the ignorance of the information presented in a response. The very necessity of putting a question presumes the assertion of such ignorance and the lack of knowledge and subsequently the absence of affirmative judgement on subject discussed. The pair "affirmation - negation" (and not only "question - response") creates the constructive core of a drama. This indispensable presence of objection ensues already from the above mentioned properties of each conversation as a discussion. This bare contradiction gets necessary attire of dramatic dialogue that is by no means something self-sufficient but only attests the growth of the degree of **textual heterogeneity**. It serves to delineate characters due to the impossibility of their revelation in proper words of monologues. For a character is more important what other partners say about her or him than his or her proper utterances. This insufficiency of a role's text represents general insufficiency of word in drama that lies as a real foundation for its dialogical nature. The split of speech in the chain of dialogical remarks arises as the consequence of indefiniteness that needs to be removed gradually. Dialogue becomes just the adequate means for such gradation. A grade in this process becomes a unit of dramatic scene.

Therefore the dialogical form of exposing judgments is not itself the crucial distinctive feature of a dramatic play, dialogue itself serving to determine decisions (in particular in opposite to lyrics where such final decisions are absent). The motifs presented in dramatic and lyrical texts can be the same, but their meanings differ essentially being involved either in discussion aiming at the decision of an action or in lyrical meditation around a puzzle to be contemplated. For instance the lyrical foundations of opera are to be seen in particular in the transformation of dialogue into ensemble (not to say of recitative as an extraneous element inserted in musical tissue). In its turn be discussion or catechism of questions and answers the most primitive forms of dialogue, they don't represent its essence. Explicit syntactic forms of question or demand aren't necessary to express the interrogative or imperative mode. The utterance can be in the form of a usual assertion and at the same time bear the task of question or command. And still more important is the divergence between question and answer that makes them imply mutual negation in the cases of deeply disguised contents of utterances⁷¹⁵. Thus it goes about heterogeneity that plays decisive role in determining conversational peculiarities of dramatic speech. This heterogeneity in its turn is the consequence of the mentioned reflection & inversion as the most essential properties of direct speech built up of quotations as the enunciations of an alien person.

Of a much bigger importance for dramatic genus is the fact that each case of direct speech (whether it be a conversation or a monologue) presupposes the existence of the author of the whole text distinct from the author of the cited speech. In epics this distinction is obvious, and such case is to be regarded as normal. Thus for example it is in the Old Testament where the distinction between the author's words (in

⁷¹² «... драма – это повествовательное произведение, написанное в форме диалога и изображающее персонажей в действии» [Ярхо, 2000].

⁷¹³ «... смена явлений знаменует сужение или расширение возможностей распределения речи между ... персонажами», and it enables describing «разновидности явлений по количеству говорящих лиц» [Ярхо, 1997: 206-207].

⁷¹⁴ As it was aptly expressed by P.A. Vyazemski, «драматический писатель есть некоторым образом провидение мира, им созданного» [Вяземский, 1984 (1848), 216]

⁷¹⁵ Such cases can be exemplified as «... тот особенный дамский разговор, в котором логической связи не было никакой, но который, очевидно, чем-то связывался, потому что шел непрерывно» (Л.Н. Толстой, Дьявол, X)

particular those of the Prophet's) and the words of other persons is very clear. The same concerns Homer's text such as the lively conversation in "The Iliad", 19. The distinction of drama consists in the reduction of an author's speech to remarks so that the mentioned illusion of an author's disappearance arises. This illusion of an author's absence only conceals the constant existence of an author's **viewpoint**. It is this constantly sensible and observable viewpoint that implies the reticent narration (or latent narrative presupposition as it has been called). In particular it is the producer's task to provide the survival of such narration. The producer's remarks reproduce such virtual narration as the reticent satellite of the direct speech of drama. As an example of such survival K.S. Stanislavski's comments to dramatic texts can serve. For example a single Othello's exclamation (in response to Iago's calumny) "*Hang her!*" (about Desdemona, 4.1.line 187) is endowed with a whole narration⁷¹⁶. Extensive narrations of the kind that the producer has compiled build up actually the whole novels accompanying dramatic plays. Be author's own remarks very scarce, so it will be those of producer that supplement them and let them grow up to the scope of a novel parallel to drama. There always exists the author's image that will be revealed in the performance together with the producer's image incarnated in the suggested interpretation. **Drama is transformed into novel in performance**; and this novel becoming a dramatic satellite can often be written down as a narrative version in producer's draft.

Then the relationship of drama and epics can be conceived in terms of metasystem⁷¹⁷. In particular the conciseness of drama entails its coherence in opposite to disparateness of epics. **Drama is a novel's digest** (limited with the direct speech with the exclusion of narration) and it returns to the full unabridged form of novel in a performance on a stage. Such dramatic digest gets an outlook of a cento compiled of quotations of direct speech. In its turn performance becomes then the secondary interpretation and redoubled reflection of the primary epic source reflected in drama. Thus the situation of multiplied reflection arises where performance returns to a novel's minute description of events that have already been mediated in drama. A novel becomes drama while being abridged to the scope of direct speech and becomes again reflected novel in a performance. **Drama & novel demonstrate reciprocity** so that the first becomes the reflection of the second becoming again the **redoubled reflection of performance**. Then to play a drama means merely to represent a secondary interpretation of epic prosaic text that has already been interpreted as the reflection represented in dramatic text.

The necessity of producer's creative interpretation (together with spectator's creative perception) and of the obligatory participation of **performers & observers** in reproducing dramatic text (as the premise of its comprehensibility) implied the just discussed phenomenon of the double reflection inherent for dramatic genus. All dramatic text is conceived as a represented & reflected speech of alien persons that becomes the target of repeated reflections in performance. This **multiplication of reflection** entails cumulative effect that can't be reduced to a sum of separate reflective actions. In particular the arbiter (observer) does not only reflect the textual data as a passive "mirror"; the arbiter's mission consists in gathering these data and providing cumulative effect. The effect of mirror is the indispensable existential element of dramatic textual structure. Be a play performed before a mirror only, then a dialogue with a mirror arises (not to say of soliloquy). Dialogue is the immediate consequence of any act of reflection as the inherent quality of any text and code and it is as such consequence that it becomes the indispensable property of theatre⁷¹⁸. At the same time accumulation is one side of the bilateral process, the other side being the elimination (in the same way as anamnesis presupposes amnesia). One can say also of the process of inclusions & exclusions or of kataphatic & apophatic ways of cognition that build up the foundation of inferential knowledge. The counterbalance of real and imaginary existence comes into play together with the multiplied reflection.

This overall reflection's multiplication comes also to the inversion of initial normal communicative conditions of drama in comparison to epics. The communicative process represented at the stage becomes the ultimate the object of observation that is submitted to the aims that are alien to the purely communicative tasks. Instead of being the source of textual generation these tasks become the object of reflection. Such inversion of aims entails the paradoxical position of communication that turns into the observed object. That is why drama models the superstructure of text and becomes the foundation of textual metasystem. Drama opposes both to epics and lyrics as the represented communication. If the communicative process is normally carried out within the borders of writer who writes and reader who reads, drama suggests the inverted order where real producers and receivers of communication don't coincide with the represented ones. Messages of dramatis personae are seemingly addressed one to another but really they appeal the arbiter who participates in the generation of textual entity with his or her competence. Therefore they are the **reflected messages** that are both formally addressed to the dramatis personae and really appealed to the audience so that they match their mission together with the act of reflection. That is why dramatic communication has become the paragon for the formation of the concept of "performative" speech (after J. Austin's work "How to do things with words", 1963)⁷¹⁹, the act of

⁷¹⁶ «Встрепенулся. Заходил. Говорит эту реплику так, как будто ни за что не согласится на то, чтобы помиловать Дездемону ... Он даже отрицательно машет рукой, чтобы Яго не вздумал долгие просить» [Станиславский, 1945, 351]

⁷¹⁷ Such comparison of drama and epics was already put forward in Aristotle's "Poetics" (XXVI. 1462 b) where it had been underlined that "there is less unity in epic works, the proof being the opportunity to make several tragedies from a single poem".

⁷¹⁸ «В театре следует различать диалог сценический, то есть диалог, который ведут между собой отдельные действующие лица, и диалог ... между актером и публикой» [Богатырев, 1971 (1940), 148]

⁷¹⁹ It was here that «было снято резкое противопоставление слов и дел» [Арутюнова, 1976, 46]

performance being indispensable part and parcel of dramatic text. In particular perlocution is the special dramatic types of performative speech where the words addressed to a dialogical partner have in reality the same target as the cues *a parte*: they are purposed to the “eavesdrop” of an audience.

That the communication at the stage is not “genuine” but the **reproduced, represented and reflected** one entails important consequences. They concern the mentioned dramatic communicative paradox where the external observer becomes the existential condition of scenic play. First of all as far as the product of arbiter’s interpretative activity embedded and foreseen in drama the dramatic text needs the extension of this activity in **performance**. Respectively the dramatic text is a very peculiar text that belongs to the performed **repertory**. From here the involvement of the forces ensues that remain external in respect to the verbal tissue and in particular of **music**. Dramatic text (as well as music text) foresees a set of versions for performance as the interpretative continuum. One can say thus of the effects of “echo” (or mirror) as the inherent peculiarity of dramatic speech. The phenomenon of reflected speech (direct speech, quotation) can be compared to echo obtained in the mirror of an observer’s consciousness giving rise to the derivative process of semantic transitions. One can say in this respect of “**echoed derivation**” evolving in direct speech. For instance the mentioned device of the jokes of *Wellerism* is based upon on the designation of the source emanating such echo. In this effect it is the task of **identification** that initiates semantic drift. It becomes necessary not only to find out the grounds for the affiliation of the cues to the role but also for the disclosure of the characters’ intents that determine the specific meaning that the cue is endowed with. Such identification can be clearly traced in the historical development of personified *abstract allegories* as the isolated personal features (for instance, attributes of temperament as personified human beings) that are transformed into *vivid characters* as autonomous persons (representing respective typical and individual attributes). While being confronted in dialogues as cues such allegorical personifications reveal their insufficiency in regard to diversified details. The matter is that abstract personifications can’t retain their identity in **variegated repetitions** as in improvised utterances. Unexpected thoughts (not to say of scenic circumstances) could arise so that the involvement of the role could encounter with the unforeseen circumstances that would contradict the essence of abstract allegory. Therefore abstract personifications were inapt of correlating with the mutable environment and had to be replaced with characters independent from such vicissitudes and capable for durability in different circumstances. Such transformation of the former allegories (stable roles, employes) into the future characters (as the individual incarnations of social and psychological types) attests the role of identification as the central task for comprehending direct speech.

From the viewpoint of textual analysis the noticed communicative paradox as the consequence of **multiplied reflection** and interpretative acts can be correlated with the intensification of heterogeneity. In the same way as the contradictions in proverbs promote the juxtaposition of heterogeneous motifs, the dramatic dialogical discussion encourages the involvement of loosely adjacent enunciations. The utmost degree of heterogeneity attained in drama reveals itself also in the problem of how to ascribe the row of enunciations to the same person (as well as how to include scenes in the same act). It means that there is the problem of **integration** in drama that constantly accompanies the development of its text. In particular there constantly exists the danger of disjointing the action into a series of disparate episodes. Obviously such integrative problem looks like the problem of identification so that the speech of a person would become **recognizable** and could be easily attributed to the very person. Arbiter as the necessary condition for dramatic text’s comprehensibility plays the same integrative and identifying role too. Reciprocally in its turn heterogeneous dramatic text having an outlook of a cento of quotations, the task of identification acquires also the functions of textual integration. Disparate sentences represented in cues must be identified as included in the role of the same person or in the scene demonstrating the same action so that the problem of the motivation for the decision of such identification arises. Thus the peculiar dramatic textual heterogeneity becomes the reason for conceiving **identification as motivation**. Obviously it is the task for **perception & performance** to find out such motivation that is to be fulfilled with interpretative efforts of the producer and spectator. At last it is to bear in mind that here **integration entails derivation**. As far as integrative processes with their identification and motivation are based upon reflection (carried out in perception & performance) this reflective act can’t be stopped arbitrarily. **Reflection generates derivation** in every case and in drama in particular, therefore it provides conditions for the semantic drifts of the cues of scenic direct speech.

Thus the generic relationship of epics vs. drama becomes conceived as that of **narration vs. conversation** (in the broadest sense as the direct speech of monologues and soliloquy in particular) where derivative problems conclude the discussed specific procedures. Meanwhile the details of derivative semantic transitions disclose their attachment to a more general problem of dramatic **conventions**. In particular the problem arises on the examination of these conventions’ validity being confronted with the demands of scenic similitude. Then conventions are to be considered within the ultimately broad approach of the confrontation of order vs. chaos. The matter is that the above discussed features of informational deficit with reflected communicative inversion and textual heterogeneity result in the paradoxical admission of **chaos and disharmony** as the inherent properties of dramatic text. The exclusive prevalence of direct speech determines here not only the textual **incompleteness** but also the **insufficiency** for adequate comprehension. Therefore the necessity of an external arbiter’s position (that can coincide with that of observer) grows here essentially for textual comprehensibility in comparison to that of an addressee in epics. This paradoxical insufficiency of dramatic text that needs the aid of arbiter to acquire textual quality can be evaluated as the ultimate limit of heterogeneity and deficit. Dramatic text is always **randomized** so that its coherence can not become evident. It is only due to the arbiter’s competence that the text gets coherence. And vice versa it is due to the external observer that drama can indulge in building chaotic confrontations of speech’s fragments. **Chatter** becomes the representation of chaos. Dramatic text

deals with the borders of **chaos** in the form of imitated conversations. Thus drama demonstrates also the effects of **disharmony** as its generic property. One of the brightest examples can be found in A.P. Chekhov's "Three sisters" (2). The conversation is here conducted as if nobody can comprehend the partner's utterances: <<Вершинин: *Однако, какой ветер!* Маша: *Да. Надоела зима. Я уже и забыла, какое лето.* Ирина: *Выйдет пасьянс, я вижу. Будем в Москве.* Федотик: *Нет, не выйдет. Видите, осьмерка легла на двойку пик. Значит, вы не будете в Москве.* Чебутыкин (читает газету): *Цицикар. Здесь свирепствует оспа*>>. Meanwhile it is not only the peculiarity of the "new drama". Chaotic accumulation of randomized utterances in the manner of "a conversation between the deaf persons" is used for ages as the typical device of the so called **imbroglio or qui pro quo**. In particular it has become the obligatory attribute of comedies as the scene immediately introducing the disclosure of circumstances and the solution of a puzzle. Therefore chaos and disharmony can be said to be initially incorporated in the structure of drama as its indispensable moments.

There exist special phrase-books where one encounters the ready episodic dialogues apt to be inserted in a drama. The practice of using such sources for dramatic works has been observed and studied by Yu. B. Norman who suggested the term "principle of phrase-book" for such devices⁷²⁰. Dialogue is then to be regarded as the representation of disharmony with the aim of its removal. Dialogues are to be regarded as the common textual formations of the participants of the common game, their distinction from operatic ensembles consisting in the marked location (personification) of utterances. In particular it is in the ensembles that the latent homogeneity becomes explicit while dialogues stress the heterogeneity of common text. Randomization as the involvement of chaos can be detected also in such fundamental dramatic element as the perturbation (*peripety*). It is the presence of chaos that enables the play of fate and fortune as the main forces of perturbation so that one can say of **stochastic** speech generation. Thus drama can be said to become an epic text where chaotic perturbations have already taken place. Such inclination to randomness is richly attested in the enunciations of the leading representatives of the decadent epoch in particular such as A. Strindberg⁷²¹.

The presence of chaos that is to be felt in chatter promotes the easiness of its transformation into the state of **delirium**. Such transition from chatter to delirium is brightly disclosed in Zarechnaya's cues in A.P. Chekhov's "The Gull" (3): <<Нина: (...) *Я – чайка... Нет, не то. О чем я? Да ... Тургенев ...*>>. Another type of deliria' scenes can be found in the representation feminine hysteria very widespread in melodramatic works. That the randomization has become customary theatrical device can be demonstrated with its famous derision in Mark Twain's "Huckleberry Finn" (Chapter 21) where the author makes his heroes – the swindlers "Dauphin" and "Duke" – concoct the parody to monologue "*To be or not to be: that is the bare bodkin*" (etc.). Parodies of the kind (not to mention, for instance, W.S. Gilbert's "The Savoy Operas" written with preponderant absurdity) attest the "accustomed" randomization turned already in the annoying manner worth being ridiculous.

Subsequently dramatic text is not only built of the direct speech of dialogues but also randomized (especially remarkable with the means of colloquialisms) with likeness of a disparately built narration. One can say of chaos penetrating narration and resulting in its dramatization. There existed a special term to designate the peculiar dramatic chaotic disharmony as "a mixture" (*κρᾶσις*) attesting the fact that textual heterogeneity attains the limits of a hybrid. This quality is to be distinguished from those of epics and lyrics. It is to be traced in particular in the already mentioned **cento** of quotations (*versus centonarius*) that dramatic text betrays similarity to. Dialogue being essentially a set of quotations of strangers' voices meets the definition of such mixed verse. Replicas being permuted, they can build another play, and it is attested with improvised comedy (*commedia dell'arte*). In this respect any passage from a phrase-book can be inserted in a drama. Actually stable repertoires of phrases for constant roles (*emploi*) can be regarded as a kind of cento. At the same time they can be conceived with equal rights as the **soliloquy** i.e. personifications of the passions of the same person in the manner of Jesuit school drama. One can say even of a seeming easiness of playwright's work where arbitrary talkative passages can be taken to supplement interstitial space for motivation. Obviously all such effects of randomization, disharmony and cento of cues ensue from the **particularity** of dramatic reflection as the result of **isolating abstraction** endowing particulars with the capacity of referring to latent contents.

This textual peculiarity can be evaluated with the specific weight of **colloquialisms** in drama in comparison to **conventionalisms**. Dramatic action necessarily uses more "earthly" expressions and habitual phrases to pursue immediate aims seemingly without any purposely hidden contents so that textual heterogeneities grows up. At the same time dramatic text can't be diversified infinitely because episodic insertions and tirades would divert from action (not to take into account retardation or acceleration). Meanwhile there exists still a more powerful reason determining **the limits for heterogeneity**. It is the structure of dialogue where the subject of discussion determines the boundary for the diversity of lexical stuff (in other case it would be transformed into "a conversation of the deaf persons"). The thorough developmental line is to be picked out under the complicated interplay of occasional and conventional meanings. One has to detect idiomatic meaning of usual colloquial or

⁷²⁰ «... произведение становится похоже на собрание фраз из разговорника ... принцип разговорника обнажает, моделирует некоторые собственно языковые основы диалога. Когда людям не о чем говорить, за них говорит язык» [Норман, 2013, 133 - 134]

⁷²¹ As in the foreword to A.Strindberg's "Dreams' Game" (1902): «Может происходить все, что угодно: все допустимо и вероятно. Время и место безразличны. На бледном фоне действительности воображение рисует и тклет новые узоры; это смесь воспоминаний, пережитого, свободной фантазии, несообразностей и импровизаций» [quot. Сахновский-Панкеев, 1969, 54]

conventional locutions and to guess the general ideas that are to be presupposed behind them so that implied conclusions would be obtained as interpretative corollaries. This circumstance comes to another paradoxical conclusion as to the radical transformation of chaos into its opposite.

The argument of “a conversation of the deaf persons” (and respectively of the necessity of comprehensibility for a conversational interaction of partners) against the illusion of the unlimited possibilities of the growth of textual heterogeneity entails further consequences. The well known “rules of cooperation” as the condition for the possibility of communication concern dramatic text as the represented and reflected communication. This communication aims at appealing towards audience meets the demands of the so called speech act of perlocution, therefore all the discrepancies of drama must arise from perfectly comprehensible deeds and words; otherwise the very act of communication would become impossible. Drama at the same time can’t be reduced to perlocution. It appeals to the third person of observer that can by no means be regarded as the subject of contemplation only: it is observer which participates in the generation of dramatic text actively. The “mirror” of arbiter enters the communicative process as the necessary constituent for the generation of text itself. Drama can be said to program the presence of observer different from addressee as the virtual agent capable of deciphering the contents as the necessary interpreter of the represented communication. There arises **divergence** between the competence of observer and of real addressees (partners) of dramatic dialogue that entails textual demands.

There are chiefly **banalities** that are admissible in drama, and this restriction causes one of the principal difficulties of dramatic genus. It entails an obvious controversy: the plain banalities admissible for conversation must bring forth unusual consequences and conceal deep latent contents. That means that *toposes* (*loci communi*, commonplaces, banalities) turn into *hapaxes* (*loci raritati*, rarities) in drama, and it is the **communicative minimalism** of drama that provides conditions for such transformation. Under the cover of banal routine of colloquialisms must be concealed the contents that causes the unforeseen aftermaths. Each text oscillates between *loci communi* and *loci raritati*, imitation and invention, mimetic and fantastic elements, those of *topos* and *hapax*. In particular formulaic devices of commonplaces are in this respect by no way properties of folklore or rhetoric only, as well as dialogue in its turn is not a self-sufficient phenomenon. The interdependence of formulae and dialogue reveals itself in its peculiar outlook in dramatic text. The communicative conditions of drama put their restrictions as to the interrelationship between these elements. The playwright is restricted not only with the opportunities of circumscribing the selected events with the *dramatis personae*’s replicas; the means of expression are restricted with communicative demands too. The demands of immediate comprehensibility of dramatic text (the mentioned communicative minimalism) presuppose that together with inferential nature dramatic text displays its **minimalistic simplification** as the necessary consequence of its communicative nature.

Therefore dramatic action in the form of communication represented in the text of direct speech precludes in advance anything that would resemble a puzzle or ambiguity demanding meditation. There can’t be any delay for solving puzzles in communication, and the partners must easily comprehend each other’s words. The case of Sphinx in “Oedipus” is the exception that proves the rule as the specific device of retardation. Even Ophelia’s songs contain easily recognizable allegories. That’s why the level of sophistication must be minimal, and all words & deeds must be clear and transparent; all utterances must be plain enough to become immediately comprehensible. Thus dialogue becomes **automatic** in the sense of uttering ready locutions. And at the same time in spite of this transparence the locution used automatically entail unforeseen and unexpected inferences and consequences betraying their unknown and unsuspected latent resources. Dramatic communication demonstrates the formation of idioms used under the disguise of commonplaces.

In dramatic communication there’s place for those words only that are necessary for deeds. Drama demands scarcity of words (and other communicative means) so that the utterances must be minimal in the same way as in proverbial locutions. It is minimalism that is the common feature of drama and proverb. One can’t afford obscure and ambiguous style of lyrical meditations so that meditative passages in dramatic monologues become commonly understandable. And at the same time it is this visible comprehensibility that conceals latent virtual contents. In this respect all dramatic texts must necessarily be obvious commonplaces but their opportunities remain absolutely irreducible to banalities. Banalities seem to be taken in inverted commas. **Drama says of mysteries disguised as banalities!**

The inferential nature of dramatic textual coherence gets especially obvious outlook in view of such textual randomness and conversational banalities. The disparateness of utterances is overtly manifested in such a unique experimental work as “*La voix humaine*” (The Human Voice) by J. Cocteau. Actually it is a series of banal phrases apt to be used in any common situation. Meanwhile their juxtaposition must disclose the fatal progress of events towards suicide. The girl says a simple wish for her former sweetheart that he wouldn’t stay with his new girlfriend in the same hotel that they did (*Ecoute, chéri; puisque vous serez à Marseille après demain soir, je voudrais ... enfin j’aimerais ... j’aimerais que tu ne descendes pas à l’hôtel où nous descendons d’habitude*) and in a moment it turns out to become her last will. It attests a very meaningful correction (neutral *voudrais* ‘I’d wish’ is substituted with passionate *aimerais* ‘I’d like’). This slight detail imparts to the utterance the quality that gives grounds to identify the respective situation with the category of [TESTAMENT].

Such oscillation and saltation from delirium of randomness to banalities and vice versa demonstrate the general paradox of stochastic processes turning into nomothetic ones and disclosing their inherent regularity. The described simplification attests such transformation of the occasional into the canonic. Drama becomes thus **the metamorphosis of chaos into canon** (as well as a canon’s destruction). One can say of **chaos becoming nomos** in drama. As the consequence the relationship of **colloquialisms vs. conventionalities** gets special solution. The seemingly fortuitous, haphazard and arbitrary sets of words and deeds turn into conventions. The seemingly trivial and banal colloquial phrases get their justification

as the special devices or the so called **trickeries** (Fr. *tricheries* used in the theory of the so called “well dressed drama”). It is here that the dramatic conventionalism is enrooted⁷²².

The heterogeneity afforded in dramatic text gives rise to a particular effect of **juxtaposition** that’s of seemingly random confrontation of cues that can be integrated due to interpretative efforts as in the cited example. The importance of this textual property is connected with the opportunity of still another line of differentiation between the dramatic and the epic. The effect of juxtaposition as the species of specific dramatic **heterogeneity** (mixture or confusion (*κρᾶσις*)) is to be discerned from synthesis. It presupposes confrontation of heterogeneous elements combined in an eclectic manner and thus opposes to **epic analysis** of reality’s presentation. Thus dramatic text as imperfect and unfinished **synthesis** (manifested with the heterogeneous tendencies) opposes to the analytical tendencies of epics. In particular the properties of mixture can be disclosed with involving colloquial stuff in drama. Drama vs. epics can be represented as synthetic vs. analytical tendencies. The involvement and confrontation of heterogeneous elements with the risk of reducing to eclectic juxtaposition of the incoherent and unadjusted phrases accompanies dramatic works with the first steps of their scenic life.

Such interplay of **chaos vs. nomos** entails particular consequences in regard to phraseology. In particular this opposition acquires an outlook of the question of **poetry** (in particular, **drama**) vs. **colloquy** where the habitual speech becomes the inexhaustible source of this heterogeneity. Due to the particular communicative conditions drama gives exclusive opportunities for the transformation of the so called **casual** (“once-for-the-case” = «разовые») enunciations (the notion suggested by V.G. Admoni) in locutions of deep meaningfulness. The concept of casual colloquialisms has been developed by V.G. Admoni to designate those ephemeral and fluent utterances that appear involuntarily in oral conversational speech; at the same time they coincide with the most stabile commonplaces giving rise to conventions. The locutions of casual type reproduce some features proper for the words-sentences of archaic languages of incorporated type (attested also in “telegraph style”)⁷²³ and are to be found in infantile language void of communicative tasks⁷²⁴. It is especially the destruction of propositional structure of casual utterances that seems to deserve peculiar attention⁷²⁵. But the most important is V.G. Admoni’s discovery of the connection between scenic improvisation and casual utterances so that they are undoubtedly to be attributed to dramatic textual phenomena⁷²⁶. In particular together with the improvised forms the cues uttered apart (replicas *a parte*) and inner monologues (soliloquy) belong here too⁷²⁷. In its turn in conversational passages it is the links between the preceding rhemes becoming the succeeding themes that are often supplied with casual utterances⁷²⁸. In this respect casual utterances intersect with what the just cited B. Yu. Norman has suggested to call pseudo-utterances (after V.A. Zvegintsev’s pseudo-sentences)⁷²⁹.

Vice versa the transformations in the opposite direction can be attested with proverbial expressions or other used as arguments for the single and particular purpose pursued by the *dramatis personae*. In particular “casual” colloquial collocations become idioms after being cited as quotations at the stage as it was the case at A. Ostrovski⁷³⁰. Here stamps of social dialects become the main device of personal

⁷²² As the enunciation of F. Sarcey bears witness of it, «Не следует просто утверждать, что драма есть воспроизведение жизни. Более верно сказать, что драматическое искусство есть свод условностей ...» [quot. Аникст, 1988, 36]

⁷²³ «Устные разовые высказывания дают широкий простор для смазанного произнесения грамматических форм ... возникает образование, фонетически обладающее характерными чертами словоформы» [Адмони, 1994, 57]

⁷²⁴ «Эгоцентрическая (аутическая) речь, противопоставляемая в психологии речи логически-коммуникативной, трактуется как направленная не к установлению истины, а к удовлетворению желания ... Для детей она крайне характерна» [Адмони, 1994, 40]

⁷²⁵ «Отступления от схем предложения ... не делают эти высказывания неполными» so that «... введение предикативного имени стало необязательным» [Адмони, 1994, 55, 57]

⁷²⁶ «Разовые высказывания встречаются и в некоторых разновидностях сценического искусства – отсебятины в тривиальных комедиях, в опереттах ... несмотря на крайнюю трафаретность основного текста. Особенно примечательна ... *commedia dell’arte*, в которой наличествует импровизация – т.е. форма ряда реплик оказывается разовой при полной устойчивости сюжетного построения. На грани между разовыми и воспроизводимыми высказываниями стоят и бывшие некогда в моде стихотворные импровизации» [Адмони, 1994, 74]

⁷²⁷ «Другая разновидность разового высказывания, эгоцентричная ... – монологи, обращенные как бы к публике ..., а также реплики в сторону» [Адмони, 1994, 79]

⁷²⁸ «В цепи предложений монологического разового высказывания, даже являющейся частью диалога, один из компонентов рематического комплекса в предшествующем предложении очень часто является темой последующего» [Адмони, 1994, 83]

⁷²⁹ «Псевдовысказывания – это продукт речевой деятельности, который а) не вызывается ... коммуникативной потребностью ... б) не имеет ... референтной ситуации ... в) не требует контекста» as in the example «*Мама ела кашу*» [Норман, 2012, 123-124]

⁷³⁰ «Некоторые из характерных выражений, встречающихся в пьесах Островского, были подслушаны драматургом у самой жизни» such as (*малодушеством заниматься*) [Холодов, 1978, 86]

portrayal⁷³¹. Moreover the dramatis personae themselves refer to the used locutions to attest their affiliation to the respective social group⁷³². That the transformation of occasional colloquialisms into meaningful signs is actually the rule of dramatic composition can be exemplified with the mentioned device of *qui pro quo*. The accumulated chaotic casual utterances make up “a verbal encumbrance” that becomes canonic scenic representation of vanity. As the **canonic chaos** of dramatic play such episodes promote transforming casual utterances into amphibolies referring to the fate of characters involved in such intricate interweaving of deeds and words.

The paradox of V.G. Admoni’s “**casual colloquialisms**” is that they necessarily must be banal and trivial commonplaces already because they must be comprehended immediately. It is absolutely excluded that they would become enigmatic tropes as far as **comprehensibility** is indispensable. At the same time they acquire unique and inimitable sense peculiar for the given collocation only. Therefore in spite of all banality and triviality they become features of characters’ portrayal that disclose one’s latent intentions. In this respect they can be regarded as “**aha-phenomena**” (to use the term of the psychologist K. Bühler) or insight (illuminations) because they betray the unexpected features of a person. That’s why it is important to pay attention to short cues of “casual colloquialisms” inserted in dialogue as the witnesses of something unexpected. This “aha-phenomenon” can be exemplified with the discussion of a typical casual colloquialism “*well enough*” in the conversation from Ch. Dickens’ “Bleak House” (Ch. 17). This locution is used by Richard in reply to Esther’s invitation and is supported with Ada’s exclamation “*He can’t say better than that*”. Then Richard tries still to add an explanation to this locution that it would mean “*do as well as anything else*”. After such attempts of justifying behavioral flippancy Esther again insists that the discussion “*should be quite in earnest without any reservation*” in regard to “*the profession*”. This makes Richard overtly confess that “*I don’t care much*” and “*it’s monotonous*”, the last words evoking Esther’s remark that “*this is an objection to all kinds of application*”. Thus a simple colloquial phrase grows up to a whole discussion of vital problems of labor and leisure. A colloquial commonplace becomes a prototype for the evolvement of the situation that comes back to moral category that can be attributed as [FLIPPANCY]. The cited discussion exemplifies the effects of the mentioned aha-phenomenon.

Thus there arise in dramatic and lyrical poetry especially favorable conditions for the conversion of *loci communi* (or species of topos) in *loci raritati* (respectively the samples of *hapax legomenon*) and vice versa. Habitual conversational utterances acquire radically changed sense within the tissue of dramatic action or lyrical meditative digression. It is the common property of drama that in the cue of a hero the plainest commonplaces get load of meaningful references and obtain thus unusual sense. “*I told him what I thought*” becomes a sinister confession in the mouth of Iago explaining his deeds in the final scene of “Othello” – quite different to an absolutely innocent and unequivocal use of the same phrase in numerous cases of daily life. “*It will be rain to-night*” pronounced by Banquo in “Macbeth” (3.3) just before the assault on him bears radically other sense that the same words in the information of a weather service. The same concerns lyrics: “*He mourns that day so soon has glided by*” in the line of the 10-th sonnet by J. Keats is not a polite conventional expression of the sorrow for irretrievable and irrevocable motion of time, the words being contrasted to the previously mentioned images of “*the smile of the blue firmament*”, and the very sorrowful feeling being evoked with this contemplation of the symbol of eternity. Here usual colloquial phrases become idioms, and the force of such a transformation lies in the specific modality of text compelling words to such semantic transition. In opposite to epics with its loosened allocation and comparatively free order of locutions apt to be permuted it is here that periphrastic designations endowed with the load of intentions presuppose more intensive shift and drift towards idiomatic transformation. These particular textual conditions give rise to the formation of meaningful locutions that acquire the mission of **passwords** initiating the turn of events within a plot. Spontaneously used verbal stamps become fatal words dropped from the lips to give a signal for activity.

2.2.2. Dramatic Teleology of the Phantom of Action

The metamorphoses of the chaotic into the canonic and vice versa as the dramatic inherent quality of textual heterogeneity are to be observed in conversational passages. The mentioned cases of randomization are here often based upon permanent partial negations where each cue supplements another as its explicit or implicit objection. Thus alternative structures arise where alternatives are to be suggested so that each conversation acquires an outlook of discussion. The purport of an enunciation is always to communicate something new and in this way to deny directly or obliquely the information of the preceding one. Actually each **reflection is discussion** as far as the author of the cited (direct) speech is to be discerned from the textual author: the consequence ensues from there that the possibility of disagreement can arise between the textual author and that of the cited passage. This possible or real disagreement and constant incongruity of the “overall” and “partial” authors with the ensuing differentiation is continued in any conversation that always implies latent or overt discussion. In this respect dramatic vs. epics opposition would seem to acquire an outlook of discussion vs. narration. Meanwhile such seductive assumption would be delusive. The development and continuation of a thought within narration does always imply the partial negation of a statement so that **narration itself can become discussion**. In its turn it is just in explicit discussions that dialogue turns actually into a monologue.

⁷³¹ As an example can be cited “Talents and Admirers” where the mother and the daughter are differed due to their idioms: «Она говорит примерно то же самое, что и дочь, только переводит литературную речь молодой актрисы в мещанский просторечивый стиль» [Холодов, 1978, 47]

⁷³² «Сами персонажи квалифицируют принадлежность слова к тому или иному социально-речевому стилю» [Холодов, 1978, 51]

In particular it concerns already proverbial **catechism** and the cognate dialogical forms. For example it becomes observable in the separation of general sentential enunciations in the so called *stichomythia* that's in the alternative lines containing each a sentence where actually all the cues are very loosely combined as in the case of the epic "stream of consciousness"⁷³³. Proverbial locutions and catchwords were coined in such passages. It concerns Seneca's legacy that was the initial point for Renaissance drama's development and was regarded as the sample of rhetorical dominance in theatre⁷³⁴. It was still to overcome this tradition of monologues loosely connected one with another in the manner of philosophical disputes (presented in Jesuit allegorical school dramas) so⁷³⁵. Such was also the case where the questions and responses were predictable as in the so called **amoebaeon composition** of some folk songs⁷³⁶. It was in particular the form of baroque soliloquy (as that the opportunity of colloquial speech with its chaotic elements would provide conditions for genuine dramatic dialogue instead of epic conversational passages a discussion with the self) where the opportunities of such development had been discovered. Here the border between dialogue and monologue becomes unimportant as the author cites her or his own words as alienated and confronted in the form of quotations though all they remain within the limits of the same monologue. A person carries out dispute with oneself so that it can already concern not abstract allegories but the decision to be taken for future action.

It is just in the last point where the crucial difference between epics and drama is to be found. It is not dialogue for dialogue's sake that determines the dramatic genus. Neither can general reflection generating direct speech become its distinctive feature. It is neither discussion nor conversation nor direct speech as such that build up the fundament of dramatic text. The discussion of abstract generalities remains in the field of epics if it has no attachment to the events of dramatic plot. These events in its turn always come back to the most fundamental existential problems of **chaos vs. nomos**. The dramatic is to be seen in encountering and confronting discrepancies of disharmony with the aim of overcoming them. This **agony** of overcoming chaos must be obligatorily present in drama. In its turn it is only personal **decision** that can provide such confrontation with chaos. Therefore it is the decision-making process that is to be regarded as the definitive dramatic property. The necessity of interplay and reciprocal transition of the **chaotic** and the **canonic** attested with the just discussed transformations of casual colloquialisms into conventions and vice versa allow us to come to the conclusion on the insufficiency of reflection (direct speech, quotation) as such for the textual dramatic features. **Reflection is necessary but insufficient feature of the dramatic**. This reflection must attach **personal decision** involving confrontation with chaos.

This involvement of existential fundamentals in dramatic play implies the difference of dramatic conflict from that of epic. Any plot as the evolution of conflict concerns totality as far as it presumes the ascent towards the final causes of the partial collisions that a narration deals with. Both epics and drama can be said to long for totality though they show it in different manner. The **obligatory disharmony** of drama (attested in particular in textual heterogeneity of direct speeches' cento) entails the increased necessity of motivation capable to provide textual integration. One can find the only source that can provide motivation to a seemingly chaotic set of cues: it is **action as a personal deed**. Obviously actions are retold in epics as well. Dramatic action in difference to narrated action becomes the indispensable condition of textual integration and in this respect it becomes **existential condition**. If epics can afford retardation without abusing the narration the delays in dramatic action would mean the destruction of the whole⁷³⁷. The dramatic presumes textual teleology and the purposefulness of verbal actions that's their intentional load. Thus it is not the movements of the personalities but their decisions that are of importance in drama. To perform an action means actually to take a decision⁷³⁸. In its turn such decision can't be something automatic so that obstacles are presumed to be overcome; besides, it must be tested in examination that builds up the core of dramatic plot⁷³⁹. Then drama looks like experimentation & examination's model. It is this inner mental test and not demonstrative movements that determine the dramatic as it was shown in particular by Fr. Hebbel who compared mentally unprepared actions with

⁷³³ It has been disclosed already by G.O. Vinokur: «Реплики не сливаются одна с другой в общий поток ... все это – однострочные монологи ... Это ... те стихи-высочки, которые *лезут из толпы грудью вперед*, превращаясь в легко запоминаемые предложения ... все это максимально удалено от подлинной природы диалогической речи» [Винокур, 1991, 199]

⁷³⁴ «Почти каждая ситуация, возникающая в трагедиях, ... дает повод высказать общую мысль ... Обособлению предложений ... способствовала форма стихомифии – обмена короткими (однострочными) репликами» [Ошеров, 1983, 362-363]

⁷³⁵ Such was the achievement as in the case where «... в трагедиях Пушкина действующие лица действительно разговаривают ... переходы от слов одного действующего лица к словам другого являются не столько намеренным, сколько произвольным внешним выражением чисто смыслового, а не декламационного сочетания реплик» [Винокур, 1991, 200]

⁷³⁶ One can here remind a well known East Slavonic song «*А ми просо сіяли / А ми просо витончемо*» (And we sowed the millet / And we'll trample down the millet) representing spring rites of fertility

⁷³⁷ It can be attested with the statements of the early romanticism such as «... форма драматического действия в поэзии есть не только разговор, но и разговор такой, который, в противоположность эпическому, замедляющему ход, вместе с действием быстро идет к своей цели» [Галич, 1974 (1825), §191, 263]

⁷³⁸ «Развитие действия должно возникать из решений действующих лиц» [Лоусон, 1960, 371]

⁷³⁹ «... действие ... состоит из: а) решения ...; б) преодоления трудностей ...; в) испытания ...; г) кульминации ...» [Лоусон, 1960, 324]

natural phenomena or occurrences⁷⁴⁰. The stress is to be laid upon the mental process of the decision-making and not on the outer circumstances of action. It entails the role of character performing actions.

The crucial moment of obstacles imparting to action its dramatic essence has been for ages conceived as the so called dramatic fault that combines both error and guilt. Such is the meaning of the Greek term (αμαρτημα) that represents this combination in opposite to another Greek word for guilt without error (ατιμα)⁷⁴¹. It is here that the above discussed **informational deficit (insufficiency & necessity)** as the inherent dramatic peculiarity comes into play. Dramatic fault is the result of **ignorance**⁷⁴² (in particular of the ignorance concerning the partners' intentions)⁷⁴³ that refers to the general model of trials & errors as the pattern for dramatic conduct. Dramatic hero can be said to be obliged to commit faults as the universal human faculty (in accordance to Seneca's proverbial statement *errare humanum est*) in parallel to another universal law of chaos revealed in dramatic discourse as well. The situation with the unpredictable consequences of one's deeds build up the structure of **alienation** where the results of somebody's action become the master of the doer. The **unpredictability** of the aftermaths of the deeds is always the constantly present feature of dramatic collision in opposite to epic plot that can deal with the well known and constantly **recurrent** events.

It is not any action that can become the dramatic axis promoting textual integration. In the same way as the genuine sense presupposes veracity of cognition and adequacy of interpretation the action to become dramatic presupposes **liberty & responsibility**. To become dramatic the action must be performed by a free personality that is responsible for own deeds committing fault and pleading guilty⁷⁴⁴. It explains the well known fact that the development of dramatic art is inseparable from the development of human liberty. Therefore together with the concept of struggle as creative action the ideas of risk and fate come into play. Experimentation & examination become in drama the game with fate & time, temporality revealing itself through its fatalistic consequences. The presence of fatalistic element is connected with the irreversible **anisotropic** flow of action within the prevailing temporal dimension of drama. This essence of dramatic temporality that can be defined as **inevitability & irreversibility & irretrievability** of action is represented in the form of the game space of probabilities. In a way a dramatic text can be described as a stochastic game more purely than the texts of other genera, and it correlates to the fatalistic verve. The already discussed presence of chaos in drama (as the obligatory disharmony) entails this irreversibility that is clearly different from epic temporality. If epic distance affords opportunities of returning to the past and of reconsidering the already retold events, dramatic discourse with its permanent participation of observers and performers is void of such opportunities. "*Et semel emissum volat irrevocabile verbum*" (And as soon as it is emitted, the irrevocable word flies away) – this line of Horace can perhaps best of all define the **irrevocability** as the principal textual dramatic property entailing the further attachments to **fate & fortune**. It is the irrevocability, irreversibility and inevitability that mark dramatic action with its results being terminal and unable to be corrected. The lack of possibility to correct something is by far the most remarkable peculiarity of dramatic text that clearly discerns it from those of epics. Finally one can define these properties as dramatic textual **incorrigibility**. Obviously it continues the property of dramatic unpredictability.

Therefore it would become erroneous to evaluate drama as an unfolded rhetoric figure of correction (*correctio*) that would correspond to attempts of ameliorations and deteriorations in searches for an adequate decision. Such corrections would seem to correlate with the so called principle of the gradual elucidation of circumstances meanwhile it would contradict with the fundamental properties of **irrevocability & incorrigibility**. At the same time correctional forms of dubitation and hesitation are necessarily present in drama as the premise for decision-making process. The appearance and removal of doubts builds up the axis of dramatic action as well as the prerequisite for its ramification and the formation of secondary subordinate actions. A discussion can have an outlook of such correction where the decision to be taken is constantly tested. Meanwhile each step in such correcting procedure remains already incorrigible: there are no ways aback so that the whole proceeds to terminal solution, whether the decisions were correct or erroneous.

Anisotropy can be finally selected as the name for all mentioned properties of dramatic playground (as irrevocability, incorrigibility, unpredictability). It entails the constant presence of fatalistic problems, namely, the discussions of fortune that would evoke the necessity of action. This fatalistic element in drama has its reverse counterpart in what can be evaluated as **risk & hazard** as the game with fortune that presuppose miracle & fate from the opposite side to be overcome. In this respect drama represents game as the counterpart to ritual so that fatalistic viewpoint representing ritual programs becomes here the target for refutation. These properties of drama give pretext to identify it with **adventure** as synonyms (for instance, Th. Mann in his article "An Essay on Theatre", IV, 1908). Accordingly the action as the principal force of drama is always to be inferred from textual tissue. One never reports on it neither represents it

⁷⁴⁰ "Darstellbar ist nun nur das Handeln ... dagegen sind aber Handlungen keine Handlungen, wenigstens keine dramatischen, wenn sie sich ohne die sie vorbereitenden Gedanken und die sie begleitenden Empfindungen in nackter Abgerissenheit wie Naturvorfälle hinstellen ..." [Hebbel, s. a. (1844), 824]

⁷⁴¹ According to the comment to Aristotle's statement «... речь должна идти не о вине героя, а скорее о совершенной им ошибке» [Аникст, 1967, 42]

⁷⁴² As a rule such fault is «вызванная недостаточным знанием обстоятельств» [Аникст, 1967, 42]

⁷⁴³ «Герой, совершая проступок, не знает, против кого обращено его действие» [Аникст, 1967, 42]

⁷⁴⁴ It was especially stressed in the early romanticism: «... драма в живой картине представляет определенное деяние, совершаемое свободным лицом с преодолением враждебных обстоятельств» [Галич, 1974 (1825, 263)]

immediately, and there are only its consequences of predispositions to be supplemented in imagination. Thus the reticent implicational presence of action in drama and its adventurous hazardous verve have to be conceived as the two sides of the same generic essence.

This hazardous quality of drama means the necessity of building conjectures that would supplement the text. These conjectures are to be verified or falsified in examinations. Conjectural way of dramatic text's development ensues from its inferential nature. Then the just discussed fatalistic and adventurous attachments of drama being reciprocal inversions, the **phantom** of virtual implicit level of contents accompanies them. The role of outer observer in creating such effect of phantom can be exemplified with the image of the notorious Damocles' sword: it is not the instability of the sword itself that endangers the visitor, but his or her own expectations of catastrophe. Phantoms ensue from the indispensable presence of observer, therefore *fata morgana* can be said to become the constant satellite of drama. It is already the scenic illusion that evokes the effect of phantoms. It is due to the attachment to fate that drama evokes phantoms, and it is here that the strict distinction from rite is to be demarcated. **Drama is incompatible with rite** due to its hazardous nature. Dramatic phantom arises already as the product of specific communicative conditions and interpretative activity.

This incompatibility contradicts to widely spread opinions so that one must take into account the disputability of the folklore attachments of theatre. It would become erroneously to assign the generic origins to ritual, the game and struggle being earlier forms than those of fixed ritualistic behavior. In particular one has already paid attention to dramatic sources that can be traced in the transmission of tale in folklore environment conducted in the manner of staging respective narration. It correlates with the composition of tale betraying dramatic features⁷⁴⁵. The statement on the dramatic nature of tales' retelling practice comes back to the famous P.G. Bogatyriov's observations and conclusions⁷⁴⁶. These conclusions have been confirmed and essentially widened due to the researches conducted by L. Britsyna and I. Golovakha who have demonstrated in particular the role of such prosodic means as the distribution of main and secondary emphatic stresses and of the tempo of declamation (especially the pattering) [Брицина, Головаха, 2004, 55]. One could add here also the dramatic interpretation of proverbs that are themselves to be regarded as the germs of potential theatrical sketches. Meanwhile such parallels turn out to be elusive while there are no vestiges of free decision and risk in ritual and cognate improvised actions.

The substantiation for the parallels is of communicative nature. It is the demands of communicative comprehensibility and the ensuing minimalism that build up the common foundations of drama and folklore. All symbols of folklore must be easily deciphered; otherwise they will be excluded from its terrain. When in drama an incomprehensible trope as a puzzle becomes a force of retardation, such obscure places in folklore are esteemed as something strange that can't be adopted within its limits. To sum up all the observations of the kind one has the grounds to come to the conclusion as to the universal presence of scenic but not dramatic element in folklore. As an alternative to the viewpoint of mythological and ritualistic prevalence one would suggest regarding folklore as a thorough theatre. It goes not only about the mode of reproducing tales before an audience or about the dialogues in ballads with their gradual disclosure of circumstances peculiar for dramatic genus. For example, the primary source for correctional reciprocal negations of a dramatic dialogue (with the aim of attaining final decision) and for the respective gradual development of action's circumstances is to be seen in the riddles' solutions procedure of catechism as ritual species. Enigmatic dialogues as the interchange of riddles and solutions with their gradual corrections are to be seen as the prototype for further drama's formation. An intermediary link here can be found in balladic dialogues. The very way of the transmission of folklore tradition betrays the features of a mundane theatre where the whole world becomes stage. The question arises then about the limits of dramatic action as well as of its poetic and artistic qualities.

The general conclusions can be put here pertaining to the nature of reflection as such. In this regard rites exert external pressure that can't be the primary force. Vice versa ritual always involves something artificial and it acts as violating force. Ritual always implies **terror & aggression** (as well as repression & violence) arising from the prohibition (taboo). These reasons preclude the priority of ritual in the historical development of behavior. It becomes rather the result of degeneration, degradation, destruction and general decay of the previously developed forms of activity. In opposite to ritual it is game & struggle that precede any taboo already due to their instructive role as the devices of teaching younglings. Rite as such arises as the result of the perseveration of movements and the loss of elasticity of behavior. In opposite to it game as the self-motivated activity enables isolating the performance of separate operations and in this respect precedes rite that needs essential time for the coinage of behavioral patterns.

In particular ritualistic fears are present in **funeral** rites that are not only special rites. It is the pattern and paragon for the rites as such as far as it deals with primary fear. It attests also the asymmetry of the rites of passage and initiation that it appertains to (together with nuptial rites). The inevitability of death can be regarded also as the paragon for **dramatic anisotropy** (irrevocability, irretrievability, irreversibility of action). **Certitude** as the sensual image of this anisotropy is always marked with mortal hue (reflected in the proverb *vita / hora inserta, mors certa*) as far as it originates from the conscience of personal mortality inherited in childhood together with language. Ritual funeral texts demonstrate also the **communicative paradox** of perlocution: as the appeals towards a dead person that would eternally keep

⁷⁴⁵ There existed even «крайняя точка зрения на сказку как на всецело драматическое произведение» because «художественные средства народной сказки направлены на изображение действия. Ее герои раскрываются в действии ...» so that «сказочнику надо изобразить героя в действии» [Савушкина, 1964, 3, 5]

⁷⁴⁶ «Точная запись не только рассказанного сказочником, но и тех замечаний, ... которые вносятся слушателями, выглядит как драматическая сцена» [Богатырев, 1971 (1940), 21]

silence they are addressed actually towards the third person, to that of observer's. No need to remind that it is exactly the situation of theatre with the audience observing the perlocution as the dialogue of dramatis personae represented at a stage. Funeral rites can be regarded as the genuine origin of **epic distance** and thus of the narrative strategy proper for novel. It is the very mortality that creates insurmountable boundary between death and life thus generating prerequisites for the formation of epic distance. The same concerns the **posthumous glorification** as the plot for epic narration, as the initial point for the development of biography and the source of epic hero. It is here to take into account that the knowledge of personal mortality appears together with the mastering of language when an infant becomes a child and so it is inherent for human experience in general. Consequently epic mode of narration gets an outlook of a normal mode proper for language itself. Requiem becomes the first step of the development of narration in general. In its turn the image of personal mortality presupposes also the personal solitude so that the concept of individual existence arises together with individualistic attitude as the source for **lyrics**. At the same time such broad consequences of the images of death aren't valid to find the origins of the dramatic. Dramatic adventure challenges funeral rite in opposite to epics that develop the image of distance. Despite all the enumerated traits of similitude with *pompa funebris* dramatic text remains not only independent from it but also comes back to perfectly different sources.

In particular it is necessary to avoid the error of identifying reflective negation with ritualistic prohibition of taboo. Be the meditation on death (as already philosophy has been defined in famous Cicero's words "*tota philosophorum vita comentatio mortis est*") the source for reflection, then pensive attitude towards sepulchral melancholy would correlate with the premises necessary for distance in presenting reality. Meanwhile it is violence that stands behind each ritual, and only as the aftermath of it the faculty of negation appears. In opposite to it there are much more diverse forms of negations that are contained within the self-motivated playground of game. Taboo signalizes about violence destroying all elasticity of action and selecting only rigid patterns while the development of partial forms of negation (as the necessary prerequisite of lyrics) would need game instead of rite.

It is here to remind the secondary derivative origin of each taboo that arises as the imitation of mortality (*imitatio mortis*). Mortification & mummification become the genuine prototypes for formulaic locutions. The origin of formulaic homogeneities lies in the taboo reactions (in the manner of refrains or musical *ostinato*) that presume fixation together with repetition (of a mantra pattern). The so called anonymous location of such locutions (as "people say") opposes strictly to personified speech (in particular direct speech) of dramatic and epic text. Thus the **idiomatic boundary** arises that separates artistic text from ritual prerequisites. It has already been exemplified with the case of casual colloquialisms' transformation into scenic conventions and their reciprocal use as the commonplaces of colloquialisms. There are folklore **anonymity** from one side and **personification** of speech (even ascribed to **incognito**) from the side of artistic culture. **Anonymity represents mortality, personification presumes vitality**. Meanwhile prohibitions and inhibitions can by no means be conceived as the primary forms of conduct. They are (with the succeeding rites) derivations of terror, of fear, as the ancient statement has put it: "*primus in orbe deos fecit timor*" (it was fear that has first made idols in the world), according to Statius (Thebais, 3, 661). Subsequently the opinion of the priority of prohibitions and rites is out of question.

Be funeral rite the genuine dramatic origin then it would presuppose the prevalence of tragedy where it is to be observed in the most immediate manner. Meanwhile together with the certitude and seriousness of anisotropy (inevitability & irreversibility) there are also risk & hazard representing the playfulness of drama that is proper both to tragedy and to comedy. Here the opposition fate vs. fortune comes into play that gets the outlook of **seriousness vs. dubitation**. It is easily to observe that seriousness obviously correlates with epic distance and doesn't meet the demands of dramatic hazard concerning both tragedy and comedy. The certitude of personal mortality is the primary source for the irrevocability of action's consequences as the base for seriousness. It has also its age dimension: the conscience of personal mortality comes together with **childhood** (and with adolescence) as opposed to **infantile** age when no knowledge of the kind is at hand. Ritual is the quality of adolescence (one would remind the initial rites being the introductions to this age) whereas playfulness belongs to the infantilism. Childhood will be then the age of resistance against the imposed rites.

Obviously comedy is marked with infantile return to green years of life. In opposite to seriousness & certitude laughter in its primary sources is peculiar for spontaneity and ontogenetic immediacy as the earlier state of mind. With sincere laughter (in opposite to its ritualized forms) one comes beyond the borders of adolescent experience. Therefore seriousness & certitude arise not as primary and autonomous phenomena; they become the result of the secondary rejection of laughter, the so called *agelastia* conduct (from Greek term *αγελαστος* to designate those refraining from laughter). Respectively the separation of tragedy from comedy is to be seen as the derivative and not original phenomenon, as the result of the secondary ritual prohibitions. It is important to remind that comedy was opposed to seriousness' satellite of **tedium** and not to tragedy. There existed ancient tradition of examining jokes with seriousness (as well as serious statements with derision)⁷⁴⁷. The apology of comedy is based upon its infantile roots with

⁷⁴⁷ It comes back to a well known statement of Aristotle's "Rhetoric" (3.18 / 1419b. 5f) where the author advises: «... следует серьезность противника отражать посредством шутки, а шутку посредством серьезности» [Аристотель, 1978, 163]. It has found deep reflection and development already in Shaftsbury's essays where the Latin rule (with reference to the mentioned Aristotle's site) has been cited "*seria risum, risum seriis discutere*" endowed with the comment: «Подозрителен предмет, который не

ensuing effect of **rejuvenescence**. Game includes both comedy and tragedy, the last presupposing heroes fully involved in action so that it becomes their autonomous self-sufficient aim of self-sacrifice. Drama opposes to epic seriousness with its tension of playfulness both in tragic and comic forms of hazardous game that can't tolerate the boredom of fatality.

Ritual prerequisites have predestined the **dualistic** mode of dramatic genus' history, its being split into tragedy & comedy that continue the mystery vs. orgy opposition. This dualism has been alive for a long period, and it was only in secular ages that it is removed with pure or mixed dramatic genus. The durable prevalence of dualism entails consequences as to the nature of dramatic idioms where specific class of jokes & jests arises that gain certain autonomy and don't contradict to tragic conclusions of the whole. Ritualistic mortification can be supposed to leave its tracks in epics (as the narration of absolutely finished events of the past correlating with the **post-agonistic pathos** of funeral rite), but it remains incompatible with the dramatic. Such incompatibility can be proved with the case of melodramatic modifications of drama where the dramatic quality is put on the brim of destruction. In particular responsible action is here substituted with artificial wonders (*deus ex machina*) in the manner of allegorical Jesuit theatre. It goes actually about the old problem of the theatre of representation coming back to Diderot. Melodramatic versions can be regarded as the reduction to this representations' tradition that originates from rite. To demonstrate such ritual dependence one has to stress that it is **motivation** that differs drama from rite as well as from epic. It is the especially intensive necessity of motivation that discerns drama from epic narration, the reasons being dramatic attention to character in opposite to epic prevalence of plot⁷⁴⁸.

The dramatic deals with the problems of chaos as the rites do. Meanwhile these problems are conceived perfectly different. The demarcation lies between imitative operations in rite and responsible action of a free personality in drama. Rite doesn't need decision. Dramatic action is the result of free option. Therefore rite has no motivational grounds (as far as magic images can't be regarded as such). Respectively it is the motivational problem of textual integration that gains the primordial importance for drama. In its turn it is not only the substantiation of deeds that discerns the dramatic from the ritual. All particulars that drama deals with must have attachments to the universal problems of chaos and freedom so that the sources of free decisions would be explored till their final causes. Therefore it is inner conflict that discerns free responsible person of drama from that of rites: one says here about inner action that lasts invisibly and can be expressed in monologues. Such was the case with ancient tragedies in particular with the tragedy of Euripides⁷⁴⁹. In spite of the fatalistic dominance the ritual attachments aren't here to be overestimated as far as the independence of heroes has become obvious so that they have always options and can offer resistance to the fate. It is still another reason against the overestimation of the fate in ancient tragedy: it is the idea of **responsibility** proper to all its heroes that makes them equal to gods. It is why one distorts the image of Cassandra in attributing to her the features of prophet predicting the inevitable events: vice versa the very prediction gave the optional opportunity for conduct⁷⁵⁰. Subsequently ancient fate has been replaced with the necessity of history (as the deciphering of the providence) suggesting own decision.

In opposite to epic heroes following the fate there arise discordance and disagreement where the dramatic does first appear. This rise of collisions between the Human Being and the World was transferred in the personal inner world and has given the rise for the concept of inner action. The external features of such inner disagreement as the motive forces of inner action were to be found in the invention of **soliloquy**. This invention has been achieved already in the post-Renaissance epoch; nevertheless its sources are to be traced till the very beginnings of drama and to be found in the very hesitation that stands behind any process of decision-making. As far as the doubts appear and the fate's verdicts are disputed the prerequisites for dramatic inner action are at hand. Prometheus' complaint in his first monologue in Aeschylus' tragedy represents discontent and therefore entails protest as the premise of inner action; Oedipus is often taken as an example of fatal conduct, meanwhile he himself stresses in his answer to chorus that it was his autonomous deed of blinding himself in spite of Apollo's verdict (in Sophocles "King Oedipus"). Where there are discontent, dubitation and protest – the premises for inner action can be found. It is the situation of misbalance and instability that correlates here with the dramatic in opposite both to epics and to rite. That is why dramatis persona's conduct becomes unpredictable and is to be esteemed as deviational from ritual viewpoint: it can be said to be anomalous at the same time suggesting alternative norm⁷⁵¹.

At the same time one has to take into account the inner reasons for drama to be reduced to ritualistic forms. The very reflection over a narrative as the source of drama gives a set of disparate quotations of direct speech that can easily lose the motivational ties. It is the case of the theatre of representation where the interpretative competence (that provided textual integration) is lost and the residual fragments are collected without the motivational links that the inherited performance is void of. Such was the situation in

перенесет насмешки, и лжива шутка, которая не выдержит испытания серьезностью» [Шефцсбери, 1975, 284]

⁷⁴⁸ «Эпос меньше драмы нуждается в мотивировках..., потому что в эпосе больше развивается мир, а в драме больше развиваются люди» [Жан-Поль, 1981 (1804), 252]

⁷⁴⁹ «Выбор решения..., борьба страстей, неведомая ранним трагедиям, становится ее сердцевиной» [Сахновский-Панкеев, 1969, 14]

⁷⁵⁰ «...при всей подчиненности идее рока, предопределения... герои не воспринимали это как некое абсолютное начало... отсюда и отношение к богам едва ли не как к равным себе» [Карягин, 1971, 43]

⁷⁵¹ «... драматический герой ... поступает неожиданно, т.е. вопреки неким нормам» [Костелянец, 1976, 24]

the mediaeval epoch when ancient legacy was reproduced within the ritual experience where the interpretative keys were thrown away⁷⁵². This jeopardy of misinterpretation is still aggravated with the just mentioned deviational essence of dramatis personae's conduct. The traditional Far Eastern hieroglyphic designation of drama (a pig in a tiger's claws) as the symbol of passions' exaggeration (or hyperbole) gives testimony to dramatic abstractions & extractions in regard to epics. It is special **dramatic extremism** that correlates with the representation of ultimate limits of action taken as the subject of a play. Drama appears not only as a synecdoche of scenic speech where parts always serve as *pars pro toto* substitution for a total of epics but also comes to the limits of textual disjunction that presume the risk of losing motivational filament. **Drama as hyperbole** or synecdoche excludes epic particulars and entails the risk of incomprehensibility. The action is taken in drama in its ultimate conditions where the risk of self-destruction comes into play. One can say of a kind of dramatic "*arrivisme*" in the sense of dramatic strife of arriving at a certain result of action so that the motivation of separate deeds could be neglected. This hyperbolic exaggeration of action as the core of drama comes to the consequences of the risk of motivation's destruction. Replicas become disparate and randomized so that one can expect surprises in each moment of dramatic action as the results of disordered juxtapositions. It is **surprises** that replace dramatic faults and obstacles to overcome. Cues of direct speech then look as a set of quotations that entail no important consequences and can be called **souvenirs**. All it comes to an outspoken eclecticism: dramatic textual heterogeneity with its specific mixture of juxtapositions acquires an outlook of **surprises & souvenirs** as the scenic effects connected also to the hyperbolic sources of the dramatics. Such eclecticism is to be found in melodramatic reduction of the dramatic.

Melodramatic element is to be compared with the Jesuit theatre of allegorical abstractions where particulars were to serve as the embellishments of generalities. The dramatic comes here to self-negation in the melodramatic redundancy and superfluity caused with its own property of exaggeration. The destruction of motivational filament is revealed in the loosened structure of a suite of self-sufficient episodes⁷⁵³. This discontinuity is to be regarded as the feature of the lack of motivational filament where one has to repay a compensation of artificially invented obstacles as the motive forces of action. It results in a disruptive series of adjacent scenes in the manner of gradation. The whole is to be conceived as the **diversification** of abstract scheme with the aim of entertaining audience as in the case of variegated allegorical abstractions. The sources are to be found in the simplification of dramatic hyperbole. The rejection of inner action important for genuine drama is here marked with situational determination of the dramatis personae's behavior so that characters disclose their full dependence from the circumstances in opposite to the resistance of dramatic hero⁷⁵⁴. One can say of expositive predestination of the events coming to inevitable solution without active participation of heroes. It entails the specific quality of melodramatic dramatis personae that are distinguished just with the absence of freedom and responsibility. In opposite to genuine dramatic heroes they are void of ability to take autonomous decisions and subsequently depend upon plot in the same way as the personifications of abstraction do in allegorical plays⁷⁵⁵. Thus melodramatic dramatis personae become immutable vehicles of plot tasks without their own will as the personified abstractions in allegorical theatre are. Respectively the artificial motivation void of verisimilitude replaces the veritable development of events. Plot is ultimately simplified so that the so called effective situations are presented as self-sufficient scenes⁷⁵⁶, and it entails the loss of motivational ties⁷⁵⁷. In particular here the typical epic device of retardation becomes the essential element of plot in opposite to classical drama⁷⁵⁸.

One can say of melodramatic plot as simulating reality as far as it is endowed with arbitrariness of action wherein characters don't participate being void of autonomous decisions' faculty. Such **motivational simulation** is revealed in the sentimental stress upon the interplay of passions taken as abstractions. Here general dramatic property of **hyperbole becomes hypostasis** so that character discloses

⁷⁵² «Робен и Марион или Пателен столь же мало способны на спор с самим собой, сколь Благочестие или Чистосердечие ...» [Сахновский-Панкеев, 1969, 17]

⁷⁵³ «... мелодраматическое действие неизбежно распадается наряд звеньев ... и нормальная мелодрама тяготеет к множественности эпизодов ... финалы отдельных актов ... завершают сюжетную фазу и в то же время дают новое осложнение этой фазы (наличие «препятствия») как признак не финала пьесного действия ... каждая новая фаза сюжета со своим новым материалом «препятствий» ... рождает и новую степень драматизма» [Балухатый, 1990, 56 - 57]

⁷⁵⁴ «В основу мелодрамы всегда закладывается положение, рождающее неизбежные драматические последствия» [Балухатый, 1990, 52]

⁷⁵⁵ «... мелодрама лишена героев, лиц со свободной активностью, слагающих самолично свою судьбу. Драматической пружиной является не персонаж, но сюжет ...; персонажи вводятся как исполнители сюжетного задания ... они определены в своих характеристических чертах постольку, поскольку это нужно для мотивировки хода сюжетных линий. Отсюда – принципиальная односторонность мелодраматических персонажей ... лица мелодрамы, односторонние и неподвижные, отливаются в маске» [Балухатый, 1990, 60]

⁷⁵⁶ Such age «ложная смерть», «ложное обвинение», «похищение лица», «подмена лица», «убитый разоблачает своего убийцу», «лицо, находящееся в счастливых условиях, под влиянием неожиданных обстоятельств должно от них отказаться», «обмен с добрыми намерениями, него с драматическими последствиями» etc. [Балухатый, 1990, 65 - 66]

⁷⁵⁷ «все движется путем резкого выделения опорных моментов, не координируемых ... с соседними местами» [Балухатый, 1990, 45]

⁷⁵⁸ «Мелодрама использует разнообразные приемы торможения главного действия. Препятствие ... лежит в основе сюжета всех мелодрам» [Балухатый, 1990, 46]

their hypertrophic weakness and full dependence of autonomous passions as if they were really existent entities. Actually it is **fortune** that becomes the only hero in melodramatic play and its verdicts are accepted as the undisputable “justice” with obligatory didactic “moral teleology” of precepts⁷⁵⁹. Meanwhile this moral attitude gives paradoxical results of “the inversed theodicy” where the necessity of the evil becomes indispensable not only for the examination of the good but merely for plot’s existence and development⁷⁶⁰. The play of fortune determines metamorphoses of dramatis personae’s conduct and their fate⁷⁶¹. That melodramatic degradation of drama is the result of its abstraction & extraction can be proved with the respective transformations of specially adapted plays that acquire melodramatic outlook as its “skeleton”⁷⁶². Then one can say of **embellishing diversification** of such abstract “skeleton” of generalities as the method of textual generation. The model of magic mentality is especially traceable here: actually instead of action one deals with wonder to be awaited from fortune⁷⁶³. At last one could add that this model reveals itself also in that the active forces belong to the antagonists whereas protagonists are peculiar with their passiveness and expectation of wonder. Its can be exemplified with the image of evil Quilp from Ch. Dickens’ “Old Curiosity Shop” with its obvious melodramatic attachment. The solution comes as the **salvation** (“happy end”) caused with wonder. Subsequently one could doubt as to the existence of the dramatic action as such in melodramatic version. One would call it a pretended action without action’s essence.

From here one can see the principal difference of dramatic action from ritual and melodramatic one. The structure of action always entails the problem of **motivation** and of the **character** that does it perform. We have seen in particular that dramatic action always implies the **inner action** that’s the latent mental experiment as the decision-making process. Inner action is perhaps one of the most observable distinctive features of drama. Soliloquy becomes then its external revelation invented in post - Renaissance epoch. It is due to inner action that the implicit contents become comprehensible that has been widely used by H. Ibsen⁷⁶⁴ and entailed the whole reformation of plot’s evolution: in particular as far as the so called intrigue becomes now represented as the surface of genuine latent implicit action the real tension of drama only begins after the formal intrigue’s exhaustion⁷⁶⁵. As the result one can say of **exogenous vs. endogenous** approaches to composition so that here the outer “shell” of plot conceals the genuine core of dramatic inner action. These approaches were developed in the contemporary dramatic works where either outer circumstances compel dramatic personas to play counter themselves or their own initiatives do so bringing them to self-destruction⁷⁶⁶. It is to ass that such divergence of inner and outer takes place within the explicit plot, therefore the situation will become much more complicated when the implicit contents is taken into account. Thus the situation of “spiritual duplicity” (the term of Ya. Mamontov applied to the works of I. Karpenko – Kary [Малютіна, 2010, 17]) takes place that reveals the essence of dramatic discourse as such. This duplicity comes back to the old concept of **psychodrama** as inner psychological contest with one’s own self (πυχομαχία). The invention of soliloquy has only given new devices for its representation.

One of the brightest examples of such latent **contest** in human soul is the passion of love where the vicissitudes of such contest have been artistically explored⁷⁶⁷. Behind this passion the existential problems

⁷⁵⁹ «Мелодрама никогда не раскрывает чистой игры художественным материалом, но всегда ... поучает, утешает, наказывает, награждает; она синтезирует явления жизни и поведение людей, сводя их к действию непреложной «справедливости» ... Этим осуществляется в мелодраме ее моральная телеология» [Балухатый, 1990, 40]

⁷⁶⁰ «В интригах отрицательных персонажей заложен постоянно действующий активный причинный ряд, раскрывающий сюжет» [Балухатый, 1990, 61]

⁷⁶¹ «персонаж внезапно резко меняет свои чувства ... обычны переходы персонажа счастливого в несчастливому и обратно»; «порочное лицо раскаивается и превращается в добродетельное – но не обратно» [Балухатый, 1990, 45, 63]

⁷⁶² «Можно прочесть и увидеть трагедию так, что, опуская или ослабляя ее тематические и психологические материалы, фиксируя внимание лишь на сильнодействующих сторонах ..., мы обнажим ее мелодраматический остов ... (Таково, между прочим, восприятие Шекспира на провинциальных сценах ... Сходно с трагедией употребление мелодраматических приемов в таком ... жанре, как бытовая драма). Возможен и обратный эксперимент: мелодраматический скелет обрастает крепкой плотью бытового материала» [Балухатый, 1990, 78]

⁷⁶³ It can be attested with such melodramatic motifs as «случай внезапного обогащения» with special cases of “unsuitable marriage”, «тяга к быту иных социальных групп» betraying envy as the ruling passion, «демонстрация ... переживаний, отсутствующих в повседневной жизни», «борьба за права честной бедности», «идиллизация и идеализация простого уклада жизни» [Балухатый, 1990, 77]

⁷⁶⁴ «Ибсен обычно строит действия на постепенном обнажении подоплеку жизни» so that «становится явным второй план реально существующих отношений» [Владимиров, 1972, 87-88]

⁷⁶⁵ In regard to “The Puppet House”, in particular, it has been noticed that «Ибсен разомкнул целостную в своей внешней законченности интригу буржуазной драмы ... внешняя коллизия снята ..., но внутренние противоречия не ослабли, напротив, только теперь достигают предела. Высшее напряжение конфликта наступает тогда, когда сюжетная ситуация исчерпана» [Владимиров, 1972, 90]

⁷⁶⁶ It is attested, in particular, in the Ukrainian literature in such works of I. Karpenko-Kary as, respectively, “Vanity” and “One Hundred Thousand” [Малютіна, 2010, 18]

⁷⁶⁷ «Любовь была выдвинута как самостоятельная и господствующая сфера драматических столкновений» [Владимиров, 1972, 50]

come in erotic shape so that the playground for artistic experiments has appeared. As the consequence the new opportunity for psychodrama have been discovered and explored so that human mentality has become the genuine stage of dramatic action whereas the external circumstances of plot have turned into its surface⁷⁶⁸. This sample proves the fact that it is not **conflict & contest** as such that do determine the dramatic quality: there must be deeper processes behind them that flow in human souls. It is not struggle neither competition in their naked forms that make up the dramatic contents: they are determined with the **motivation** standing behind. For example neither sport nor scientific dispute build up dramatic contents⁷⁶⁹: it will appear when existential motivational reasons are involved.

Further revelations of psychodrama are to be found in the transformation and reevaluation of the very attendance as the state of active inner work, in particular, of **expectation** that has become also one of the pillars of “modern drama”. Any activity remains seemingly absent; meanwhile the intensive **motivational work** is then being carried out. It goes about the optional problems that are to be solved during the act of expectation entailing the changes of the very characters and their attitudes⁷⁷⁰. One can say of virtual work that is done within psychodrama’s contests. In this respect there arises difference between the passages of **epic retardations & dramatic expectations**. In drama these passages by no means deviate from the principal action, vice versa they do intensify it. In particular it concerns the motif of patience with its ambiguous implications of spiritual strength and endurance at one side and of humility and obedience on the other⁷⁷¹. Moreover the very effect of retardation plays in dramatic text a perfectly different role than that in epics: in particular the portraying of the characters stirs the audience’s expectations⁷⁷². This motif arises in A. P. Chekhov’s works as the inversion of the concept of destructive almighty temporality and becomes comparable to the motif of salvation⁷⁷³. It is not accidentally that one sees “feminine” qualities in such motif as it conceals and spares the inner clandestine contents and provides the ripening as in the state of pregnancy.

One can add that the very effect of attendance necessary for the evolvement of an observer’s interpretative activity can be represented with the very motifs of expectation and patience. Besides, it is stills to stress the consequence concerning the peculiarity of dramatic temporality: as far as expectation becomes the indispensable dramatic element one must acknowledge the correctness of Jean – Paul’s statement who ascribed to drama the attitude towards the future in opposite to epics directed towards the past (the presence belongs to lyrics, according to him)⁷⁷⁴. There exists a very widespread opinion of dramatic actuality that upholds the idea of the prevalence of the present time in drama, the reasons being the necessity of attendance of actually lasting performance. Meanwhile the objection here consists in the fact that this attendance has its sense only as the state of expectation turned towards the future: when there’s nothing to expect the drama will be terminated so there will be no future! One can say there’s no drama without the future. Dramatic actuality means in fact simultaneity, and it is the simultaneity that has been stressed in old rhetoric instructions⁷⁷⁵. Therefore one can say of **dramatic actualism** as the generic quality that reveals the **anticipation & expectation** of the dramatic action as the process taking place in actual moment.

Thus a mere pastime (as attendance and expectation) within the dramatic playground becomes filled with the contents of inner action. Such paradoxical **patience as action** betrays the existence some latent quality that belongs to the virtual world. Therefore it is not bare deeds as such that have meaning for a dramatic work: they are only external exogenous “tracks” of something deeper that must be disclosed and explained⁷⁷⁶. In particular it is the dramatis persona’s character that is revealed in the deed and becomes vestige to be discussed for the decision-making. All deeds are in particular connected with their reciprocal motivation and can be evaluated only with regard to textual motivational net. Then all degrees of inner action from soliloquy of psychodrama till mere attendance and patience are to be conceived as the performance of the dramatic motivational work undertaken in a mere pastime that gives the substantiation of events. There is existential puzzle behind the surface of the deeds that is to be detected and solved.

⁷⁶⁸ «Вместо общественного человека на сцене появилась личность..., целиком погруженная в драматические перипетии чувств. ... То, что у греков обнаруживало свою конфликтность, во французской трагедии низводилось до уровня обстоятельств, лишенных драматизма... Средоточием драматизма становится внутренний мир личности» [Владимиров, 1972, 50 - 51]

⁷⁶⁹ «...спортивные состязания или научный спор сами по себе еще не содержат ничего драматического» [Карягин, 1971, 32]

⁷⁷⁰ «... теперь именно внутреннее, психологические изменения, накапливаясь и развиваясь, движут пьесу» [Шах-Азизова, 1966, 46]

⁷⁷¹ «... терпение – свойство спокойной героической природы и выражение душевной пассивности, безответственности ... Терпение – это высшая доблесть... Но терпение – это и рабская покорность судьбе» [Зингерман, 1988, 32]

⁷⁷² «...сама приостановка действия... поддерживает интерес зрителя» [Холодов, 1978, 115]

⁷⁷³ «Рядом с мотивом жестокого воздействия времени как парный и контрастный ему развивается ... женственный мотив терпеливости – на долгое время рассчитанного – ожидания, которым действующую лица спасаются от отчаяния» [Зингерман, 1988, 32]

⁷⁷⁴ «Эпос изображает событие, развертывающееся на основе прошлого, драма – действие, развивающееся в сторону будущего и направленное на будущее, лирика – чувство, заключенное в настоящем» [Жан-Поль, 1981 (1804), (§ 75) 276]

⁷⁷⁵ «Должно, чтобы читаемое происшествие казалось происходящим в то самое время, когда читаем» [Горчаков, 315]

⁷⁷⁶ «На сцене предстает не поступок, а обсуждается общественно-нравственная его значимость» [Владимиров, 1972, 22]

Dramatic genuine reality is this motivational work of inner action dealing with phantoms of virtual world. Even one's own deeds appear to become deceptive because they are taken only as bare facts without particular consideration, so that one must still disclose their place within the motivational filament of the whole and to decide as to their meaningfulness. It is to encounter with unexpected consequences and the independent results of the deeds that would astonish the doer⁷⁷⁷. Thus one must still realize and comprehend the genuine meaning of one's own decision not to say of their distant consequences (Oedipus being here the brightest example).

The core of the dramatic is then latent inner action of psychodrama where the textual motivation is disclosed. Externally attested vestiges of disparate cues of direct speeches build the surface of these concealed phantoms of inner actions that build up the essence of drama. One has still **to trace the tracks** that are observable to detect this dramatic essence. It is the psychodrama of inner action that is to be disclosed behind the surface of external actions. To continue the mentioned feminine images one can say of "**pregnancy**" as dramatic textual quality (in parallel to the term of the psychology of *Gestalt* where one says of pregnant shape). Such latent feminine pregnant inner action deals with the virtual playground where the "*possible worlds*" of drama are exposed to artistic exploration. There arises in this playground the **phantom as embryo** of opportunities to be explored in mental experiment⁷⁷⁸.

The virtual heart of dramatic contents brings forth the mentioned quality of dramatic extremism as far as the textual existential conditions are concerned. The initial prerequisites of extremism are to be seen in the deviational nature of drama in comparison to epics (to begin with the restrictions of direct speech's quotations in replicas with the ensuing informational deficit making the attendance of interpretative observer necessary and communicative paradox of dialogues' partners who address one to another but actually appeal to the observer). Meanwhile deviation as such isn't still the force that makes dramatic action come to limits. Deviation is not to be a mere madness or a caprice of folly: it is the heroic exploit in its widest meaning⁷⁷⁹. There are heroes and not mere characters in drama, and they commit exploits and not simple deeds. Obviously one must discern heroic sacrifice from ritual victim. As the central element of magic action a victim doesn't entail existential risk being only a symbolic commerce (as in the Latin proverb *do ut des*). In contrast to it a heroic action and sacrifice is void of any expectation of benefits and is performed for its own sake as in a game.

The dramatic and the heroic are thus inseparable as is the case in heroic epics too. The difference is that dramatic discourse encounters textual existential problem. The priority of action and its motivation implies the risk of what can be called "**textual suicide**". Dramatic text is put on the brim of self-destruction, and it determines its extremism. The already discussed dramatic hazardous qualities (in particular with disparate juxtaposition of cues) entail the priority of motivational filament so that one can't manage without special motivational interpretation. Heroic exploits are in epics contemplated with distance whereas the dramatic demands all attendant persons to take participation in action so that the passion of sympathy must arise from the effect of attendance⁷⁸⁰. Epics and the dramatic then can be confronted as **contemplation vs. action** as well as **distance vs. participation** that acquire different dimensions in different generic species. A mere attendance and pastime in drama presupposes the involvement and participation in action (due to the discussed role of inner action), and it entails existential consequences. The absence of distance (in opposite to epics) entails the anisotropy of dramatic space (inevitability and irrevocability of action), therefore the faults of heroes bring about the necessity of terminating dramatic work (that's the solution of conflict). The dramatic takes the exclusive even under the mask of routine and finds the heroic even in its slightest outlines. In opposite to heroic epics where exploits are represented with distance it is here the effect of personal participation that results in the priority of volitional action. Therefore the **crucial points** of action are selected in dramatic text to be examined in personal deeds. Drama as a whole is ultimately the declaration of intentions. All its utterances come finally to the inferences concerning imperative for action. Drama puts the task of disclosing the way to such imperative that represents its conflict in difference to the collision of plot⁷⁸¹. As far as dramatic hero exposes under examination the existent state of affairs it is the existence of dramatic play that becomes exposed to jeopardy. Finally it is the dramatic personality that decides on the existence of play.

Thus dramatic inner action in virtual space with its extremism and motivational priority determine the decisive role of heroic personalities as the ultimate source of textual structure (in difference to the balance of plot and characters in epics). Dramatic extremism results in the priority of personality so that the role of character becomes in drama more important than plot. It is personal intention that determines the evolution of dramatic events and precedes the evolving plot⁷⁸². It is neither portrayal nor biography in

⁷⁷⁷ «...можно говорить об узнавании – познании героями неожиданного смысла своих поступков» [Костелянец, 1976, 20]

⁷⁷⁸ In this respect the above discussed deficiencies of melodramatic degradation can be esteemed as the case of **exhibitionism**. Here the external features of action don't conceal and reveal any deeper contents behind them.

⁷⁷⁹ It would be here appropriate to remind: «*Безумству храбрых поем мы песню...*»

⁷⁸⁰ «... мы всегда оказываемся по одну сторону конфликта ... Речь идет о... причастности ко всему, что происходит» [Карягин, 1971, 31]

⁷⁸¹ «Коллизию создает стечение обстоятельств (событий), которое ставит героя перед необходимостью волевого решения... герой решает противодействовать обстоятельствам... Момент принятия решения и становится формулой перехода от коллизии к конфликту» [Сахновский-Панкеев, 1969, 41]

⁷⁸² It is attested in particular in early romanticism: «...воля... должна выступить на сцене как можно раньше, тогда как физический мир может выступить и поздно» [Жан-Поль, 272]

the manner of epics. Drama deals with the communion between personalities that are taken in their extreme revelations. The priority of personality in regard to plot becomes thus dramatic generic quality especially observable in the so called modern drama in particular in A.P. Chekhov's works⁷⁸³. The last case is demonstrative also as to the paradoxical treatment of heroic qualities where just the features of strong character are absent and the opportunities for the extreme are at hand⁷⁸⁴. In this respect such personalities are to be confronted to the heroes of G. Hauptmann who exert maximal efforts in the manner of the mentioned "arrivisme" as well as to those of B. Shaw who are peculiar for their singularity⁷⁸⁵. Respectively the necessity of experimental extreme conditions for the disclosure of characters latent faculties arises.

This priority of intentions as the motivational ground of dramatic action revealing under extreme conditions is connected with three circumstances. First of them is that no dramatic hero can be situated in solitude. Intentions can be disclosed only through the relations with other personalities. In particular it is the communion between personalities that determines intentional revelations. Dramatic text represents just such communion as the interaction of personalities as the vehicles of intentions. Thus the dramatic is conceived as the exploration of societal communicative processes where the heroes' exploits become possible, and it is these processes that determine the textual structure. The collisions and problems that a dramatic works deals with are represented as those of such communion so that the heroes undergo examination. Vice versa the heroes are dramatic heroes only inasmuch they participate in the communion, and they aren't conceivable without the problems drama deals with⁷⁸⁶. The amorous triangle can exemplify it.

The second circumstance is that heroes never can be regarded as the something ready and constant. Therefore drama can in no way become biography or a pure portrayal. Of course the portrayal of characters belongs to indispensable elements of drama; nevertheless character cannot be even identified with the text of its role. There are often cases when the audience learns about the character from the words of other dramatis personae. The paradoxical motivational consequences of chain reaction arising between character and circumstances are often exemplified with the "Romeo and Juliet" scene at balcony⁷⁸⁷. It is therefore the developmental essence of characters that distinguish dramatic heroes: they endure deep changes during the communion and never remain the same in opposite to personified allegories or the so called *emploies*. Even the dramatis personae of a tale can't be reduced to the vehicles of the functions of ritualistic origin⁷⁸⁸. At the same time the problem of personal identity of a hero arises so that the very developmental drift discloses its direction predestined with something that is to be found behind the "facial" side of a role. Personification and character have the mutuality in that they both take separate sides of reality: if the first represents the preexistent abstract notion (of passions in particular) the second is based upon the hyperbolic exaggeration of separate details. Therefore they both have occasion to be combined as it is the case in the so called "well dressed plays"⁷⁸⁹ and subsequently the fates of the both are tied so that they disappear simultaneously⁷⁹⁰. How and to what degree does the developing personality retain its identity, it becomes the problem ensuing from the developmental essence of dramatic hero.

The problem of personal identification comes to the third circumstance: it is not personal properties as such that determine the role but the tasks that it performs within the whole. In other words personal identification grows into dramatic integration. Each personality's intentions and conduct betray some principles standing behind and therefore outer circumstances (in particular societal situation) determining them⁷⁹¹. Each deed is deeply enrooted in societal conditions and can't be exhausted with the features of

⁷⁸³ «В любой чеховской драме можно встретить несколько равноправных сюжетных линий... Сколько в пьесе персонажей – столько и историй...» [Шах-Азизова, 1966, 34-35]

⁷⁸⁴ «...главные чеховские герои – люди бесхарактерные... они шире обычного человека дела и практики» [Зингерман, 1988, 56]

⁷⁸⁵ «...герои Гауптмана для проявления своей индивидуальности вынуждены прибегать к напряженным сверхчеловеческим усилиям... персонажи Шоу держат характер благодаря причудам... А в пьесах Чехова некоторая размытость... – обнадеживающий знак, свидетельство неосуществленных возможностей личности» [Зингерман, 1988, 57-58]

⁷⁸⁶ «объединенные проблемой... персонажи проходят в драме через своего рода испытательный цикл. Этот цикл драматического общения длится до тех пор, пока герои не исчерпывают себя и не вносят все, что в их силах, в решение проблемы ... Вне того цикла общения, в который они вовлечены, герои драмы не существуют» [Костелянец, 1976, 8 - 9]

⁷⁸⁷ «каждое признание Ромео превышает ожидания Джульетты, а ее действия ... превышают ожидания Ромео» [Костелянец, 1976, 152]

⁷⁸⁸ It has been noticed by V. Shklovski in regard to V. Ya. Propp's theory of the heroes' functions. For example the images of the Cat and the Dog as the "magic assistants" from fairy tales are to be discerned as far as «они исследуются в отношении друг с другом, а не только в отношении выполнения поручений. Это и та и не та функция» [Шкловский, 1974, 658]

⁷⁸⁹ «Классицистский принцип амплуа парадоксально сочетается в «хорошо сделанной пьесе» с принципом характерности, близким реализму XIX в. Однозначно трактованная... роль расцветивалась бытовыми и психологическими подробностями...» [Зингерман, 1979, 363]

⁷⁹⁰ «проблема исчезновения амплуа нередко перерастала в проблему исчезновения характера» [Зингерман, 1979, 364]

⁷⁹¹ «...драматический поступок произволен... и вместе с тем непроизволен, поскольку и самый поступок и, в особенности, его результат определены принципами, определены принципами, исходящими от сил, находящихся вне его» [Костелянец, 1976, 25]

character or allegorical abstractions ascribed to a personality⁷⁹². Drama explores such roots and therefore **personality represents problem**. It doesn't deal with separate persons in the manner of a portrait gallery or trace the development of their relations (in the manner of amorous triangles) in the exchange of cues. The difference from epics consists just in the detection of enigmatic and problematic essence of dramatis personae as puzzles⁷⁹³. Be hero a social type, so this type betrays the ideal, the "super-ego" standing behind. Thus old devices of personification are retained but it is problems and not ready abstractions that are personified. The exploration of social types represented in heroes is dramatically carried out as the latent contest of ideals that they stand for.

Such approach entails the question on the **borderlines of personality**. If in novel a hero can reckon with an assistance of an author's narration there's a different case in drama. Here heroes are void of any auxiliaries and left together with their own deeds and their unpredictable results. Therefore the question of a person's own resources gets more susceptibility. In particular it is disclosed in the outlook of the opposition person vs. environment (society), and it was H. Ibsen who confronted them both as the contesting participants of dramatic action⁷⁹⁴. Then in its turn the environment gets personified properties and joins the set of dramatis personae. Moreover one can say of **things becoming actors** on stage in the same manner as results of deeds become master of the doer. It is the case of alienation where the unpredictable results turn into effects radically opposite to initial intentions. Such feedback effects make it impossible to draw the unequivocal demarcation between person and environment, and it entails the specific dramatic relations of plot vs. person that differ from those in novel. These specific relations have been scrutinized in the famous K.S. Stanislavsky's doctrine on the "thorough action" of a play and the "over-task" of a role, their concordance being one of the most important difficulties of modern staging work⁷⁹⁵. As to the aspects of textual structure it attests drama conceiving problematic **contents as intents**. The inevitable partiality of personal privacy and impossibility of fully identifying one's self with the world determines the role of intentions as the means for representing separate problems and as the instrument of the ir exploration. Drama grasps problems as the intentions' collisions and represents it textually with the device of replicas' location. Explorative tasks acquire different personal faces in drama, they tell with the voices of dramatis personae, meanwhile there exists something that is to be detected behind these personal masks. It is the **dramatic phantom** of ideals and principles, of the motive forces that provide textual integration. It is why the cues of dramatis personae can't be defined with their authorship and addressees exhaustively: they always refer to something absent and existing in the virtual playground of the possible worlds of phantoms. In particular it concerns the V.I. Nemirovich-Danchenko's meaningful remarks in regard to the existence of a multitude of possible addressees of each cue⁷⁹⁶. That is why one has always to take into account such virtual addressees and possible references of dramatic replicas. It is **functional destinations** of these textual passages that give help in disclosing their references. Therefore functional structure becomes the most evident revelation of dramatic phantom's textual determination.

2.2.3. Crisis as the Basis of Dramatic Textual Functions

The essential peculiarity of dramatic genus can be defined as preponderant **functionalism** that gives grounds to correlate its analysis immediately with the methods of functional grammar. Dramatic text incarnates totality and therefore it bears always the features of total hierarchy betraying the clear dependence of each part from the whole. Such functional destination of the division of dramatic text is the widely attested and recognized fact⁷⁹⁷. This dramatic textual quality was especially stressed as the chief

⁷⁹² It is aptly to remind in this respect «знаменитое правило Станиславского – когда играешь злого, ищи, где он добрый» [Зингерман, 1979, 364]

⁷⁹³ «В эпической традиции для всего могла существовать только однозначная оценка. В трагедии один и тот же поступок поворачивается и своей высокой, и своей страшной стороной, одновременно осуждается и оправдывается, выступает как вина и как невиновность» [Владимиров, 1972, 24]

⁷⁹⁴ The heroes «самонадеянны..., но обстоятельства, ими не учтенные и непредвиденные, ... гасят их деятельные порывы... Человек осознает себя в конфликте со средой – сплоченным большинством» [Зингерман, 1979, 184]

⁷⁹⁵ «Трудность точного сочетания сквозных действий ролей со сквозным действием пьесы в психологическом театре больше, чем в каком-либо другом. Ведь здесь категорически запрещено играть результат, т.е. демонстрировать суть воплощаемых характеров... Сквозное действие пьесы и спектакля оказывается как бы в противоречии с отображением на сцене полноты жизни... Но без непреклонного проведения сквозного действия спектакль развалится на куски... По жосу репетиций сверхзадача и сквозное действие борются с натуралистичностью показа полноты жизни» [Блок, 1983, 27]

⁷⁹⁶ «Драма диалогична по своей природе... Но нельзя упускать из виду и внутреннюю диалогичность каждой реплики, ее направленность вне себя». These statements are supported with «комментариями Немировича-Данченко по поводу многовариантности форм общения между людьми» [Блок, 1983, 177]

⁷⁹⁷ Not to mention the canonic 5 acts of tragedy one could exemplify it with the utterance of Lope de Vega: «Акт первый предназначен для завязки / Второй же для различных осложнений / Чтоб до середины третьего никто / Из зрителей финала не предвидел. / Поддерживать полезно любопытство / Намеками на то, что быть финал / Совсем иным, чем ожидали, может» [Лопе де Вега, 1962 (1609), 1, 56]

demand in the theory of the so called “well-dressed play” of E. Scribe⁷⁹⁸. In particular it is to stress that retardation is regarded here as the element alien to dramatic aims and all the characters are endowed with the functions in the same manner as the scenes. One could mention E. Scribe’s concept of “*numerotage*” that’s of strictly determined functions of scenes to exemplify the prevalence of functionalism. It can be said to come back to the famous demands of clarity proclaimed by N. Boileau as the chief distinction of drama from epics⁷⁹⁹.

These dramatic peculiarities have been taken into account and generalized in the well known dramatic theory developed by G. Freytag. Drama is built and must be conceived as the succession of cycles or phases of action (where apparently the constituents of **situations** are to be recognized) that are built as small dramatic plays (or verbal “skirmishes”) each of them⁸⁰⁰. In its turn such pulsation of closed operational units (cycles, phases) make up a succession marked with irretrievable and inevitable growth of tension. This expanding pulsation reaches finally its ultimate **limit** where the initial conflict will be resolved; thus the whole dramatic action comes to an end. When one compares the two possible lines of the development of conflict as those of ascension and descent (that correspond to G. Freytag’s *steigende Handlung* - *fallende Handlung* as the reproduction of ancient ἀναβασισ - καταβασισ) the prevalence of the first of them (that’s of growth and expansion) will be evident. The impossibility of any development (and in particular of any relaxation) after the conflict’s exhaustion is the immediate consequence of the **existence of limit** for dramatic action⁸⁰¹. It is why one rejects G. Freytag’s suggestion on the possibility of the so to say “posthumous” descendant development of action that would take place after the culmination⁸⁰²: the reason is that there is no more any place for action in the play that has already been exhausted and extinguished. At the same time each cycle contains the phases of descent and relaxation but they are subordinate to the thorough ascending movement towards the limit of catastrophe that will resolve the conflict. The pulsation of ascensions vs. descents, of tension vs. relaxation builds up the thorough expanding and increasing involvement of the initial conflict that comes to the inevitable conclusion. Culmination thus presumes the textual limit and not the center of its field structure though they can coincide⁸⁰³. It is the deficiency of Freytag’s concept of culmination that its relation to catastrophe and termination remains ambiguous. One can see it in the interpretation of Lessing’s “Emily Galotti” where the kidnapping of the heroine is proclaimed to be the culmination so that the whole struggle for her honor and life turns out to look like descendant devolution of action⁸⁰⁴. Such approach presumes the reticent assumption that the culmination as the moment of the victory of antagonists should be acknowledged terminated once and for all so that the struggle doomed to defeat is proclaimed to be conducted in vain. Meanwhile if the struggle must be regarded as the useless efforts that can be terminated after the moment of the antagonists’ victory identified with culmination, so the whole dramatic action becomes futile! Therefore it would become precocious to take the so called victory’s moment for culmination and still more erroneous too identify it with the termination of dramatic struggle. Such approach betrays fatalistic viewpoint where the issues of the struggle are taken for predictable. **Culminations and terminations** are the key terms for **positional** analysis of drama but they can’t still entail special consequences for the development of action as such.

That a **situation & scene** (together with a **role**) becomes the chief structural unit of a drama can be proved with the extremely diverse dramatic compositions. Each scene marks a certain decision and respectively a step in action as the consequence of the interchange of utterances. It is this final decision that the dialogue serves to. Arguments and objections both in interrogative and imperative form are all submitted to the decision-making goals. Predicates with complements designate the motifs as the steps towards the decision implying thus a chain of deeds. One encounters within a segment of dramatic text various voices the words are attributed to. Meanwhile the permanency and continuity of a role as the result of identity of these voices that is still to be substantiated imply grounds for the affiliation of a series of

⁷⁹⁸ As Legouvé has said «Драматические произведения должны быть прежде всего ясными ... Они должны развиваться без-задержки к точной цели ... Каждый персонаж должен быть поставлен на свое место, каждый факт – иметь свой смысл» [quot. Аникст, 1988, 17]

⁷⁹⁹ “Dans un roman frivole aisément tout s’excuse ... Mais la scène demande une exacte raison” [Boileau, 200]

⁸⁰⁰ «Конструктивно единое действие в пьесе строится из совокупности циклов действия, обладающих всеми признаками драматической композиции: экспозицией, завязкой, кульминацией, катастрофой (развязкой) ... Циклы эти – завершённые драматические сражения, распадающиеся в свою очередь на отдельные поединки. Таким образом, действие в драме представляет собой цепь поединков, успех которых переменчив» [Сахновский-Панкеев, 1969, 110-111]

⁸⁰¹ «... каждый из этих циклов действия должен ... знаменовать более высокий этап развертывания конфликта ..., до последнего этапа – катастрофы (развязки) – действие развертывается по восходящей ...» [Сахновский-Панкеев, 1969, 111]

⁸⁰² The existence of the limit implies that «есть некий рубеж, знаменующий решительный поворот: изменяется характер борьбы, развязка надвигается неудержимо. Этот рубеж является кульминацией» [Сахновский-Панкеев, 1969, 111]

⁸⁰³ «И после кульминационного момента напряжение отнюдь не спадает, действие не движется по нисходящей ... Низменно лишь одно – эстетическая сущность кульминации, знаменующей собой перелом в ходе драматической борьбы» [Сахновский-Панкеев, 1969, 112]

⁸⁰⁴ “Höhe und Schwung” consists in the deed of the raped Emily who “fällt ... vor dem Prinzen nieder” so that the Prince “scheint am Ziele seiner Wünsche”. Then the struggle for Emily (“Die Versuche, Emilia zu retten”) are proclaimed to be the descendant action [Franz, 307-308]

utterances to a given role (in the manner of the mentioned cento where the authors of the mixed quotations are to be identified or of soliloquy where roles are personifications). To make a character recognizable one needs efforts in opposite to a scene that is given beforehand. Such functionalism of dramatic text entails the necessity to intensify its **motivational filament** and to make it recognizable with the words.

The fact that motivation gets priority in drama in comparison to epics has its substantiation in the eminent role of personal deeds and their motives. Actions in drama carried out with characters necessarily are divided into separate **operations**, and it is these operations that determine the division of dramatic text into units (scenes). Each operation corresponds to the transition from one state to another. Respectively only the immediate aims of such isolated operations can be seen while the “ruling passion” remains the puzzle to be solved. In drama this operational structure acquires bare outlook, and it makes its textual structure especially near to that of the algorithms of the whole narration. Lyrical poetry gives case study based on exemplifying samples depicted with details. Epic narrative presents meaningful events that are explored as the cases of historical and biographical flow. In opposite to such lyrical *exempla* or to epic *cases* drama deals with seemingly dismembered **operations**. Such operational sequence already presents a puzzle to guess the genuine intentions hidden under the visible aims. Actually one has always to deal with the perpetual coexistence of axial (principal) and lateral actions as in W. Shakespeare’s “Much Ado about Nothing” where the fates of Hero and Beatrice demonstrate such coexistence and concurrence of dramatic lines. This sample demonstrates also the distinction of axial vs. lateral from that of central vs. peripheral oppositions: if periphery always depends upon center lateral phenomena develop in spontaneity separated from the centralized system. Within dramatic entity it gives sporadic chain of operations resulting in the results unforeseen for doers (as in the case of Benedick and Beatrice where, as Benedick avows (5.4.91), “*here’s our own hands against our hearts*”). Thus it goes about **operational vs. enigmatic** contents peculiar for the comparison of drama and lyrics.

This peculiarity of dramatic text promotes further generalization concerning its plot and composition. To build a plot as a transition from one state to another attained with the means of respective operations one needs at least three persons among which the text must be distributed. Be a dialogue already given, the third person must be supposed. The substantiation of such necessity ensues already from the general prerequisites of conflictology and game theory (such as V.A. Lefebvre’s theory of reflexive regulation⁸⁰⁵). The very communicative interaction presupposes the “enterprises” of one of the partners made to exert impact upon the other’s decision-making⁸⁰⁶. Such “enterprises” can include also such forms of deceit as disguise, the formation of false targets or of the respective doctrines and expectations. Therefore the person as a partner of dialogue (whether as a sincere or a deceitful one) splits the representative mask out from the self and reveals at least a pair of roles, one for the self and another for the communication. Thus the virtual Third appears as a **medium** of communication⁸⁰⁷, and this medium can become a real one: **once generated, the mask (role) begins its autonomous existence!** It is why the necessity of a third partner can not be reduced to the plain scheme of arbiter that deals with a couple of a dialogue’s participants. This triangle is built as the consequence of the necessity of a **medium** or of a person mediating the dialogue between other participants of game (the mask of *tertium gaudens* or the object of *tertium comparationis* being only special subspecies of medium). Textual parts are then to be distributed among these three members (“voices”) of such triangular simplex. Personified roles acquire their meaning as the participants of such triangular game, so that their characters reveal themselves within this framework of the game. Here one ought to bear in mind that generally any play can’t be conducted in solitude: in opposite to labor it needs at least an imagined partnership and the respective act of communication involving the Third. The process of play presupposes risk and hazard (the last being the consequence of its autonomous motivation), as well as crucial and critical points of its run.

Each plot attests already with its existence textual **perturbation** that ensues from a conflict. This textual quality that reveals itself in increasing heterogeneity opposes to “speech about nothing” (commonplaces and rarities concerning routine or “normal” flow of deeds and words) where no conflicts & problems are to be suspected as in tirades and various forms of pleonastic speech. Being a mere abuse of prohibition (taboo) in its simplest form this textual perturbation as the principal element of each plot can coincide with the acceleration of action in opposite to retardation in routine episodes. Of course the very essence of perturbation presupposes the existence of the object that remains disturbed. Besides, one has to take into account the very construction of plot where necessarily the game within the “triangle” of the partners comes into play. To build a plot one needs at least three partners of action, those of protagonist, antagonist and arbiter (or magic assistant in fairy tales).

It is imperative that enables the comparison of drama to the command of program (algorithm). Prescriptions for actions and operations, the choice of strategy and tactics become the tangent points between the newest operations’ research (operational analysis), game theory or the decision making theory and traditional drama. It is choice between alternatives in decision-making procedures that becomes here the key moment. In its turn it presupposes that both dramatic text and game procedure can be represented as a **system of alternatives** to deal with. In particular due to the decisive role of the choice between alternatives the problem of the textual location (personification) in drama has little to do with the division (partition) of games’ participants’ roles: it is the **equilibrium** of textual tissue that determines the distribution of the whole between the roles of these participants of dramatic action. The comparability of a program and of a dramatic text (in its relation to an epic narrative) will become especially evident when

⁸⁰⁵ «играть роль – это всегда проводить рефлексивное управление» [Лефевр, 1973, 92]

⁸⁰⁶ «процесс передачи оснований для принятия решений одним из персонажей другому» [Лефевр, 1973, 43]

⁸⁰⁷ As «... устройство, инициирующее различные системные представления» [Лефевр, 1973, 109]

the well known Critical Path Method (known also in translation as the Network Scheduling) is taken into consideration. Together with the games and operations' theories one should mention the catastrophes' theory (as the predecessor of general synergetic theory), the catastrophes as such being the most essential element of dramatic text.

Be catastrophes (triumphs being their inversed case) the key medium of any drama, they enable generalizing dramatic schemes so that one can apply the respective notions to non-verbal works (especially in music). At the same time they necessarily leave **verbal vestiges**. The peculiarity of dramatic text is the obligatory existence of the turning points (Germ. *Wendepunkt*) designated with the locutions that could be called **passwords**. The necessity of the moments of **crisis** and their verbal designation can be also one of the causes for the prevalence of **hyperbole** in drama (as the peculiar case of synecdoche) that's of "demonstrative hyperbolism" [Хализев, 1986, 115] as a known dramatic property. In its essence drama has to deal with the singular points of existence, with the extreme and the ultimate. As far as the expression, the revelation and explanation of a passion makes it weaken and extinguishes it, drama has to pay special attention to extravagant, eccentric, extraordinary behavior. Here one encounters the phenomenon of a particular scenic **exhibitionism**. The phantom of action must not only exist as something supposed to be, it must be exhibited even with its vestiges. Such vestiges can be attested first of all with the critical points of action. As the result one can suggest to qualify dramatic play with the terms of **actualism & exhibitionism** that represent not only attachment to the actual present moment but also the extreme & exclusive revelations of the staged "chunk of life".

Therefore drama also necessarily must acquire **gradual** evolvement otherwise crisis would be reduced to the effect of *deus ex machina*. This necessity of gradualness correlates with the textual fractioning. Drama being divided into separate scenes, each scene allows still further fractioning so that the limit may be found perhaps in an interchange of a pair of remarks. Such a fractioning doesn't concern dialogues only: in Hamlet's "To be or not to be" monologue one discerns quite clearly at least five sections: after the initial question follows the comparison of death and dream ("*To die, - to sleep ...*"), then emerges the objection ("*... ay, there's the rub: ...*") that becomes developed in an anaphoric pair of rhetoric questions ("*For who would bear ...*"), and at last the conclusion is formulated ("*Thus conscience does make cowards of us all ...*"). This famous specimen of rhetoric sermon based on the figure of refutation proves the fundamental meaning of the pair "affirmation - negation" for dramatic text, both monologue and dialogue. Such discrete exposition is proper to homophony and not to polyphony in music. The pairs of utterances of the kind are also outspokenly different to catechism as they are in drama subdued to a general perspective. As an example let the dialogue between prince Metternich and Gentz from E. Rostand's "L'aiglon" (1.3) be cited. The prince accuses the last of being bribed; meanwhile the words are too innocent to suspect anything of the kind without being instructed in the preceding events: "M.: *Mais pourquoi cet argent?* G.: *Pour faire la débauche.* M.: *Et vous passez pour mon bas droit!* G.: *Votre main gauche / Doit ignorer que votre droite reçoit*". The catechetic structure discloses its meaning only within the referential net connecting it with action.

In this respect it would become very seductive to identify dialogue and counterpoint in music. Meanwhile such a similarity would turn out a delusion. The counterpoint is marked with homogeneity and monotony proper to epics, at the same time homogeneous features of a dramatic dialogue are subdued to final purposes absent in the counterpoint that can be continued infinitely long. Vice versa all the discussions taking place in a scene have outspoken goals marked with synchronous cadences and conclusions. Each dramatic text is divided into small steps, and the question arises as to the smallest scope of such steps whereas counterpoint with its permanent flow leaves no places for such subdivisions. It is here perhaps that one can see reasons for the formation of musical homophony in operatic stage. These observations allow supporting critics against the known M. Bakhtin's ideas about the concocted "polyphonic" novels whereas it must go only about dramatic influences on epics⁸⁰⁸. Meanwhile such conjecture has been refuted on the grounds of the structure of Dostoyevsky's works that betray purely narrative nature⁸⁰⁹. The notional confusion of representing dialogue as counterpoint ensues from the fact that the term of counterpoint as it is used in music presupposes the outspoken homogeneity and even monotonous evolvement in opposite to textual heterogeneity that is meant here. It makes an overt contrast to conversational diversity as well as to its homogeneity arising from external task. Therefore instead of involving incorrectly used musicological terms it would become preferably to apply the dramatic terms referring to the textual turning points.

The scheme of critical points represents also the core of each regulatory scheme (program, algorithm). One can enumerate such points as adventure (unexpected turn, *peripethy*) vs. recognition, catastrophe (triumph) vs. pathos (*catharsis*), exposition & initiation of action vs. culmination & cadence (final). Be a catastrophe / triumph the previewed or unexpected result and central event of dramatic action as a whole, then each stage of the action's development towards this point could be regarded as an **imperfect catastrophe / triumph** or as a **crisis**. The whole becomes then a series of such critical points⁸¹⁰. Since Aristotle's "Poetics" it becomes obvious that there are two principal types of such turning points of crisis

⁸⁰⁸ «... Бахтин, в сущности, говорит о театральном элементе» [Родина, 1984, 10]

⁸⁰⁹ «Драматическая форма зарождается только в том случае, когда сама жизнь предлагает – чуть ли не навязывает! – такое состояние вещей, при котором ... нет нужды в цепи случаев, сведенных авторской мыслью в иное, повествовательное время», therefore Dostoyevsky's works are «исконно повествовательны» [Кирай, 1971, 237 – 238]

⁸¹⁰ «Пусть драма говорит об одном моменте в жизни человека. Но это – критический момент его жизни» [Холодов, 1957, 125]

or bifurcation in drama determined as perturbation and recognition and that they are proper to narrative process as such⁸¹¹. It is essential that for the moment of perturbation (*peripethy*) the effect of disillusionment (abused expectations and disappointment) gets special importance⁸¹². In a way it goes about the contradiction between purpose and result so that it resembles “fate’s irony” according to A.A. Anikst [Аникст, 1967, 33]. As to the recognition (*ἀναγνωρισισ*) it consists in the disclosure of the unknown and the removal of ignorance so that an element of surprise is here present⁸¹³. It would be useful to add here that beside this element this moment has to be the examination that especially was stressed by the Latin grammarian Donat⁸¹⁴. Another form of opposition that intersects with this one is that of initiation / solution (*δεσις - λυσις*) described also by Aristotle (Poetics, § 18). All it enables the disclosure of dramatic origins in the interpretation of enigmatic texts as the mentioned types of critical moments are easily to correlate with those of puzzle – solution. Such approach is substantiated also with the fact that there are also additional divisions of the mentioned turning points. In particular one separated the so called growth of tension or intensification (*επιτασις*) that was defined as the initiation of dramatic action with its expectation by J. Dryden⁸¹⁵ and that originates in the Latin sources where also it had been identified with the node of errors as the source of dramatic conflict⁸¹⁶. The perturbation (*peripethy*) itself is then identified with the so called representation or appointment (*καταστασις*) defined so by J. Dryden⁸¹⁷. This unexpectedness gives ground to compare dramatic turning points to what is meant as focal points in the operations’ theory⁸¹⁸.

It is in critical moments that the necessity of the mentioned “indispensable scene” has its reason and origin. This scene is to be discerned from culmination though sometimes they can coincide⁸¹⁹. It is the ultimate contradiction between the expectations, intentions and real events, between deeds and results that builds up the framework of indispensable scene where the reevaluation of reality is given whereas culmination is the final examination of deeds. Therefore the indispensable scene is the preparatory step to of the culmination where the real consequences become disclosed⁸²⁰. The difference between the both is that of disappointment of expectations and of real results⁸²¹. In a way this difference can be compared to the similar phases of musical form, that of preliminary or preparatory culmination.

Such critical (catastrophic) moments or points of bifurcations of a plot are usually marked with the words that become also lexical “brands” of the *dramatis personae*. Such specific dramatic idioms correspond to what had been already depicted in old rhetoric tradition as the so called apices or “peaks” (*acumen* or *concept* in baroque tradition). It is essential that such moments were regarded often as the places of unexpectedness⁸²² provoking amazement (the affect of *admiratio*) similarly to the perturbation in drama. All these features unite texts of drama and those of judicial disputation or rhetorical sermon. In particular it is to stress the coincidence of perturbation (*peripethy*) in drama and confutation (the refutation of objections) in sermon. It was already in Aristotle’s Rhetoric (1414a.36) where the moment of persuasion had been opposed to exposition in the same way as the initiation of action in drama. Still clearer it is presented in Quintilian’s Rhetoric (3.9) where probation and confutation are mentioned as the chief moments of speech.

The folklore rite of solving riddles can be suggested as the possible source for common features of dramatic and rhetoric text applicable also for the judicial speeches. Cumulative compilation of details and

⁸¹¹ «... то главное, чем трагедия увлекает душу – переломы и узнавания – суть части именно сказания» (Poetics, § 6, 1450a, 35) [Аристотель, 1983, 4, 652]

⁸¹² Here the «перемена, приводящая к результату, противоположному тому, который ожидался» is meant so that «действия ... приводят к последствиям, совершенно противоположным намерениям» - according to Aristotle [Аникст, 1967, 33]

⁸¹³ «... выясняется ранее неизвестное обстоятельство ... является своего рода переменной или изменением в положении героя, который переходит от незнания к знанию...» [Аникст, 1967, 34]

⁸¹⁴ «... *explicatio fabulae per quam eventus eius approbatur*» [quoted Leo, 1895, 211]

⁸¹⁵ «... завязка фабулы, оживляющая пьесу и интригующая нас ожиданием того, что произойдет на сцене, ибо вы начинаете догадываться» [Драйден, 1980, 212]

⁸¹⁶ As in the works of Euthychius: “*επιτασις incrementum processusque turbarum ac totius ut ita dixerim nodus erroris*” [quoted Leo, 1895, 211]

⁸¹⁷ «... переворот, разрушающий наши ожидания и запутывающий действия» [Драйден, 1980, 212]

⁸¹⁸ It is known that here «встреча происходит в наиболее странном месте» [Лефевр, 1973, 37]

⁸¹⁹ «Обязательная сцена ... может почти совпадать с кульминацией по времени и месту, но их функции совершенно различны» [Лоусон, 1960, 324]

⁸²⁰ «... именно противоречие между тем, что мы делаем, и результатом того, что мы делаем, порождает драматическое движение ... Действующие лица постоянно сталкиваются с расхождением между своими намерениями и тем, что происходит в действительности; это вынуждает их пересматривать свои представления о реальности...; наиболее важными моментами, в которые происходит эта переоценка реальности, являются обязательные сцены. Расхождение между причиной и ожидаемым следствием ведет к реальному следствию, к кульминации действия. Именно поэтому в кульминации непременно содержится элемент неожиданности» [Лоусон, 1960, 324-325]

⁸²¹ «... существует очень большое различие между ожидаемым столкновением и осуществленным столкновением ... Мы убеждаемся, что наши ожидания обмануты ... Это приводит к удвоению усилий, к новой и окончательной проверке возможностей» [Лоусон, 1960, 324]

⁸²² “*Acumen in sensu est ratio ingeniosa praeter vel contra expectationem allata*” [quot. Маслюк, 1983, 163]

gradational development of action in drama determine the destination of separate replicas as the procedure of riddles' solutions. Enigmatic verve is respectively always inherent for replicas as the arguments in searches for imperative decision. Each cue is a somehow reticent utterance demanding previous knowledge to be understood and at the same time it serves as a degree in the mentioned cumulative process. Respectively the solution of riddles as the essence of the dialogue of a catechism becomes often the foundation for dramatic or dramatized texts especially in folklore songs with dialogues. Such are, in particular, the earliest records of the Ukrainian folk ballads («Дунаю, чому смутен течеш» (Danube, why doth thou flow so sadly) and «Кулина») that are built as the dialogues of a girl with her seducer or her rescuer. Respectively the final phrase of a dialogue bears the decisive meaning for the solution of preceding cumulative replicas as the formulae of reticence. Thus this phrase may normally become a summary of the whole scene similarly to a sonnet's conclusive lines.

Such rhetorical roots of dramatic work can be traced also in other fields of knowledge. In particular the common sources for drama and sermon are to be found in the operations researches and catastrophes' theory. In the same way as in drama one has to find here the critical points obviously resembling the mentioned dramatic catastrophe / triumph / pathos as well as exposition / conflict, culmination / cadence etc. Such resemblance is especially remarkable in comparison of dramatic *remplissage* ("conversations about nothing") with the so called "dummies" or fictitious work in the schedules. These crises are not only centers (central moments as opposed to peripheral lateral ones) of a text or of a respective action and operations, they serve as the forces destroying instable equilibrium presupposed with textual regulation and thus initiates textual generative procedures. Meanwhile the Operations Researches' approach (as well the mentioned related approaches) has the obvious deficiency of reducing dialogue to commerce and human relations to simplified "struggle for existence". These reductionists' and simplification's sides make it inapt for the artistic purposes. In this respect the mentioned economical operational theories can be evaluated as the reduced and simplified derivative versions of playwrights' creative activity.

The most essential here is that while dealing with alternatives one has to have the **criterion** for making the choice. For instance as far as judicial decision is concerned the existence of law (or habit) is presupposed first of all. As to a dramatic text the existence of a criterion must be somehow attested in the enunciations uttered by dramatis personae. In particular it goes about the detection of latent moral statement implied in the text. Thus general criteria are to be detected behind the surface of colloquial flow. In particular the exploration of drama with its complicating alternatives' choice's problems can become a more general pattern for respective analysis in lyrics. For such analysis each drama is a puzzle to be solved.

It is the existence of the playground of such criteria with its conventions and regulations that builds up the common base of drama and rhetoric sermon. Judicial preparation of decision and respective discussion make up the parallel to dramatic action. Due to such judicial similarities drama acts also as the art of criticism (to mean the primary contents of Greek κρισις 'court'), "Antigone" attesting these origins. It is why drama selects critical turning points of action and elaborates them at the bifurcations of textual tissue. This rhetoric features explain the reinforced functionalism of dramatic text that mark the dependencies of parts from the whole. Each drama demonstrates process that is very aptly called in French as "*procés verbal*" to designate judicial investigation presented with verbal testimonies and put under public discussion. Together with the criterion implied in drama for the evaluation of its critical points it is also to remind of the law to be performed that is to be compared to dramatic performance. Both judicial and dramatic phenomena presuppose the act of the **performance** (in particular of the interpreted law). Subsequently the inherent contradictions of the act of performance uniting reproduction of the pattern and the proper production of responsible deeds stand behind the dramatic and judicial similitude.

Dramatic utterances always criticize and deny each other so that dramatic text coincides with that of discussion and judicial procedure in particular. Crucial points and reciprocal critics determine the outlook of dramatic text thus enabling it to be discerned from the lyrical or the epic one. Drama can be said to be built of **alternatives** that exclude each other. One can say of the structure of "it-then-else" type that is of the branching (ramification) in algorithm so that drama denudes and discloses epic algorithms making them the target of reflection.

These alternatives must necessarily be somehow designated with words, even when they are paradoxically hidden. Such lexical witnesses are to be observed also in decadent dramas dealing with suicides where the causes of the cases are hidden but the words betray them. Even the preponderant avoidance of mentioning respective words in conversation (as in Ibsen's or Chekhov's works) itself serves as the symptomatic feature and the eloquent sign of the importance of the things betrayed with **reticence**. Such cases give evidences to the statement that elimination becomes one of the principal experimental devices both in the generation and in the exploration of text. One can cite such case of the avoidance of key-words where the selfishness of character is demonstrated in the scene from A.P. Chekhov's "The Gull" ("Chaika", 3) interpreted already by K.S. Stanislavski: < Chekhov: «Тригорин: (...) *Мною овладели сладкие, дивные мечты ... Отпусти ...* Аркадина (дрожа): (100) *Нет, нет ... Я обыкновенная женщина, со мной нельзя говорить так ...*» Stanislavski: «(99) В экстазе (100) Такого лица Аркадина еще не видала у Тригорина. Она испугалась его ...»> [Станиславский, 1981, 124 - 125].

In drama the load of what is meant and implied in action always appears as the determining force. Respectively the questions arise as to what things are meant with the words mentioned. One can say the motifs taken in lyrics absolutely become treated relatively in drama. The principal distinction of dramatic interpretation and representation of motif consists in the necessity to show what the words refer to. In dramatic text one deals with attributes of a known (though implied) object of action. In lyrics such implied object is still to be guessed. Thus it is the difference of the ways of **textual integration** that determines generic distinctions. Respectively drama is integrated round the axis of action supposed to be known. In

lyrics such axis remains invisible and unknown. Subsequently one can say of **absolute sense purified and refined** in lyrical reflection. Lyric (as well as comedy) tends to **epigrammatic conciseness**. From this it is to be concluded that to extract proverbial summaries from drama, to compress dramatic text one has to make drama approach lyrics. In other words it is the lyrical reflection of a drama that builds up the background of summarizing its text. Lyrical reflection and respective textual transformation becomes than a mediating device in the transition between drama and epic narration. To continue the statement of drama as mediated lyrics (A. Holz) one can say of lyric itself as the mediating medium between dramatic action and its epic proverbial summary.

Drama bears an outlook of a digest of an epic text. It concerns most obviously the register of *dramatis personae* (especially given together with their short descriptions as in Beaumarchais' works). Still more important is the disclosure of the functional destinations of separate scenes. This overt functionalism of drama is founded upon the inevitability and irretrievability of events and as the result the divisibility (or separability, to use topological term) of dramatic text. This divisibility can be confronted with the compactness of lyrical tissue where the compression of enunciations ensues from its generic essence. This criterion of divisibility can be traced in the peculiarities of the functions of **episodic vs. periodic** structures. This peculiarity of dramatic text has attracted attention already as early as in the epoch of Enlightenment. In the modern meaning episode was conceived as fully opposite to its ancient sense when it had been regarded as the place for the development of action within the place of transition where the dialogue with verbal struggle of characters took place (in opposite to the so called *stasim* where the results were summed up). For H. Home, for instance, episode is an estranged textual segment incapable to serve either for acceleration or retardation of principal action similarly to lyrical digressions⁸²³. Moreover episodes are recommended to be omitted due to their futility for an action's development⁸²⁴. Meanwhile the same can concern lyrical lines where the versification also excludes the lexical oddity. Thus it is the very fact of the opposition of periods vs. episodes that gains importance independently from ancient or modern (classicistic) comprehension. This opposition is comparable to those of exposition vs. culmination or central vs. terminal compositional phases so that it concerns aspects of centralized semantic space. For G. Hegel episodes in epics are to be regarded as the means of retardation in opposite to action (so that to conceive it as lyrical digressions would become a secondary effect)⁸²⁵. Respectively when such episodic retardations are not only tolerable but also indispensable for epics they impede dramatic action and contradict to dramatic generic peculiarity⁸²⁶.

These controversies concerning the structure of episodes and periods (that's acts and scenes) in a play have come to very boisterous discussion of the early 1930s where the perspectives of classical dramatic form written in acts were debated⁸²⁷. One can thus confront episodes with acts within the scenic work whereas they oppose to periods in epic narrative. Such epic opposition is inapplicable for drama because there no vacuous place for such digressions and retardations, as far as the transitions evolving initial conflict take place in each scene. Such radical semantic shift of the notion of episode within dramatic art attests also the reconsideration of the art itself (the case brightly revealed in particular in the origin of opera). Be episodes the only places of transition then the ancient choir would correspond to what is called period in epic narration where the results of transition are summed up. Instead of the division and opposition of static and dynamic (transitory) passages one would better say of bigger or lesser density of transitions or of the degree of tension and textual heterogeneity. Such is the case in Shakespeare's works where episodes serve as the borderlines between the phases of action and become thus interludes inserted to determine dramatic structure⁸²⁸. The productivity of such dramatic approach to episodes as the developmental phases can be attested with the opportunities of its transfer into the realm of musicology where there have been discovered by N.N. Andreyeva the phenomena displaying obvious parallel to

⁸²³ «Что такое эпизод? Как отличить его от главного действия? Всякое событие, ускоряющее или задерживающее развязку, должно быть частью главного действия. Это выясняет природу эпизода ...: событие, связанное с главным действием, но не способное ни ускорить его, ни задержать» (III.XXII) [Хоум, 1977 (1762), 495]

⁸²⁴ «Пьеса при разборе должна оказаться цепью связанных фактов ... Поэтому каждая сцена должна содержать событие, относящееся к развязке ... Сцена, которая не содержит события ..., недопустима ...» (III.XXIII) [Хоум, 1977 (1762), 503]

⁸²⁵ (Episoden) „Für das Epos ... erhalten den Sinn von Verzögerungen und Hemmnissen. Ihre lyrische Berechtigung dagegen ist subjektiver Art. Das lebendige Individuum ... lässt sich von seiner Vorstellung und Anschauung herüber and hinüberführen“ [Hegel, 1955, 1018-1019]

⁸²⁶ It is in epics that “*hier liegt das episch langsame Vorschreiten ... teils in den vielen kleinen episodischen Geschichten und Besprechungen*” whereas in drama “*das Vorschreiten zu den Endresultat der Handlung*” is necessary [Hegel, 1955, 977]

⁸²⁷ It can be exemplified with the following enunciations of V. Kirshon (1933): «... утверждают, что писать в актах легче, чем в эпизодах. Но обилие эпизодов часто говорит о художественной слабости, и только. ... Когда не хватает пороха для того, чтобы идеи, заложенные в пьесе, воплотить в характеры, по-настоящему доработанные, и когда не хватает мастерства для столкновения идей и страстей своих героев в сгущенном, концентрированном действии, ... тогда героя начинают таскать из угла в угол, сталкивая его все с новыми и новыми людьми, искусственно создают для него все новые и новые отношения. ...» [quoted by Холодов, 1957, 73]

⁸²⁸ For example «Решение Макбета завершает первый цикл действия. В трагедиях Шекспира эти циклы выявлены с абсолютной отчетливостью: их, как правило разделяют эпизоды, вводящие новый мотив или нового персонажа, причем трагический герой в них не действует» [Сахновский-Панкеев, 1969, 101]

dramatic episodes⁸²⁹. It seems of importance that inserted episodes are to be conceived as the inversion of ellipsis promoting expectations in the same manner⁸³⁰.

In its turn the inapplicability of narrative concept of episode to drama and at the same time the importance of its specific dramatic comprehension can be demonstrated with the problem of the terminal parts of dramatic composition that's of exposition and finale. One can sum up the generally acknowledged viewpoints on exposition as the germ containing the possibility for further expansion and development and especially its connection with culmination as its "summary" so that all elements of action must be "enrooted" there⁸³¹. It is this attachment to action that determines a kind of the natural pulse of exposition, its retardation vs. acceleration or compression vs. expansion. Therefore exposition is not to be regarded as the initial phase of the whole drama only or as the beginning scenes. Rather exposition can be found out in each scene and each phase if dramatic process⁸³². It is the motivational necessity that gives rise to such expository phases in each division of dramatic text. Vice versa, drama as a whole can be opened with the initiative phase and not with exposition as is the case with the device of the so called *in media res* when the explanatory circumstances are given after the initiation of action. This device is peculiar for the analytical drama of H. Ibsen and his contemporaries⁸³³. At the same time its origins are also to be found in "Macbeth" where Duncan's decision to appoint Malcolm as his heir determine the further development. Obviously expository phases must always be incomplete enabling thus gradual involvement of action. Especially it concerns the portrayal of characters that are to reveal from the commencement such properties that would enable their further advancements. Together with exposition the opposite terminal phase of finale is to be regarded as that of demonstrating similar relativity. One knows Scribe's advice to a writer composing a play to begin with the final scene. At the same time there are often different possibilities to terminate the action that turn out to become equally probable and motivated. It can be exemplified with H. Ibsen's "Nora" where two versions are known (the heroine leaves the home in one of them and returns in another)⁸³⁴.

Thus the marginal (initial and terminal) moments of text are marked with indispensable properties imparting to dramatic work the outspoken structural definiteness. Therefore the medial points gain here decisive role. **Transitory** quality with its irretrievability & inevitability marks each moment of dramatic play because of the necessity of action's development and the restrictions of time. It is here that the peculiar permanent state of instability in drama finds its sources. It is this "fluidity" that entails the mentioned dramatic **risk & hazard**. In this respect one can find parallels in some epic genera of underdeveloped type that include memorable narrations (*memorates*), epistles, visions and especially diaries (the so called *ephemeridae*). Especially meaningful is the fact that they demonstrate **ephemeral phenomena** as the mediators from epic formulae to **details and curiosities** with the mission of supporting the **verisimilitude**. Dramatic triune can be regarded as the genuine origin of this ephemeral quality with the action being limited with a day's measures. At the same time one can say of the opposite extremity of **lapidary** properties that's of the fixation of result with its irretrievable consequences. Both **ephemeral and lapidary** qualities are endowed with brevity while the difference between them consists in the specific weight of the enunciation within the whole. The opposition in this form is comparable to the above discussed opposition of casual enunciations vs. commonplaces (*topos* vs. *hapax*) or colloquialisms vs. conventions. Here it is transferred into compositional plane.

Ephemeral evasiveness is the immanent property of the moments of dramatic text attested with such paragons as "Macbeth" (where witches make the hero act resolutely), "Othello" (with calumny arising from ambiguity of hints) or the mentioned "Much Ado about nothing" (where the act of overhearing the intended hearsay has changed the minds of the *dramatis personae*). This ephemeral quality entails essential consequences in regard to dramatic phraseology. In drama each phrase as the phase of permanent action can't be conceived without preceding and succeeding moments. Lyrical poems are nearer to epics in the sense that they are more loosened than dramas so that their parts can become separated as an autonomous

⁸²⁹ In particular it goes about the so called *επιθεσις*: «Например, в сонатной форме у романтиков в разработке появляется лирический эпизод экспозиционного характера, т.е. в последующую после экспозиции фазу развития вторгается экспозиционный элемент, который по своей природе – вставка – энтесис – оказывает формирующее воздействие на ритм развития, прерывая его и обостряя интерес к последующему ходу изложения» [Андреева, 32]

⁸³⁰ «Так, нередко в циклической форме одна из частей заканчивается кульминационным звучанием, а завершающая фаза фактически отсутствует... Интерес же к результату обостряет и активизирует связь этой части цикла с последующей» [Андреева, 31]

⁸³¹ «... экспозиция должна предоставлять возможность расширения ... Экспозиция ... должна быть связана с основным действием теснее, чем какая-либо другая ее часть ... В момент кульминации должна быть совершенно ясна ее связь с первой сценой» [Лоусон, 1960, 308, 310, 311]

⁸³² As it was aptly put by V.A. Sakhnovski-Pankeyev: «Зритель должен узнать о происходящем, иначе порвется логическая связь. Так возникают экспонирующие моменты в каждой сцене. Это, так сказать, экспозиции в миниатюре». It is action that «порождает постоянную необходимость в экспонирующих явлениях ... Если бы в перерыве между сценами ничего не произошло, то действие остановилось бы ...» [Сахновский-Панкеев, 1969, 98]

⁸³³ «... принцип предварения экспозиции завязкой наиболее характерен для пьес так называемой аналитической экспозиции, где решающее влияние на развитие коллизии оказывают события, происшедшие до начала действия» [Сахновский-Панкеев, 1969, 94]

⁸³⁴ «Нетрудно найти истоки примирительной развязки: они – в психологии балованного ребенка ... и – самое главное – в любви к мужу и детям» [Сахновский-Панкеев, 1969, 118]

enunciation of epigrammatic nature. It is in lyrical poem that separate lines can be quoted as “*excerpta*” in its absolute sense. In drama each phrase is involved in the stream of action and bears its vestiges in its meaning when quoted. Dramatic inevitability of events means that one deals here with necessity whereas lyrical possibilities admit proper sense of quotation.

In its turn as far as action becomes the fundament of textual integration in drama (as a representation of its plot) it becomes important to reconsider the forms of its verbal revelation. Be action the only aim one wouldn't need aphoristic statements with generalized meanings serving as arguments in discussions or summing up the completed action. Accordingly one wouldn't need them if drama were retold by the actors as in improvised comedies. It goes actually about periphrastic transformations of the text, and the variety of such transformations has very strict boundaries. The practice of rehearsals only attests the verbal limitations put upon actors' speeches⁸³⁵. Meanwhile this practice attesting the variability and interpretability of dramatic text looks out to be included in the text as its latent program. It is permanent interpretative activity that is presupposed with dramatic action and must result in the generation of derivative explanatory statements. In the same way lyrical text needs infinite process of reflection producing derivative corollaries.

Bearing in mind that rehearsals and the manifold of their versions are the constant inalienable “inputs” of each dramatic text one can regard this text as a single specimen within a set of the infinite **periphrastic transformations**. There must be expostulated the existence of a set of verbal versions that “retell” the identical invariant of action. Accordingly due to the priority of action in dramas and the opportunity of varying cues (in the manner of improvisatory theatre) **translations** in other languages can be regarded as one of such transformations generating varied version of dramatic text. Consequently translations of drama become comparable to improvisatory versions of the same invariant of actions as varied periphrastic transformations. Paradoxically it is of little importance whether the original or the translation of drama is to be taken into consideration. Translations reveal the potential manifold of periphrastic versions of dramatic text otherwise hidden where the improvisatory theatre is replaced with artistic drama. For instance almost exact translation of Shakespeare's “Measure for Measure” (4.1) by A.W. Schlegel in Isabella's description the words about “*garden circummured with brick*” are rendered as “*Garten ist umringt mit einer Mauer*” so that the detail of the wall of bricks is omitted [Schlegel, 44].

One can say of the oblivion put upon the verbal substance replaced with the non-verbal phantom of imaginary action. Dramatic text retains its identity not only in different translational versions. One can say with equal reasons of the contents' transfer into non-verbal terrains and of its respective interpretation. Thus one can say of tragedy or comedy reproduced and reinterpreted with choreographic means. It is essential that the possibilities of such transferred interpretation are substantiated with the reproduction of developmental “dramatic line” of the image (that's actually of functional textual structure)⁸³⁶. At the same time one ought not to overestimate these generalizing opportunities of drama. To return to the already mentioned thoughts of V.I. Nemirovich - Danchenko it would be apt here to remark that the habit of rehearsals without words in non-verbal imaginative space gives rises to serious objections. This habit was substantiated with the statements on the priority of action, the very concept of action being conceived as something void of verbal attachments. Meanwhile together with such attachments there are also the implicit contents that must be deciphered and yet have been lost within such practice. Besides, and it is the most important, there can't be certitude as to the adequateness of the intention presented by an actor⁸³⁷. That is why one must agree with Fr. Schiller's words cited by Fr. Grillparzer: “The Nature of Drama does tolerate neither the finger of inexactitude nor the immediate providence”⁸³⁸. All these functional properties of dramatic text let come to conclusion that generic features have only correlating meanings. One can only say about the relations of dramatic metasystem to its epic original without taking it separately and void of attachment to the reinterpreted narration.

⁸³⁵ It goes about the task of «собственными словами выразить мысль автора» or «осуществлять предложенное автором действие своими словами» so that «актер на какой-то период лишается чужих слов» during the rehearsal [Кнебель, 1961, 18]

⁸³⁶ Let here be cited the opinion of the great conductor Eugene A. Mravinski (in the letter to ballet danceress Tatyana M. Vecheslova from 1928 y.) that in performance «драматическая линия всего облика в целом, а потому и танца» is retained so that subsequently «трагедия возможна в танце как таковом, как и во всех искусствах» [Вечеслова, 1964, 189]

⁸³⁷ «У К.С.Станиславского были веские причины советовать актерам не сразу учить роли, а вначале, овладевая действием, произносить лишь органично рожденные собственные слова... Против этого категорически возражал В.И. Немирович-Данченко... Теперь можно было бы подкрепить позицию Немировича-Данченко еще двумя соображениями. Во-первых, неверно полагать, будто в речи воплощается уже окончательно созревшая мысль и возникший у актера на репетиции действенный посыл превратится сам собой в слова... Не только мысль формирует речевые высказывания, но и этот процесс в свою очередь уточняет и формирует мысль. Поэтому у актера никогда не может возникнуть на репетиции самостоятельно та самая мысль, которую имел в виду автор. Во-вторых... весьма трудно догадаться без текста пьесы, какое соотношение должно быть между ним и подтекстами реплик, - вполне может возникнуть соблазн опубликовать их потайной внутренний смысл» [Блок, 1983, 176]

⁸³⁸ “*Denn die Natur des Drama duldet den Finger des Ungefähr oder der unmittelbaren Vorsehung nicht*” [Grillparzer, 1980 (1822), 74]

2.2.4. Lyrical Abstractions' as the Background of Dramatic Phantom

The above discussed approach to the dramatics as the metasystem of epics enables betaking to the lyric as the medium of building such superstructure. The reasons can be found already in the opposition of participation vs. epic distance, the very features of sympathy and involvement being proper to lyrics as to the dramatic. Epic narration represents reality *sine ira et studio* that's without manifested intention, and it entails the effect of **distance**. Vice versa lyrical and dramatic modes presume intentional attitude as the **participation** in the represented reality. Lyrical distance concerns other things.

It is to stress that the properties of distances vs. participation (as well as partiality vs. totality) are observable in all genera though with different revelations and dimensions. Epic author can't exert any impact upon the retold events but this inability to take part in history does by no means entail the indifference of the narrator. Participation is here the participation of an observer who provides personal influence upon the narrated reality due to the presence in the world. In its turn the lyrical poet doesn't only participate in the observed event with one's own meditation. It presumes also the author's **seclusion** within one's inner mental space. Therefore Lyrical distance arises as the inversion of lyrical participation. The externally observable events become redoubled and transformed into the elements of the lyrical poet's inner space of imagination so that lyrical images become separated from the things they represent. **Isolating abstraction** results in **lyrical distance** where the very existence of the inner distanced space would be out of question without personal participation. In its turn drama apparently presumes distance already because of the necessity to discern scenic play from real events. Dramatic conventionality entails dramatic distance.

... The increased textual integration common for the dramatic and the lyric (in opposite to epic disparateness) ensues just from this intentional nature of the genera. The lyric is peculiar first of all with its appeal to self-cognition (αυτογνωσις), so that universe reveals through uniqueness of personal sentiments and passions. World is conceived in lyrics through an author's unique and inimitable inner experience. The dramatic also deals with human inner world, but it is the world of alien dramatis personas and not that of the author. Vice versa the author conceals one's own self and tries to glance into the personal experiences of other persons. Therefore it is lyrical self-cognition that can be regarded as the primary one whereas in drama it arises as the derivative phenomenon. It is in lyrics that one deals with the **authentic self-cognition**; drama uses this implementation previously prepared with lyrical attitude. The stress upon the inner human world unites the both genera and confronts them to epics. The difference lies in the fact that lyrics "leaves options open" while resolution and decision to action mark drama. It is from here that the indispensable lyrical **sincerity** arises as the necessary condition for inner revelation. In opposite to it drama must not be sincere (and the Theatre of Representation demonstrates it with the apparent prevalence of conventions) already as far as verbal masks conceal the true intentions. Therefore the question of **sincerity** in its relation to **seriousness** arises in connection with the generic distinctive features.

The prerequisite for such mutuality and distinctions is to be found in the communicative conditions, the dramatic and the lyric belonging both to the mentioned type of speech performatives. At the same time such approach enables detecting difference between them: if drama deals with perlocution, it is in lyrics that the illocution reveals itself on a large scale, apostrophe being the first step on this way. If a dramatic author "retreats" to give place for dramatis personae's voices and conceals oneself behind the scene, the lyrical incognito not only remains always present but includes all in one's own brain. In particular one can find "illocutionary forces" that attest and manifest author's presence in lyrical utterances as those of *verdictives* (as a pure declaration), *exercitives* (as advices, for instance, in Horace's epistles), *commissives* (in oaths), *behabitives* (in odes), *expositives* (in appellative verses) [see Арутюнова, 1976, 48]. Thus being together **performatives** drama and lyrics can be confronted as **perlocution vs. illocution** where the appellative form obviously would get priority as the necessary premise for perlocution as a conversation indirectly addressed to a third person.

The textual mutuality of the dramatic and the lyric consists already in the communicative properties. Lyrical poem is primarily an **apostrophe** as an appeal to some addressee that becomes more important than the incognito of lyrical hero and author. Such appeal can be conceived as an unfinished dramatic replica with indefinite references. The similarity of lyrical utterance with dramatic cue has already been noticed by G. Hegel who said of the poet as an actor with infinitely many roles⁸³⁹. Epic stuff can be said to be first lyrically interpreted so that drama would arise as a kind of **excerpts** made up from a lyrical poem. The idea of the principal unity of dramatic and lyrical texts has been suggested by W. von Humboldt and further developed in A. Holz's doctrine of drama as the mediated lyrics (*vermittelte Lyrik*) [Кудрявцева, 2006, 54]. It is the involvement of observer and appeal to its active participation that unites the dramatic and the lyric⁸⁴⁰. Still more important and persuasive is the attachments of lyrics to what has been discussed

⁸³⁹ "der Dichter ... ist gleichsam ein Schauspieler, der unendlich viele Rollen durchspielt" [Hegel, 1955, 1007]

⁸⁴⁰ «...трагический поэт все усилия направляет на то, чтобы вызвать состояние определенного ощущения, и трагедия в этом отношении есть лишь особенный, притом наивысший вид лирической поэзии» [Гумбольдт, 1985, 240]

as the inner action of drama so that the poem concerns the inner world of personality⁸⁴¹. The last idea has been especially elaborated by K.S. Stanislavski who has disclosed the lyrical implicit contents behind dramatic surface. Moreover it was this disclosure of latent lyrical contents intrinsically attendant with drama that gave rise to the doctrine of implicit “subaqueous currents” building up the inner dramatic action⁸⁴². Therefore one can conclude as to the lyrical contents of dramatic action disclosed in its motivational essence. What has been depicted as the **phantom** takes its part in lyrics thus uniting it with drama. The represented events must be lyrically conceived to get further dramatic **motivation**. One can easily find grounds for this mutuality between the dramatic and the lyric: it is the common foundation of **isolating abstraction** applied to speech itself. It is in lyrics that such consequence of artistic reflection takes initial position being further transferred into drama.

Such approach to lyrics seems to have been summed up by T.I. Silman. One of the most observable lyrical properties is that of subjective activity betraying the determining role of intention. A lyrical poem deals with the contents of human subjective inner world⁸⁴³. Therefore participation becomes still more influential and observable than in drama (as a counterpart to epic distance). Obviously it entails the intensified personal attitude⁸⁴⁴ as the initial premise for lyrical contents’ creation. Meanwhile paradoxically this maximum of personal attitude turns into impersonal utterance of the mentioned lyrical incognito concealing both the author’s and the hero’s faces. Thus the known **impersonality** (to be discerned from folklore anonymity) of lyrical genus arises as the paradoxical consequence of personal attitude and participation⁸⁴⁵. Furthermore this paradox promotes favorable conditions for the formation of deictic system of reciprocal references common both for lyrics and drama as far as incognito presupposes the intensification of pronominal designations as the substitute for impersonal entities⁸⁴⁶. It is pronoun that becomes the genuine noun for lyrical personality. One can say of the paradox of inversed personal participation as the essential generic quality of lyrics. This lyrical paradoxicalness gives rise to such principal semantic property of lyrics as its **abstractedness**⁸⁴⁷. It would be here appropriately to stress its derivative origin as the result of suggestiveness. Abstractions are not primary lyrical reflection’s products being the **hypostasis** of deep personal sentiments. The lyric comes to abstractions paradoxically with isolating sentiments and passions and making them the vehicles of abstract ideas. In particular it concerns lyrical temporality that becomes endowed with the properties of what can be called **perpetuation**⁸⁴⁸. One can say the due to personal mediation the impersonal and perpetual lyrical abstractions arise as the terminal result.

At the same time here still further paradox is to be detected: these abstractions are by no means generalities in the manner of logical categories. Lyrical poem deals with particulars instead of generalizations, and it is particular that is to designate general ideas being “a pretext” for detecting them⁸⁴⁹. Such effect entails an interpretative puzzle for a reader that has to guess the generalities concealed under the surface of particular details⁸⁵⁰. Therefore problematic mood becomes dominant in lyrics. It concerns first of all the subspecies of meditative lyrics (as differed in particular from those of existential or suggestive nature). Due to the prevalence of problematic load meditative lyrics turn out to become the field of permanent artistic mental experimentation. In opposite to dramatic experiments with the examination of a word’s impact upon the decision making process within a partner’s brain it is the space of riddles and circumlocutions where such explorations are conducted in lyrics. In lyrical poems

⁸⁴¹ «...трагедия силой обращает душу вовнутрь себя, тогда как эпопея, скорее, вводит человека в тот мир, в котором действуют ее герои. Благодаря этому трагедия, очевидно, и приближается к лирическому роду» [Гумбольдт, 1985, 240]

⁸⁴² «Стараясь разгадать скрытую динамику, выгащить драму, спрятанную за поверхностью слов, Станиславский невольно ощущал особую, внешнюю сдержанность. Ему словно приходилось насильственно сковывать самого себя. Но, быть может, именно это психологическое состояние сжатой пружины привело его к открытию поистине мирового значения – к открытию приема сценического подтекста... И потому надо играть не слова, а то, что за ними кроется: лирические настроения, ...“подводное течение”, тот внутренний подтекст, который вступает в напряженный конфликт с открытым текстом» [Строева, 1973, 34 - 35]

⁸⁴³ «все события ... оказываются погруженными в недра чьего-то сознания» [Сильман, 1977, 177]

⁸⁴⁴ Or, in T.I. Silman’s words, «постижения ... явления ... в качестве личного переживания» [Сильман, 1977, 28]

⁸⁴⁵ «Лирический жанр ... требует сохранения авторского инкогнито» and it is from here that «безымянность и связанная с ней обобщенность (известная обезличенность) лирического образа» ensues [Сильман, 1977, 39]

⁸⁴⁶ «местоимение является средством сохранения безымянности субъекта ..., превращая его тем самым в некое лирическое инкогнито» [Сильман, 1977, 38]

⁸⁴⁷ «Лирическое стихотворение должно восприниматься как соотношение величин, отвлеченных от индивидуальной определенности» [Сильман, 1977, 40]. The idea is repeated also in another place where «связанная с этой безымянностью обобщенность» is stressed [Сильман, 1977, 198]

⁸⁴⁸ «Чем глубже втягивается объект ... в душевные недра переживающего субъекта, тем более обезличенным, тем более общезначимым он из этих недр возвращается, тем более вечной кажется ... ситуация» [Сильман, 1977, 39]

⁸⁴⁹ «лирическое стихотворение ... распадается на две части – эмпирическую и обобщенную» so that «информационная часть должна ограничиваться тем, чтобы демонстрировать повод ... к определенному обобщению» [Сильман, 1977, 7, 21]

⁸⁵⁰ «Семантическое движение стихотворения напоминает загадку с решением в конце» [Сильман, 1977, 149]

problematic aspect is attested with perpetual questions' mode that is akin to explorative scientific text due to its abstractness.

Subsequently **succinctness** of details becomes the essential lyrical feature attesting the necessity of the searches for latent abstract ideas. The grounds for the conclusion on such construction of a lyrical poem are to be found in the known statements of G. Hegel about the so called "concentration of the heart" (*Konzentration des Herzens*) or "concentrated attitude" (*konzentrierte Stimmung*) [Hegel, 1955, 1009, 1017] that have been developed in the doctrine of lyrical concentration as the prerequisite for the rise of lyrical work from the minimal scope of details⁸⁵¹. Thus details dominate in lyrical work and at the same time they are restricted to minimum necessary to give prompts for the searches of the latent contents. It is why the device of periphrastic circumscription where details refer to the essence to be detected gets prominent place in lyrics⁸⁵². In its turn this concentration is to be seen as a parallel to a very special side of lyrical contemplation and partial negation as that of the phenomenon of **resignation**. It presupposes in particular the voluntary refusal from totality and a predilection for the concentration on details. Besides, resignation is to be discerned from prohibition (and inhibition) as the effect of taboo. It is why one could compare resignation to the mentioned lyrical concentration. It is not difficult to perceive here the reflexive capacities of lyrics. Poetical circumlocutions initiate the process of reflection enabling the detection of latent contents and the derivation of **phantoms** invisibly present behind the text.

These statements promote in explaining the mediating mission of lyrics in the generic interrelationships. If epics and drama do build together a dualistic model of a metasystem it becomes necessary to seek for the third member that would impart stability to it. There arises in particular a question on how dramatic phantom would be created together with the action's involvement. The medium promoting this phantom's formation is to be seen in lyrical attitude with its reflection. To be transformed into a dramatic play and epic narration must be previously lyrically conceived. The moments of abstraction & extraction are provided here just with lyrical attitude. When one says of the redoubled reflection in drama it is in lyrics that its sources are to be found. Be drama a "mediated lyrics" (according to the cited A. Holz's definition), so reciprocally one would call lyrics "a reflected drama" (*das widerspiegelte Drama*). Lyrical resignation reveals itself as the avoidance of direct designation replaced with periphrastic circumscriptions. Thus the evasive effect of indirect references arises that entails what has been called indirect action in drama. It is this **evasiveness** that becomes the essential generic feature of lyrical poem. Here is to be seen still another link connecting lyrics with the realm of puzzles and riddles as the sources of the predominance of problematic mood. The appearance of verbal masks ensues from the lyrical attitude giving rise to periphrastic circumscriptions.

These reflective properties of lyrics can be comprehended especially in its particular relation to history and historical time. For instance in the verse "Okwit" (The Fading) from the cycle "Sowim piórem" (With the Feather of an Owl) by L. Staff (1921) one finds the following lines: "*kwiat róży ... osypał płatki*" (a rose's flower ... has shed its petals), "*woń się rozlala lagodna*" (the beautiful fragrance is spilled over). Meanwhile the same image had been created some centuries earlier by the old Chinese poet Yuan Haowen (XIII c.) where there are also the statements that "*the fragrant petals have fallen*" and "*the peach is full of the Spring's respiration*" (the last samples were given in Russian translation) [Арии..., 1984, 203]. The most essential is here that the verbs don't mean what they designate in their literary meaning. They present circumlocutions and refer to the other meanings. The utterance "the petals fall" denotes here the motif of the fall, of autumn in general referring to spiritual state. It is obvious that in both cases the mentioned words designate pretexts for reflections that become independent from primary nomination and develop autonomously. Besides, it is just the partiality that provokes such elusive effects. In lyrics one simply eludes direct designation replacing them with partial details and thus gives the meanings in abstract aspect as the initial point of reflection. There appear the abstractions of flowers and petals, of smells and seasons that mean something different from their primary designation. That is why there are grounds to define **elusiveness & evasiveness** as the distinctive features of lyrics.

They evoke immediately musical attachments of lyrics common with drama. Being together with drama speech performatives lyrical verse also arises as the result of redoubled reflection. Lyrical attitude abstracts details from the integrity and thus enables developing reflective procedures over separate particulars of the text ignoring its totality. It is such capability of partition that enables the appearance of what is called lyrical digressions in epics, and it in its turn enables reduplicated reflection (in the manner of G. Lukacs's double mimesis). The peculiarity of lyrical interpretation of epic or dramatic sources can be seen in its inversion which acquires the outlook of **lyrical digressions**. Its intrusions in drama or epics are clearly observable whereas the dramatic dialogues or epic descriptions within the tissue of lyrical poem always are reconceived in the lyrical mood. The existence of such episodes is comparable to the discussed effect of echo. Textual segments taken as an echo can be assigned to arbitrary location [Долгова, 1980, 161] and therefore belong to lyrical incognito as well. As the consequence lyrical genus traditionally demonstrates its deep attachment to the non-verbal world of music⁸⁵³. One can say of lyrical verses as

⁸⁵¹ «Для того, чтобы момент лирической концентрации стал основой стихотворения, он должен быть ... окружен минимумом эмпирических подробностей ... мы подчеркиваем слово минимум» [Сильман, 1977, 31]

⁸⁵² «И если ... эпический поэт движется как бы рядом с фактами ..., то позиция лирического поэта есть ... кружение вокруг одной мысли» [Сильман, 1977, 139]

⁸⁵³ It was already Jean Molinet (1435 - 1507) from Burgundy who regarded music as the art of lyrics (in the treatise "*L'art de rhétorique vulgaire*", 1492) in developing the rhetoric traditions of Eusctache

about the unfinished songs with indefinite chanting ingredient. Meanwhile it is already within the verbal realm that such common dramatic and lyrical properties entail both dramatic and lyrical **conventionalism**. Being deviations from epic narrations these genera give rise to the systems of special conventions that build up separate verbal codes to be deciphered.

This attachment of lyrical reflection to digressions becomes possible when it goes about **particulars** instead of **totality** represented in drama. Thus one can say about lyrical particularity as opposed to **dramatic** and epic **totality**. As the relevant features for textual contents' representation the pair **totality vs. partiality** arises. It is the result of the **isolating abstraction** that particulars acquire the load of latent meanings referring to abstract attributes. Meanwhile in lyrics the isolated particulars serve to circumscribe the problem whereas in drama they become (being quotations represented as the cues of direct speech) the initial point for the evolution of the integral action. Continuing the cited Hegelian thoughts on a poem as a replica one would call lyrical poem "a lyrical scene" (bearing in mind also P.I. Tchaikovsky's "Eugene Onegin"). The mentioned properties of succinctness correlate with the episodic nature of a lyrical scene that is especially to be felt when used as a lyrical digression. To return to Hegel one ought to remind here the ensuing **epigrammatic** origin of lyrical work⁸⁵⁴. This compositional feature ensues from the partiality as the inherent lyrical mode of conceiving reality⁸⁵⁵. Then lyrical locutions can be inserted in drama or epics not only as the digressions but also as potential remarks of *dramatis personae*. Lyrical lines can thus be converted into attributes assigned to dramatic characters. Together with such transition the locution gets the definiteness of location and must be conceived as the enunciation of some person. One could add again, it is this personal indefiniteness of **incognito** that is strictly different from folklore **anonymity**. It is verbal masks that do always conceal "the faces" of those uttering lyrical enunciations. These features of personal indefiniteness together with the transitory traits of dramatic episode correlate with the mentioned predilection towards **partiality**. This lyrical generic peculiarity that has been noticed already by Hegel⁸⁵⁶ becomes decisive for the textual distinctions from the drama. Therefore it remains no place for dramatic irretrievability and anisotropy in lyrics: one can say only of specific lyrical "carelessness" in regard to the consequences of the deeds. Lyrical events taking place in abstract space, the dramatic inevitable temporality is also replaced with the mentioned lyrical perpetuation. Such perpetual consideration comes here as the inversion of separate instantaneous moments conceived in the manner of F. Schubert's *moments musicaux*.

This lyrical partiality is enrooted also in its participation. Lyrics has common traits with epics as contemplation in opposite to drama (in the sense of a known opposition *vita activa – vita contemplativa*), at the same time participation unites it with drama (in opposite to epic distance). Therefore both drama and lyrics need **compassion** to be comprehended. Lyrical contemplation due to such compassion can by no means become passive: it deals with the exploration of virtual opportunities of the observed object without letting them come to existence, and dramatic activity always presumes a refusal from the present state of affairs with the goal of changing it. Dramatic hero must overtake obstacles (the so called *peripety*) in opposite to lyrical incognito that transports conflicts in abstract space of imagination. Conflict is proper for lyrics as well as for drama but in lyrical particulars it is latent and not manifested in opposite to drama. At the same time despite all disparateness of partial circumscriptions there must exist the key problem as far as lyrical text is a unity. This problem is not emphasized as something central and doesn't contribute to action (as in drama) remaining a puzzle to be explored and solved by a reader in the interpretation of a lyrical verse. If drama implies phantom it is immediately present in lyrics.

A special differential generic feature as the subdivision of totality vs. partiality can be found in the **publicity vs. privacy** opposition. Dramatic speech is always a public one addressed for a certain community. One of the well known revelations of dramatic publicity is the already discussed effect of **attendance**: an audience must be present at a performance. Public intentions are the inherent quality of a playwright's purport incarnated in dramatic message (even if it goes about drama for reading). In opposite to it lyrical work necessarily involves personal **existential** conditions as creative initial point. If drama deals with vital extremism it is marginal and unobservable aspects of life that penetrate lyrical utterance. Meanwhile although this opposition somehow correlates with drama and lyrics it would not be correct to identify drama with publicity only. Moreover traditionally the mentioned opposition was regarded as the correspondence to the inner dramatic subdivision in tragedy vs. comedy. In particular it was the notion of **humility** that was regarded together with privacy as the attribute of comedy (as for example in the poetical course "Lyre" in Kyiv from 1696 y.)⁸⁵⁷. A very peculiar lyrical species of privacy is the motif of **solitude** as a counterpart to dramatic attendance. Lyrical appeal is addressed to personality aware of her or his terminal solitude as the consequence of being born and dying separately. In contrast to it drama that arises as the reflection over epics has its purpose at **rostrum** before public audience. Subsequently lyrical contents concern inner personal qualities that represent world's map whereas drama deals with those

Deschamps (1344 - 1400) attested in his treatise "*L'art de dictier et de fere chansons*" (1392) and especially Guillaume de Machaut (1300 - 1377).

⁸⁵⁴ Lyrical poems would be then "*Epigramme, welche den epischen Ton nicht mehr festhalten*" [Hegel, 1955, 1003]

⁸⁵⁵ „Prinzip der Besonderung und Vereinzelung“ comes to the results that „hat ... die Lyrik die Zusammengezogenheit zu ihrem Prinzip“ [Hegel, 1955, 1017]

⁸⁵⁶ He has stressed in lyrics that "... das Detail mehr als beim Epos in die Partikularität ... hineinspielt" [Hegel, 1955, 1000]

⁸⁵⁷ „Comodia est poesis dramatica humilium ac privatorum actionum non sine lepore et facetiis imitans”(comedy is the dramatic poetry that imitates private and humiliated actions not without beauty and wit) [quot. Маслюк, 1983, 143]

qualities that can be revealed and discussed for publicity. This public orientation of drama entails consequences that concern its textual peculiarities. F. Schiller's statement on theatre as "the school of practical wisdom" (in the article "Theatre regarded as a moral institution") gives substantiation not only for obvious parallels between dramatic tirades and rhetorical sermons but also for making them more profound. Public discussion as the adequate circumstance of dramatic action entails the already mentioned parallels of dramatic text to judicial investigation or clerical sermon so that the laws of rhetoric composition become here adaptable.

The confrontation of totality vs. partiality as the principal generic opposition of drama vs. lyrics can be attested with the rise and development of **dramatic poem** as a special lyrical species. It is essential that it arises from soliloquy as dramatic inner monologue that flourished in the Baroque epoch. Dramatic publicity is here tending to be reduced to personal privacy. Solitude as opposed to attendance becomes here the fundamental theme attesting the existential nature of lyrics that deals with initial and terminal epochs of human life. It was already F. Schiller who had given to his "Don Carlos" the name of this kind of poetry. Then G. G. Byron's "Manfred" has become the paragon of the genre in world literature. Its hereditary links with mystery being obvious (as well as at G. Byron's "Cain" and also at A. Mickiewicz's "Dziady"), it appeals also to the so called drama for reading (German *Lesedrama*): thus the first "Manfred's" stanzas make overt allusions to the respective scenes from J. Goethe's "Faust". In particular it is worth mentioning the dialogue between Manfred and Hunter (scene 2) who rescues the hero from suicide almost in the same manner as it had been conducted in "Faust". The key words here are as follows: "*M.: Look on me – I live. H.: This is convulsion, / And no healthful life*". Hunter acts here as a mirror for Manfred's own reflections, so that the principal *dramatis persona* acquires an outlook of a lyrical hero. In its turn this lyrical incognito attests the author's participation in dramatic poem's development⁸⁵⁸. In spite of explicitly marked author's absence the effect of participation can be felt in dramatic poem in the fact that one deals actually with the thorough soliloquy so that all dramatic personae become different **masks** that the single personality of the author's incognito puts on. Together with all dramatic generic features the problem is here taken within **private & partial** personal vision of this incognito imparting it lyrical attitude.

At last this confrontation of totality vs. partiality reveals itself especially in the forms of negation prevailing in lyrics and drama. One can say of direct **conflict** evolving in drama and of gradual indirect **contrast** represented in lyrics. Dramatic personified antithesis and respective location of cues (in the "voices" of the confronted *dramatis personae*) designate **generalized contradictions**. Lyrical circumscriptions represent **partial negations**. To demonstrate the universal nature of such opposition one can indulge in availing oneself of the extremely distanced examples. One of them originated from the old Chinese dramatic work "The Palace of Eternal Youth" (1688) written by Hong Sheng (1645-1704). In the scene 18 the Emperor's wife finds woman's slippers under the bed and blames the husband of treason. There are the following cues worth paying special attention: Gao (the Emperor's eunuch): *Even the high officials have concubines. Then will you deny the emperor one night's pleasure?* Lady: *I do not begrudge another's share in his bed – I am not so narrow-minded; But I am hurt to find that he deceives me* [Hong Sheng, 1980, 97]. Negations and deceptions are here the obvious motives. To take lyrical example one could cite A. Tennyson's requiem to his wife "In Memoriam" (93). We read here that during "*an hour's communion with the dead*" it would be "*in vain ... call / The spirits*" with the exception when "*my spirit is at peace with all*". The poet doesn't preclude the possibility that the dead would "*haunt the silence of the breast*" and warns before the danger "*when ... doubt beside the portal waits*". Thus a set of conditions is here delineated that only partially reciprocally negate one another.

In contrast to drama pragmatics of scenic discussion exerts no obligatory impact on the structure of a lyrical verse. Lyrics do not follow the necessities evoked with the outer circumstances in drama, all its necessities being of an immanent, inner nature. If the outer necessity in drama reflects the constant presence of **totality** as the decisive force, the **partiality** dominates in lyrics. Of course it doesn't mean the absence of totality in lyrics, it being concealed as the task for searches. In drama this totality is manifested overtly and detected stepwise, and the famous triune of classicist drama (the triple unity of time, space and action) only attests this ubiquitous presence of totality. Lyrical poetry of details denoting partial and particular aspects of reality is void of such a presence, so that it has still to be found and restored if possible. In particular **abstraction** in lyrics discloses its derivation from **partiality**. It is a secondary aspect of lyrics that abstractions appear from periphrastic descriptions of separated details.

Lyrical **integrity** doesn't depend upon the same reasons that the teleology of dramatic action. As the consequence the negation, refutation, rejection becomes principal feature of drama that radically opposes to lyrics. Dramatic conflict reveals itself through generalized total negation presupposing textual perturbation as the principal element of plot so that condensed semantic load becomes the initial source for dramatic action. Vice versa only partial negation partakes in lyrics acquiring only an optional and desirable mode of expression without entailing an actual dramatic deed. Drama differs also from lyrics in that it has something entire and closed in itself (let here the classical triune be reminded!) that unites partial utterances becoming arguments in discussions. In opposite to drama such unifying totality remains for lyrics something concealed that must still be detected and guessed behind the cover of partial designations. It entails still further consequence that determines an intensified **homogeneity** of lyrics in opposite to homogeneity already discussed dramatic heterogeneity. Being occupied with **particular**

⁸⁵⁸ «Решающим формальным признаком лирической драмы является непосредственное участие автора в ходе событий. Автор оказывается в ней главным действующим лицом, как бы надевающим на себя различные личины по ходу действия» [Алперс, 1985, 324]

details and appealing to **compassionate participation** lyrical text discloses its properties of textual coherence.

It makes lyrics strictly discernible from dramatic personal location. As a counterpart to dramatic total **personification** one could say of **reification** as the generic lyrical peculiarity revealed in the inclination of depicting things. It is things that pronounce words here remaining impersonal in opposite to personal cues of drama. In this respect one has to take into account the overall human constitutional condition of **artificiality**. Any human being can exist only in artificial environment of previously made things (to begin with dress). Human beings become dependent upon this newly made artificial world created by them and mastering them as alienated force. The opportunities of lyrical personification being initially restricted with the condition of incognito, the world of things comes into play as an equal partner. These traits of reifying reality are especially observable in the stream of the so called descriptive lyrics or “lyrics of things” (Germ. *Dinggedichte*) as opposed to “sensual lyrics” (Germ. *Sinngedichte*). It entails essential consequences in regard to the semantic transitions taking place within such texts. To **name** a thing means here already to **rename** it as far as it always goes about the periphrastic description of latent reality. Derivative semantic transitions become respectively the indispensable satellite. Apologue could be here a pattern for such lyrical species. One can trace here the old traditions of vanity being overcome and removed where things become the names for abstract ideas. Such approach of reification betrays the ways of conceiving things as mirrors or the voices of echo (in the manner of bestial epics of fables and parables). It can be exemplified with enumerative listing devices of mediaeval rhetoric, especially those revealed through “indefatigable passion for enumeration” or “cataloguing energy” [Аверинцев, 1981, 25-26]. Let it here be added that these phenomena resemble also what has been called “chaotic enumeration” (the mentioned term of L. Spitzer) in regard to the literature of a much later epoch. Thus from reification’s effects lyrical **conventions** arise that give rise to semantic derivative processes.

The commonplaces of the kind have already been scrutinized in epics. One could begin at least with Homer’s “Odyssey” as the decisive step towards the formation of novel⁸⁵⁹ where epic formulae have become the means to represent key details imparting to narrative’s flow both epic retardation and dramatic acceleration⁸⁶⁰. Subsequently the problem arises about idiomatic transformations that impart separate locutions the capability of summarizing the whole. In particular the question arises as to the scopes and limits of such capability that can either reach the boundary of a separate poem (resp. of a corpus of an author) or pass to the sphere of common usage as a catchword referring to the contents of a whole and thus summarizing it. Then proverbial circumlocutions of eloquent details become the intermediary step in the movement from myth towards drama and lyrics so that periphrastic transformation gains chief place.

As a bright example of rhetorically motivated topics in dialogue can be the so called dialogic *ecphrasis* cited where descriptions and discussions of the places of pilgrimages were presented so that such “demonstration of sacred places” (τεροφάντια) [Брагинская, 1981, 297] played the role of initiation rites where a person would be introduced to a perfectly new environment. Meanwhile such devices belong to the common places of descriptive lyrical poetry. It is important that *ekphrasis* gives an abstract mapping of landscape as if extracted from history. Such **abstraction & extraction** reveals the eternity of things isolated from their temporality. “The eternal verities” are here declared that do not depend upon time. It promotes lyrical inclination towards **verbal fetishism** with its platonic approach. In particular due to such properties descriptive lyrics become apt especially for idylls. Such tendencies flourished in retrospective poetry that the romanticism has brought forth. It was verbal fetishism that accompanied the romantic cult of alienation in particular in nostalgic representation of separate details and relics of the past without their temporal totality. Mimetic imitation in this case was replaced with the mimicry of simulation as far as the totality had become ignored and details had been taken separately from the complete conditions of their historical existence.

Lyrics can provoke a kind of verbal fetishism using words as if they were totemic designations with the ensuing risk of reduction to mere incantations. The very mention of a thing, the single use of its name becomes then a suggestive device as in archaic incantations. Thus the name becomes a thing’s shade that turns to “the master” of this thing in the sense of the mentioned romantic allegory of alienation. Instead of being a derivative such shade gains decisive position. The circumstance has been brilliantly described and explained in A. Block’s article “The poetry of incantations and spells” («Поэзия заговоров и заклинаний»)⁸⁶¹; it has been suggested there that incantations get external resemblance to descriptive lyrical poem. Accordingly, not only in theory but also in poetical practice in his “Spells of fire and gloom” («Заклинании огнем и мраком») A. Block gives a very broad map of the world of things proper for descriptive poetry⁸⁶². Together with the dubious and ambiguous return to incantations the descriptive

⁸⁵⁹ «... можно сказать, что уже переход от “Илиады” к “Одиссее” ... есть первый шаг в сторону романа» [Мелетинский, 1986, 131]

⁸⁶⁰ It was for the first time in “Odyssey” where «всякая вещь и всякое соединительное звено обретают совершенную законченность» so that «если вставка, замедляя действие, призвана усилить напряжение», and «ретардирующий, задерживающий момент» wins epic properties under the conditions where «нет заднего плана ..., происходящее сейчас заполняет всю сцену действия» [Ауэрбах, 1976, с. 24-25].

⁸⁶¹ It has been stressed here that «...слово и дело становятся неразличимы и тождественны... слово становится делом, обе стихии равноценны, могут заменять друг друга». Noteworthy it is in incantations that «целая история хозяйства» is represented.

⁸⁶² The examples can be cited as those of «колодцы земных городов» (‘pitfalls of terrestrial cities’) or what is situated «в бесконечной дали коридоров» (‘within the infinitely far reach’).

lyrical poetry has attracted attention to the old “things – words” problem without meaning exactly those things that these words designate. In this respect lyrics and proverbs act identically. As an example from descriptive lyrics let be the verse «Le Merle» (The Thrush) by Th. Gauthier cited: «*Un oiseau siffle dans les branches / Et sautille gai, plein d'espoir*» (A bird whistles at the branches and jumps gaily, full of hopes). Meanwhile it is not bird itself that is meant here, and the last lines prove it: «*Qui rit de ta philosophie, / Beau merle, est moins sage que toi!*» (Those deriding thy philosophy, beautiful thrush, are less clever than thou art!).

Semantic derivation in lyrics arises already as the result of partial denotation of separate details that are observed and mentioned. The very fact of partiality and incompleteness here encourages a reader to pose conjectures that ensue from semantic shifts. Conjectural and problematic inclinations of lyrics determine here specific role of actual predicates (rhemes). Thus in W. Shakespeare's 132-th sonnet the complementary row <pity – ruth – grace – mourn> circumscribes the subject whom one can only guess after his eyes “putting black” that were mentioned previously. This “blackness” becomes itself designation of enigmatic lyrical contents. This derivational productivity of lyrics has contributed essentially to its stylistic markers' germination so that stylistic attributes become especially manifested in lyrical lines⁸⁶³. The role of circumlocution as the principal lyrical derivational device enabling the procedure of folding determines also the importance of key words as stylistic **markers** that help in approximating the besought problem of the text and its solution. The study of stylistic markers in lyrics can be based on the experience already accumulated in the researches of epic corpses of texts⁸⁶⁴. In lyrics there is the situation when the plainest word becomes a **password** for the solution of the whole contents. Such is the case, for instance, in some early verses of R.M. Rilke where the concept of thing and ensuing reification has become one of the pillars of the poet's worldview. At the same time in drama detail as such becomes the element of retardation and is accepted as the element of action in the role of a peculiar password serving for outer purposes. If for lyrics (as well as for epics) the detailed description becomes an autonomous goal, in drama details are mentioned either as keys to action or as its impediments.

Reification as the attitude attached to the idea of vanity makes it necessary to pose the question on textual integration in particular in comparison to epics. One can say of the **centrifugal** epic tendency in contrast to the subjective personal view of lyrical origin that exerts **centripetal** impact within the borders of a poem. This centripetal power of lyrics enables very far juxtapositions within a poem in the same manner as we have seen it in drama where the disparateness was to be removed due to the previewed interpretation. In particular the counterbalance of epic “centrifugal” and lyrical “centripetal” forces determines the unity of a ballad text. One encounters the seeming incoherence in quite realistic verses⁸⁶⁵. It is “the motley vanity” of descriptions of variegated things that is removed due to personal verve of lyrics where the subjective vision gets the role of a world's axis. The same concerns “the solidity” of lyrical digressions inserted in epic text that become capable to separate themselves due to such centripetal properties⁸⁶⁶. Such compositional properties impart special importance to the integrative problems of text.

2.2.5. Aspectual Sources of Lyrical Generic Peculiarity

It is the ways of textual integration that determine the distinctive generic qualities. Drama is integrated as the unity of action disclosed by an observer in outer interpretation whereas the lyrical integration can be said to take place as the unity of puzzle or mystery. Therefore lyrical form also is integrated with the force that remains absent and situated only outside the textual space in the experience of those attending to this text. Lyrics always do refer to a problem to be explored, to an unknown essence that lies beyond the immediate enunciations and gives grounds invisibly to unite them. In other words it goes about the unsolved problem, and it is this task to be explored that determines the cohesion of verbs in the tissue of a lyrical work. It follows from here the importance of lexical markers of style that approximate the latent mysterious contents of lyrics. These peculiarities of the **integration** of a lyrical work can be by far most obviously demonstrated in the form of sonnet. It presents the fold of premises with a conclusion and is seemingly based upon mere structures of formal logics as an exposition of a syllogism. At the same time

⁸⁶³ «... лирические произведения резко обнаруживают наличие или отсутствие у них стиля, чем повести или драмы» [Сквозников, 1982, 207]

⁸⁶⁴ For example lexical preferences of Dostoyevski have been studied [Шайкевич, 2005] where as a «stylistic brand» become the adverb *давеча* (recently) together with such frequently used words as *беспрерывно*, *взгляд*, *подле* (uninterruptedly, glimpse, near); at the same time their synonyms *беспрестанно*, *взор*, *возле* are avoided; such words, widely used by the writer's contemporaries, as *вера*, *грех*, *священный* (belief, sin, sacred) are actually tabooed despite the wide discussions of religious questions in the writer's works.

⁸⁶⁵ As in the verse “The Sun” by V. Svidzynski where the light «*як юний лев ... покляло лапу волохату*» (as a young lion ... has laid his hairy paw)

⁸⁶⁶ Thus one can observe the absurd mixture of snowy tempest with sunshine in P. Antokolski's “Ballad of the wondrous moment” («*Баллада о чудном мгновении*») where the historical anecdote has been rendered, that of the pretended encounter of Ann Kern's funeral with A.S. Pushkin's monument's importation to Moscow: from one side, it puts there that «*И январское солнце багряным диском / Рассялось о чем-то навеки близком*» (‘And the January went shining something eternally near with its crimson disc’); from other side the final lines conclude the poem with the words that «... *метель обвенчала нежно и грозно / Смертный прах старухи с бессмертной бронзой*» (‘the snowy tempest has married tenderly and formidably the crone's mortal ashes with bronze’).

this outer outlook of “premises - conclusion” scheme must not overshadow the lyrical way of substantiation that is radically different from the deductive rules of logic. The **coherence** of the text here is based upon the motivation of the connection between images and not the interdependence of notions⁸⁶⁷.

The difference between dramatic and lyrical genera ways of textual integration can be exemplified with the cases of examination of verbal experiments in utterances. In drama such an examination is conducted in the action itself as the consequence of the resolution to implement the decision arising from the **discussion**. Due to latent qualities of lyrical integrity to be discovered in its interpretation one can say of a **confession** as the source for specific lyrical risk of textual strategy. This risk is determined with personal borders and inner world map where sincerity as such becomes relevant. It causes also the importance of allegory in lyrics- namely of that proper to proverbs with their concealed deep sense. Lyrical contemplation in opposite to dramatic action implies also **grace** and idyll with their **humour** that contrasts to the duplicity of tragedy with their heroic deeds and comedy with derision peculiar for drama. Idyll as the image of pure and neat comedy concerns pastoral and infantine images (“Paul and Virgin” being a sample) as the representation of the legacy of fertility magic rites mapping genuine vital cycle. As the other side of idyllic parentage one can see the images of **orphanage** with all its tragic implications.

If drama is integrated on the foundation of the unity of **decision** (and of a respective action taken together with that of temporality and spatiality in the case of classicism) it is the unity of **problem** that gives grounds for the integration in lyrics⁸⁶⁸. Lyrical text is integrated with the force which is absent within its boundaries but is mentioned with all the textual components. This text refers always to something situated beyond the contents of the enunciations compelling to searches for invisible and inexpressible essences. If the dramatic triune implies integration by itself, the integrative forces in lyrics are of subjective latent nature, and they are not manifested so overtly. At the same time the inherent integrity of lyrical texts is attested with the very existence of the above mentioned example of sonnet. The specific weight of referential nets within the lyrics is higher than in dramatic text. Besides, there are additional inner integrative forces of lyrics. In particular it is meditative lyrics that represent the fold of premises and conclusions. At the same time their substantiation in drama and lyrics are incomparable: it goes about motivation of lyrical images and not of reasons for decision as in drama.

Motifs are united in a lyrical text not on the ground of the narration of events (in particular as in epics with its informative aims): they serve here only as a pretext to the indications towards otherness (*alteritas*). What does unite the motifs from the Song of Songs, such as “*The flowers appear on the earth, the time of singing has come*” (2.12) or those of “*Catch us the foxes, the little foxes that ruin us the vineyards*” (2.15) [The Holy Bible, 1995]?. Obviously it is not the “natural” chain of events here: there are no connection of flowers, songs, vine and fox. The contents refer to something very different from the literal meaning of the words. Therefore motivation in lyrics (and respectively the textual integration) differs essentially from “normal” epic form as well as from those of dramatic action. In particular the meditation in an ode or in a sonnet enables involving very variegated arguments and all they include situational occasional partitive synonyms in the sense of the components of circumlocution used here as evidence when the substantiation of conclusions comes into play. As an example Psalm 15 may serve that tells of a person who “*may abide*” and “*may dwell*” at the sacred residence and “*shall never be moved*”. There follows the enumerations of such properties of the person as “*do right*”, “*do not evil*”, “*do not slander*”, “*do not take up a reproach*”, “*despise the wicked*”. Together with these general qualities such details are added as “*do not lend in interest*” and “*do not take a bribe*”. Thus a series of partitive synonyms has been suggested that encircle the unnamed notion of the person worth being imitated and serves as a kind of circumlocution. It is important that such a series is being corrected and complemented during its historical life due to the translations of Bible that have their own history. For instance in J. Kochanowski’s verse it is added that such person “*będzie ... wesela zażywał*” (will enjoy merriment) and “*ufa pokoju swojemu*” (is sure of own repose). The very variety of the comprehension of the text indicates the problem standing beyond the unity of the text and circumscribed with its devices. Thus it goes here not only about general qualities but also about more special and partitive features that are also mentioned so that the description brings the oblique considerations on the subject. In the same manner there are the partitive revelations of the Lord that are mentioned in the Psalm 29 such as “*stripping the forest bare*” or “*making skip like a calf*”. Lyrical enunciations circumscribe the latent problem that gives integrative reasons and promotes efforts for its solution. It is this motion of searches that compresses the motifs and imparts integrity to a lyrical text. The existence of the unsolved problem, of the question and riddle posed beyond the text determines the unity of lyrical text.

Vice versa drama undertakes the artistic study of finite actions, of responsible personal deeds presumed in the chain of assertive and negative utterances that creates the core of dramatic text. It entails **resolution & decisiveness** as the peculiar dramatic qualities (even underlined in their confrontation with hesitation). Then it would seem to become very seductive to ascribe the **interrogative** mode to lyrics and the **imperative** mode to drama (to compare to the assertive epic neutrality) – or, in other terms,

⁸⁶⁷ Let here the “hermetic style” of S. Mallarmé be reminded who proclaimed «имманентное развитие образа, протекающее через цепь психологических ассоциаций ... мы имеем дело уже не с восприимчивыми реальными предметами, а с ассоциативными психологическими связями» [Обломиевский, 1973, 253].

⁸⁶⁸ One used also to say of the **unity of passion** where actually the problem exciting the passion was meant. As an example the quotation of G.R. Derzhavin can serve: «Единство страсти... в лирической песни, как в эпопее и драме единство действия, господствовать долженствует» [Державин, 1978 (1815), 287]

problematic and apodictic logical modes respectively. Lyrics and drama could then be seen as the demonstration of processes and result in solving a problem respectively. Resolution would mark the resultant verve of drama as well as hesitation would be tied with lyrics, unready for decision and action. Resolute & resultant dramatic utterances would make up an outspoken contrast to lyrics. In drama words become deeds, and imperative designates the form of achieving such a transformation. If drama deals with deeds (action divided in separate operations performed by individual persons) it is events that become the subject of lyrics. Meanwhile such simplification will turn out to become treacherous. There are both problematic and apodictic moments in drama where alternative is to be chosen and adequate decision to be found. In its turn lyrical poem also leads to implicit or explicit (as is the case in sonnet) imperative, not to say of appellative figures of apostrophe as the primary source of lyrical illocution. It is another plane where the demarcation line between drama and lyrics were to be traced. It goes about the experimental vein of lyrics different from drama.

In opposite to dramatic experiments with the examination of a word's impact upon a partner of the process of decision-making the artistic mental experiment of lyrics is conducted as the attempts of solving a riddle represented with **circumlocution**. In other words in lyrics one constantly applies **periphrastic** devices to conduct the mental experiment. Periphrastic description of details gives a prompt and at the same time acts as a kind of riddle to be solved. Thus the reversibility of riddles and proverbs turns here into the lyrical problematic mode of speech⁸⁶⁹. The quality of lyrical prompt can be said to unite both proverbial and enigmatic features. It is the problematic mode of lyrics that becomes resonant with proverbial mode of circumlocutions substituting direct designation and imparting thus enigmatic verve to enunciation. This double property of lyrical conventional formulae as **prompts & riddles** is attested in folklore at the large scale. It is especially initial formulae that become a peculiar kind of catchwords serving as the prompt for continuation and at the same time as the riddle demanding efforts to recollect this continuation. As an example of such elliptical locution presupposing the known continuation one can cite the beginning of the Ukrainian song «*Усі гори зеленіють*» (all the mountains are getting green) that presupposes continuation «*тільки одна гора чорна*» (but the only mountain remains black) with the hint about widow's fate. Due to such "solvability" of riddles to elliptical prompts the existence of parallelism becomes possible as in the Ukrainian song's initial lines: «*Шумить, гуде дібровонька – плаче, тужить дівчинонька*» (the grove is howling and moaning, [it means that] the girl is crying and grieving). In this respect formulae reveal the **metonymic** nature of their enigmatic and reticent contents (already attested with the folklorists' observations)⁸⁷⁰ that enable evolving them with infinite continuations. Thus motivational difference entails the difference of the predilection of specific devices: it is the prevalence of **hyperbole** (as a kind of synecdoche) in drama in opposite to **metonymy** (as a folded circumlocution) dominating in lyrics. In lyrics circumlocutions and ensuing metonymy encircle the problematic core of a text without mentioning it directly, and as a result the motivational reasons for uniting locutions in a text are not based upon the necessity of discussion as in drama.

Subsequently the general regularities of allegorical forms of proverbs, parables or apologues are continued immediately in **compressing** properties of verse. Each lyrical work behaves as if it were an epigram irrespective of its scope. Proverb is conceived as a fold of a fable (a parable, an apologue), and the last in its turn can be presented as a **scene** in a dramatic work. The same concerns lyrical texts that presume folding more extent ones. Thus a work becomes an intermediate stage of the continuous process of folding some poetic world map, the proverb (or other aphoristic utterance) being the ultimate and terminal point of this process. These consequences of the problematic, interrogative determinants of lyrical integrity become generic feature. The entirety of a lyrical text is founded upon the **sentiment of unattainable goal** as the consequence of informational insufficiency or problematic mode of existence. The integrative power of puzzle in lyrics can be demonstrated with involving the examples from music analogies. "Chopin applies 'chiasmic reversal' and avoids the conventional 'question? – answer!' phrase pattern. He favors 'answer! – question?' phrases" [Witten, 1997, 121]. In this way it is the unsolved puzzle that unites the entirety of text. Respectively the details get ominous meaningfulness. In particular "Chopin uses what we might term 'prescient forebodings'" that is "prophetic moments that foretell the outcome of the piece" [Witten, 1997, 123]. Thus a kind of lyrical version of fatalism appears that differs from the dramatic version with these specific prophetic omens. Therefore lyrics behave as an epigram summarizing some extensive text irrespective to the scope of a poem. A proverb is regarded as a fold of a parable or an apologue, but in its turn these narratives are also conceived as folds of something wider. In other word parable and apologue represent intermediate stages of the process of folding some verbal maps, and proverbs become ultimate and terminal points of this process. The same concerns lyrics. A sonnet's conclusion being the terminal fold (or a kind of a sonnet's digest), the sonnet itself becomes the fold of a wider map.

Peculiarities of lyrical unity in comparison to drama (with its extreme revelation in classicist triune) are to be seen first of all in their relation to objective (in particular, to historical) time and place. A lyrical work gives an experienced temporality and spatiality in contrast to drama where they concern an action in the remarks of characters discussing future decisions. This experience is situated in the inner world of personality irrespective of history. In lyrics eternal and **absolute** qualities are taken **abstracted** from their historical relativism. Instead of action that determines the triune with temporality and spatiality in drama

⁸⁶⁹ It has already been observed that in early lyrical samples «... the circumscription passes ... to an enigmatic aphorism (γρτφοσ)» [Курціус, 2007, 305]

⁸⁷⁰ «Формула принципіально незакончена ... Формула, так сказати, естетически метонимична» [Мальцев, 1981, 24]

here **personality** appears that become the decisive force of lyrical integrity. From here a certain paradoxical statement ensues: the growth of inner **subjective** world in lyrics determines the prevalence of **absolute** (instead of presupposed relative) contents. The immediate consequence of integrative peculiarities consists in the properties of the so called localization that's of temporal and spatial generic properties. Being void of the unity of action and introducing the unity of problem in its place lyrics could be differed from drama in **temporal and spatial** attributes. The peculiarity of motivation liberated from the resulting decision and action provides special license for the temporality and spatiality of lyrical meditation. The events in lyrics are described and represented irrespectively of their relation to other events while in drama they must find their place in the whole chain of dramatic action. In other words these events are taken absolutely and consequently situated in eternity and in abstract space. The program of perpetuating occasional events described in lyrics has been displayed already in Horace's "Exegi monumentum" as the paragon of conceiving temporality in abstract personified experience, so that the existence of such attitudes in poetic conscience seems to be felt quite distinctly⁸⁷¹. It is curiously enough that lyrics and physics converge because such extemporal use of verbs is one of the essential peculiarities of scientific literature, and it is the more remarkable that both lyrical and scientific style do oppose to the dramatic style due to the absence of conversational passages⁸⁷².

One could suggest here to define such conceptualization of time and space as the mentioned **lyrical perpetuation**. Localization's differences can be described as actual (in drama) vs. perpetual (in lyrics). At the same time perpetuation arises here as the inversion of the ephemeral and transitory property of lyrical verse. A poem is not newspaper information and has not to do with informing, say, on thunder and lightning in the manner of a weather service or on the wheels of a car as the traffic review does. Neither have such descriptions impact upon the flow of the narrated action in the manner of dramatic text. Vice versa tempest or serenity in drama plays immediate role for the action and the behavior of dramatis personae. Of course such "perpetuities" can be easily inserted in dramatic text in monologues. Meanwhile their mission becomes in this case perfectly distinct from that of a lyrical work. They serve for argumentative purposes, for imploration and persuasion and thus become means for external tasks. In lyrics their mission is determined with the circumlocution and circumscription of the unnamed problem still to be guessed so that they become the perpetuated symbols. The chosen, observed and described event or detail becomes in lyrics only a **pretext** for delineating the latent problem. As an example let be two almost identical passages from A. S. Pushkin's works cited, the first being from a lyrical elegy, the second belonging to a dramatic dialogue. The elegy "Под небом голубым" (Under the blue sky ...) written in memoriam of a certain A. Riznich from Odessa contains the author's confession: "Напрасно чувства возбуждал я: Из равнодушных уст услышал смерти весть" (I tried to stir the feeling in vain: there was the news about death from indifferent mouth instead). Meanwhile one can encounter the enunciation of a similar contents inserted in the mouth of Don Juan addressing Donna Anna in the tragedy "The Stony Guest": "Я ничего не требую, но видеть / Я должен Вас, когда уже на жизнь / Я осужден" (I don't demand anything but I must see You if I'm at last condemned to life). Epistle addressed to the late person obviously presumes what is said a rhetoric appeal or question in contrast to a remark in a drama where the action is expected. These properties of lyrics concern immediately semantic procedures. Idioms as the folds of a world map reveal their mission through temporality. As an example let be cited two approaches to time. "Time's thievish progress to eternity" (W. Shakespeare's 77-th sonnet) from lyrics is overtly counterpoised to another image where "... jumping o'er times / Turning th' accomplishment of many years / Into an hour-glass" substantiates the right to abuse classicist triune (W. Shakespeare's "Henry V", Prologue, Chorus). Eternity in lyrics presumes abstracted vision of reality in opposite to hour-glass of dramatic action compelling participants to adapt their deeds and words to outer necessity.

These peculiarities of lyrical temporality essentially determine generic boundaries. First of all one can indicate such immediate consequence of lyrical perpetuation as **the unimportance of dramatic anisotropy**. The irreversibility, inevitability and irretrievability of dramatic action are not such meaningful in lyrics as far as all events are conceived in **eternity**. The space of lyrical imagination affords very diverse variants for events' order. In contrast to it in the decision-making process of drama the factor of temporality an aspect acquires crucial meaning. It goes especially about the phases of an action that are described with temporal means. Place of action plays secondary role in comparison to the temporal moment. The priority of temporal over spatial aspect of drama is not merely that of one dimension over multidimensionality of space (as that of successive over simultaneous forms of speech). It is the very essence of time (as opposed to space) with its absolute denial of the equality of directions (proper to space) and its heterogeneity of different moments (points of temporal axes) that approaches the existential revelations of characters. It is first of all dramatis personae that bear and reveal temporal factors of drama. It is here to underline that temporal aspects turn out to become existential ones and as such they determine the formation of motifs as the cue points in the chain to decision-making process. The unimportance of the place of action can be seen from its indifference towards the action whereas the moments of the action possess the fatal meaning. Temporality in drama presupposes the generative capacities of time (*omnia tempus habet* that would be turned as *tempus habet (fert) omnia in se*). Temporal localization and personal

⁸⁷¹ For instance, while commenting J. Slowacki's lines where "żebrak pacierze powtarza" (the beggar repeats Pater Noster) M.Jastrun admits that "the beggar's activity has been perpetuated at the poem's pages", the more that "the repetition of Pater Noster is eternal activity where only the mouth of those repeating do change" [Jastrun, 1973, 27].

⁸⁷² «У мові науки немає діалогів ..., зате широко практикується позачасове вживання форм теперішнього часу» [Русанівський, 1977, 15]

location of words (predicates first of all) designates time as a constant participant of the development of dramatic action. One can say of inseparable links between these both aspects of a dramatic dialogue. **Characters & chronology** become in drama bilateral aspects of the same essence. It becomes the more suggestive that the very **temporal** side of text is conceived through its **intentional** revelation. Time can be said to become the invisible dramatis persona. All it remains in deep contrast to lyrical perpetuation. Lyrical verse represents “retold time” (be here the term of H. Weinrich aptly applied).

A very special consequence of this peculiar temporality is known as the so called “**absence of plot**” together with the **presence of motifs** in lyrics. Lyrical perpetuation as opposed to dramatic actuality implies **reticence** in the sense quite different from that used in drama. Instead of referring to other scenes and to the absent narration of actual events to be restored on grounds of the dramatis personae’s cues here the reticence presumes an abrupt appeal to experience and imagination. Thus the lyrical speech in opposite to dramatic enunciations becomes insufficient and entails the so called absence of plot as one of principal “rules of genre”. The speech must represent respective location among the personified segments assigned to the partners. Meanwhile **it lacks characters** in lyrics and subsequently the boundaries within such distribution of speech among persons, so the premises for a plot are absent.

At the same time a set of lyrical motifs can by no means be identified with a pure enumeration, the **motivational** inner connection ensuing from the very nature of motifs. Textual integration in lyrics based on such inner motivation turns out to display much more complications than one would expect in drama or epics. In comparison to proverbs that can be regarded as the folds of plots (potentially developed in fables) in lyrics the options are left open, so that various plots can be built from the interpretation of a lyrical text. The reason here lies in the very nature of lyrical nomination where to mention a thing means only to give a **pretext** for further reflection, to provoke mental process that has very little common with the primary nomination’s object. This pretext can be said to become occasional (be this word here used as analogous to the designation of the genre of music for a play in theatre). The words don’t mean what they designate in their literal use. They are circumlocutions and as such refer to the otherness of literal meaning. That is why the same words can appear in lyrical works distanced with a millennium⁸⁷³.

It goes thus about eternal images arising on grounds of lyrical perpetuation and giving rise to poetic conventions. Stability of such images, their relative independence from history has obvious attachment to conventionalism as the fundamental property of lyrics⁸⁷⁴. In its turn the very contemplative nature of lyrics entails conventionality and, as a result, artificiality (that tends in particular to approach scenic forms of expression inherent for drama with its own conventionalism). This entails specific ways of renovation peculiar for lyrics where the conventions are **reconceived** instead of being **removed**⁸⁷⁵. The conventions seem to be enrooted still in the suggestive code of incantations as the prerequisite for magic charm and the source for lyrical persuasiveness. Meanwhile they radically oppose to rite with its implicit terror being the result of game. The risk of reduction to rite ensues from the very fact of a problem being ground for lyrical integration and arising here motivational difficulties of the text. One of the most frequent cases here is that abstract mystery overshadows problem so that a barren mysticism removes actual cognitive tasks. Such jeopardy of degradation can cause lyrics’ reduction to magic incantations and the elimination of all elements of play so that the demarcation line of poetry would be trespassed in reverse direction. It would be appropriately here to remind that the romantic “rebellion” had the classicist conventions as its targets. Folklore seemed here to be void of the “manacles” and attracted attention as the pretended space of creative freedom. Meanwhile such illusions were overtaken with great disappointment while the expected licenses turned into much stricter ritual regulations where terror and violence were genuine ancestors. Therefore conventions are not to be rejected. One ought to justify them as the inherent consequence of lyrical reflection. Conventions must be acknowledged as the inexhaustible lyrical source.

At the same time the favorable conditions arise for the revival of **suggestive effects** of archaic alliterative incantations in descriptive lyrics becoming suggestive poetry (as it has been just mentioned in regard to A. Block). These effects coincide also with necessary self-restrictions of scenic representations that counterpoise represented object. In this respect the world of lyrics overlaps also that of fairy tale and especially of its dramatic revelations of fairy play. The imagined and invented characters and surroundings here meet just the conditions of lyrical self-concentration. Tale in general can be regarded as lyrical transformation of mythology, and this “slope” towards lyrics explains dramatic qualities of tale. Mythology gives rise to tragedy but doesn’t exhaust its sources. In its turn as the model of initiation rite with obligatory happy end fairy tale is endowed with an obvious comic potential. Balladry, in contrast to tales, presents obligatory tragic solution of conflict. Tale with its successful initiation radically differs from ballad where often suicidal case becomes compulsory. Thus one can trace prerequisites for dramatic forms within lyrics and vice versa in support of the mentioned A. Holz’s statement on drama as mediated lyrics.

The inherent lyrical conventionality arises from the very essence of reflection. In this respect lyrical text is to be regarded as the vehicle of **initial & intensive conventions** in opposite to the derivations arising in drama⁸⁷⁶. The priority of lyrics as to the origin of conventions can be seen in the effect of dramatic mixture that enables overcoming the initial lyrical abstractedness in the case of the interaction

⁸⁷³ «К опорным традиционно поэтическим словам прибегали все системы» [Гинзбург, 1997 (1974), 15]

⁸⁷⁴ It would be here aptly to remind that «нет другого вида словесного искусства, в котором традиция было бы столь мощной, упорной, труднопреодолимой, как в лирике» [Гинзбург, 1997 (1974), 14]

⁸⁷⁵ «Лирика утверждает новое через изменение общезначимого» [Гинзбург, 1997 (1974), 15]

⁸⁷⁶ «Все, что происходит в лирике..., является как бы условностью во второй степени» [Сильман, 1977, 177]

between the genera. In particular it goes about the transition from verse to prose associated with the mentioned involvement of colloquial stuff as one can also observe in experimental transformations of poetry. In this respect it seems very persuasive that prose enters drama through the gates of **lyrical comedy** where the rapprochement of verses to colloquialism gets substantiation. Comic opportunities of colloquial speech are connected to the elements of absurdity. Besides, the colloquialisms are opposed to lyrical conventions. Respectively drama vs. lyrics can be associated in such cases with the opposition colloquialism vs. conventionalism. Such statement can be exemplified with the cases of preponderant use of the opposition of the kind in vaudevilles especially in those written by A.P. Chekhov where eventually the pretentious lyrical conventions are degraded within colloquial environment attesting thus the validity of the used conventions⁸⁷⁷. Therefore the inherent lyrical conventionalism is to be taken as the reason for its preparatory mediating role in regard to drama and its artistic code⁸⁷⁸. It is this preparatory mission of making up abstractions (as the product of conventions) for dramatic metatext that marks lyrical generic peculiarity.

Reflection and conventionality give rise to the **transgression** of the boundaries of verbal substance in lyrics and to the involvement of music. Due to newly arisen conventions within the conditions of a lyrical text the relations signifying / signified don't coincide with those of colloquial speech. The signified and designated things themselves become devices indicating the already discussed concept of **otherness** (*alteritas*) as such that is as the symbol of mysterious and unexplored things. It is why one does need special phonological means accompanying the exposition of poetic signification discernible from those of colloquial speech. Such semantic peculiarities are supported with versification and the involvement of music. Thus conventionality of lyrics and drama together with the already discussed reflection determine still further consequences that concern their relations to extraneous environment of language. For drama it means to be directed towards scene, for lyrics it presupposes expansion from saying to singing through verse. Lyrics acquire then an outlook of "an unsung song" and not only in regards of versification where such attitude becomes obvious⁸⁷⁹. Both drama and lyrics confront thus to epics as to the realm of pure literature. They both are prone to transgress the limits of words, though they have radically opposite reasons for it. In this respect a theatre scene is not a pure external appendix to drama, its necessity being evoked with the very essence of dramatic text loaded with permanent contradictions so that both drama and lyrics move from a pure word towards something extraneous. If dramatic resolution drives word to scene immediately, it is the inherent indefiniteness of lyrics that demands completion to word. Lyrical "open options" presume continuation in other realms (in music in particular) in searches for the solution of unsolved problems similarly to dramatic resolution's drift towards scene.

At last the statement on the mediating role of Lyrics entails also the necessity to dispute the spread opinion as to the "young" age of lyrics in comparison to epics. Meanwhile it is parables and apologues (no to say of the already discussed proverbial enunciations as the meditative lyrical digressions) that are the origins of lyrics and keep on dominating in its generic system. One usually regards lyrics as the product of comparatively late development. Meanwhile it is already prayers and incantations (also presupposing proverbial formulae of meditative lyrics) that contain all necessary premises of lyrical reflection and can precede the epic forms as well. At the same time there lies fundamental difference between prayers and lyrics in proper sense, the peculiar **lyrical sincerity, playfulness & carelessness** opposing each trait of rite. In drama parables are taken "**seriously**" submitted to purely behavioral tasks as arguments within the discussion in searches for a right decision. Dramatic proverb is to be discerned from lyrical text in that it contains the final decision, whereas the very finality of a speech has no obvious substantiation in lyrics. Therefore in particular **lyrical elegy** is to be discerned from a **dramatic monologue**. For example Hamlet can be said to become lyrical hero while reciting his "*to be or not to be*" monologue, and he returns to dramatic mode in his reply to Ophelia that contains the thought of "*beauty*" transforming "*honesty ... to bawd*" with the subsequent imperative advice: "*Get thee to a nunnery*". In this respect hymns and psalms can be demonstrated as the samples of lyrical apologues. The sentential enunciations are here to sum up the sense of parabolic judgments that represent the summarizing folds of respective narratives. The origins of lyrics being connected with prayers, psalms played enormous role in the development of lyrics (be here only J. Kochanowski's translations mentioned); meanwhile it was already in the ancient pagan world that the peculiar lyrical appellative forms necessary for illocution were elaborated⁸⁸⁰. Therefore lyrics played the preparatory mediating role in respect to drama delivering abstractions necessary for its role as epic metatext for representing epic contents as the object of reflection.

To sum up, one would indulge in comparing lyrics to the *mediem* promoting the creation of dramatic superstructure over epics as a kind of its rind: such would be the meaning of W. Humboldt's and A. Holz's approach. Both drama and lyrics continue the **isolating abstraction** as the inherent property of language.

⁸⁷⁷ The substitution takes place so that «... где предполагается высокий лирический мотив, оказывается другой, пошлый» [Зингерман, 1988, 172]

⁸⁷⁸ The problem of conventionality enables the estimation of a still one facet in dramatic vs. lyrical genera's relation that concerns the relationship of **induction vs. deduction** (suggested by L. Ginsburg). Induction can be said to be an equivalent of impressionism in pictorial art. Meanwhile the poet always deals with the ready verbal stuff and the preponderated connections so that deduction always is at hand as the primary language's reality. **Induction can be only imitated** with inherent deductive capacities that are connected to the rise of conventions so that the deductive priority ensues from conventionalism.

⁸⁷⁹ In this respect it is a very witty definition of lyrics as «концерт для смысла с оркестром» [Сильман, 1977, 48]

⁸⁸⁰ «... эпитеты, необходимые для моления, усиливали магическую действенность инвокаций» [Тахо - Годи, 1988, 34]

Meanwhile this abstraction is now applied to speech and becomes consequently the abstraction of the second degree thus building up **the closure of the reflection's loop**. The both genera segregate **quotations** as the vehicles of partial & particular information so that in drama these quotations become cues of direct speech remaining self-cognitive confessional revelations in lyrics. Therefore it is the artistic details that become the initial source for them both. In opposite to lyrics drama collects and submits these particular quotations so that they would become subordinated to the totality of action (the ancient species of **symposium** as a kind of cento exemplifying the case where the discussion can be conceived also as the soliloquy). In lyrics already the rhetoric device of textual **parcellation** and other forms of segmental divisions as the forms of **isolation entail conventions** of a special artistic code.

The lyrical genus represents reality *sub specie aeternitatis* and therefore elaborates devices & vehicles suitable for millennia. Such eternal images build up the stock of poetic conventions used in different genera and particularly adopted in the dramatic. This stability of conventions gives grounds to regard them as quotations in the manner of direct speech. The essence of such quotations consists in periphrastic indirect designation of the essence to be disclosed as the contents of a riddle. Each periphrastic indirect description does already presuppose the manifestation of a particular aspect or of observer's viewpoint and ultimately of her or his **intentions**. Meanwhile the intention is inseparably connected with the **temporality** that discloses very bright generic peculiarities and therefore the aspect of retelling the object of intention. The selection of features mentioned to designate object in indirect description betrays the position, the **intention** and subsequently the **aspect** of observer. The intentional load being constantly present in dramatic and lyrical texts, the aspect becomes their essential characteristic ensuing from temporality. It will become evident when one takes into account that aspect as the vehicle of textual intentions always is connected with temporal properties and in particular with the expectations accompanying the text. Thus each dramatic phrase presupposes "**promise**" as to the events to come and therefore concerns the future of a drama's termination. One doesn't evaluate it only as the information about the facts but attaches to one's own conjectures on the next steps of dramatic action. All dramatic utterances remain meaningless without reference to the future solution of the conflict. It becomes visible at the repeated rehearsal or attendance as well as at the attendance preceded with the acquaintance to a libretto: the spectator will feel constant confirmations of the conjectures. The tension of expectation (and of surprise) of, to say, a sonnet's conclusion will have a somewhat different function: lyrical perpetuation imparts extemporal features. One can suggest the terms *futurum dramaticum* and *optativum lyricum* as the counterparts to the known term *praesens historicum* to designate their dependence upon textual conditions. Therefore the circumscription of an unsolved problem in lyrics concerns the cohesion of verbs with their complements within the tissue of a lyrical poem that delineate the problem and gather around it. In lyrics substantives often appear as the denominative verbs. Thus the verbal style in lyrics acquires a very particular outlook. Such denominatives can become key words (*vocabula*) and thus turn out to markers that gather around other words. In particular it is worth paying attention to the fact that chains of verbs with complements bear different missions in drama and in lyrics. One can say even of lyrics being prone to find the traces of verbal style in lyrics in opposite to the tendency to substantives appropriate to epics⁸⁸¹. Meanwhile the use of verb in lyrics is of a very peculiar nature. This distinction of a verb in a lyrical verse can be demonstrated in epistles, in apostrophes and other forms where appellative aspect is used and at the same time there are no purposes of exerting an impact upon the addressee. Remaining the forms of usual verbal conjugation lyrical utterance imparts perfectly new meanings to these forms. In particular if in dramatic speech verbs concern the actions that have exact objective meaning as the target of the disputation it is quite a different case in lyrics.

As an example an appeal to a squirrel ("An das Eichhorn") by F. Rueckert can be cited: "*Du sitztest auf ewig wankendem Thron / Der niemals wankenden Eiche*" (thou sit upon the throne that swings eternally, and thou doth not swing). The sense of this appeal betraying the absence of any hope of the mutual understanding is not an imaginary dialogue with the squirrel; it becomes **the object of lyrical reflection** indicating another image, and the very quality of the mentioned swinging throne bears quite distinct meaning of the fragility of nature and the vulnerability of life. Here the indication of perpetual (*ewig*) action is very symptomatic. As a whole the verse has an outlook of an apologue with the conclusion: "*So schrieb der Dichter bei Kerzenschein / Im warmen heimlichen Zimmer*". In dramatic speech verbs concern the preparation of an action so that they bear the objective meaning of the target of disputation where all the secondary details are put aside. For instance in "Boris Godunov" Pimen retells to Otrepiev the story of Prince Dmitry in past tense whereas it plays the role of something concerning the future in reference to the intentions. It goes in particular about the suggested differentiation between the **generic aspect and temporary aspect** where the first concerns the possible implications that can be obtained from a work [Weinrich, 313]. For instance in epic narration one encounters the reminiscences of the past and the anticipations of the future events⁸⁸². In particular epic novel that deals with the accomplished events always presupposes **implications** that are represented in **perfect** aspect though the text obviously is never

⁸⁸¹ «Глагол, эта по существу динамичная часть предложения, легко преобразовывается в стилему» so that one traces such properties as «сентиментальная функция стиха с преобладающим глагольным характером», in particular «речь идет об actio instans» where one encounters «снимки, фиксирующие быстрое развитие событий» [Галди, 1973, 366-367]. Vice versa epic tendencies with their intentions «избегать многословья» come to the consequence that «на первое место выдвигались именно категории» [Галди, 1973, 368]

⁸⁸² "Rückschau (etwa in der Form der Rückblende auf die Vorgeschichte) und Vorausschau (etwa in der Prophezeiung ...) manifestieren zugleich mit dem Mehrwissen die Freiheit des Erzählers" [Weinrich, 22]

restricted in this way. In the same way drama implies **imperative** aimed at exerting influence upon the future. In lyrics all these meanings lose their significance due to contemplative abstraction that is presupposed. Therefore one can say of the implicit passive voice representing contemplative attitude and impersonal form that prevail in lyrics. Moreover, this combination of contemplative **passivity & impersonality** of incognito gives grounds for the conjecture as to the medio-passive forms reproduced in lyrical genus.

Then it is to stress that the nature of the genera is by no means of purely aesthetic origin, it is the functional textual opportunities that determine the generic divisions. In its turn these opportunities entail aspectual differentiation. As far as function is existential property of text it represents its intentional load that entails in its turn aspect as the form of the disclosure of these opportunities. In particular it goes about **conation's** connotations [Бондарко, 2002, 402] where the intentional background of aspect becomes to be observed especially visible. Then both epic and dramatic genera with their interplay of intentional, temporal, aspectual parameters of utterances are to be opposed to lyrical contemplative abstraction where these attributive features are of secondary significance. The invariant of lyrical utterance can be given in passive voice without losing the essential connotations at least as the implication presupposed with this utterance: < *«И вновь, сверкнув из чаши винной / Ты поселила в сердце страх»* (А. Блок, Снежное вино, 29.12.1906)> implies both the iterative of <→* *вновь (тебе) сверкать*> and the fact of <→* *страх поселен тобой*> being presented in passive voice as the admissible transformations of the invariant. The situation in lyrical genus can be compared to that of the so called ergative construction as it has been described by A.F. Losev who finds here the effects of virtual reality of an imaginary phantom or "daemon"⁸⁸³. The constant presence of the invisible powers is the fundamental law of lyrical genus, and it can be traced in the functional properties of its syntax.

Thus one can conclude on the inseparable ties arising between all three genera as the representations of functional opportunities of generation a coherent textual entity. There are **text & metatext** represented with epics and drama, and there is **medium** that mediates the transition between them and coincides with lyrics. Therefore lyrical work can be conceived as the germ of possible drama. As the medium for making up metatext it depends upon this destination. Lyrical genus can't be conceived without its **dramatic preparatory destination** of generating abstractions necessary for metatext that becomes evident already within lyrical digressions of epic text. The mediating mission of lyrical genus and its intermediary position determine its structural outlook. Lyrical work can be said to be reflected in the mirror of its dramatic destination. Therefore the functional structure of the prepared drama imparts the distinctive features to lyrical motifs as the representations of situations analogous to dramatic scenic episodes. It is the universal reciprocity that must be taken into account in the analysis of particular genera.

2.3. Generic Peculiarities of Descriptive Procedures in Poetry

2.3.1. The Problems of Compiling a Libretto as a Dramatic Summary

The above displayed generic properties give grounds for the priority of dramatic texts in regard to descriptive tasks. The explicit textual segregation in quotations of direct speech reaches its maximum in drama. Textual segments segregated as quotations become especially convenient for reflection and therefore for **interpretative experiment**. Each quotation as such always presupposes **lacunas** as far as its contextual and intertextual references are eliminated in the given moment so there must be something **meant but not mentioned**. At the same time it implies **latencies** of the **unmentioned** information that must be taken into consideration to comprehend the utterance. Thus the **initial attributive task** for the description of the situation arises where textual segments are to be taken as if with inverted commas' insertions distributed within the explored textual situation. Dramatic text delivers the partly ready set of such insertions and alleviates the descriptive task.

The above discussed approaches to the description of narrative text as the dialogue "observer - author" (or "reader - writer") reveal therefore differences when one passes from epics to dramatic and lyrical works. The very opportunities of description prove here to become also textual inherent analytical epiphenomena that are evolved in the interpretative activity of an observer (a reader) as in the case with plot and composition that can be only retold by an observer. Meanwhile the picture will be complicated due to the introduction of the new participants of "descriptive dialogue": it is heroes or "dramatis personae" that will appear in epic works and gain priority in drama. The interpretative activity as the source for the description of plot and composition gains importance especially in regards to the procedures of **compressing** the text (in particular of building its **summary**) with the aim of representing the textual entirety with its perspectives and horizons that determine the meaningfulness of separate locutions. It was K. Stanislavsky who for the first time delineated the doctrine on the dominance of textual perspective as one of the principal premises of the peculiarity of dramatic text⁸⁸⁴. This property of dramatic speech is to

⁸⁸³ «То, что делает здесь действие пассивным, не есть другая такая же причина, но – демон. Этим демонизмом эргативное умозаключение резко противоположно всякому научному представлению о том, что нет действия без причины. В каком-то смысле демон, созданный человеческим мышлением для объяснения происходящего, есть отдаленное предшествование научных законов ...» [Лосев, 1982, 314]

⁸⁸⁴ «Перспектива в нашей речи уподобляется перспективе в живописи. ... Разница только в том, что в живописи сильнее первый план, а в речи – последний. Перспектива в речи зависит от внутреннего смысла» [quot. Блок, 1983, 171]

be demonstrated both in its field structure with the opposition of center vs. periphery and the compatibility of its contents so that the principal ideas (that's the collision of the textual passage) could be disclosed⁸⁸⁵.

The task of summarizing dramatic texts was sometimes evaluated as solved at least for some specimens. For instant, A.A. Anikst has put the statement as to the possibility of data representation on the way of quotations' selections for Shakespearean corpus in opposite to decadent drama where such representation would become unrealizable⁸⁸⁶. Thus the method of "quotation + comment" structure was taken for an adequate representation of the kind in spite of at least the known semantic transitions within the prepared textual fragments ensuing from such selective and eliminative transformations. Meanwhile we have already seen the impossibility to disclose narrative textual plot and composition with the cited words only. Pure quotations can by no means represent textual integration because they do as periphrastic descriptions of integrative foundations instead of direct designations. The observer always must use own interpretative words instead of quotations to compress and describe the retold narrative contents. Still more complicated is the descriptive task in regard to conversational and versified text.

It is noteworthy in this respect that the first attempts to compile digests had been undertaken already at the beginning of the XIX c. and that it was Shakespeare which became their object. It goes about Ch. and M. Lamb's "Tales from Shakespeare" with some plays' contents briefly retold. Meanwhile one has always to take into account the perspective of the scientific tasks to which textual compressions serve and the respective horizon of scientific experience that determines the way of textual comprehension. The mentioned simplified model would not work if the question arose about the textual transformations that a mere elimination (for instance dotted places of cuts in the quotations) entailed. The meanings of separated words or locutions are essentially different from those given within textual entity as it can be seen in the paradox of an isolated word. Still more does it concern artistic text where not a single word can be taken off without abusing the meaning. Selections and permutations of quotations are to be regarded as the initial step towards deeper transformations that demand special analysis. Thus the above discussed problem of data representation of text *in nuce* (in particular of textual compilation) remains still unsolved.

There exists still more elaborated and special kind of compiling digests. It goes about the abridged retellings of the contents of operatic works as the summaries of their **libretti**. One could take as an example the works of E. Krause where the dispositions of operas are presented with the author's own words. Thus the abridged contents of R. Straus' opera "Arabella" to H. von Hoffmanstahl's play would look like the following: Arabella, the daughter of an impoverished count, is courted by the officer Mattheo but she doesn't have reciprocate affection; meanwhile her little sister falls in love to him and pretends to be Arabella with signing letters to him; there arrives a rich relative of the count's acquaintance Mandryka; he meets Arabella at the dancing party, and the reciprocal love arises; at the same moment her sister (who continues her game of pretending to be Arabella) gives to Mattheo the key as if from Arabella's room so that Mandryka observes it and blames Arabella of infidelity; then the count makes Arabella, Mattheo and Mandryka meet, and they bring reciprocal accusations; the appearance of the sister clarifies the disputes with the confession about the deceit and all is crowned with the two marriages [Крайзе, 1961, 557-558]. The description of operas follows such patterns as a rule. For instance, the description of G. Verdi's "La Traviata" [Krause, 723 - 725] comprises the following points. A young man Germont gets acquaintance with Violetta who grants him a flower and invites to visit her when the flower fades; at the same time she refuses to spend the evening with her former admirer Douphal. Germont's father persuades Violetta to break with him because she hurts the reputation of his sister, so she leaves him. Germont finds her in masquerade together with Douphal, plays with him and when her sweet heart implores him to leave, he displays jealousy taking Douphal for his rival; Violetta dies in her lodgings and in this moment Germont pays the visit with his repenting father having learned of her true love.

Another example of the same practice is to be found in old Chinese theatre where special ultimately abridged plot's summaries were reconstructed with the view of approaching libretti. It is of importance that in such reconstructions the so called "principal scene" (Chinese *ti mu*) is given that proves to show the full accordance with the concept of the so called "indispensable scene" introduced in the European tradition only in the late XIX-th century by Fr. Sarcey. For example the description of the play "On Horseback at a Fence" has the following outlook: the son of a minister has been sent to buy flowers for orchard; while riding near the garden he observes a beautiful girl through the fence, so that the love passion bursts out and they decide to have an appointment tonight; while meeting in the garden under the moonlight they have been found out by a matron who permits them to escape; after seven years of clandestine common life they have already children but are suddenly entrapped by the father who demands the son to take divorce; the son obeys, then he wants to return to his wife who refuses to see him again; his father repents and prays the woman to accept the son; she refuses, and it is only children who persuade her to return to previous life. It is very peculiar that the "principal scene" here is the scene in the moonlighted garden that's the initial scene of the play where the conflict does just begin instead of culmination or of the moment where the catastrophe takes place [Сорокин, 1979, 203]. To sum up, one can regard **libretto & spectacle** as the two extreme positions between which the **performing activity** is developed.

⁸⁸⁵ «Чтобы речь имела перспективу, надо знать главную мысль отрывка» [Запорожец, 1974, 81]

⁸⁸⁶ «Из пьес Шекспира можно извлечь отдельные места и, расположив их в определенном порядке, оставить словесное изложение всей фабулы ... У Ибсена и Чехова ... действительный смысл того, что говорят персонажи, раскрывается только при вдумчивом отношении к ситуации» (One can select separate places from the plays of Shakespeare and represent the verbal depiction of the whole plot with allocating them in a certain order ... the real sense of the speeches spoken by the dramatis personae at Ibsen or Chekhov can be disclosed only in view of shrewd and penetrating attitude) [Аникст, Шекспир ..., 1974, 235]

The devices of compressing a text and of expanding the compression to produce a derivative text are known for ages and were used especially in the improvisations: let only A. S. Pushkin's "Egyptian Nights" be reminded. As to the use of the devices of the kind for the tasks of exploring the generative textual opportunities and narrative strategies it remains still unsolved problem. One can only agree that for the display of textual perspective the respective **periphrastic transformation** should be demanded so that pure selective quotations' approach would become insufficient. Such transformation is the core of any descriptive procedure, and the question is as to the limits of transformational distortions of primary text. The problem of summarizing artistic text can be said to sum up the relationship between **narratology and paremiology**: textual convolution must become the data representation of a text enabling not the reproduction of the compressed text but the generation of the variants differing from the primary source because no derivative database would become sufficient to retain the source. In this respect drama could be said to be a circumlocution or a periphrastic description of latent problems, the periphrastic way being used in scenic disputation of the problems. Such latent problematic contents include not only an author's supposed draft but also unforeseen inferences from the presented dramatic action. Interpretation of the text can be conceived as the implications dealing with the inferential opportunities if the interpreted text.

It is here to mention that still before the efforts for the elaboration of automatic summarizing procedures were undertaken it had been developed the practice of the so called **readers' digests**. Textual summary can be regarded as a **phantom** implicitly present within a text as its latent **satellite** or **epiphenomenon** and found out with the devices of interpretation. Such textual satellite can be compressed till the limit of **titles** as keywords. It is these phrases that carry out decisive role in textual development and become in a way fatal details for the textual entirety. One can say thus of **fatal or phantom** words folding and describing the text. At the same time it is to be reminded that such key-words can't be restricted with those used in the described text only and reduced to the self-description of the text: such epiphenomena do always presuppose an observer's **inferences and corollaries** necessarily evoked with the interpretative opportunities of the text and revealing the competence necessary to comprehend the text. Obviously such comments may be of abstract generalizing nature (in the case of **metalanguage** of special descriptors) but this is only one of the opportunities: it goes about the **inferences** to be made by an observer as the result of the text's confrontation with verbal experience.

Respectively there arises the question as to the differences between dramatic and lyric digests (in comparison to those of epics) as well as the adequacy of such digests' interpretation. In particular as a dramatic digest often an anecdote can serve. It can also further be compressed in a proverbial locution. Meanwhile here the circumstance arises that can be defined as the textual paradox of drama. The matter is that such obvious source of drama as the plot compressed (folded) in a proverb can't be disclosed immediately in a dramatic text. In particular the paradox of summarizing a drama consists in the fact that before being compressed the text must be increased and expanded with the supplied explanatory comments. The coherence of dramatic text is always based upon the inferences supposed to be made up by an arbiter (in particular by an observer) from the juxtapositions of separate utterances. In view of this inferential nature of dramatic text's unity its description must be respectively supplemented with implied explanations, and it is this tackle of comments that's to be summarized together with proper textual data. There must be a virtual arbiter's text at hand to make the written play coherent. In a drama's description the constants of quotations are to be submerged in the environment of the variables of interpretative inferences where the narrative presupposition of dramatic text would be disclosed and displayed. Thus the observer's imagination's reproducing abilities determined with the competence become the necessary element of dramatic text (as it was the case with epic plot and composition). Thus there is the inherent **insufficiency** of dramatic text that must be supplemented, and it becomes possible due to the observer's competence.

The general law of dialogues is that **partnership presumes arbitrage**. The partners participating in a conversation presuppose the presence of the invisible third person of arbiter which is supposed to know more than each of them utters in the cues. It is the **arbiter's competence** that is necessarily supposed to supplement the partners' performance of their roles to make drama comprehensible. Obviously such virtual competent arbiter doesn't necessarily coincide with the actual observer (recipient, audience) that can only approach such omniscient position. The real observer does only suspect the probable flow of events and suggests own conjectures to be examined in the play. Moreover, the incongruent relation between the arbiter's and the observer's competences becomes often the source of special effects of surprise as in the final scene of "Macbeth" (5.8) where the hero persuaded that he can't be killed by anybody born by a woman learns that Macduff was born artificially (with the help of Caesarean operation) and therefore it is the unforeseen case to meet him: Mb.: *I bear a charmed life, which must not yield / To one of woman born.* Md.: *Despair thy charm; / And let the angel whom thou still hast served / Tell thee, Macduff was from his mother's womb / Untimely ripp'd.*

Dramatic work itself is a kind of the compression of an epic narrative text; therefore before being summarized and compressed it must be expanded so that the narrative contents would become comprehensible. It means that an epic text must be obtained from dramatic speech to make up a correct database for dramatic summary. It is not dramatic speech that can be summarized immediately; there must be an intermediary narrative preparation. The words of dramatic utterances remain enigmatic without being completed with narrative explanations given by an observer. Thus the initial task for drama's description would become to transform **conversation into narration**. Therefore the **paradox** of compressing a dramatic text in a summary is that it itself gas to be regarded **as a summary that needs expansion**. Dramatic text as a metatext compresses an epic narration with the elimination of narrative ingredients and therefore demonstrates the paradoxical necessity of expanding while being described.

Respectively the description of drama presumes first of all the conversion of direct speech into indirect narration so that all the text seems ultimately to get the clausal structure of subordinate object clauses. Meanwhile the principal clause of this structure can by no means be restricted with the “(s)he says” phrases, and so the cues do that can’t merely become object clauses without further inferences. The most essential here is to retain the viewpoints of a conversation’s partners and their participation that contrasts to epic distance. Accordingly it goes about the necessity to render the intent of a person as the force determining the contents of a speech. We have already seen (1.4) that the contents of a narration can be described with titles and subtitles (in particular with nominative sentences taken as titles) ascribed to the described text by an observer. This approach wouldn’t be sufficient already to a monologue and still more to a conversational passage of a novel. Here together with a plot the characters come into play and must be taken into consideration.

Due to its dependence from character together with its function within a plot’s evolvement the direct speech is to be regarded as a periphrastic description of those things that are still to be guessed by an observer and to get direct designation. **Direct speech** can be said to be a cover or an envelope of this **direct designation** to be excavated by an observer so that the object acquires **verbal masks**. It is to stress that this periphrastic property of direct speech is redoubled: it presupposes not only the direct designation of **contents** and of respective object but also the personal location to the subject and the expression of **intents**. If in narration the purposes of the author of speech don’t demonstrate particular distinction in regard to its intentional load it is different in the case of direct speech where the tasks of utterances can deviate. The simplest example here can be found in a very widespread logical game of comparing the speeches of “liars” (those who constantly deceive) and of “truth-speakers” (who always utter verity). In conversational passages of a prosaic work this double periphrastic destination of direct speech depending upon plot and characters becomes especially evident. The most important contents and intents are still to be added by an observer to the words given in a conversation. As an example let be taken the passage from Ch. Dickens’ “Oliver Twist” (Ch. 18) with the conversation between Dodger, Bates and Oliver: D. (about O.): *What a pity it is he isn’t a prig.* B.: *Ah! He don’t know what’s good for him.* D. (to O.): *I suppose you don’t even know what a prig is.* O.: *I think I know that it’s a thief. You’re one, are you not?* D.: *I am. I’d scorn to be anything else.* Of course it is not the elucidation of the term “prig”, neither a seduction for Oliver to join the company. It is implied here the motif of PRIDE (as antonym to the mentioned “scorn”) with the declaration of appertaining to criminal underground as well as HUMILIATION in regard to the distanced Oliver who happened to be arrogant enough to attempt slightly to disapprove the suggestion of his ignorance. Besides, it is to observe that this passage contains the discussion of at least four points: 1) the supposed ignorance of the meaning of the word “prig”; 2) the indisputable preference of being “prig”; 3) the supposed disability of Oliver to be “prig”; 4) the implied invitation for Oliver to join the community “prigs”. All these items are to be regarded as the places of **bifurcation** in the decision-making process. It follows from here that each **conversation is discussion**.

The passage exemplifies the fact that it is insufficient to convert direct speech into indirect one (with object clauses): it will be necessary to make the contents & intents explicit and thus to replace periphrastic locutions with direct designations. It is not what is said in the partners’ cues but what really takes place in the conversation that the observer must narrate with own words. Direct speech is not only the event of a communicating some contents. It is first of all the revelation of characters attesting their intents as well as the moment of their development. Thus direct speech needs **explanatory replacement** to be described adequately, and it is such replacement that takes place in the samples of the summaries in libretti. Only after such outer replacement of direct speech having been carried out the description can be supplemented with the insertions of quotations. One can easily see that such textual preparations resemble the well known games with compiling a *cento* (as well as *bouts rimées* or *les propos interrompus*) built of textual fragments. New descriptive technologies make us return to those old devices fallen into oblivion so that *cento* becomes a real prototype of database together with its inversion of soliloquy. Textual insertions in an observer’s account of the described text build up such *cento* where the whole acquires the form of soliloquy.

Meanwhile the very opportunity of expanding a text returns us to the already discussed problems of replenishing vacuous spaces of **lacunas & latencies** to be replenished while developing textual expansion. Lacunas imply respectively the **extensive** way of expansion with filling up and adding the absent locutions. Amplification (as a decoration added to construction) can exemplify such extensive expansion. Latencies presuppose the disclosure with the **intensive** mental efforts of the exploration of the problems standing behind the utterance. Thus while expanding a text one has to bear in mind the existence of the places of ambiguity with such double (extensive and intensive) forms. For instance comments added to drama by s producer would be of extensive nature whereas the prompting implications made up by an actor for memorizing the role would become its intensive transformation. Latencies are “excavated” from inverted commas’ insertions distributed within the text and lacunas are represented with the unmentioned (though meant) details. The disclosure and replenishment of such places of ambiguity is the first step for the **attributive analysis** of scenic situations that can be exemplified with **études**.

Then one must find the inferences as to the intentions and achievements of those who speak. Thus dramatic dialogue is to be regarded as a kind of some latent conclusion especially in the form of the so called “heap” or *sorites* (σωροισ) that is to be disclosed in the clausal structure of arbiter’s explanatory text. Arbiter’s competence is to provide the presumption for reconstructing such conclusion. Therefore it is this competence that enables to disclose the uniting forces present in dialogue and making up its thorough **axis**. The existence of such conversational axis can be attested, for example, with French locutions “*tenir le dé / faire les frais de la conversation*”. It goes actually about such latent conclusion uniting disparate utterances by the partners. Such transformations presuppose in particular new representation of drama’s

propositions regarded here as the members of clausal structure so that conjunctive words would supplement the initial text to make the new roles of the utterances explicit. Within such imaginary hypotactic structure that would render the supposed conclusion one can insert the cited circumlocutions that replace direct designations in direct speech and betray latent intentions of *dramatis personae*. The clausal structure gives pretext to regard such representation of direct speech as the already discussed big **zeugma** with clauses distributed among the partners of communication as in the case of integral text converted into a hypotaxis (in graphic representation it can be described with the aid of multiplied bracketing).

The unity of conversation is provided with the string of **mediating terms** analogous to medial inferences and terms in logical syllogisms in the manner of the representation of dialogue as the latent conclusion. Respectively it becomes necessary to find these mediate locutions that unite separate cues in the continuous conversational flow (in opposite to lyrical poem where such substantiation not only isn't necessary but also must be hidden). In a very simplified form these medial terms can be said to designate the actual predicates of a conversation (or of a discussion) so that it would go about the **communicative axis** of a drama. The deterministic outlook of drama is marked with such explicit axis of key words that function as mediating terms and provide the substantiation of discussions. Dramatic determinism can be said to reveal itself through mediation. One could say of the prevalence of axial moments in drama and the laterality in lyrics.

In difference to central moments of textual field structure (associated usually with potentialities) that imply subordination the axial moments are indispensable for textual entity without special implications. In the same manner laterality doesn't imply subordination in opposite to periphery and builds an independent concomitant line of complements to the axis. Lateral phenomena can be regarded to oppose to peripheral ones as **the systematic vs. the sporadic**. Laterality presupposes its own autonomous motivational filament while periphery remains dependent upon the subordinate relations to center and displays separateness only sporadically. Thus together with motivational analysis the idea of lateralization comes into play in view of the necessity of detecting latent motivational structure. The lateral environment represents the vestiges of motivation whereas axis represents motivation explicitly. The laterality can be said to become a **track of vestiges** attested within a textual strata that enables detecting latent motivation.

The principal distinction of each dramatic dialogue is just the conduct of a discussion where arguments are presented as to how to remove and disapprove doubts and lead *dramatis personae* to a decision. Such an argumentation is based upon predication that together with complements create a series of motifs. It is to seek in each scene for a culminating actual predicate that would direct all the decision-making process. One says of the common perspective of a conversation's participants that is determined with the existence of superior task of dramatic action⁸⁸⁷ and coincides in fact with the axial filament of actual predicates giving the textual motivational filament. Moreover, this perspective or communicative axis is supported and reproduced by the participants purposely⁸⁸⁸. Respectively one needs to choose axial locutions to represent such conversational common basis⁸⁸⁹. In practice it goes about the row of motifs that are essential for the description of each direct speech, be it dialogue or monologue. The detection of such row can be exemplified with the analysis of A.P. Chekhov's "About the Harmfulness of Tobacco"⁸⁹⁰. It is essential that such motifs are to be discovered & described with an observer's own means and hardly can be represented with immediate quotation so that they become the result of reflection. It is also to stress that they intersect with what has been designated with the term of **situation**. It goes actually about the types and categories of situations that can be described with the motifs conceived in such way.

One can come to motifs (represented with respective taxis with complements) with having reinterpreted the circumscriptions and subsequently with removing the inevitable homonymy ensuing from their abstractedness. Such approach can be exemplified with the passage from A.N. Ostrovski's drama «Светит, да не греет» (It gives light but not warm). There are here three scenes of the encounters and conversations between Olya and her unfaithful lover Rabachev (2.10, 3.4., 3.8) who has committed treachery with another person. The development of the axis of three species of "rheme" (actual predicates) is here to be traced: it is initiated with the declaration of LOVE, that comes to the pray of PITY, and the actual refusal entails the unmentioned though evident idea of DEATH that explains the suicide committed by Olya⁸⁹¹. Besides this obvious axis of this role the lateral filament is also to be traced that substantiates the fatality of the events. There appears the motif of the FAREWELL TO THE LONG-AWAITED that

⁸⁸⁷ «... перспектива текста – это ... ориентированность текста на сверхзадачу» [Кандинский, 1982, 27]

⁸⁸⁸ «Каждый из говорящих чувствует общую результирующую перспективу ... О таком осознании перспективы свидетельствуют соображения ... типа "нас заносит куда-то не туда"» [Кандинский, 1982, 33]

⁸⁸⁹ In particular one recommends that «... полезно выделять группы опорных предложений, наиболее близких к сверхзадаче, совокупность которых образует линию авторского действия» [Кандинский, 1982, 28]

⁸⁹⁰ «Мотив – лицо, кажущееся счастливым, внутренне несчастно ... Мотив – лицо жалуется на свою семью ... Мотив – воспоминание о лучшем прошлом ... Вообще мотив – воспоминание, окрашенное грустью ... Мотив – лицо, охваченное тяжелыми воспоминаниями, собирается бежать ... исповедует публично ... » [Балухатый, 1990, 240-242].

⁸⁹¹ Such development is attested with the respective replicas of Olya: "... никто не полюбит так, как я люблю" – "Пожалей ты меня!" – "Что с тобой расстаться, что с жизнью..." (nobody will love thou as I do – o, would you pity me! – it is the same whether to part with you or with life).

bears the ominous meaning in Olya's replica⁸⁹². This fatality is supported with the triple negation in the last Olya's words that approach still nearer the idea of death⁸⁹³. Thus the intention of suicide appears here long before being accomplished. In the same way one can find the series of motifs (represented as predicates + complements) in the role of Olga in drama "Блажь" (Caprice) where separate scene (1.9) enables summarizing the plot. The final conclusion looks like the equation TO FALL IN LOVE – TO BECOME WISER⁸⁹⁴. Meanwhile it is prepared with the sequence of GOVERNING (for the bridegroom with the manor) – DISMISSING (the manager) – ARRANGING (peacefully the affair) that contains the whole strategic program. Besides, there is still the latent idea of COGNITION⁸⁹⁵.

It is paradoxical that to come from dramatic text to its representation with the aid of epic narration one has also to replace the immanent dramatic and lyrical participation with epic distance appearing inevitably in each textual description. As a result the opinions and intentions of the participants of dramatic action would be included into arbiter's competence. To transform direct speech into indirect would then entail also to change the respective viewpoints as far as partial knowledge would be replaced with the arbiter's competence. Accordingly literal meanings of direct enunciations must be supplemented with what is known to the competent observer. As the result one has to expect that such direct literal enunciation would turn into circumlocutions referring to perfectly other things that they designate taken literally. This circumstance gives pretext for a somehow paradoxical conclusion as to the nature of analytical procedures applied for lyrical and dramatic texts: as far as such procedures presuppose distance from the represented textual object it must go respectively about transition to epics. Thus **analytical epiphenomena** as the explorative devices can be conceived as the **epic satellites** of dramatic or lyrical texts. Dramatic and lyrical texts are to be retold as epic narrations with the aim of their analytical representation. In particular it goes about the transformation to the mode of aphoristic text where the compression looks out as the transition to expanded epic account of the represented contents.

One can exemplify such analysis with the final scene from "Hamlet" where the Queen commits suicide⁸⁹⁶. It is to be reminded by an observer that in the preceding act Gertrude enters the room just in the moment when the King discloses his plan of poisoning Hamlet to Laertes. That entails the conclusion that she drinks the cup with the aim of rescuing her son. This intentional load makes the sense of all the locutions to be revised. Therefore [CAROUSING TO FORTUNE] means [RESCUING], the more so, as the deed has been accomplished in spite of the warning exclamations. Subsequently [TAKING NAPKIN] implies the hint to [BEMOANING] as far as the request of [RUBBING BROWS] obviously refers to [RUBBING TEARS] within the context of the deed. At last the conjecture (anyhow disputable) that it goes here about the intentional suicide can be substantiated also with Gertrude's words about [PARDON] and her own [WILL]. Thus one encounters in the cited short passage a whole series of semantic shifts that give grounds to say of the periphrastic transformations of the locutions in question and respectively of the periphrastic interpretation of those given in text as the actual circumlocutions. To describe this scene (for instance, in libretto) one had to give explanations to the mentioned locutions thus inserting them in observer's own text.

Besides, together with the removals of textual insufficiency with explanatory comments there is the factor of randomization to be taken into account. It is the consequence of dramatic textual heterogeneity of the same kind as the direct speech of dialogues. In its turn this heterogeneity renders the presence of chaos within the inner world of drama. It is the analytical procedures of endowing play with interpretative narrative explanations that enable the removal of this chaotic factor. It imparts the brightly **fractional structure** to dialogue in comparison to narration. These chaotic properties of dramatized texts are generally widely used in a kind of entertainments where occasional phrases are uttered by different persons so that a kind of absurd conversation with comic effect arises. Such game demonstrates the possibility for conversation to combine much more heterogeneous enunciations than it can be allowed for a coherent narration. In particular the exclusive direct speech gives pretext for the demands of **common comprehensibility** of utterances, at least for the *dramatis personae*; otherwise the very possibility of dialogue would disappear (or the effect of "a conversation of the deaf" would take place). Thus the minimum of sophistication becomes valid for drama in opposite to lyrics. Lyrical conventions make **charades** admissible whereas in drama they are intolerable already due to the restrictions of comprehensibility within the conversation between *dramatis personae*; the same concerns the species of *hapax legomenon* that do not agree with the comprehensibility as well as with dramatic colloquial preferences.

One has to bear in mind that the very existence of a poetic work within its interpretative activity is a permanent pulsation of compression in virtual imaginary summaries and expansion in its full version. Such pulsation is necessary already for a text's comprehension. The alternate couple of **compression vs. expansion** can easily be seen in **anecdotes** as the minimal ultimate folds of dramas. It doesn't concern comedies only, the anecdotic dialogues often retelling tragic and heroic events of history. The compression vs. expansion pair of procedures endow a text the properties of "respiration". It is this vital pulsation of

⁸⁹² It is attested with her words "Я ждала тебя долго, только уж теперь прощай!" (I was waiting for you a long time but now it comes to farewell!)

⁸⁹³ "Любви нет ... ничего у меня нет ... и души нет" (There's no love ... there's nothing at me ... and there's no soul)

⁸⁹⁴ Attested with Olga's words "Вот что значит полюбить-то, сейчас и поумнеешь"

⁸⁹⁵ Attested in Olga's replica "Это мы все увидим"

⁸⁹⁶ "Queen: Here, Hamlet, take my napkin, rub thy brows; / The Queen carouses to thy fortune, Hamlet! / Hamlet: Good madam! King: Gertrude, do not drink. Queen: I will, my lord; I pray you, pardon me. King (aside): It is the poisoned cup; it is too late".

growth vs. shrinkage that becomes the form of existence of any text. One can't take any text as something dead and rigid. Its very existence consists in growing and shrinking its essence and contents. Thus virtual commentary (amplification) and eliminations (abbreviations) constantly accompany the life of a text as a potentially infinite editorial process. One can't actually decide when such **editorial practice** should be terminated to proclaim the obtained output as the only real variant that would represent text as a normal version. From stylistic viewpoint the transitions needed for summarizing a text can be represented as a kind of the mentioned **periphrastic transformations**. Respectively the explorative procedures can at the same time be regarded as the generative and derivative procedures exerting impact upon the text. It is also to mark here that digest serves as an auxiliary **mnemonic prompt** enabling adequate realization of idiomatic connotations and the disclosure of arbiter's competence necessary to comprehend the contents of dramatic action. As such prompt for an actor's staging practice data representation of drama in general can be regarded too. Thus it has also another special aspect for the use in performing arts.

It is in drama that always the additional question arises whether to agree or disagree with the statements reproduced in the stage in the sense whether to evaluate them as true or false taking into account the known or suspected intentions of the *dramatis personae*. It is an important distinctive feature in comparison to epics and lyrics while the analysis of **intents** comes into play as that exerting influence upon contents. Respectively it is the periphrastic interpretation of utterances as "**verbal masks**" of *dramatis personae* that becomes necessary for the disclosure of actual meaning and of respective motifs. This particular interrelationship of contents & intents determines the peculiarities of direct speech's description as such "verbal mask". It is due to this marked secession that it becomes irreducible to narration (in opposite to the case of equivalence of dialogue and monologue for the representation of textual entirety). As far as character come into play direct speech becomes its inseparable feature⁸⁹⁷. Due to this duplicity direct speech always refers to the presence of another latent person who reproduces the alien words.

It is here to remind that direct speech always implies the invisible or visible satellite of the author's image and of author's narration. In epics, in particular in novel this implied text becomes explicit: when direct speech appears it will come out that the author initiates implied dialogue with the hero as far as their voices display distinctive features. We have seen that the latent satellite takes place in pure narration as well. Meanwhile this satellite of explanatory comments is built of the observer's metalanguage. It originates from the interpretative efforts of disclosing plot and composition of the narration that are not explicitly given in text and do only virtually exist. A different situation is to be found in the case of direct speech. One deals here with real presence of an author's voice and not with virtual description (as in the case of plot and composition). In epics of novels this distinction of the voices of author and heroes is especially marked as the revelation of the distinctions of characters. At the same time in drama the author's voice is reduced to the remarks (if any) so that the illusion can arise as if this voice (and the author's image) were absent. Therefore the producer's remarks can be said to revitalize this author's latent presence in a text while being carried out in a performance. Thus one can say of multi-part musical score in regard to direct speech. Such multi-part structure is to be revealed in a narrative text as well due to interpretative efforts of observer. The difference is that in narration this multi-part score arises as the inherent property of textual inner dissociation. Therefore this structure of narrative texts proves to be nearer to polyphony. In direct speech the voices are of outer nature and resemble homophony. One could notice also that a pair of cues (as question – answer) in drama resembles a chord in multi-part homophony.

The validity of the controversy between plot and character for the case of direct speech entails essential consequences in regard to descriptive tasks. The identification of enunciation with a person that pronounces the direct speech gains importance in opposite to narration where intentional analysis coincides with the disclosure of the author's purports and doesn't presuppose their diversification. It is obvious that observer's intrusion becomes necessary to carry out such identification. It follows from there a very particular structural peculiarity of direct speech where one deals with the phenomenon of "redoubled partiality": the partiality according to **items** and according to **character** (and its features). In other words one can say of **personal vs. positional** references that are endowed to each direct speech's utterance. From one side each such utterance is ascribed to a given person and becomes the element of its **portrayal**, from another side it is produced due to the respective **situation** with its particular circumstances. Here character becomes alternative to composition in determining the partition of the text of direct speech so that the divisions of text into thematic segments and into characteristics are intersected reciprocally. In particular character discloses different features in different textual segments. Respectively it is the functions of the cues of direct speech that change: the person remains the same but fulfils different functions in different utterances. Subsequently it is to say about different parts of role in different scenes with different functions. Obviously they are to be designated in description with different titles. This double functionalism is especially to be traced in the opera - seria where together with typical roles (French *emploi*) there were typical airs such as militant or vindictive ones (especially peculiar for G. Haendel) [Бюкен, 1936, 47, 56]. This tradition has been retained still in W. Mozart's works (as in the so called "air of a portrait" of Tamino in "The Magic Flute")⁸⁹⁸. It concerns also the patterns of behavior that a character has to demonstrate on stage as is the case with "love's lethargy"⁸⁹⁹.

⁸⁹⁷ «... драматическая речь осложняется необходимостью быть всегда автохарактеристичной для данного лица, чем возмещается почти полное отсутствие в драме элементов повествования» [Балухатый, 1990, 18].

⁸⁹⁸ It goes about the motif of "*die Liebe auf ein bloßes Bildnis hin*" [Abert, 1956, 2, 644]

⁸⁹⁹ «Сраженный красотой героини, герой должен был замереть в неподвижности, устремив красноречивый взгляд в одну точку» [Ступников, 1986, 159].

One of the evident consequences of such double textual partition ensuing from the double dependency of direct speech is its increased fractional division. Steps of the evolvement of plot in text of direct speech (and respectively in drama) are essentially lesser than those in epic narration. In particular any conversation can be divided into minimal steps of action where the irretrievable transition is already accomplished. Although such step can include more than a pair of cues it can happen that a simple couple of question – answer will play a decisive role for the fate of action. One ought to describe such tiny textual segments with separate titles. For instance, Zerbinetta’s cue in H. von Hoffmannstahl’s “Ariadne on Naxos” (act 1) can be entitled as “the promise of laughter”⁹⁰⁰. The motif of “the refusal to repeat the meeting” can be detected in the cue of Arabella (drama of the same name, act 2)⁹⁰¹.

This double dependency and fractional nature of direct speech makes it irreducible to narration and constantly distinct from all other textual segments that have other personal location. In particular each monologue as such presupposes the existence of a distinct author’s enunciation. It becomes evident when the text of a monologue becomes interrupted with the insertions of the cues of another person (in particular of an author as in novel). These moments can mark the segments of the action where the transitions of the state of hero are carried out. Meanwhile such division presupposing the author’s participation is easily to trace in the cases where there are no vestiges of the author’s remarks. As an example the monologue of Wolsey (W. Shakespeare’s “Henry VIII”, 3.2) can be taken. The presupposed fractional division betrays here the author’s participation though not attested with words. The first lines (350-358) contain the comparison of a fate with the seasons of a year: “*So farewell ...*” till “*The third day comes a frost ...*”. Actually these words can’t be regarded as those appertaining to the character as such: they demonstrate the rhetoric commonplace and can be taken for a latent quotation. Then the self-denigrating comparison with “*wanton boys*” as the sign of repentance comes (358-364). It is followed with the resignation concerning “*vain pomp and glory*” (365-367). At last the essential details appear concerning “*sweet aspect of princes*” that “*more pangs and fears than wars and women have*” (370). The duplicity of **personal vs. positional** attachments of this monologue becomes evident in its situational determination that is estimated at the same time as the circumstance of own fate.

It is still to stress that it is the distinction of the reproduced direct speech from the author’s speech as such that is significant and not dialogue or monologue. The primary circumstance is here the opposition “author - hero” and not the number of heroes. In drama the role of author is reduced to minimum; nevertheless its personality never disappear. The image of Shakespeare remains present and coexists together with all his dramatis personae so that the invisible and virtual narrative of him accompanies roles of these heroes. One recognizes the line of action that is inseparable from the verbal row⁹⁰². Meanwhile this action can also find different version of its verbal designations. Moreover it is the task of producer to make these virtual verbal descriptions of action real and vivid. One encounters in K.S. Stanislavsky’s producer’s notebooks dramatic texts endowed with such supplementing texts where the supposed action is narrated in details. Let if here the famous analysis of A.P. Chekhov’s “The Gull” be cited where the discovery of the implied contents was demonstrated for the first time [Станиславский, 1981, 160-161, 112-113].

The writer’s original text in the scene of the last meeting before the suicide is endowed with the producer’s comments.

<Нина. Лошади мои стоят у калитки. Не провожайте, я сама дойду ... (Сквозь слезы) (118) Дайте воды ... (119) Тrepлев (даёт ей напиток). Вы куда теперь? Н. В город. (Пауза) (120)>>
 (<(118) Отворила дверь, чтобы уйти (шум ветра, ворвавшегося в комнату). Потом остановилась – облокотилась о притолоку и зарыдала. Тrepлев, облокотившись тоже о фонарь, стоит недвижно, смотрит на Нину. Свист ветра из отворенной двери. «Дайте воды» - говорит среди рыданий. (119) Тrepлев медленно идет (вода около зеркала на авансцене), наливает (шум стекла), подает. Пауза. Нина пьет. (Говор в столовой). (120). Нина утирает слезу платком и подавляет рыдания. Тrepлев со стаканом в руке неподвижно стоит, облокотясь о фонарь, смотрит безжизненно в одну точку. Здесь он уже умер.>

Thus a simple question of the hero concerning the plans of lodgings is deciphered here as the decision of committing the suicide. Respectively one can make conjectures as to the following possible implicit commands that are concealed behind the characters’ enunciations.

Тр. Вы куда теперь?	→ * Мне некуда, мне нет места, надо уйти из жизни
Н.: Лошади мои стоят ...	→ * Мое решение окончательно – не пытайтесь отговорить
Н.: Дайте воды	→ * Я подавляю свои колебания

In the similar way in the scene of the attempts of persuading the mother of Treplev to lend him money the writer’s text give grounds for the following possible transformations.

⁹⁰⁰ “Zerbinette: *Erst nach der Oper kommen wir daran. Es wird keine kleine Mühe kosten, die Herrschaften wieder lachen zu machen, wenn sie sich erst eine Stunde gelangweilt haben. Oder meinen Sie, es wird mir gelingen?*”.

⁹⁰¹ “Arabella: *Und jetzt sag ich Adieu, mein lieber Dominik. Dominik: Adieu? Sie fahren schon nach Haus? A.: Das war jetzt unser letzter Tanz für alle Zeit. Kann sein dass wir uns später einmal wiedersehen, dann sind wir halt Bekannte aus der Jugendzeit*”.

⁹⁰² «Подробности речевого поведения героя драмы должны быть сцеплены собственной логикой настолько надежно и прочно, чтобы повествовательное начало оказалось излишним» [Хализев, 1986, 112]

<Сорин. ... *Посмотри, один и тот же сюртучишко он таскает три года, ходит без пальто ...* (Смеется). (36) *Да и погулять малому не мешало бы ... Поехать за границу, что ли ... Это ведь недорого стоит.* Аркадина. *Все-таки ...* (37) *Пожалуй, на костюм я еще могу, но чтобы за границу ...* (38) *Нет, в настоящее время и на костюм не могу.* (Решительно) (39) *Нет у меня денег!* (Сорин смеется) (40) *Нет!* (41)> and the producer's comment (<36 Смеется, чтобы смягчить свою просьбу. Аркадина, слушая его, перестала есть и нахмурилась. 37 Пауза. Аркадина задумалась и играет ножом. 38 Пауза. Аркадина перестала есть. Задумчиво смотрит на одну точку, медленно качая головой. Потом сразу, как бы проснувшись, говорит: «нет». 39 Быстро наливает рюмку и глотает. 40 Аркадина иачинает энергично есть. Сорин хохочет и встает. 41 Аркадина решительно и сердито «нет».>

The respective **concomitant memorandum** looks like the following.

С. <i>Посмотри, один и тот же сюртучишко ...</i>	→ * Неблагополучие Треплева очевидно – необходимо его обеспечить, чтобы не было плохого впечатления
С. <i>Да и погулять ...</i>	→ * Необходимо учесть внутреннее состояние Траплева – дай ему денег, чтобы он не принял опасного решения
А. <i>Пожалуй, на костюм ...</i>	→ * Могу согласиться на необходимый минимум для приличия
А. <i>Нет, в настоящее время ...</i>	→ * Внешние впечатления для меня неубедительны

The examples disclose the attachment of replicas to the action and the ensuing possibilities of implications necessary for performers to comprehend the deeds of characters. Therefore **drama turns into a kind of novel** where direct speech is submerged into the explanatory additions. Thus one could say that it would be out of question to describe direct speech without making the slightest attempt of treating text in the manner of imaginary producer. Dramatic direct speech elaborated in such a way acquires an outlook of the so called producer's score as the musical multi-part score.

It becomes evident that such duplicity of direct speech originating from its essence as the reproduced speech can be conceived as a special case of **double reflection**. The very quality of direct speech is determined with the fact of a hero's speech being reproduced by an author. A mirror arises that gives the reflection of a hero's enunciations produced by an author. It is here that the concept of **otherness** gets the most favorable conditions. The **otherness** being the immanent property of any text, drama must necessarily refer to something **alien** and bear different meaning (to begin with the difference between reality and stage or actors and their masks). It is not the particular action presented on the stage (and not abstract generalities to be exemplified) that gains importance but the problems that stand behind.

Subsequently together with the general reflexive properties of narration revealed in the existence of plot and composition disclosed in its interpretation another reflection arises that concerns already the represented character. It is this double reflection that gives grounds to compare direct speech (and dramatic text as its development) with musical text and producer's score with musical score. These musical attachments of drama give also additional grounds in favor of its kinship with lyrics. In particular it reveals itself with the intensified textual density peculiar to the both genera. Musical attachments are often substantiated of contraries with the very necessity to refute this evident fact as one finds in a record of B. Pasternak⁹⁰³. The ultimate reason for "musical" interpretation lies not in the priority but in the very nature of double reflection proper both to lyrical incognito and to reproduced direct speech that conceals and reveals **phantom** as the core of poetry.

2.3.2. Description as the Textual Transformative Procedure

The initial devices of description are the inverted commas that enable segregate **quotation vs. comment** together with **bracketing & dotting** that divide textual tissue in separate strata, segments or fragments until the minimal particles. The first of these devices is worth discussing again. As it has already been stressed, it is the sign of inverted commas as the mark of direct speech that causes radical changes of meaning. One deals thus with circumlocutions of direct speech that are to be reinterpreted with the found direct designations. It looks like **echo** for an observer while the observer's own utterances become the sound evoking this echo. To describe text as that appertaining to direct speech the observer must endow it with such echo of own explanatory text. Them dialogue is to be conceived as a multiplied echoes as far as each conversation as discussion presumes objectives and refutations as at least partial negations (in the sense of supplementing the previous statement too). One can say of "**adversative echo**" (esp. in regard to proverbs) that enables discerning voices of the partners of a dialogue. The adjacent cues could be then designated with dashes (hyphens) as the tied pairs in catechism. Such semantic echoes connecting cues of dialogue (as well as direct speech with the author's and observer's viewpoints) attests the ubiquitous presence of **otherness**, be incarnated as the partners of dialogue or as author – hero – observer's triangle. In particular they build up in dialogue what's to be called conversational **axis**.

This axis plays principal role in dialogue as the foundation of textual integration. It would be appropriate to cite here the statements of S.D. Balukhaty who has scrutinized these aspects in regard to

⁹⁰³ «Музыкальность лирики есть ... взнос и в тот общий фон предрассудков, которые поддерживают незаконное первенство музыки среди искусств» [Пастернак, 1990 (1911), 246].

conversational structures⁹⁰⁴. In this way a “communicative axis” arises that can be regarded as the necessary prerequisite for the very existence of dialogue. Here the controversy arises between the universal inferential foundation of textual integration and the mentioned properties of direct speech connected with the admission of chaos and with fractional division of text. As the result conversation always becomes **discussion** so that objections become device of uniting cues in the continuous flow. A dialogue is used as a rule as an alternation of conjectures and objections: even if the succeeding cue only supplements the preceding one it implies partial negation. Respectively a pair of cues in dialogue can be converted into an adversative sentence of a monologue. It can be exemplified with the case of **catechism** with its alternation of questions and answers. Such case is to be found before the scene of the murder of Macduff’s son (“Macbeth”, 4.2) where a concatenation of cues arises in his conversation with the mother. To comprehend adequately this conversation one should remind the meaningful utterance of Lady Macduff “*All is the fear, and nothing is the love*” (12th line) introducing the infernal visionary of the world. Then after the farewell with Ross the conversation begins: “L. Macduff: *How will you live?* Son: *As birds do, mother ...*”. Then at last follows the infantile refutation of this infernality brought forth with calumny: “Son: ... *there are liars and swearers enow to beat the honest men*” – bearing in mind that here the liar and the honest man would represent absolutely opposite meanings under the conditions of perverted world. Another sample gives the discussion of the murderers (“Macbeth”, 3.3): “3d Murderer: *Who did strike out the light?* 1st M.: *Was’t not the way?* 3d M.: *There’s bit one down: the son is fled.* 2nd M.: *We’ve lost / Best half of our affair*”. The cues supplement one another so that the thorough axis is built up.

In regard to this axis one could say of its “bifilar” structure (and even of the triple structure, be an author’s image and voice taken into account). Respectively one has to represent such bifilar axis in dialogue’s description. In describing a conversation one has to take into consideration in particular the initiative of one of the participants (for instance of that putting question as in interrogation), then the cues of the dependent one can be recorded in brackets so that the whole becomes monologue. In the case of parity it is worth reminding that each dialogue can be converted into **soliloquy**. Here the fractional nature of dialogue and the reflexive nature of direct speech reveal common foundation. As far as the speech of one person is permanently interrupted with the cues of the partner it loses its continuity and dissociates into a series of fractional cues itself! Subsequently such fractional cues are to be reintegrated and identified as those belonging to the same character. Meanwhile such interruptions are of outer origin and they reveal only the general property of direct speech peculiar for monologue as well. Each transition from one utterance (as well as a cue) to the next one within the text of role designates the transition attesting the change that takes place within the character as a whole. Together with the conservation of a character’s identity the person doesn’t remain the same so that new features are revealed or developed. Respectively each monologue also demonstrates fractional division so that the constant necessity arises to identify such **verbal masks** as the attributes of the same person. The problem arises whether the utterances of a monologue can become a **cento** that’s a mixture of cues of different characters or they can be attributed to a sole person’s identity.

Such inherent interdependence between the fractional division of utterances and the personification of direct speech attested in the old tradition of **cento** gives also device for dialogues’ description with converting them into a kind of **soliloquy**. One can imagine the situation where all signs indicating the attribution of cues to a character disappear (in particular it concerns pronouns and proper names). Then the task would arise as to their identification. Such experimental distortion of dramatic text would be similar to that of converting verses into prose. Then “a conversation with the self” is made up so that the partner’s voice appears as one’s own imaginary remark. As an example one can take the famous scene from O. Wilde’s “Lady Windermere’s Fan” (3) where the chief heroine has come to the flat of Mrs Erlynne who was claimed to be notorious for her frivol behaviour and reveals in reality generosity in persuading her to return home. The cited passage contains the most important excerpts. After the removal of all the particulars of personal location of direct speech a bare concatenation of thoughts appears that can be regarded as inner hesitation of heroine (who is here designated as Lady and her partner as she). The subject of soliloquy is supposed to be represented in the 1st person, so W. will be chosen here.

<p><i>Mrs Erlynne: (...) You <u>must</u> go back to your husband’s house immediately. W.: Must? E.: Yes, you must! (...) W.: (...) My husband sent you to <u>lure</u> me back that I might serve as a <u>blind</u> to whatever relations exist between you and him. (...) E.: Lady Windermere, you wrong me horribly – you</i></p>	<p>→* I (W.) avow the sentiment of jealousy ensuing from the demand of E. to return home immediately and express the suspicion of being treated as a puppet in the play of my rival and my husband (the situation of disbelief in the sincerity) →* the surprising confession of my letter</p>
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⁹⁰⁴ As far as «... диалог драматический не демонстрирует только силлогический или диалогический ход мысли, но, затушевывая логический строй речи, развертывает ... ряд характеристических признаков» so that its structure correlates with the evolvement of plot or theme: «Механизм диалога сводится к комбинации приемов чередования, смещения речевых тем. Диалог знает случаи: 1) смены тем – когда одна тема вызывает другую, чаще всего по ассоциативным признакам; 2) подхвата темы – когда тема, начатая одним лицом, раскрывается следующим; 3) перебоя темы – когда тема частично смещается другими, но остается единой в течение всего диалога; 4) разрыва темы – когда начатая тема прерывается в какой-то момент с тем. Чтобы быть завершенной в конце диалога; 5) возвращения темы – когда перебиваемая тема всплывает в другом месте (иногда неоднократно) и завершается в диалоге же; 6) срыва темы – когда тема прерывается без завершения» [Балухатый, 1990, 24]

<p>wrong your husband horribly (...) He never read the mad letter you wrote to him! (...) <u>I – saw it, I opened it, I – read it.</u> (...) W.: (...) You wouldn't dare! E.: (...) Oh, to save you from the <u>abyss</u> into which you are <u>falling</u>, there is nothing in the world I would not dare (...)</p> <p>W. I do not <u>love</u> him! E.: You do, and you know that he <u>loves</u> you.</p> <p>W.: (...) Living at the <u>mercy</u> of a woman who has neither mercy nor pity (...) E.: The money that he gave me, he gave not through love but through <u>hatred</u>, not in worship, but in <u>contempt</u>. The <u>hold</u> I have over him (...) It is <u>love</u> for you, Lady Windermere. (...) His desire to spare you – shame, yes, shame and disgrace (...) I tell you that your husband loves you</p>	<p>(addressed to husband) being stolen and read by E. makes me believe that she really had the compassion to me (the situation of shaken convictions)</p> <p>→* she assures me of her intentions to save me, and it arouses my agreement to discuss my affairs (the situation of arising confidence)</p> <p>→* I avow my opinion that my love to my husband has declined, and she dissuades me (the situation of an attempted objection being refuted)</p> <p>→* I tried to resist with the last argument of being humiliated with the aid rendered by the supposed sweetheart of my husband, and it again was denied because the grants given by him to her attest actually his contempt to her and therefore love to me (the situation of external outlook taken for reality)</p>
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The viewpoint of the Lady is here chosen because it is her decision that is to be taken, the confrontation and struggle of adverse opinions contributing to the reevaluation of her deeds. One sees the profitability of such transformation in the detection of communicative axis. Here one can divide the following steps: 1) the jealous suspicions are cast to doubt; 2) the confession of reading the letter strikes the heroine and becomes the first turning point; 3) the false opinion about the absence of love is argued that becomes the second turning point; 4) the decisive step (and the third turning point) is the refutation of the false opinion of “mercy” with the paradoxical statement of “hatred & contempt” as the sources of the husband’s genuine attitude towards the pretended sweetheart. In the situation Mrs. Erlynn can be regarded as a “magic helper” who supplies the missing arguments to the heroine’s inner discussion. Such are first of all her confession in regard to letter and the paradox of donations motivated with contempt. Her cues can be identified as those of objections vs. the heroine’s previous opinions. If the initial state of mind can be represented as “living at the mercy” → [ABUSED PRIDE] → [refusal to return home] so the transition gets the outlook of a paradox: love (of the husband) (→ hatred) → contempt → hold → love (of Mrs. Erlynn).

Another example can be found in A.N. Tolstói’s «Насильники» ‘The Ravishers’ (act 3) in the scene of the conversation between Nina and Claudius with the succeeding declaration of love. This dialogue can be converted into a soliloquy in the same way where the viewpoint of Claudius is to be chosen due to his initiative in the actions that follow.

<p>Нина: ... не следует ухаживать за посторонней женщиной, хотя бы и с очень <u>смутными намерениями</u>. Помирись с Квашиной, прости невесту (...) Клавдий: Трудно все понять; но будто завеса упала: у меня <u>хватит силы</u>, я чувствую. Скажите, кого любили? (...)</p> <p>Н.: Да, и целовала. К.: Он не умер от этого? Н.: Он-то перенес отлично (...)</p> <p>К.: (...) Теперь я будто <u>касаюсь вас сердцем</u>. (...) Я не оскорбить вас хочу, а милости жду. Не отталкивайте: если очень противен – <u>закройте глаза</u>. (...) вы <u>краешком</u> только подумайте обо мне, <u>сердце</u> у вас доброе, нежное, женское. Люблю вас.</p> <p>Н.: Я верю, верю. А вот вам другое признание. Прочтите (...) Обидчик мой, а люблю – странно? К.: Странно очень. Что же будет. Пойдете? Н.: Захочется <u>в подлости выкупаться</u> – пойду.</p>	<p>→* она отклонила мои ухаживания и предложила вернуться к невесте, а это лишь убедило в необходимости поступать наоборот</p> <p>→* «смутные намерения» (ее слова) прояснились, поскольку она показала свою искренность и участливость (ситуация испытания характера высказыванием пожеланий)</p> <p>→* она на мой вопрос об отношении с любовником ответила откровенно (ситуация испытания правдивости)</p> <p>→* ее искренность побуждает просить о «милости» не отвергать, даже «закрыв глаза», о «касании» «краем сердца» (ситуация признания в любви как просьбы позволения оставаться в кругу внимания)</p> <p>→* она призналась в «странном» чувстве к «обидевшему» ее бывшему любовнику, где любовь – как отвращение (ситуация испытания откровенностью)</p>
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To understand the motivational chain it suffices to exclude personal attributions of utterances. The discussion begins with the idea of “vague intentions” (*смутные намерения*) and comes to the detection of own “sufficient force” (*хватит силы*). It designates the first step; then the confession on Nina’s previous passion follows with her sarcastic remark. And just this explanation gives opportunity for the principal words on “touching the heart” (*касаюсь сердцем*), “thoughts on a brim” (*краешком подумайте*) and “shut eyes” (*закройте глаза*). Paradoxical form of agreement there follows with Nina’s pejorative estimation of previous connections as “bathe of baseness” (*в подлости выкупаться*). Such “mud-bath” becomes here an examination of the love passion. The dominant motifs refer to the images of weakness (*brim, heart, shut eyes*) that overcome the violation. It is these images that aid in conquering the heart of the sweet-heart and become recognizable as those attributed to the masculine partner of dialogue.

The same approach to conversational passages as those representing heterogeneity in the manner of cento and equal to soliloquy can be detected in the scene of the rupture between Kat and Ostuzhev from A.I. Sumbatov-Yuzhin's "The Gentleman" (4.5). The viewpoint of the heroine who takes the final decision becomes here the principal power.

<p>К.: <i>Я твоя, слышишь, твоя на всю жизнь ... На всю жизнь.</i> О.: <i>Кэтт!</i> К.: (...) <i>Мне хочется молчать и глядеть на тебя (...)</i> О.: <i>Кэтт ... Я женат. Моя жена – моя свобода. (...)</i> К.: <i>Зачем ты меня разбудил (...)</i> О.: (...) <i>Я только тогда человек, когда (...)</i> никому не закрепощен, никому и ничему, ни любви, ни долгу (...) <i>Только свободно я могу любить (...)</i> <i>Не принуждай же меня (...)</i> К.: (...) <i>Я всем нужна (...)</i> <i>Одной как дочь, которую можно продать, другому как красивая жена (...)</i> <i>И никто меня не спросит, чем же я хочу быть?</i></p>	<p>→ * считаю, что теперь наша судьба сложилась удачно (самооболашение) → * я отрезвлена признанием в неверности (разочарование) → * он оказывается нежелающим принимать долг и обязанность и рассматривает их как принуждение (обращение к видимости свободы) → * его отказ от долга есть себялюбие, такое же, как и отношение ко мне как к собственности, мои же цели никто не принимает в расчет (разоблачение)</p>
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Without the conversion into soliloquy it becomes already evident that the attempt to make a declaration of love encounters the overt lie and sophistic arguments of liberty. It refers to a very typical phraseology of libertinism where freedom is identified with the absence of duties. The hero declares his demands for "absolute" liberty from love and at the same moment contradicts to this declaration with the desire for "free love" – obviously without duties from his side. Thus absolute liberty turns into absolute egoism and therefore must indulge in deceiving his pretended sweetheart. This vulgar deceit is attested with Kat's utterance: «*Будь вы в самом деле женаты, я стала бы вашей любовницей*». That is why Kat finds a true revelation in discovering everybody's neglecting her personality (*Я всем нужна*) without taking into account her own viewpoint (*чем же я хочу быть*). The key phrase is here that where "awakening" (*разбудил*) is mentioned. It marks the turning point of the whole scene. It is with this exclamation that Kat becomes aware of her being deceived.

Another example of the critical turn in the development of action can be found in the episode of I. Kocherga's "Nature and Culture" where not only the malice of a scoundrel (the former husband of heroine who has turned out to be a thief and who has nevertheless profited in his official career) remains unpunished. The situation is still more complicated due to the disclosure of the heroine's friend reserved behavior that results in the heroine's disappointment.

<p>Кучерявий: <i>Не пізнала? [...] А може, це ти заміж зібралась? Весілля при живому чоловікові справляєш [...] Мокрина: Тут немає твоєї хати, Борис, ти сам відитовхнув мою руку, коли я благала тебе не кидати мене [...]</i> К.: <i>Втішилась, заміж зібралась [...]</i> М.: <i>Ми не женемо нікого, хто хоче працювати [...]</i> <i>Але від мене ... від мене тобі нема чого сподіватись [...]</i> К.: <i>Да ти знаєш, що під мою владою по сто чоловіка було й буде, да й не такого падла, як твій Прищепа [...]</i> <i>Він і дивиться на тебе не схоче, не до тебе, а до твоєї дочки залицяється [] бачив, як вони там цілувалися в світлиці</i> Прищепа: <i>як-небудь і вас прогудємо [...]</i> <i>може, ви хочете повернути нам ті карбованці, що вкрали [...]</i>? К.: <i>Плювати я на вас всіх хотів. Сволота. Мене, може, вже на директора заводу призначають [...]</i> М.: <i>Як ... як він смів сказати, що [...] ви з Галею цілувалися []</i> П.: <i>Та й що казати, бачиш сама – любимо ми з Галею один одного ... благослови []</i> М.: <i>Ти ... ти з Галею ... а я [...] кого я так кохала, мов [...]</i> І. Кочерга, <i>Натура й культура</i> (3)</p>	<p>→ *безпідставні докори нагадуванням про одруження з нерозірваним шлюбом, бо невблаганність виявлена не мною (ситуація претензій минувшини) → *безпідставні докори про вигнання, захищаю лише своє ество (ситуація виправдання власних прав) → *влада компенсує нечисте сумління (ситуація погрози) → *для приниження розповідає про взаємини приятеля з дочкою (ситуація розголосу таємниці як наклепу) → *докір нагадуванням про злочин (ситуація відсічі зазіханням) → *пропозиція примирення відкидається новим повідомленням про кар'єрні успіхи всупереч моральній нищості (ситуація цинічної перемоги негідництва) → *визнання приятеля про правдиві взаємини (ситуація розчарування розбитих сподівань)</p>
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Here one traces obviously more bitter and realistic picture than in the previous examples. The heroine endures not only the successes of the scoundrel. Still the worse is that his information about the genuine state of affairs turns out to be true. The heroine's expectations are shipwrecked, and despite the succeeding happy end this bitterness of the disillusionment (proclaimed here in addition by the overt thief) puts its seal upon the whole. The malice exists and flourishes – such is the latent meaning of the drama.

That the scoundrel discloses the truth looking like a calumny gives especially painful blow. The situation of a "contest of advantages" displays honesty vs. power. Therefore the dramatic conflict isn't solved with the neat reconciliation; its solution becomes only postponed to be achieved beyond the play's borders.

Another example of the turning point in the dramatic development is to be found in B. Grincbenko's "It is Clouded" where a sly youngster Taras makes a fool of his uncle the landowner with compelling him

to sell his mortgaged grounds to the village's community and thus gaining the bride for himself. The scene represents a typical situation of hesitation where the key for decision belong to the protagonist Taras.

Вишкварка: *Це я до вашого дядюшки – нащот позички денег [...] Да тільки не виходить діло, бо вже под. вторую закладную ваш дядюшка взяли [...] Тарас: Ви знаєте, що в мене з братом та з сестрою є дом у городі? [...] Під це обезпеченіє дайте мені три тисячі. Я опекун [...] В.: А дядюшка? Т.: Та то вже моє діло з ним (2)*
 Т. *У городі я побачуся з паном Новаковичем: є чутка, що він продає землю, дак чи не продасть громаді. Сторож: А тут хіба не буде діла? Т.: Побачимо (2)*
 Данченко: *Як же воно буде? Т.: А так, що сьогодні дядько підпише папера, візьме гроші, а нас із Марисею облишить [...] Д.: Сватання вже було. Марися: А вінчання не буде! (3)*
 Шевцов: *а Вишкварку ти нащо в город тягав? Т. Грошей у його позичив [...] Я їх і матиму, а вам з їх не дам нічого / Б. Грінченко, «Нахмарило»*

→ * виникає можливість взяти гроші, призначені для оплати боргів дядька (ситуація прояснення сприятливих обставин)
 → * перехопити можливість одержання позики та водночас позбавити коштів дядька (ситуація випередження)
 → * чутка про купівлю землі від конкурента стане додатковим чинником тиску на дядька (ситуація провокації)
 → * вісник, який не розголошує свої таємниці, сповіщає про сприятливе розв'язання конфлікту (ситуація доброго сподівання)
 → * відрито карти і проголошено ультиматум (ситуація ендшпілю)

Due to the velocity of action uncle is as the result in the desperate situation of the debtor that must pay and can't now borrow money. Besides, the deceitful rumor on the intention of buying grounds at another person make him haste with the bargain.

Such approach to conversation's description as equal to **soliloquy & cento** enables the detection of semantic transitions taking place in its lexical stuff. The importance of the opportunity of converting dialogue into **soliloquy** can be attested with the consequence of the applicability of analytical apparatus developed in drama towards the description of lyrics (that generally can be represented as a soliloquy). It is worth noticing that the "theme" of dialogue (and textual passage in general, possibly represented in its title) becomes the axis to unite the differentiated and diversified lexical units involved there. The attachment to this theme discloses semantic mutuality of the words' derivative meanings thus making them situational synonyms as well as making the homonymous meanings dissociate. Such attachment becomes especially evident in dramatic dialogues where it reveals itself in the necessity of action that demands respective lexical selection. Then reciprocally each lexical unit may be esteemed as lesser or greater deviation from the axial theme of the passage.

The reflexive nature of direct speech implies also the existence of favorable conditions for the examination of lexical **compatibility** (and for the disclosure of the **horizon** of discernibleness). The effect of "echo" (that's of quotation being estimated as an alien utterance demanding comments) entails the derivative process of semantic shifts in predicates of taxis of a scene so that their meanings acquire such derivative details that are proper for the given scene. Respectively the measure of compatibility within the textual horizon displays changes ensuing from action's motivation. One can trace the lists of verb (taxis) appropriate for a scene that demonstrate semantic increments derived from their mutual motivational ties. Such glossary is not occasional and chaotic as it represents not only situational partitive synonyms as a supplementing row for a given scene but also taxonomic classes of broader nature. In regard to the problem of compatibility it would be convenient here to remind that partitive synonymy and homonymous dissociation are interdependent phenomena: word is included in the row of such synonyms not as a whole bunch of homonyms but as the representation of one of its meanings. These relations are to be revealed most clearly in monologues where the sequence of actions is mentioned preponderantly.

As an example the monologue of Cyrano de Bergerac (from E. Rostand's drama of the same name, 1.4) with the insertions of other characters' remarks may well serve. Here the culmination is achieved with the consecration of the hero and his pleadings with the threats to his rivals: "... *je l'essorille et le désentripaille! ... je vais sur la scène en guise de buffet / Découper cette mortadelle d'Italie!*" (I'll cut him ears off and disembowel him! ... I'll come to the scene disguised as a cook to cut this Italian sausage to pieces). The central position here occupies the pair of very rare verbs "essoriller" (to cut ears) & "désentripailler" (to disembowel), the last being Rostand's neologism, that make up the figure of situational synonyms (*hendiadys*) and at the same time attract attention to their singular outlook of *hapax legomenon*. In other words the verbs have reciprocally got nearer as the designations of a butcher's actions; that it goes just about butchery becomes evident from the consequent mention of cutting a sausage (*mortadelle*). In its turn this compression of verbs in the culminating figure is prepared with the series of other predicative expressions that also create a compatible series. All they are united as those concerning the situation of a scandalous event, of a quarrel: <"*fesser les joues*" (to slap in the face) – "*faire tâter la canne a rubans*" (to make the rod palm the attire) – "*avoir pitié de fourreau*" (to pity a sheath) – "*rendre lame*" (to render a blade)>. As a pattern for such glossaries the roles of improvised dramas can serve. The concatenation of such locutions aims at the circumscription determining therefore their compatibility with the means of **periphrastic description**. The improvisation itself becomes the reproduction of a set of phrases ascribed to the respective role. The very fact of belonging to the role promotes the disclosure of the compatibility of these phrases.

There are minimal compilations especially as situational coupled synonyms (the so called bifurcations or *hendiadys*). Their importance can be seen from their role as dramatic motivational devices. As an

example the famous scene from Shakespeare's "Richard III" (I. 3) can be cited where the verbal combat between Margaret and Gloster's partisans takes place. In Margaret's enunciation the typical occasional antonymous couple [*shame & charity*] acts as a confrontation ("My charity is outrage, life my shame") disclosing different sides of the same subject. The paratactic relations between the bifurcation's lexical components demonstrate the state of instable equilibrium that easily can drift towards hypotactic relations thus making up a proposition from appositive structure. It is essential that such idiomatic interpretation of lexical couples becomes endowed with the devices of alliteration and paronymic attraction that additionally motivate their confrontation. The words tied with such devices imply usually some *tertium comparationis* that would substantiate their semantic shift. Such confrontation enables disclosing latent situational synonyms [*horse & hostess*] in Shakespeare's "King John" in the words of the Bastard where the caustic verve is imparted ("Saint George ... sits on his horse back at mine hostess' door").

In its turn homonymous dissociation of meaning represents ambiguity as the immanent dramatic quality. The dependence of a word's meaning and its idiomatic transformation upon the motivational scheme may be well demonstrated with the changes of meaning entailed due to the split of words into a series of **homonyms**. It is interesting that such split becomes specific device for the disclosure of hypocrisy of Iago in Shakespeare's "Othello". It is game with homonyms that Iago tries to justify himself with in the final scene: "Demand me nothing: what you know –you know" (line 304). Moreover, Iago actually betrays his genuine intentions in the very beginning as he comments the recent events (Othello's plans for marriage): "... though that his joy be joy / Yet throw such changes of vexation on't" (I.1. line 72-73). Such intentional ambiguity of speech is acknowledged by him in the very scene in the words uttered apart: "I must show a flag and sign of love / Which is indeed but sign" (lines 158-159). The cases of the equivocal interpretations of the same "signs" becoming fatal in "Othello", the very device in lesser or greater degree belongs to the universal properties of dramatic text. In the most outspoken manner the cynic game with homonyms is declared by Duke of Gloster in "Richard III" (3.1.82-83): "Thus, like the formal Vice, Iniquity, / I moralize two meanings in one word".

Each poetic work is in a way a homonym in comparison to colloquial speech. Meanwhile the effects of homonymous coincidences are minimized in epics whereas they grow in lyrical poems to attain their peak in drama where in the same scene different persons use the same words that become homonyms. As a witness of such ubiquitous ambiguity of dramatic text one can cite the bright sample of the play of specialized homonymous meanings in the words of Blanche to her father (in B. Shaw's "Widower's Houses", III): "How is it, papa, that you, who is so clever with everybody else, are not a bit clever with me?". Homonymous bifurcations and ramifications can be said to become a most essential property of scenic speech. Such interplay of coincident meanings becomes the consequence of the specific weight of colloquial vs. conventional components in drama. The result is that drama promotes very specialized selection of connotations. As a demonstrative misunderstanding arising from homonymous dissociation one can cite the conversation between Trofimov and Lopatin (Tr.: "I can pass you by, I'm pride and strong" L.: "... and the life knows to pass by") from A.P. Chekhov's "The Cherry Garden" (act 4)⁹⁰⁵ where the different meanings of the predicate "pass by" are displayed. It belongs to the devices of old rhetoric where the same word repeated with different connotations was used under the term of so called difference (a variant of *symploke*)⁹⁰⁶.

A particular case represents the homonymous dissociation of ultimate abstractions so that one can't decide what peculiar meanings are meant in the text in question. For example in Shakespeare's 24-th sonnet the category of "painting (a beauty's visible forms)" is obviously one of the infinite set of possible homonymous interpretations of the term. This predicate becomes the subject of artistic explorative activity and thus must be regarded as a problem to be studied and not as a category. Due to such potential homonymy textual essence is to be regarded as a set of versions and not as a constant invariant.

These synonymous and homonymous interactions turn out to become very productive in disclosing idiomatic meanings in dramatic play. For example, the famous scene in the orchard from "Romeo and Juliet" with the rapid development of love used to be regarded as the example of the mutability of characters where the heroes enrich their own experience in the decision-making process. In particular this scene served as the argument against Hegel's statement on the gradual unfolding of hero's properties in dramatic action⁹⁰⁷. Meanwhile the idiomatic analysis of the scene discloses some very important particulars concerning the rapidity of the engendered love and the decision to marry. Of a special importance is here the passage from Juliet's monologue (2.1.75 ff.) that could be entitled as DOFFING THE NAME (with the rare verb 'doff' used in the monologue as the abbreviation for do off). Its representation can include the series <refuse the name – deny the father – newly baptizing – call love – name being enemy – hateful name – man's part being no name – <hand – foot – arm – face> – rose

⁹⁰⁵ Трофимов: «... я могу проходить мимо вас, я силен и горд»; Лопатин: «... а жизнь знай себе проходит»

⁹⁰⁶ «От повторения слов происходят: ... 9. Отличие (*ploce*) состоит в том, когда одно и то же слово повторяется в различном значении» [Горчаков (1814), 1989, 318]

⁹⁰⁷ «... герои тут сами, своими порывами, решениями и действиями эту драматическую ситуацию создают ... перемены в отношениях здесь связаны со столь же стремительными изменениями в самих людях ... Тут происходит становление характеров» ("It is the heroes themselves that are here making up the dramatic situation due to their passion's gusts, decisions and actions", so that actually "changes in the relationship are connected here with the changes of persons" that "don't only reveal their characters. Here the formation of the characters takes place"), therefore «гегелевское понимание становления как развертывания неких изначально присущих герою качеств не подойдет к Ромео и Джульетте» [Костелянец, 1976, 151 – 152]

smelling sweet with other name – retaining perfection without title – being the self> + <*stumbling on the counsel – tearing the word – drinking words*>. Juliet's objections against the prohibition to love are those of the stream of scholasticism (known as *nominalism*) but of a special importance is the very mentioning of NEW BAPTIZING: no need to remind that it belonged to one of the principal heresies in the Roman Catholicism. Thus it was an overt challenge to the morals of the time that made the heroes understand their personal independence from society as THE SELVES and entailed the rapidity of decision-making. There arise more general problems of personal responsibility that stand behind the cited idioms of RENAMING taken together with NEW BAPTIZING as situational synonyms. It is remarkable that Ch. & M. Lamb in their digest mention only that Romeo "bade her call him Love" and omit phrase of new baptizing as well as of tearing the words, though they add their comments of Juliet "chiding Romeo for being Romeo" [Lamb, 1995, 247] implying Juliet's irritation not witnessed with the text. Thus one can detect here not only special lexical combinations but the terms with specific connotations of the epoch.

It would be here also convenient to remark that glossaries and indices as those of the **enumerations** do often happen to be used in drama as the devices of **argumentation** especially while being constructed as gradual cumulative structures. One can easily recollect the famous monologue of the Archbishop of Canterbury from Shakespeare's "Henry V" (I.2) where state is compared to a beehive. The enumeration of various social classes («*merchants*» «*soldiers*» «*singing masons*» «*mechanic porters*» etc.) builds here a kind of the row of partitive synonyms. In contrast to such structures the extensive clusters of attributive clauses (comparable to those of *izafet* in oriental poetry) remaining irreducible to enumerations without special transformations can nevertheless reveal their special conditions of compatibility. One can cite Shakespeare's "Henry IV" (III.3) where Northumberland concludes his conversation with Lady Percy with the idiom: «*T is with my mind / As with the tide swelled up into the height, / That makes a still-stand, running neither way*». The idiomatic definition is from here to be reconstructed as the list [* still-standing / neither way running / in the height swelled up / tide] representing partitive synonyms built for the single occasion of the mentioned conversation.

Quite a different situation is to be dealt with in **lyrics** where there's no need for argumentation of dramatic kind. For a lyrical digest one could take an enumeration of details that would build up an integral entity based on latent regulatory references. Then such enumeration could be folded up as the development of a certain **latent problem**. Lyrical digest would then become an ensemble of details with enigmatic references hidden behind them. In particular the peculiarity of lyrical digest would be seen in the circumstance that it must comprise the very textual insufficiency and subsequently the seeming motivational inconsistency of a text (the so called "**lyrical disorder**"). Lyrical text cannot prove or demonstrate anything: it does only mention things. Besides, the process of mentioning the details can't be conceived as a mere enumeration. There are the inner regulative interdependences and reciprocal references that arise within the text contributing essentially to the retention of textual entirety and preventing it from reduction to a simple list of details. In particular it goes about the procedure of the displaying motifs.

Text to be summarized is to be regarded as a message where the transition from potential to actual meaning plays the crucial role in determining motifs. Especially it is to stress that actualization enables removing the dualism of generalities vs. particulars always present in textual data representation. To overcome the disjointed rows of predicates and circumstances (arising in particular in the mentioned methods of the "reported verses" scheme for data representation) one has to take into account the actual predicates ("*rheme*"). Actualization looks out as the correction of the previously obtained potential abstract scheme and in particular as the **displacement** of predicates' and therefore of textual centers' **positions**. For instance in the W. Shakespeare's 72-th sonnet in the line "*O, lest your true love may seem false*" the potential predicate of "*may seem*" is replaced with the actual "*true*" that potentially remains the attribute of the subject. This conjecture is proved with the next line "... *you for love speak well of me untrue*" where the same root is repeated and correlated thus with the precedent becoming in its turn the actual predicate ("*rheme*") of the sentence. Thus within the actual comprehension of a text all its centralization becomes displaced and respectively the relationship between centers and periphery displays dynamic changes. Not only verbs or nouns but each part of speech can get the emphasis as the result of reflection and thus become the actual center. Thus textual tissue is set constantly in the state of **shift & drift** being interpreted anew. In particular in this procedure the verbs being potential predicates turn into a kind of **auxiliaries** introducing actual predicates usually as their complements. Such interpretation can be substantiated with the case of lyrical verse where in the analogous way **pronouns** appear with the aim of designating the person of lyrical incognito⁹⁰⁸. Therefore actualities making them concrete build here the genuine referential foundation of textual integration.

It is for the sake of motifs that one should refrain from the seduction of describing all the contents of textual passage. As to the lyrical texts the motifs can be here easily reformulated in propositional form of inferential statements or **corollaries** from textual summary. Thus in R.M. Rilke's "Der Dichter" (The Poet) <"*Du entfernst dich von mir, o Stunde. / Wunden schlägt mir dein Flügelschlag. ... Alle Dinge, an die ich mich gebe, / werden reich und geben mich aus*" (Thou move away from me, o hour, and thy wing's strokes wound me ... All things to which I give myself become richer and take me out of myself) > one can infer the conclusion "* *Time and things are the powers destroying a poet*". One of the possible corollaries to G. Byron's poem "To Thomas Moore" <"*Were't the last drop in the well, / As I gasped upon a brink / Ere my fainting spirit fell / 'Tis to thee that I would drink*"> would be the statement "* *at the threshold of existence the honest desires will be supported*" as far as the actual predicate (the center) of the

⁹⁰⁸ «... местоимение является средством сохранения безымянного лирического персонажа»; «инкогнито ... достигается употреблением местоимений» [Сильман, 1977, 38, 198]

text would concern the extreme situation (“brink”). The corollary from D.H. Lawrence’s free verse “Night” <“... the animals curl down on the dear earth to sleep. / But the limbs of man long to fold and close upon the living body of another human being ...”> can look like “* in opposite to animal a human being longs for another as a tangible vs. visible object”. It is lyrical generic property that makes it necessary to disclose the inferential statements resulting from actualities and to regard the actualized locutions of original text as the periphrastic descriptions referring to objects different from direct designations of the utterances.

The motifs ensuing actualities in lyrics can be traced in the structure of prayers as the source for lyrical texts. It can be summarized with the key particulars attested with the common practice of memorizing initial lines (as a kind of actual subjects or “themes”). As a pattern the psalms can be regarded where (for instance, in J. Kochanowski’s translations) such retained key details make up the motifs determining the textual entirety. Thus in 26-th psalm the key phrase “*O Lord, I love the house in which You dwell*” renders this key motif of the divine space of the God’s Home in opposite to the formal predicates of “love” as well as of the preceding mention of “faithfulness” and the repeatedly mentioned “integrity”. This idea is reproduced in the translation; besides, it is reinforced with the request of “*Nie dopuszczaj mi umrzeć ... między pogańcy*” (Keep me from dying among pagans) that corresponds to “*Do not sweep me away with sinners*”. If dramatic text refers to invisible implied events that are at least supposed to be known, there remains in lyrics such virtual reality as open to conjectures. Dramatic axis represents the essence of conflict as the key element for drama in opposite to its latency in lyrics. Thus one can regard textual conditions in **drama as more complete** than that in lyrics. The obligatory explicit presence of motivational and communicative axial moments only circumscribed (and still latently present) in lyrics makes **dramatic scene** to become a pattern for lyrical work as its reflected abstraction.

That the quality of a part of a dramatic work can be imparted to the entirety of a lyrical work gives ground to elucidate still one generic peculiarity essential for the descriptive tasks. In **dramatic and lyrical** texts separate locutions occupy places in the whole text that are marked with stable **fixation**. This property of fixed allocation within the whole is also to be traced in epics, but there it doesn’t have such importance so that places of separate sentences sometimes can be permuted without abusing the sense of the narrative. Meanwhile it is the **position** of a word pronounced in the unique moment that distinguishes the structure of drama. This fixed allocation of word in a text as the peculiar feature of dramatic text is often stressed in special discussions, in particular by E. Zola⁹⁰⁹. The place of statement is fixed due to **referential** interconnections within the text. In its turn in lyrics such fixation is reinforced still with the versification’s forces. Thus deixis generates the phenomenon of separate statements’ fixation that becomes essential differential feature of a literary genus. The already mentioned musicology’s and sinology’s formula i:m:t of initial – medial – terminal moments determines here the position of a particular locution as its semantic property.

The fixation of the position of lexical units in a prayer (as the source of lyrical poem) or in a play of catechism with riddles to be answered (as the source of drama) gives grounds for a wider comprehension of deixis as such. In opposite to lyrical lines a scene can’t be **extracted & abstracted** from dramatic action and respective flow of communication. The scene can’t be separated from communicative conditions. Besides, it is character that is closed in its temporal development and its personal fate in opposite to mutable circumstances of separate scenes. The same concerns not only scenes or roles but also finished works as far as they are intended to be played on stage and represent separate moments of interpretative versions. Lyrical poems are comparable to impromptus or “musical moments” whereas dramatic works represent single links in endless chains of “rehearsals”. There are always opportunities to be **extracted & abstracted** (not to say of refrains, zeugmas and other devices of the kind) that distinguish lyrical poem (it being regarded as an extracted scene). Lyrical digressions in drama behave autonomously (song insertions taken apart from action).

These lyrical features of partiality have also descriptive consequences. Lyrical text doesn’t depend upon communicative necessities being abstracted from the circumstances of conversational colloquial acts. It lacks in lyrics the logical structures of inferential substantiation indispensable for discussion of a dramatic kind. Lyrical poem doesn’t prove anything (though it presupposes persuasion or dissuasion) in opposite to scenic discussions similar to judicial procedures. It goes in lyrics about a chain of association of details and respectively about the circumscription of an image from various viewpoints instead of the substantiation of statements with subsequent imperative conclusions. It imparts inquisitive property to dramatic text in opposite to lyrical poem. This opposition **circumscription vs. substantiation** entails the respective descriptions’ distinctive features. Substantiation with the strict necessity of mentioning or avoiding the subjects of conversation in drama differs from indirect and loosened ways of deviational circumscriptions in lyrical verses. The partners of a discussion must necessarily mention the common notions and motifs to be reciprocally understood, and the same concerns dramatic monologues (in opposite to lyrical digressions) where there are no place and time for deviations from the flow of action. At the same time there are no such obligations in a lyrical verse. It lacks here the mentioned communicative axis indispensable for scenic dialogue. At the same time another kind of textual axis appears here: it turns to become latent and must be detected by an attentive reader.

To exemplify the descriptive procedure a text of the lyrical verse from A. Tennyson’s “In memoriam” (1850), XXXIV will be taken <“*My own dim life should teach me this, / That life shall live for evermore, / Else earth is darkness at the core, / And dust and ashes all that is; / This round of green, this orb of flame, / Fantastic beauty; such as lurks / In some wild Poet, when he works / Without a conscience or an aim. /*

⁹⁰⁹ As it has been wittily put by E. Zola, «... для театра самый лучший слог – тот, когда каждое слово стоит на своем месте и произносится с должной интонацией» [quot. Аникст, 1988, 190]

What then were God to such as I? / 'T were hardly worth my while to choose / Of things all mortal or to use / A little patience ere I die; / 'T were best at once to sink to peace, / Like birds the charming serpent draws, / To drop head-foremost in the jaws / Of vacant darkness and to cease">.

To begin with the surface of potentialities, one can obtain such index of predicates making up a taxis: <"teach" ("life" – "me"): "live" ("life") – <darken> ("earth") – "lurk" ("beauty" – "poet") – "work" – <unworthy> – "sink" & "cease">. One can replace it with subsuming them to more abstract generalities and disclosing the **perspective** {experience as: <exist & act & mysteriously communicate> vs. <stop (to exist)>}. These abstractions substantiate the motif of the alternative [CREATIVITY vs. NON-EXISTENCE]. Subsequently the inferential statements can be produced that <*"life is possible as aimless creativity with the communion ("lurking") of beauty, otherwise the existence becomes worthless"> or <*"darkness marks the state of non-existence where the vision of beauty becomes impossible">. Meanwhile with the transition to actualities this potentiality will shift the predicative centers and subsequently produce other motifs when the circumstantial index of the **horizon** is taken into account that gives the other points of reference. In particular one has to notice the index: {<earth's core > <dust & ashes> <round of green> <orb of flame> <mortal things> <patience before death> <sinking to peace>}. Here obviously the equality of [* PEACE & PATIENCE] as the attribute of death appears. The motif of immobility as the marked feature of non-existence comes back to the images of mortal somnolence. It concerns the impossibility of PURE CONTEMPLATION on the cause of its being reduced to immobility and death.

Another motif that shifts the general perspective is the mention of the earthly as opposed to the celestial that refers to Ecclesiastes. Then also a new motif arises that of the alternative of [CREATIVITY vs. VANITY]. The motifs of existential nature as the latent fundamental categories are here circumscribed with concomitant details referring to invisible **axis**. At the same time there are also the lateral circumstantial locutions to indicate that add still new connotations: <birds drawn by the charming serpent> and <dropping in vacant darkness's jaws>. Then the inference becomes possible that <*"non-existence is vacuity"> and <*"death lures and entices as the power of glamour paralyzing the will for life">. Especially it is necessary to stress the image of the JAWS devouring the existence. Subsequently it would become possible to represent the verse in **indexation**. It is to remind here that the opportunity of such representation in the form of **enumeration** is indebted to the peculiarity of lyrical text that can be converted to **passive voice** without abusing the semantic invariant due to the contemplative essence of lyrics.

<[* eternal existence as an alternative to non-existence] "life for evermore"

vs. [* reduction of] "dim life" to "dust & ashes" "earth's core's darkness"

[* creativity as the existence]

[* communicate] to "fantastic beauty" <aimless> work

[* stop to exist] "jaws" of <vacuum>

[* contemplation & immobility] - "peace & patience">

Axial and lateral aspects are to be detected as far as they contribute to the contrast of a lyrical poem. Predicative structures "distilled" from a text may well be exemplified with W. Shakespeare's 25-th sonnet: <boasting those in favor - unlooked for joy - spreading fair leaves - pride buried>. Meanwhile the descriptive concatenation will shift when one takes into account actualities. Then an outspoken contrast of the two series of predicates will be revealed: one relating to the lyrical "I" that is associated with *honor* and *happiness*, that is *loving* and *irremovable*; and another concerning "favorites" <boast – spread leaves – bury pride – die at frown – be razed from the book>. Especially are stressed here actual predicates love and frown that can be regarded as the principal vehicles of semantic contrast.

The cited examples exemplify the truth that each **description is distortion**. The textual entirety must be destroyed to be explored. Therefore the discussed descriptive analytical apparatus is to be conceived as the experimental transformation of textual entity. It is well known that such transformation of a verse is not only a distortion but that it destroys its artistic existence as such⁹¹⁰. Such destruction is to be regarded as the premise of **abstraction & analysis** necessary for the exploration of a poetic work. Subsequently the possibility is opened to discover the latent contents behind those locutions that become separated and scrutinized as the result of a line's being destroyed⁹¹¹. "The anatomy of artistic text" seems to become necessity in the same manner as the necessity of distorting and killing plants and animals to study them. Destruction becomes the first step towards exploration.

Together with experimental distortion necessary for exploration there is still another condition to be taken into account, namely that ensuing from the very existential properties of text and its interpretational nature. It goes about the properties of mutability and interpretability that are immanent textual properties. Each text can be changed by a writer, and it is attested with editorial versions, the last of them being selected and taken for the final version. In this respect this final text can be regarded as the "marked member of binary opposition" and contrasted to the weak members represented with preliminary editorial versions. Besides, each text can be slightly or grossly changed while being recited by the actor or rewritten without abusing grammar and lexical rules. In particular listing structures of textual representation find their correlation in the colloquial practice of asyndeton where the whole speech turns into a kind of

⁹¹⁰ «... прозаический пересказ строфы абсолютно несовместим с ней» [Кожин, 1980, 93]

⁹¹¹ For instance the locution «души витали» in Tiutchev's verse "At the eve of the anniversary of 04.08.1864" gives a pretext for the conclusion that «фраза эта косвенно включает в себя даже вопрос о бытии бога» [Кожин, 1980, 96]

enumeration resembling and interlinear for Chinese translation⁹¹² or in “telegraph style” in the manner of L. Sterne or Ch. Dickens’ “jingloisms” and “wellerisms”.

There is still more fundamental reason that substantiates experimental distortions. Each text must be interpreted already to be understood: the meanings of the reader’s experience do always essentially differ from those of the writer’s. It is the clarification of such differences that initiates interpretative processes within a reader’s brain. Text changes itself (even being reproduced with the utmost exactitude) because already the place and time of its reproduction are changed (not to mention the new generations’ experience). That is why interpretative distortion of a text is not only explorative device but the existential condition of a text. Therefore distortions and destructions are not only explorative means necessary to disclose textual semantic opportunities; they reproduce also the inevitable union of **analysis & synthesis (disintegration & reintegration)** as the vital necessity of the life of a text as a peculiar organism in the process of interpretation. Besides, it is to be noted that experimental “distortions” and explorative transformations of the original text are to be regarded as the necessary analytical epiphenomena of each artistic work. It is to remind that exercitation and repetitions of rehearsals are the indispensable part and parcel of artistic culture of experimentation as opposed to poetic folklore culture of accumulation. One can say of repetitive exercitation as the distinctive feature of artistic culture. The elaboration (or “distortion”) of a text for data representation makes up the necessary premise of this culture. Analytical implements are then to be regarded as the exercitations’ devices that promote searches for motifs. In this respect analytical exercitations act as the means for the retardation of reading the text, for slow reading and **retarded lection**. This procedure enables disclosing motivational opportunities within the locutions otherwise remaining unobserved. In its turn this retardation and fixedness of observer’s glance is the way to create the **distance** towards text and therefore to represent it as epic genus. Seen at a distance the text is to be described with experimental distortions and thus put to examination.

Staging a prosaic epic work would mean that the transition from a novel to a play would coincide with the descriptive procedure where a narrative metasytem arises. The referential core of epic narrative must be represented in cues. In the same manner lyrical poem can be represented as a lyrical scene of a drama representing such references. Meanwhile the data representations of lyrics and drama in its turn become the transformation into epic textual structure as it has already been demonstrated with the samples of producer’s notebooks in the case of K.S. Stanislavski. Be a lyrical digression within epic text a reflection of the narrative, in its turn data representation of a lyrical poem (and such digression too) returns to epic composition. Such situation makes one suspect here a kind of a **closed loop of reflection**: if dramatic or lyrical text make up a metasytem of epic narration as the result of reflexive act their descriptions in its turn as the next reflection return to the initial stuff of epics. Therefore it is the places of lyrical digression and of conversational passages within epic narrations that deserve special attention with the descriptive aims. In particular the conversion of dialogue to **soliloquy** will turn out to demonstrate its effectiveness. Thus the described dialogue acquires an outlook approaching an **ensemble** (with partner’s cues represented in brackets). These statements can be exemplified with the samples of different genera.

As an example of conversation in epics let be taken the passage from Dickens’s “Tale of Two Cities” (Book 2, Chapter 20, “A Plea”). It goes here about the meaningful visit paid by Sydney Carton to the newly married couple of Charles Darnay and Lucie Manette. Carton is the person who has already once happened to rescue Charles at the court, and he will in future appear in France instead of Charles to sacrifice himself to rescue Charles again, the more that he fell latently in love to Lucie. The passage consists of two episodes: Carton’s confident confession of his personal weakness and the compassion of Lucie expressed thereafter in her conversation with the husband. Therefore these episodes can be regarded as the pictures of macroscopic situations that can be classified as those of [REQUEST] and [REFLECTION] respectively: first the guest prays for certain permission, and then the lady with husband indulges in meditating upon it. Among the thesaurus the idioms “*fashion of speech*” and “*light answer*” (used by Carton to designate the undesirable manner of speech introducing his confession) must indicate the “*earnestness*” of the narration, and it is what is noticed in the remark of Charles: “*Earnestness in you is anything but alarming to me*”. Then follow Carton’s self-humiliating notices about “*mere professional claptrap*” (about his deed that rescued Charles’s life), “*dissolute dog*” (of his state of inebriation) and finally the request for being “*regarded as an useless ... piece of furniture, tolerated for his old service and taken no notice of*”. Actually the last words are a very singular and indirect form of the declaration of love addressed to Lucie though the conversation has made Charles comprehend “*Carton as the problem of carelessness and recklessness*”.

Meanwhile the emphatic desperate words of the kind only conceal the **actual predicate** of the utterance expressed with Carton’s desire “*that I might be ... taken no notice of*”. To become UNNOTICEABLE introduces the manifested motif of the deeply masked LATENT PASSION avowed here involuntarily. Besides, there is still another feature betraying Carton’s sympathy: it is his request to be “*permitted ... as a privileged person*” or to partake within Darnay’s home. Such “*privilege*” is to refer to the future sacrifice as its motivation. With the words “*I don’t know that I cared what became of you*” Carton betrays still another actual predicate of CARE. In spite of pretending himself to be a disinterested person he introduces the motif that will become the decisive feature of his attitude towards Darnay’s family. Noteworthy in the next episode Lucie adds the other important idioms attesting her feminine intuitive shrewdness. Together with her remark “*to be ... lenient on his faults*” and the appeal to

⁹¹² «... устный язык ... стремится выразить корреляцию при помощи ... бессознательного сопоставления ... Этот способ выражения достигает высшей степени в таком языке, как разговорный китайский, где последовательность нескольких слов ... может передавать самые различные корреляции» [Фрей, 2006, 137]

compassion with the reminding of “*how strong we are in our happiness, and how weak he is in his misery*” the author’s narration adds the notice of “the purity of her faith in this lost man” and “*the drops of pity kissed away by her husband from the soft blue eyes so loving of that husband*”. The motif of MISERY obviously refers to the known “*miseria res sacra est*” foretelling thus the future Carton’s sacrifice.

These motifs can be regarded also as the **prototypes** for the categories that correspond to the both situations. These prototypes come back to the categories that could be represented as [OMEN] and [IDYLL]. Therefore the situations look like: 1) [*the omen foreboding the future sacrifice] – “rugged air of fidelity” (pretended familiarity) – “take no notice” – “placed on the footing ... indicated” (as the permission); 2) [*idyll] – “the newly married pair” – “hand putting aside the golden hair from the cheek” – “the drops of pity kissed away”. Here already the conflict [omen vs. idyll] is to be found that is revealed in the succeeding events. Besides, one could regard the mentioned situational prototypes returning to the categories as the already mentioned “pronominal predicates” that provide referential ties with other textual segments.

A different situation is to encounter in dramatic text. Let it be taken as an example H.W. Longfellow’s “The Spanish Student”, written seven years earlier (1843). The last dialogue between the chief characters of the work – those of student Victor and gypsy girl Preciosa – represents the so called **scene of recognition** where the disguised lover examines his sweetheart and becomes persuaded of calumny resulted from the previous events. The preceding dialogue was concluded with the anger of Victor because there appeared a villainous count of Lara who pretended to be the girl’s lover. Then it becomes known to student that Lara has committed revenge on the girl with disseminating false rumors, and, besides, that all the gypsies were compelled to go to exile. Victor has found the gypsy girl. Although the both lovers have recognized one another they pretend to remain unidentified to procure conditions for the decisive examination of their reciprocal suspicions. Now the initial situation consists in Victor’s request of telling his fortune. The girl replies with the apparent attempt of putting her lover’s attitude to probation (she mentions an imagined dame seemingly falling in love with him).

<V.: *Hist! Gipsy!* P. (aside, with emotion): *That voice! [...] Who is it calls?* V.: *A friend.* P. (aside): *’T is he! [...] False friend or true?* V.: *A true friend to the true [...]. So; can you tell fortunes?* P.: *Not in the dark. Come nearer to the fire. / Give me your hand. [...] There’s a fair lady at the court, who loves you [...]*>

The idiomatic use of antonymous couples (false / true & dark / fire) refers apparently to the intentions of examination aroused in the girl in reply to her former lover’s behavior. This situation can be defined as [RECONNAISSANCE] as the first attempt of examination fails and the initiative now comes to the girl. It is she who leads further the dialogue that looks like her own soliloquy with her lover’s apparition. The next situation can be identified as the [REVELATION]. The girl gives to Victor an account on his genuine conduct and provokes him to expose his suspicions overtly.

<V.: *Fie! The old story! / Tell me a better fortune [...]* P.: *You are passionate / And this same passionate humour in your blood / Has marred your fortune. Yes; I see it now; / The line of life is crossed by many marks. / Shame! Shame! O you have wronged the maid who loved you! How could you do it?*>

Then Victor’s avowing the calumnious rumors brought on the girl arouses the girl’s indignation so that the situation can refer to the category of [CALUMNY]. The decisive is here the accusation of the deceit as the prototype that gives grounds for such category.

<V.: *I never loved a maid; / For she I loved was then a maid no more.* P.: *How know you that?* V.: *A little bird in the air / Whispered the secret.* P.: *There, take back your gold! / Your hand is cold, like a deceiver’s hand! [...]*>

The next situation is the decisive probation: Victor attempts to take back the ring that he had once given to the girl and meets with the refusal as she declares it the grant of a man who is [ESTRANGED] with the hint to their former relations. The key idiom [TOKEN] serves here as the prototype for the situation’s category. It can come back to [FIDELITY] because the refusal of giving up the token proves the fidelity of the girl.

<V.: *That is a pretty ring upon your finger. / Pray give it me.* (Tries to take the ring) P.: *No; never from my hand / Shall that be taken! [...]* ’T is a token / *Of a beloved friend, who is no more.* V.: *How? Dead?* P.: *Yes; dead to me; and worse than dead. / He is estranged! [...]*>

The final situation of the scene is of an overtly melodramatic nature as it betrays the features of exaggeration and unmotivated explosive deeds at one side and of weak credulity at another side. The answer would satisfy Victor as, meanwhile he threatens of blaming the girl as a thief to appear after her embarrassment without disguise. Victor again returns to calumny to gain the girl so that the situation can be qualified as [VIOLENCE]. It remains unexplainable how the pride girl who blamed her lover of calumny that “*marred the fortune*” now yielded to the outburst of violent passions.

<V.: [...] *Come, give it me, or I will say ’t is mine, / And that you stole it.* P.: *O, you will not dare / To utter such a fiendish lie!* V.: *Not dare? / Look in my face, and say if there is aught / I have not dared, I would not dare for thee!* (She rushes in his arms) P.: *’T is thou! ’t is thou! Yes; yes; my heart’s elected!*>

It is essential that the idiomatic motif of PASSION (expressed in idiomatic form as “*daring to lie*”) becomes the decisive moment of recognition as well as that of ESTRANGEMENT (as the antonym to FRIEND that initiated the dialogue) becomes the last argument in persuading the hero as to the girl’s fidelity. Such keywords could be regarded also as **passwords** that provoke respective actions in drama. One of the interpretative corollaries representing the motifs of the dialogue may be delineated as follows: <**Passion having marred the fortune results in credulity to the calumny, and obstinacy about the ring as the estranged friend’s token persuades of fidelity*>. It would be also possible to examine the possibilities arising from the alternative conduct and loquacious manners of the heroes with the ensuing questions that would be put to their utterances.

For further examples of the descriptive procedures applied to dramatic works as an example for the Shakespearean drama may serve the dialogue between Stanley and Richard III (4.4, lines 455 ff.) where one obtains the following situations:

S.: news “none good (...) to please” though reportable] R.: “tell thy tale the nearest way”	*preliminary reciprocal adaptation: the attempt to enter with circumlocutions are broken off;
S.: “I guess” (the rebel) “to claim the crown” R.: (rebel) “comes to be your liege (...) thou wilt revolt, and fly to him”	*suspicion: the report on the rebel’s true intention is estimated as the treason;
S.: “friends are in the north” R.: “cold friends” S.: “I’ll muster up my friends” R.: “thou wouldst be gone to join” (with rebels, therefore) “leave (...) son”	*accusation: the intention to join the powers is estimated as the attempt of escaping to the rebel *the hostage is demanded

Here the conclusive decision <R.: “leave son” – S. “prove true”> is preceded with the series <revolt – cold friends – muster up>. It is at the mention of the word FRIEND implying the antonym *FIEND that final decision is taken, so that it becomes a “password”. One deals here with the structure of catechism where each couple of replicas becomes indivisible unit concentrated around axial notion. At the same time it is the unmentioned but meant *HOSTAGE that becomes the decisive command for the action. One can add it is also the unmentioned passion of * HOSTILITY that dominates the scene and becomes the concealed category for the situations.

The example of Macbeth’s “monologue of hesitation” with the succeeding discussion with the Lady (1.7.) may show that it doesn’t concern the murder’s case of the drama only. It demonstrates general problems on motivation promoting or impeding the action of murder generally. According to Lamb here Macbeth’s “resolution had begun to stagger”, the objection against the planned murder of Duncan consisting in that “such kings are the peculiar care of Heaven” [Lamb, 1995, 147]. Meantime the idiomatic analysis gives grounds neither for the mentioning of staggering nor of Heaven: the hero says of “heaven’s cherubim” that would designate messenger diffusing the news of the foreseen murder. The passage could be entitled JUMPING THE LIFE TO COME (in the meaning of putting the life to risk). It goes there about the confrontation of the reasons of PITY vs. QUICKNESS. Among the most important idioms the following series can be built up: <well done quickly – trammel up the consequence – returning bloody instructions – commending [back] poisoned chalice – no spur pricking intent – virtues pleading against the damnation of taking-off – pity blowing in every eye>. W. Wagner has commented that here the word trammel is used that belongs to fishermen’s terminology (literally denoting the net with three meshes, from Fr. *tramaill* of Lat. *tremaculum*) [Wagner, 1872, 26]. It gives already grounds to refer to the imagination of a hunter without scruples. It goes only about the deliberated effectiveness of action, of its promptness identified with quickness that is also implied in the locution of spurs pricking the sides of intent. The idioms do merely enumerate the elements of jeopardy accompanying action as partitive synonyms.

There’s why there are no reasons to blame the Lady of persuading her husband to commit the crime. According to the generally accepted opinion, “It is only the Lady who has managed to make him keep on the plan further with her reckless derision” [Franz, 1904, 274]. Meanwhile one of her chief arguments consists in referring innocently to the proverb “the cat would eat fish and would not wet her feet” (cited in W. Wagner’s comments [Wagner, 1872, 29]). The Lady’s speech (with Macbeth’s insertions) could be entitled BRAIN & DRUNKENNESS. The idioms used in this speech encircle the theme of mastering the will with potion: <drunken hope – afeard desire – coward in esteem – dashing the babe’s brains out – brain [becoming] a limbeck – memory being fume> + <convincing wine & wassail – drenched chamberlains’ natures / spongy officers>. It is remarkable that here the exclusively specific term (*limbeck* from Arab. [Wagner, 1872, 30]) of alchemists is used for designating brain as the receptacle of reason. Besides, the Lady actually refers to the hints of Medes having killed her own children. Thus the convincing arguments of her speech concern somatic images so that the Lady can be said to appeal to her husband’s body’s scheme and to exert impact upon his subconscious images. Together with the axial line of idioms attached to the argument COWARDICE there is the lateral line in Lady’s speech attached to somatic images, and it is this laterality that exerts fatal impact upon her husband.

One can easily discern in Shakespeare’s dramas a special type of the so called final salvation scenes where the mystery is disclosed and the recognition takes place that rescues the dramatis personae. Such are the final acts of “Measure for Measure” or “All’s Well that Ends Well” where the motif of the substituted concubine arises. Similar type is to be found in “The Winter’s Tale”, “Cymbeline” and “Much Ado about Nothing” with the motifs of the resurrection or the return of the pretended dead person. The act of recognition becomes here tied with the removal of the ambiguity of periphrastic designations and with the dissociation of homonyms’ “heaps”. In particular such is the case with the ambiguity of RING in “All’s Well that Ends Well”. Diana pretended to sleep with Bertram, and in reality she was replaced with his genuine wife Helena (pretended also to be dead) with the aim of helping her to return the husband: they have changed their rings, and now Helena’s ring has been disclosed on Bertram’s finger. The passage before the return of Helena comes to the riddle announced by Diana and addressed to Bertram: “He knows himself my bed he has defiled; / And at that time he got his wife with child: / Dead though she be, she feels her young one kick: / So there’s my riddle, - One that’s dead is quick” (5.3.298-301). This is preceded with Diana’s soliloquy (interrupted with King’s questions, 5.3.267 ff.) where the ambiguities of the drama are condensed. The passage could be entitled BAIL and the attributes are enumerated here that concern the origin of the ring <not given – not bought – not found – not lent> and experience of Bertram <guilty vs. not guilty – him knowing & swearing no maid vs. me swearing a maid & him knowing not>. But besides these objects Diana mentions trice specific idioms <(fetching / putting in) bail – [being] surety> with the

decisive final words about *<the jeweler owing the ring>* where Helena is meant. They refer to scene 4.4 where Helena calls the King "SURETY". Here her own definition returns to herself and her appearance from the pretended death becomes the salvation for Diana's dangerous hazardous play. Words' ambiguities turn out to be removed with the action so that A RING becomes THE RING with the elucidated fate witnessing the deeds. Meanwhile this decisive passage of perilous lexical game is fully omitted in Lamb's digest: the only detail is there mentioned that "her accounts of the ring differing from Bertram's, the king's suspicions were confirmed" [Lamb, 1995, 168].

In "Measure for Measure" the motif of the substituted concubine is still subordinated to the motif of broken promise of provisional ruler (together with the disguised ruler's motif), the pretended death concerning the unjust provisional ruler's victim. It is worth discussing here the accounts of Mariana (5.1.169 ff.) before the Duke's court that have evident correspondence with the quoted Diana's passage. She played here the same role as Helena in the previous case in replacing the pretended concubine Isabella for Angelo and demonstrates almost the same set of idioms that Diana does as the ambiguity *<never married vs. not maid – not knowing the husband vs. the husband knowing to know his wife>* (5.1.185-188). Such are the properties of dramatic idioms attached to the necessity of action. Quite different peculiarities are to be seen in lyrical idioms that serve chiefly the circumscription of the latent problem.

These purely **attributive functional** methods of description are fully applicable for lyrical works as well as far as it goes about **the disclosure of latencies** with the exploration of the possible implied meanings marked with the idiomatic series. As a sample of homonymous ambiguity's removal with the disclosure of exact meaning let be the 52-th sonnet chosen. For the intitulation here can be the idiom TIME KEEPING selected as it goes about the evaluation of the temporal intervals dividing the rendezvous with the sweetheart. This motif is developed in the series of images attaching to the theme of TREASURY: *<surveying the up-locked treasure seldom ← blunting of pleasure> + <rare & solemn feasts ← stones of worth / jewels of carcanet – chest / wardrobe hiding – unfolding the imprisoned pride – special instant special blest – hope & triumph>*. In giving the explication of time's positive evaluation it is here to pay attention to a rare name *carcanet* designating necklace and implying thus the comparison of the row of meetings' moments with precious stones. Not to blend the meant meaning of the idiom of time-keeper with homonymous possible treatments (as of a prisoner) here the image of unfolding pride is used. Besides, one would refer to specific for the sonnet synonymous relation of RARITY & SOLEMNITY that belong to the coupled synonyms of bifurcating type (the so called *hendiadys*).

The hidden idea of *PROGRESS can become the intitulation for the 32-th sonnet that can be regarded as a kind of the circumscription though the very name has been coined (in its modern meaning) just in the epoch by Fr. Rabelais. The circumscription of the idea consists in combining and confronting its antonymous qualities: *<growing age – bettering the time – churl Death covering bones with dust – reserving poor rude lines for love – outstripped lines>*. The enumerated idiomatic series gives grounds for the statement that it goes here more about the bitter irony of "bettering" and "growing" where "bones" and "lines" become victims of the TIME that stands behind the supposed progress/

In the 108-th sonnet the poet's statement, "*I must each day say o'er the very same*" contains its ambiguity in the very repetitions' contradictions: returning to the same presupposes renovation. It is due to the ETERNAL LOVE mentioned among the sonnet's idioms that the cited line is continued with "*counting no old thing old*". It is noteworthy that the idiomatic couple *<brain & ink>* is here used to designate the temporal provisional things that attest the independence of Love from time. One can see here the disclosure of the very principle of circumscription where the newly discovered details provide the incessant renovation of the mentioned "sameness". Perhaps not occasionally here the idiom *<conceit of love>* is used referring to the early baroque idea of "concept" (read here as conceit): it goes about the old idea of the Latin proverb "*semper idem sed non eodem modo*" (always the same though not in the same manner) applied to the Love as one of its periphrastic attributive circumscriptions.

One can regard the legacy of W. Shakespeare as a paragon for the generic peculiarities of idioms: dramatic idioms demonstrate their attachment to action and respectively to axial and lateral lines of textual development; lyrical idioms become periphrastic circumscriptions of the problematic core of the work. One can repeat Shakespeare's own words from the 105-th sonnet where the Love is praised: "*Fair, kind and true, is all my argument, - / Fair, kind and true, varying to other words*". Here the idiomatic law of lyrical genus is exposed overtly: the three words can be varied infinitely with ingenious circumlocutions. Both lyrical and dramatic idioms become then the devices for mental experimentation: it is periphrastic transformation that becomes explorative device for the discovery of the unknown sides of the artistic problem. Meanwhile the borders of such experimentation are in drama strictly delimited with the faculties of solving the presented puzzles, as one could see in the cases of final scenes. In lyrical poems such limitations (associated usually with the poetical conventions) consist in abstraction that opposes to dramatic dependence upon concrete action. Extraneous and intrinsic viewpoints attested with dramatic and lyrical works demonstrate also difference in respective idiomatic means.

The cited examples show that to find out an appropriate title for a textual passage is the decisive step for its description. It means that any description begins with the corollary that the describing person adds to the described text. The intrusion of an observer is presupposed with the very fact of textual existence as a message addressed to anybody's comprehension. Therefore any description being different from pure reproduction, it becomes also a kind of the distortion of a primary text. In the cited examples the analysis was restricted only with **attributive** tasks that can't be solved without the disclosure of **functional latencies** from the described segments. Therefore the possible **implications** from the explored textual **latencies** were given although other opportunities of transformations weren't taken into account here. Possible **lacunas** weren't regarded either. **Idiomatic motifs** as the principal object of analysis are easily associable with what is commonly understood as **prototypes**. Intertextual and contextual **referential ties**

appertain to the attributive analysis as it contributes to the correction of the disclosed connotations. It is **situation** as a correlate to scenic etude that becomes the principal textual unit endowed at the same time with essential non-verbal features. It is situation that determined invariant of textual interpretations both for proverbs and for dramatic works. Meanwhile it is not possible to trace the transformational effects within the broad dramatic text in the same way as it has been carried out within the proverbial area. In particular one needs elaborating special devices to examine the possible **alternatives & questions** in textual transformation delivered with performing practice. Dramatic text contains a broad space of interpretative opportunities and their exploration demands special efforts. The conclusion available here is that the methods of the description of dramatic text are applicable for lyrical poetry in regard both to soliloquy and idiomatic motifs.

As far as **description is distortion**, it entails also the perturbations that become necessary for the experimental exploration of text. In this respect **description** can be regarded as the **zero degree of experiment** in the same way as reproduction is the zero degree of transformation. Each description even as a pure quotation arouses the satellites or epiphenomena of the described text as the inevitable corollaries and comments, and these derivative products of description are also the initial points of experimental exploration. Any reproduced description (in particular quotation) as well as produced corollary must be **examined** as to their adequacy to the described text. Therefore each analytical work ultimately comes to the indispensable experiment (with the examination of the results as its crucial moment) even limited first with description.

Experiment in poetry can be said to be ubiquitous and bilateral being together the **creation & exploration** of text. The act of textual description becomes always its "**creative interpretation**" (to use the term of Gisele Brelet) in particular as a performance of a dramatic play that can be regarded as its widened description. While creating a text the writer conducts an experiment with editorial versions that come to the terminal version. In the performance one deals with experimental interpretative versions of conceiving this terminal variant. Editing versions precede the canonic text of a work while performing versions succeed this text. Moreover, they both are liable to the **examination**. There arises therefore a **succession of interpretative versions**, both of the editing preceding and the performing succeeding ones. Edition and performance being the two sides of creative experiment, exploration as the interpretation continues them both. This experimental bilaterality presupposes the emergence of **indispensable derivations** that arise as textual epiphenomena resulting from the general property of transformability. It is already a simple repetition of dramatic a role that can't coincide with the slightest details of meaning that attests the inevitability of such arising interpretative derivations. If a proverb implies the already discussed "invitation to invention", still more does it a whole dramatic play already taken with the descriptive tasks. These "inventions" are inseparable from "imitation" of pure quotations. Thus in the broadest sense mere descriptive tasks turn out to be those of the **mimesis** with invention and simulation as its constant satellites, description being only a moment in the whole process of the tradition's life. The question remains therefore only as to the admissibility and the limits of interpretative intrusion resulting in the transformation of the explored text, any quotation being already the case of transformation (namely of dividing a text into parcels). The crucial point is here the **examination** of transformed versions both in performance and in exploration.

As to the special task of such experimental descriptive transformation of text with the aim of disclosing the role of phraseology in poetical work it is to remind the role of "connective nodes" (M.L. Gasparov) or "nexus" (O. Jespersen) as the unit for description. With the transformation of "**cite & cut**" one makes a cento of quotations of the explored text, it becomes filled with "**dotting & bracketing**" (including the inverted commas) where the described verbal substance will be **included & excluded** (with the consequences of accumulation & elimination) so that primary textual ties become omitted and replaced with the marks of references. The **compilation** (indexation) arises instead of the text together with the intitulation as the **compressions** of the subdivisions of the description. Such dissection or dismembering of textual anatomy makes up a kind of **cento** so that text looks like a direct speech of quotations. It is here that the decisive link of interpretative procedure comes into play, that of **reflection**. This preparative descriptive work aims at the disclosure of the implicit essence concealed behind the immediately **observable & describable** data. Instead of homogeneous listing index with field structure of center vs. periphery the asymmetry & anisotropy appears disclosed already with actualities of message and emphatic stresses displacing the eccentric axial sequences as the alternative to potential field structure. It is this representation of the mediating mission of poetical work as an alien speech of quotations that enables producing corollaries disclosing the implicit contents. Thus reconsidering the explored text as a cento one carries out the mental experiment resulting in the disclosure of its latency. The "voices" obtained in the descriptive representation must be out to **examination**. Therefore it is not merely the fragmentation of text that is carried on: the experiment consists in making this text an alienated utterance to be the object of estranged reflection to produce the indispensable derivative corollaries. In its turn due to these experimental transformations it becomes possible to disclose the genuine code reproducible in the studied idioms due to their **examination** as to the reproducibility. Through the production of consequences the imitable or reproducible foundations of the text become explicit.

Here it is again to stress that within the broad concept of **mimesis** the descriptive tasks turn out to have the outlook of those existent in the performing practice. The fundamental mutuality and reciprocity of **description & performance** (attested in particular with the above mentioned case of the producer's sketches where dramatic plays are endowed with the extent commentaries making up actually a the restoration of a novel). Description can by no means be restricted with the representation only of the manifested data. Vice versa it must reveal the latent implications of the described textual entity that include connotations not attested with explicit means. The opposition **manifestation vs. latency** is

constantly to be born in mind while accomplishing the descriptive tasks. It is **connotations** that become therefore the main target of descriptive efforts. The description must be not the reproduction of the manifested but the **production of the connotations** concealed behind the surface of the manifested data. The disclosure of the latent connotations is the main descriptive task.

The descriptive representation of text includes necessarily the moment of its imitation (reproduction, in particular, quotation) that also indispensably entails the productive moments of corollaries and comments concerning the implicit layers of text. Thus productivity of description of poetical text is comparable to what has already been discussed in regard to proverbs. The **productive transformability** of textual data is here of the similar nature as that of proverbs, the difference consisting not only in the textual scopes, but in the sources. If it is the **intertextual** conditions of codified conventions that provide proverbial transformations the **contextual** referential net gains the priority in regard to dramatic and lyrical works. Respectively it is the deixis of drama or poem as the factor of their integration that determines the arising corollaries. In particular it is deixis that enables revealing the phantom of action in drama or the latent problems in lyrics. As the part and parcel of mimesis any description is carried out as the **interpretative** performing activity acquiring its terminal outlook in scenic **performance**. The paragon for the descriptive procedures can therefore be found in the already cited producer's notes of K.S. Stanislavsky.

3.1. Alien Speech as the Model for Poetical Experiment

Any poetical experiment as the indispensable moment of the mimesis (be it the reproduction of artistic code or the imitation of a paragon) presupposes the initial point of alienation and the dialogue with the otherness. As far as reproduction entails production with the creative interpretation (already within the performance) or imitation necessarily generates invention any mimetic activity can't be conducted without experimental examination of the produced or reproduced texts. Such examination presumes the differentiation of personal and temporal (spatial) attachments of the examined textual entities (location and localization). It is already while reproducing the code that the produced text always is put under examination as to its adequacy to the reproducibility: any **reproduction looks like the act of performance** and therefore must be examined as to its correspondence to the mimetic conditions. A mere **repetition** (as the quotation in a **description**) of textual segments can be regarded as the reproductive level of **performable interpretation**. Respectively it entails all the accessories of performance that include interpretation and transformation of the reproduced text. These properties of interpretability and transformability have already been demonstrated with proverbial utterances as the paragon for any kind of quotations as the alien speech of the other person. In reality any **quotation** becomes **idiom** already due to the fact of being represented as a particle of an alien speech that presupposes semantic shift.

The prerequisites for the formation of otherness as we have already seen, are deeply enrooted within the inner textual structure namely in the predication as the fundament of textual structure. It determines the first step towards textual segregation that remains still implicit and reveals itself through the conversion of a sentence into **catechetic structure** of [S? – P!] or [S! – P?] types. The segregation acquires explicit forms in **direct speech** with introducing reciprocal reflections of the voices that the respective textual segments are ascribed to. Thus one can say of catechetic structure as the universal textual property given implicitly or explicitly. With the transition to direct speech this catechetic textual segregation becomes visible. The first attempts of systematical researches of direct speech undertaken by M.K. Milykh dealt not with the cues of quotations but only with the remarks that introduced them. It was not still the inner structure of direct speech but only its environment that had been studied. Respectively a detailed classification of the verbs introducing cues was elaborated that included those of perception, speech and mentality [Мильх, 1958, 43-80]. Further researches have been carried out within the general communicative approach where the conclusions about the interpretative essence of communicative activity and the special status of quotations are confirmed⁹¹³.

While considering direct speech within a broader perspective of textual **segregation** it becomes necessary to account for **aggregation** that "invites" for experiments with the further reintegration of textual entity where the segment of direct speech could be incorporated. The problem of experimental examination always arises already within the creative work. It is the **editing practice** where the generic peculiarities of the examining procedures are revealed. The author of an epic narrative work puts under examination the plot and characters (let be mentioned here only the numerous cases of the "unforeseen" conduct of the heroes, as Pushkin's Tatyana or Flaubert's Bovary). Lyrical poet examines own confessions and revelations that disclose the unforeseen sides of the soul. In drama such disclosures are referred to the supposed action and examined as to their effectiveness in this action's progress. In all these genera it is utterances that become put under examination, These utterances are regarded as the quotations of different persons from different places and moments that are communicated in a dialogue. **Examination & dialogue** become therefore the most significant parts of poetical experiment. It entails the necessity to trace communicative model of the poetical exploration of world where the alienated utterances become the initial textual sources. Only being represented as alienated and adopted the utterance becomes the object off **reflection** as the basis for interpretative activity. The connection between such reflection and experimentation has already been demonstrated in proverbs (conceived as **adopted quotations**). It is the creative examination that supplies the arising work with productive opportunities developing in particular in the performing practice. In particular it includes the triad of "**question – alternative – inference**" discussed in regard to proverbs that gives rise to developing the derivative locutions as the admissible transformations of the original text. Adoptions of direct speech can be regarded in the same manner as the proverbs or refrains that admit the conjectures concerning their evolvement in an extent textual entity. Direct speech's quotations behave as refrains so that their attachment to **textual codification & stratification** can be regarded as an apparent analytical feature.

This attachment reveals itself within textual liability to descriptive transformation and representation as it discloses also its propensity to approach a code concealed behind its surface. Descriptive transformations reflect textual stratification and therefore achieve its inner codification (in particular of artistic **conventions** arising in the text and displaying themselves in **quotations**). The prerequisites of this codification concern communication in the broadest sense as the interpretative process. Textual communicative devices of **location & localization** promote stratification in speech registers. In particular it is already the property of quotation (in direct speech) that imparts to text the quality of metatext with the succeeding proximity to code and outer form. The same concerns meditative lyrical digressions of epigrammatic proverbial utterances as the foundation of generative speech register. It is reflection that

⁹¹³ In particular there were defined «реплики как предложения особого типа» with the subsequent conclusion that «на структуре диалога сказывается и степень осведомленности собеседников» [Васютинская, 1979, 311, 308]

involves location & localization; therefore they are to be united with semantic transitions ensuing from problematic contents as the both sides of reflexive attitude. In particular both **personal** attributes of location and **spatial temporal** dimensions of localization disclose textual motivation as the integrative device in generation and codification. Together with the already discussed textual stratification in generative vs. informative (and mental vs. narrative) registers it is now to take into consideration still another division into communicative vs. informative registers (suggested by N.S. Pospelov in 1952)⁹¹⁴. Therefore the devices of direct speech as those appertaining to the communicative register become still one dimension of textual stratification and entail the involvement of other dimensions.

Location & localization presuppose the existence of respective prerequisites, that's of personal **otherness** and dimensional **distance**. Therefore there must be different partners of communication as well as the distance between their deeds. Localization ensues from location as the result of the discernible positions of these partners, in particular of their proximity or remoteness. The deep interdependences of location & localization becomes apparent already from the fact that each person to which a cue is ascribed needs must possess and disclose one's own playground so that the cue's contents indispensably must be localized. Personification ascribes speech to a proper name while spatial & temporal attributes impart the definiteness of moment to it. Together with **persons** the **moments** (resp. spatial places **loci**) come into play so that speech obtains distributive attributes. Thus the dimensions of textual temporality and spatiality display outspoken **intentional** nature so that the **motives** of action come into play together with moment. This interdependence between location & localization can be exemplified in particular with the structure of Shakespearean drama where the temporal continuity is represented with the personification of action⁹¹⁵. Chronology thus depends here upon personification so that portrayal determines the sequence of "numeric" structure.

Thus one would say that together with the aspects of LO (location & localization) those of MO (momentous & motivational analysis) are indispensably to be involved. One could remind here also the LA (latencies & lacunas) aspects presupposing their disclosure in extensive & intensive manners respectively (that's with replenishing the vacuous places or with detecting the implications). Then the direct speech's segments as those with personal attachments build up the P aspect concerning **personal vs. positional** connections of textual segments. Meanwhile all they represent only particular cases of a more broadly conceived **referential** (intertextual and contextual) parameters of textual **situations** generalized as **deixis**. Each utterance of direct speech is of situational nature: it refers to a certain situation arousing the speech act. Therefore direct speech is not only the device of portrayal; it discloses the situation of interpersonal relations and refers to their types. Replicas become then the features of categorical situations.

It is to bear in mind the whole intentional load that presupposes personal temporality (as well as locality that has less importance and can be reduced to moments). Together with persons of direct speech with their **motives** of action it goes about the segregation of the **moments** (with the respective localities) of their enunciations. In its turn it is **motives & motifs** that are at hand in such moments because there are no intentions without definite task and goal so that **intent & content** sides build up unity. **Motifs** are to be regarded as the representations of **motives** that are to be found in personal and momentous parameters of direct speech. Meanwhile within textual space they both are none other as the **functions** of the whole. Intentions and goals with their objectives can turn into elements of contents within textual transformations, and reciprocally what has been declared can become the objective of intentions. To remind the reciprocity of cognition & volition attested with the already sited ancient scholastic rule *<nihil volitum nisi cogitatum>*, one has to regard them as the functions that demonstrate their changeability within the integrative processes of textual generation.

It is here to stress that intentionality as the **textual** feature has nothing to do with the usual **personal** approach to this term. In this respect intentions are conceived as the functional parameter of textual situation without being attached immediately to *dramatis personae*⁹¹⁶. Still more does this reservation concern the terminated textual entity (as a literary monument) where there are no immediate goals of a speech - maker⁹¹⁷. Thus intention as textual property does by no means coincide with goals and purposes of a person as a hero's or author's image. It is the vestiges of contents chosen for communicating and of the respective means that don't coincide with personal features of portrayal. This abstraction of intentions as textual feature from personal attachment can be exemplified with the phenomenon of the interaction of

⁹¹⁴ In particular «к коммуникативным текстам относятся я – тексты, написанные от первого лица, но только представляющие собой так называемый внутренний проговор» as in «*Войдешь в лес, а там – тишина*» (Н. Богомолов)» [Всеволодова, 2000, 339 - 340]

⁹¹⁵ «Закон временной непрерывности в драматургии Шекспира был сформулирован ... в следующем виде: действующее лицо, ушедшее с подмостков в конце какой-либо сцены, не может появиться в самом начале следующей ... есть немногочисленные исключения, когда герой возвращается, но обязательно в числе других персонажей» [Владимиров, 1972, 39]

⁹¹⁶ «Предлагаемая интерпретация признака интенциональности не относится к теории речевых актов», therefore «особый акцент на вопросах для чего говорящий употребляет данную форму?» so that it doesn't go about purposes that a person pursues; it is the means of language that are chosen and used to represent the contents: «Нас интересует, что хочет выразить говорящий с точки зрения отношения обозначаемых ситуаций к смыслам ...» [Бондарко, 1996, 60 - 61]

⁹¹⁷ «Имеется в виду смысловая информативность ... функции не только в живом акте речи, ... но и ... когда ... намерения говорящего фигурируют лишь как то, что было задумано при создании данного текста ... Связь с намерениями автора существует, но в особом варианте: когда-то актуальные намерения представлены в их реализации (вопрос - "что хотел сказать автор?" - может возникать, но отсутствуют условия непосредственного акта речи)» [Бондарко, 1996, 63]

categories within the depictions of the same situation. In the cases of interaction the intention is shown without involving individual portrayal so that one can say of personal attitude represented with impersonal means⁹¹⁸. Thus one can say of **multidimensional deixis** as the prerequisite for textual integration where direct speech gives only personal dimension of referential net. In its turn it gives grounds for a very significant conclusion: it is out of question to take quotations without their referential ties. **Quotation is inseparable from deixis** where it builds up an indispensable element.

The necessity of taking into consideration the referential net of a quotation can be exemplified with the interpretation of dramatic speech. It is the functions of the scene (and intentions of the person) to which the speech is ascribed that determine the destination of the arguments involved in the discussion and therefore the objects that the locution refers to. Such overt reference to the external information appealing to the partners' competence can be found in the cue of Salieri from A.S. Pushkin's work: <«наследника нам не оставит он»>. It is the accusation of the sin of pride that endangers the creative continuity⁹¹⁹. That it goes just about pride is affirmed with Mozart's cue: <«нас мало избранных, счастливых праздных»>. These words overtly refer to the known quotation from Gospel. One must reckon with the function [ACCUSATION / JUSTIFICATION] of the given situation to comprehend the utterances adequately. Meanwhile Salieri refers to a plausible reticent argument [* any tradition can be reproduced and continued with pupils] so that the advancement that are not reinforced with the school can become only something wanton. It is therefore the unmentioned ideas of [VANITY] that are implied and support the accusation of [PRIDE]. Thus one can obtain the latent imperative [* stop Mozart's destructive activity] behind the utterance.

One can suggest still one dimension that would become commensurate to the personal parameter of quotation. It is **aspectual** (with modal inclusively) characteristics that unite in particular temporal and personal properties of enunciation. One can say of **aspect** as the basis for the unity of motives & motifs. Of a special importance is the fact that aspect contributes in imparting **idiomatic** properties to the enunciations of direct speech. One has in particular observed and marked that "die neuere Lyrik in Deutschland aus den Gesetzen der Verbstellung eine neue poetische Wirkung zu ziehen gelernt hat" 'the newest German lyrics have mastered to obtain new poetic effects from the distribution of verbs' [Weinrich, 1977, 162]. It goes about the effects ensuing from aspectual attributes of verbs (as the examples from the works of J. Bobrowski give grounds). The involvement of aspect in its turn enables detecting the principal difference between temporal and spatial qualities. It is temporality that refers immediately the predication while spatiality concerns circumstances.

Aspectual properties of enunciation ensue already from the interpretative effects of illocution and perlocution. In particular it is **irony** that becomes inseparable from these properties arousing already the dubitation and the necessity of verification of the utterances ascribed to a strange person. It entails the problem of **aspectual ambiguity** arising immediately from the ironical connotations inherent to each problem of location & localization's determination. This problem gets intensity under the conditions of lyrical passages (esp. in the so called improper direct speech when it remains indefinite to whom the utterance must be ascribed that is to be dealt with further). The effects of ambiguity concern still more the **temporality** when it remains still to decide on the moment both of speech act and on the temporal parameters of the events mentioned there. The very fact of quotation entails the question on temporal attribution (in particular in simultaneity) of the cited phrase. A special problem arises within the narration of the first person as the necessity to discern the cues of the narrator **addressed** to different persons and to detect the genuine addressees of the speech. Thus the **aspectual** features of the possible and supposed addressees are to be taken into account. Thus the personal dimension becomes only the outer side of aspectual problems involving temporality of the utterance and coming back to modality as its primary functional feature.

This approach to direct speech as a particular aspectual attribution within the taken situation is to be correlated with the generic peculiarities of the direct speech that are especially evident in drama. A dramatic text stands as a **rebus** for the explorer who has to disclose its referential net. There arises the problem of **idioms** as the basis of such rebus. In particular it is dramatic triune as the quality of localization that contributes essentially to the growth of the importance of rebus-like periphrastic particulars. Idiomatic attachments of localization can easily be disclosed in the retardation or acceleration of action attained with the means of phraseology. One could only remind the role of commonplaces as the retarding conversational device. Such retarding effects become in particular the indispensable moment of dramatic exposition. From another side one can find turning points where the passwords initiate action or discussion thus accelerating the stream of dramatic process. Here one has to stress that it is usually the opposition of **events vs. customs** that correlates with **acceleration vs. retardation** of action. This "normal" opposition is inverted in the "new drama" where events build up a background for action (as in

⁹¹⁸ «Одним из факторов, определяющих реализацию свойства интенциональности ... является межкатегориальное взаимодействие» that takes place in such cases as «воздействие семантики времени и временной локализованности / нелокализованности на употребление видов» [Бондарко, 1996, 65 - 66], for example in the situation <Князь Андрей пожал плечами и поморщился, как морщится любители музыки, услышав фальшивую ноту (Л. Толстой)>; another example can be found in the case with «семантические комплексы, представляющие собой результат взаимодействия полей аспектуальности, модальности и темпоральности» as in <И куда мы идем – не пойму (А.Ахматова)> where «потенциальная модальность, являющаяся следствием коллизии значения совершенного вида и семантики актуального настоящего» appears [Бондарко, 1996, 28]

⁹¹⁹ In opposite to a widespread opinion that erroneously identifies it with the accusation in singularity (with reference to its reminiscences in Dostoyevsky's "Inquisitor") [Багно, 1985, 117]

the works of A.P. Chekhov). From here the effect of retardation and the state of suspense (or of expectation at M. Maeterlinck) ensue. One can say that retarding effects are usually connected with abstractness and therefore with **pronominal** destination of locutions with their references to something existent behind the discussed abstractions whereas acceleration presupposes the growth of **details' density** involving intensive idiomatic use of familiar words. Such issues of condensation and rarefaction give grounds for comparative analysis of different genera.

Textual **incompleteness** as the common peculiarity of dramatic and lyrical poetry opposes to epic textual **plenitude**. This incompleteness reveals itself through the prevalence of particulars, of details that let be perceived as the means of the circumscriptions of keywords (*vocabulae*). The **heterogeneity** as the main property of dramatic dialogue can be also conceived as the device of gradual disclosure of events. This heterogeneity contributes to the rise of **cognitive dissonance** as the essential generic feature of drama. Direct speech always entails tension of heterogeneous confrontation as the consequence of this special kind of conflict. Dramatic mixture (κράσις) represented in the form of such confrontation demands the movement towards the growth of homogeneity that is achieved in the gradual disclosure of circumstances. In this mixture of dialogue both contamination and fragmentation take place as the sides of **eclectic** moments that also contribute to the tension. In this respect dramatic "otherness" appears as the force of increasing tension with textual diversification that is to be removed with overcoming disharmony. These qualities of dramatic dialogue are comparable with folklore text that almost doesn't know pure monologues. If a text in folklore looks like a monologue it usually turns to display the change of addressees that are implied therein showing thus the respective fragmentation. The recited text changes its addressees with such frequency that it loses sufficient coherency. For instance in the song <<Гей, ма хмо лиха не знае>> 'hey, who doesn't know harm' [Грица, 1975, 109] that is built as an apostrophe one can discern the community, the oxen, the innkeeper, the foes and the girls that the lyrical incognito of an author appeals to. Such alternation of addressees is still more observable in the seeming monologues of ballads and tales.

Vice versa it is lyrical enunciation with its culture of **solitude** that creates appropriate conditions for the development of seemingly monologues that turn out usually to become actual **soliloquy** as the inner dialogue. The otherness is always implied in lyrics together with **incognito**. It becomes especially evident in the suggestive lyrics with its genus of apostrophe. Meanwhile it is also the meditative lyrics where the prerequisites for the rise of alien person appear. It is the dissociation of a narrator into an author's image and the image of a witness that gives comments of proverbial statements (in particular, refrains or other epigrammatic enunciations). One can say of an **oracle's** voice that comes together with that of incognito and represented with the informative and generative speech registers. Besides, it is enigmatic verve of problems that betrays the division of voices within the meditation. In particular the devices of refrains and those of parallel constructions and various kinds of repetitions and references (from concatenation to zeugma) impart to lyrical poetry the features of stratification proper to direct speech.

Due to the devices of the kind paratactic confrontation of utterances (that is seemingly peculiar for dialogues) transforms itself into a hypotactic sequence of clauses where they serve as the arguments for intentionality of a text. In drama these intentions being explicit, one can say of the assignment of meanings to idioms, whereas in lyrics all it becomes much more complicated due to the ambiguity of the words' location and first of all of the addressees of text. Dramatic words are addressed not only to a partner of the dramatic persona and to the audience, but also to an invisible observer hidden in the bottom of an actor's soul. Perlocution and illocution can be said to interlace inseparably. Vice versa in lyrics there lack such observers or addressees so that the "mist" of ambiguity prevails. Quotations as the only stuff of dramatic text (as well as of a lyrical one taken as something being reproduced and reflected) always entail idiomatic comprehension. The inherent interdependence between citing and reconsidering a locution arises so that even a mere repetition (as of a refrain) poses this locution from a new viewpoint. Thus even a tautological frequentation results in idiomatic shift. Therefore **quotation is idiom** as far as even a mere reproduction and repetition of alien word entails semantic shifts. For instance, when weather is discussed in a conversation, it is not weather that is meant!

In its turn quotations promote textual codification where dramatic text gives especially favorable conditions. Irony ensues from reflection as the promoting force of idiomatic shifts too. Quotation as an alienated textual segment entails thus semantic transition together with the opportunities of becoming the codified reproducible unit and the object of ironical idiomatic interpretation. It is here that the difference between dramatic and lyrical interpretations arises: be dramatic one attached to portrayal and personification, the lyrical one would remain impersonal and attached to incognito. The consequences as to the localization entail also **lyrical ambiguity & ambivalence** in opposite to dramatic definite action.

These generic peculiarities of explicit and implicit quotations as the personal dimension of general textual stratification and referential multidimensionality are connected with the derivative capacities of direct speech. Here the favorable premises derivation appear due to the intensification of reflection. That direct speech's quotation presupposes reflection can be seen from the devices of adding an "unspoken" commentary in the manner of scenic replicas "*a parte*" so that the character's real thoughts would become shown. Such is the case, for instance, with the portrayal of one of the main characters of J. Galsworthy's monument – Soames. His enunciations are often given with the concomitant satellites of his unuttered thoughts referring to the latent intentions and therefore betraying the reflection concerning the cited words. For instance in the scene of horses' show (Swan Song, 2.2) his short remark is followed with the deciphering of its true contents: "*Nice enough nag! (If they thought they were going to get a rise out of him!)*". Not only does Soames choose the pejorative synonym for *horse*, he does also replace the neutral to *seduce* with the slang's locution in his "inner voice's" utterance. Therefore **each quotation entails**

derivation and becomes idiom. It is already the act of ascribing an enunciation to a certain person saying it in a certain moment that makes this statement deviate from its direct immediate destination.

In particular the transformation of colloquial casual utterances in the surface of a **cryptotype** takes place as it is the usual case of making a **password**. The conditions of conversation admit wide range of cues to be used as quotations in the manner of poetical cento. This opportunity was developed by Ch. Dickens who made use of these conditions favorable for the conversion of a character's enunciations as casual locutions of colloquialisms into idioms. Any casual colloquy is endowed with conventionality that prepares its transformation into idiom. It goes about the transition of intertextual conventionality of colloquy to the contextual conventions generated with a work of literature. The problems of the identification of a set of cues affiliated to the same character and of conversational motivation arise where the motivation and identification of metonymically tied cues arise. The metamorphose that a simple colloquialism does endure while becoming a quotation as a particle of direct speech can be seen in the observations over habitual life. One of the samples of the kind is to be found in "Sketches by Boz" by Ch. Dickens. The vanity as the revelation of chaos can be attested with the fate of the plainest casual enunciations becoming real symbols. The chaotic accumulation of such occasional utterances is conceived here as a paradox of chaos developing in the infernal canon. Such chaotic canon of vanity displays the cryptotype of hellish order that rules in the earth. These quotations of colloquialisms were the result of "eavesdropping" on the participants of negotiations carried out by Ch. Dickens. They are as a rule the particles of tiny discussions aiming at persuading the partner to agree to the opposite opinion. As a very demonstrative sample can be taken that of *The Pawnbroker's Shop, 23* where one can trace in the conversation of a beggar - woman with an usurer where the chain of implorations is to be disclosed: first the prey of a sooner service ("*make haste*" & "*good soul*"), then the reference to the children closed at home ("*two grandchildren's locked up at home*") and to the danger of fire ("*afeer'd of the fire*"). These arguments are refuted by the usurer ("*worn out*" & "*old concern*") and continued by him with the demand of some newer ("*look up somethin' else*"). The beggar tries to convert these words to a joke ("*the gift of the gab*") and to explain the history of the things ("*child's frock*", "*the beautiful silk ankecher*" (= handkerchief), "*my husband ... gave four shillin' for it, the werry (= very) blessed day as he broke his arm*"). It is just here that one becomes aware that the poor beggar agrees to give away the handkerchief of four shillings together with the childish frock for a single shilling. But the most essential detail that becomes an actual predicate (**rheme**) is the fact that her husband has broken arm just in the day when the handkerchief is bought. The case of BROKEN ARM can take place many a time but it is just in connection with the handkerchief and misery that this detail becomes the idiom of fate. Thus an unimportant detail of habitual life provokes the genuine illumination (insight) and becomes the source of the local aha-phenomenon. It is here to add that such comprehension of the cited statements presupposes the existence of an outer **observer's competence** necessary to detect: the bitter sarcastic effect of the mentioned "broken arm". Colloquial direct speech is always insufficient in the sense of reticence and therefore needs special interpretation involving this competence. It is with encouraging the interpretative activity that a mere colloquialism is transformed in a meaningful idiom.

In the most immediate form the connection between direct speech and the idiomatic derivation is to be encountered in the already discussed phenomenon of "wellerism" (introduced together with the "jingloisms" by Dickens in "Pickwick"). This derivative potential of the utterance taken as the quotation ensues from the priority of reflection in regard to communication considered as a mere interchange of utterances. It is the act of reflection that makes a quotation assigned to a certain or uncertain person, and it is with a wellerism when an unexpected addition of the reference to the author of the cited textual fragment entails radical shift of its meaning. Therefore the message is endowed with a marker that imparts to the message the qualities of the object of a reflection which bears the represented and rendered thought that can't be taken with its direct meaning. Thus an innocent observation in "Pickwick" (Ch. 23) "*it's a amiable weakness*" radically changes its meaning after the added information "*as defended the gen'lm'n as beat his wife with a poker*". The grotesque image appears, and it is idiomatic shift of the precedent words that accompanies it.

The very introduction of wellerism attests the intentionality of converting a mere direct speech's quotation into the tool of idioms' coinage. An important aspect of wellerism is the negation that is always implied in the confrontation of the utterance and its comment indicating those pronouncing the cited words. Actually this comment behaves as an **objection** to a cue in the dialogue so that **dialogical relation** arises between the quotation and commentary. Then the problem of dialogue as a semantic net arises where the quotation of a **cento** manner would be transformed into a coherent narration. Apparently each cento can be converted into a **soliloquy** so that replicas as quotations become conceived as the utterances of the same person. Such net is based on **partial negations** of complementary nature and looks like a concatenation of metonymy. These reciprocal partial negations of the dialogical cues often result in the homonymous dissociation so that the same word gets different meanings in the partners' voices. For instance in "Pickwick Club" (37) a wellerism is evolved into a genuine dialogue: (Smauker) *Will you take my arm?* (Weller) ... *I won't deprive you of it.* Here the different comprehensions of the same verb as an idiom are represented - 'to take an arm' vs. 'to take a thing'. Thus a conversation becomes a chain of reciprocal negations and corrections

Such relations between dialogical cues promote the formation of metonymic shifts as the basis of dialogical coherence. Such construction of dialogue became the commonplace of detective novel where it acquires the outlook of **interrogation**. The samples of the kind can be found also in the dialogues for the elucidation of the circumstances (as in Ch. Dickens' "Bleak House" or "Our Mutual Friend"). In its turn interrogation can be regarded as a special case of discussion reduced to a kind of catechism. The essential remains that partial negations unite the utterances in metonymic way.

In its turn metonymic negative relations between quotations promote the conversion of a genuine dialogue to **soliloquy** or the conversation with one's own self. Conversational partners become the single entity disputing with itself. The case of such soliloquy or inner dialogue is exemplified with the famous scene of Ch. Dickens' "The Cricket on the Hearth" (3) where the hero talks with himself and rejects the provoked suspicions of jealousy in the name of preserving the peace in home. The preceding scene of arousing these suspicions (2) is also represented as a soliloquy where the pretended detection of the conjugal trial has the outlook of seduction. The hero is here put before a puzzle and must to conduct a discussion of the voices uttering for and against the supposed suspicion. Another case of the development of soliloquy can be found in "Little Dorrit" (2.18) in the meeting of Mr. Dorrit with John Chivery – the last before the madness. The abrupt transition from anger to conciliation is caused not only with the evident mental illness but also with the view to the partner as *alter ego* entailing the situation of soliloquy. That the conversation is perceived by Dorrit just as a soliloquy is attested with the frequently used word "remembrance" so that he imagines the conversation to be conducted in his memory. Moreover this possible illusion is supported with the speech of his partner who uses Dorrit's own idioms, in particular, the word "liberty" that had been obstinately repeated by him earlier (2.5). Besides, direct speech becomes here the device of portrayal with the respective idioms identified as personal marks. Therefore direct speech as the series of quotation gives rise to the development of the problem of textual integration with the stratification into speech registers and respective **functional** differentiation.

Each communicative act includes selection and segregation (with the succeeding aggregation as the preparatory stage to synthesis). As the fulfillment of intentions it proceeds to the accomplished purpose. In this respect as the **teleological** procedure it imparts **hierarchy** to a text and discloses the code standing behind. Code's **monumentality** can be said to arise from the **ephemeral** communicative polishing. Respectively one can say of **textual topology** where spatial and temporal parameters are to be taken into account as those correlated with personal intentions and positional conditions of utterances. Such dependence is to be found in A.P. Chekhov's works where due to the contradiction between the spatial stability and disharmony the doctrine of classical triune can be conceived as inverted⁹²⁰. The grounds give the proper intentions of the dramatis personae that determine the make of space⁹²¹. As the consequence of this approach the confrontation of the spatial center and periphery arises (the last being conceived as a "berth", lit. "corner")⁹²². Thus functional destinations displayed inevitably in direct speech's register come inevitably to codification.

Meanwhile here the controversies arise. As far as direct speech demonstrates the **reproducibility** of the cited locutions it implies also the moment of **reducibility**. While being reproduced as a quotation the locution approaches code as something capable of becoming an artistic convention. It is already with being repeated in the act of "parroting" or "organ-grinding" that the reproduced locution acquires qualities of an alienated object to be affiliated to a taxonomic class. Meanwhile idioms resist to codification of a common tongue as far as it entails reduction. In particular this resistance becomes apparent when it goes about the affiliation of categories as taxonomic classes displaying thus their reducibility. Such reduction with the respective resistance becomes observable when the disagreement as to the meanings of idiomatic locutions arises so that idiomatic peculiar code comes into play. A very shrewd observation concerning such effects can be found in J. Conrad's "Typhoon" (Ch. 2) where an eloquent series of cues exchanged between Captain Mac Whirr and Jukes delineates the divergence of their viewpoints. It is notable how the objections intensify themselves reciprocally so that it comes to a perfect quarrel: "J.: *It's the heat. The weather's awful. It would make a saint swear. Even up here I feel exactly as if I had my woolen blanket.* C.: *D'ye mean to say, Mr. Jukes, you ever had your head tied up in a blanket? What was that for?* J.: *It's a manner of speaking, sir.* C.: *Some of you fellows do go on! What's about saints swearing? I wish you wouldn't talk so wild...*". The captain deciphers here the enunciations of Jukes. There arises a row of idiomatic motifs WEATHER – BLANKET – SWEARING SAINT that does actually foresee the future chain of events connected with the storm. Further as the storm approaches his commands (necessarily consisting of direct meanings only) get the features of telegraph style: "*Light air – remained – bridge – sudden...*". Such is the explanation of "storm strategy" to the sailors so that the reduction becomes apparent as the grammatical structure of isolation type (as well as those of incorporation) becomes revived. One can easily recognize here the mentioned effect of jingloisms that's of telegraph style as the means of making idioms.

To sum up the cited examples one has again to remind a wondrous and miraculous property of inverted commas: they designate not only the segments of speech conceived as alien but also the deviations from direct meaning (including those ensuing from speech's alienation). It means that each quotation refers to implications standing behind. There are always implicit statements that are to be detected and disclosed for a quotation to be perceived adequately. Therefore both direct speech and idioms

⁹²⁰ «... устремленность театральных героев вовне – притом, что они привязаны к усадебному укладу и тяготеют к нему – дает толкованию пространства в пьесах Чехова внутренний драматизм» [Зингерман, 1988, 109]

⁹²¹ «Охота к перемене мест, жажда движения владеет героями Чехова так же сильно, как и жажда покоя, созерцательного самоуглубления ... Они не тяготеют своим местопребыванием лишь до той поры, пока знают, что могут в любое время переменить его. Они рады отправиться в путешествие, если уверены, что в их власти вернуться в родные пенаты ... Между тем в пьесах Чехова исподволь дает себя знать центробежное движение, в конце концов разгоняющее действующих лиц» [Зингерман, 1988, 106]

⁹²² «Угол – то, что удаляется от центра до крайней возможности, вплоть до островного Сахалина» [Зингерман, 1988, 119]

are marked with the same signs attesting the mutuality of these textual phenomena. Together with idiomatic shift the motifs are designated that belong to the latent contents of narration and provide its integration. Numerous examples of the interplay between direct and idiomatic meanings are to be found in Ch. Dickens' "Pickwick" in the cues of Weller and Jingle. In particular colloquialisms are converted to idioms that become a code's conventions due to their use within the tissue of direct speech. In particular such a marvelous transfiguration is promoted with the discussion where the antithetic enunciations are confronted taken directly from colloquial practice as the already discussed Admoni's "casual enunciations". It is known that G. Flaubert "used to be involved in the game of 'garçon' where the players had to use in a conversation the banalities only" [Рейзов, 1955, 255]. This device of restricting speech with colloquial commonplaces is widely applied by Dickens in such a way that they turn into local idioms. One can remind the above discussed psychological "aha-phenomenon" or illumination (insight) in such cases.

Direct speech as a corpus of quotations builds up a kind of anthology that can be conceived as a background of lyrical digressions within an epic narrative. Subsequently such enunciations are regarded as alien and promote textual stratification in the same manner as speech registers where generalities and particulars are segregated and confronted. Besides, direct speech can be regarded as the device of textual division into parcels and therefore as the excerpts from some previously existent alien text. In this respect such a textual corpus of a portrayal can be regarded as a verbal mask put upon the face of a person. The idea of mask has been introduced in the theory of semantic nets as "the neighborhood within an ordered set of parameters" and as "an excerpt from a matrix of direct product" [Клир, 1990, 103-104] so that being applied to lexical units it represents their compatibility within the given text: "Each mask represents a viewpoint for the restrictions put upon the basic variables" [Клир, 1990, 106]. Respectively it means inevitably bringing forth irony as the consequence of the discrepancy with the genuine portrait. Thus the conflict of **portrayal vs. disguise** arises that becomes the necessary concomitant satellite of each direct speech entailing the constant presence of ironical hue. In it turn it is the strategy of phonemic drift that prevails both in the referential ties between the distant enunciations and between the adjacent cues of discussion. Direct speech as a corpus of quotations ascribed to identical character builds up a **verbal mask**. The comprehension of a dialogical cue's meaning presupposes the involvement of the whole set of a partner's utterances. Colloquial casual enunciations become idioms as well as pseudo-sentences do (to use B.Yu. Norman's term) entailing the effect of illumination or insight (aha-phenomenon).

Besides, it is to be taken into account that while using a sentence disguised as a quotation an author gets an opportunity of uttering the own statements that are quite different from the earlier developed viewpoints. Thus **quotation as a mask** enables multiplying viewpoints and respective derivative meanings arising in the cited statements. This disguising effect demands also the concordance with the portrayal of the character the statement is ascribed to. Here it is to remind that any portrayal (involving mask as the attribute concerning the represented person) belongs to the mimetic activity in particular as the **imitation and reproduction** of the depicted character's essential features (returning thus to the broad topic of **mimesis**), At the same time direct speech represents the person's conduct in a given situation and thus discloses **situational attributes**.

As far as the replicas of direct speech within a dialogue do not represent a mere exchange of phrases but delineate a whole portrayal of persons and attest the position of their situation, it is the interaction of personalities that takes place in dialogue; therefore it is not single occasional cues but members of the sets of utterances ascribed to a person that are to be born in mind in dialogues and confronted together. Dialogue can be described with what has been called "semantic resolution" [Вагин, 1988, 123] as far as the references acquire the outlook of **ramification** (branching) in opposite to **concatenation** proper for monologues. In each dialogue one has to deal with the intersection of **position & person** as the textual corpuses. It entails the problem of identity of the person to whom all enunciations are ascribed. In particular the experience common to the both partners is supposed to be known that enables these enunciations being integrated. **Procedural semantics** [Вагин, 1988, 104] can here become the alternative to **declarative semantics**. It means that the referential net of direct speech promotes interpretative activity that correlates to transitory meanings of the content represented with procedural description of a given situation.

These peculiarities of direct speech can be exemplified with Ch. Dickens' works. Their convenience for direct speech's analysis ensues not only from the abundance of characters' enunciations but also from the melodramatic simplification, exaggeration of a puppet-like portrayal taken from theatre. The chaotic conglomeration of cues (ensuing from the fact that novels are overcrowded with secondary persons) makes up a dense tissue that is a certain encumbrance for the detection of the action's filament. It has already been stressed that "there's nothing problematic for the writer himself" [Елистратова, 1972, 119] so that problematic complications are replaced with melodramatic puzzles to be solved; respectively the characters are taken as constant in the manner of masks' theatre (as that of Pecksniff from "Chuzzlewit") [Елистратова, 1972, 210]. As the precursor of naturalism with its inclination towards the ugliness Dickens demonstrates the same bestial approach to human nature [Сильман, 1941, 212] that Balzac has declared but the bestiality becomes here the bridge to still aggravated vision of infernality⁹²³. Apparently Dickens has paved the path towards the flourishing of detective novel of nowadays with its peculiar dialogues of interrogation that come back to the initial form of catechism. Murder's investigation is the obligatory element in the majority of Dickens' texts in contrast to "pure" adventures of earlier times. In

⁹²³ It would be here appropriate to remind the words uttered with perfectly other connections: "Уже невыносимо читать такие толстые-толстые книжки о плохих людях" (А.А. Фадеев. Записные книжки. 21.04.1950)

this respect one can say of the so called Balzac's paradox in regard to Dickens, that's of the contradiction between the initial intentions and terminal results so that "the creation educates the creator" and "the previous pre-artistic attitude towards the object becomes refuted" [Вайман, 1981, 29, 66]. It concerns attempts to reconcile the characters that turn out to be overthrown with their own words. That is why the **verbal masks** are convenient devices for disclosing the concealed intentions and respective conduct. The scheme of detective story with this outlook can be traced in particular in Beaumarchais' main hero's transformations from **picaresque** to the proper detective "investigator" in the last part of trilogy ("The Guilty Mother"). All detective characters are marked with hellish seal attesting the development of the species from the maps of infernality.

As to the peculiarities of the characters' communicative strategies ensuing from such aesthetic approach they concern first of all the motivational problem, A spontaneous chaotic conglomeration of enunciations can be regarded as the zero level of motivation within a dialogic speech. The seeming disparateness of speech represents actually the strict order of inferno concealed under melodramatic mask. As an example one can take "Oliver Twist" that has appeared simultaneously with E. Sue's "The Mysteries of Paris" where the underground of urban society as the genuine wellspring of detective criminal background was scrutinized. It is the inner societal chaotic disorder that endangers the life as the continuation of the old images of vanity and quite different from those of adventurous perturbations as the plot-making events. Such environment is conceived as hell so that the old and widely explored motif of VANITY becomes intensified to the degree of INFERNALITY.

Such is for example the scene with Nancy's hysteric fit ("Oliver Twist", Chapter 39) that precedes her repentance as the decisive turning point of narration. It begins with ill Sikes' complaints and demands for help with the phrase of "*lend us a hand and let me get off this thundering bed anyhow*" As the girl has given the help he replies with curses of her awkwardness and provokes her cry. Then the exchange of cues follows introducing Nancy's tirade. Sikes expresses himself with exclamation "*Whining, are you?*" and forbiddance of "*sniveling*" retorted with Nancy's rhetoric question of the "*fancy*" in his "*head*". Sikes replies that it is she who "*thought better of it*" with her suggesting him "*be hard upon me to-night*". It becomes here that Nancy's overt words follow: "*Such a number of nights as I've been patient with you, nursing and caring for you as if you had been a child: and this the first that I've seen you like yourself: you wouldn't have served me as you did just now*". Here the concealed experience is half-opened so that Sikes' callousness and ingratitude become disclosed. The person is not only dissatisfied with Nancy's attendance; he demands her keeping silence as a slave. Thus first seemingly casual phrases acquire deeper explanation as the traits of character. There seems nothing to be uttered but spontaneous colloquial phrases, and the consequences they entail are fatal. Nancy's words on NURSING & CARING are here clearly confronted to those of Sikes on WHINING & SNIVELLING. Thus mere colloquial means delineate the moment when Nancy becomes ready for radical transfiguration. HARD is the retort to her being PATIENT at night, and it inevitably provokes her turning from her former comrades and future perishing. The situation displays the function of [EXPIRED PATIENCE] that results in the future unexpected deeds of the heroine rebelling against Sike's implied demand of [* humbleness to arbitrary caprices].

One finds here also the sample of organizing direct speech quotations with the structure of a discussion as in the conversation between Fagin and Sikes (Ch. 44). The remarks of Sikes that there's "*a good night*" for a thievish business because it is "*dark and heavy*" are retorted by Fagin with the objections that "*what a pity*" because "*none quite ready*", and the partner agrees to. The next couple of cues again is initiated by Sikes: he appeals to "*make up for lost time*" with the full approval of Fagin ("*the way to talk*"). Meanwhile the further Fagin's attempts of adulation («*like yourself*») now only irritate his partner who calls no too politely the companion's hand "*withered old claw on my shoulder*". Fagin tries to ask about the reasons for this irritation using an awkward idiom ("*nabbed*"), and it provokes the chain of invectives and insults where such attributes are mentioned as "*father singeing his grizzled red beard*" (the hellish flame is meant) and Fagin's birth "*without any father at all*" (that's from the devilish forerunner). Thus the metonymies' chain *claw – nab – beard* (of the parts of body) arises. The semantic net of the discussion can look like that of the actual predicate ("rheme") NIGHT (*dark and heavy*) that leads to FATHER (**in the hell*) with the intermediary link of LOST TIME – CLAW – NAB.

Another example of spontaneous flow of colloquialisms becoming idioms can be found in "Martin Chuzzlewit" – a story of the examination of heirs with happy end and suicide of the rascal Jonas. Meanwhile this plot affords the portrayal of a perfect hypocrite Pecksniff whose speeches are built as a *sento* of commonplaces with the destination of concealing his genuine purposes. One finds a bright example of communicative strategy in a kind of a "dialogue between a liar (Pecksniff) and a robber (Jonas)" (Ch. 20). The rascal begins trice with a stupid repetition of the same question – "*what do you mean to give your daughter*". The liar avoids answer with references to "*singular inquiry*", "*many considerations*", "*the kind of husbands*". Then Jonas calls "*me*" as "*son-in-law*", and again Pecksniff retorts with the reference to "*years*" that "*tame down*" his daughter so that Jonas is constrained to agree that the partner "*not obliged*" to reply. At last after a silence Jonas addresses "*Why the devil don't you talk?*" giving thus a pretext for Pecksniff to attempt at mentioning "*your departed father*" whom the rascal is suspected to kill. After the short retort of "*drop it*" he tries to say of "*tender strings*" and obtains resolute warning of not "*to be crowed over*". Brutality can be said to be confronted with perfidy in this dialogue. The strategy of diverting conversation from direct answers used by Pecksniff betrays the wide use of metonymic transition (HUSBANDS – *TIME and then *DEATH – TENDERNESS): the seemingly spontaneous flow of commonplaces is directed towards the searches of circumstances that would conceal the secret.

Obviously the dialogues as the discussions and collisions of opposite opinions can be represented with frames as far as the interchange of quotations is to be reduced to a predictable transaction. Meanwhile as a

rule the entire codex of quotations ascribed to a character remains irreducible to such schemes. “Barnaby Rudge” can here serve as a sample. From one side there are cases of predictable conversational strategies as in the interrogation of Dolly (Emma’s friend) entrapped by Haredale (Emma’s uncle) with the letter for Chester (Ch. 20): he asks about the letter, is answered with the denial, then informs Dolly about the letter’s existence and proposes to her to become a servant. Such frame can be described as [elucidation (of the visit’s task) – demand – admonitions]. The respective taxis could be described as {BRING (letter) – ANSWER (from Emma)} – GIVE UP (to show the letter) – PROVIDE A COMPANION (for Emma). Meanwhile within the greater scope one can’t reduce the direct speech to a scheme of the kind. Moreover the similar scene takes place between the older Chester and Hugh who has just robbed Dolly of this letter and delivered it to him (Ch. 23). This dialogue can’t be reduced to the frame of interrogation because here the motif of the mystery of Hugh’s birth appears with the words of his own narration concerning his childhood: “*They hung my mother up at Tyburn*”, “*I never knew about a father*”. The mystery is disclosed only with the novel attaining its termination (Ch. 75) when it becomes clear that the Lord has had a conversation with his son (executed then already after her mother seduced and betrayed by the Lord too). Such distant referential net prevents contents from being compressed within a simple frame and promotes the formation of a grotesque of a Saturn’s type of the so called father.

The samples of distant metonymic references are to be found in the novel “Great Expectations” that has a typical melodramatic plot of mysterious heritage: a certain boy, Pip, is benefited with the unknown person who turns out to be the imprisoned criminal Magwitch (Provis) to whom he once happened to give an aid while his escape. After the illegal return of the benefactor is disclosed and he perishes, all the miracle of richness disappears as well. Meanwhile this plot (that has also attachments to a known tale of “a king for a night” as the examination of character) gives only the pretext for mapping the world as a latent hell. The genuine axial personality of the novel is Estella who is gradually disclosed as the daughter of the mentioned Magwitch and the woman who has been rescued by the lawyer Jaggers (Magwitch’s attorney) from gallows and who is now his maidservant. This circumstance has somewhat common with the fate of Barnaby Rudge who was also the “illegal” son of the mother condemned to death and of a lord. In its turn Estella has been adopted (while being three years old) and brought up by a certain lady Havisham once seduced by Compeyson (Magwitch’s antagonist). This pair of feminine personalities represents feminine vampires. The overt hint towards such approach is especially stressed in the very beginning with the description of Havisham’s desolate place (with a table) destined for her future burials: “*An epergne or center-piece... was so heavily overhung with cobwebs that its form was quite undistinguishable... I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it...*” (Ch. 11). This map of ugliness is resonant with the first impression of Havisham as an embodiment of death – “*a skeleton in the ashes of a rich dress*” (Ch. 8). Such exposition of vampirism is to be taken in consideration as the initial point of reference for all enunciations of these characters. Moreover, this motif of COBWEB returns in the portrayal of the lawyer (who becomes Estella’s bridegroom) in the dialogue between Pip and Jaggers: “– *Who’s the Spider?– The spider? – The blotchy, sprawly, sulky fellow. – That’s Bentley Drumble*”. Thus the same words of BLOTCHY SPIDER reappear twice with apparent reference to infernal attributes.

The attributes of infernal vampirism are overtly represented in direct speech. To begin with, Havisham introduces herself to the boy Pip as “*a woman who has never seen the sun*” (Ch. 8) and then asks him: “– *What do I touch? – Your heart. – Broken!*” And it is the same words that are repeated in the dialogue with Estella immediately afterwards: “*You can break his heart*” (concerning Pip). Thus the two motifs appear – HEARTBREAK & SUNLESS. They dominate in the utterances of the both feminine persons. They also return in Estella’s own self-portrayal: “... *I have no heart – if that has anything to do with my memory*” (Ch. 29). In this respect the words about love uttered by Havisham acquire a perverted meaning: “*If she tears your heart to pieces – ... love her...! I adopted her to be loved*” (Ch. 29). Actually such love designates a LURE for a victim. Such motif is to correlate with the initial image of cobweb. This attitude to potential victims gives grounds for the respect attitude towards laughter. Estella says about “*satisfaction it gives to me to see those people thwarted, or what an enjoyable sense of the ridiculous I have when they are made ridiculous*”, and in particular she refers to the sunless and nightly mood of life of Havisham as “*that impostor of a woman who calculates her stores of peace of mind*” (Ch. 33). It is the final scene of Havisham’s desperation where the transformation of human beings into vampires is disclosed. After the sincere talk with Pip she addresses him: “*I meant to save her from misery like my own... But as she grew, and promised to be very beautiful, I gradually did worse..., I stole her heart away and put ice in its place*” (Ch. 49). It goes about *GOOD INTENTIONS that plaster the way to hell – be here the proverb mentioned. It is here that the confirmation of the birth of Estella is given: “– *But Mr. Jaggers brought her here, or sent her here? – Brought her here. ... – Might I ask her age then? – Two or three*”. Thus the decisive proof of Estella’s is obtained by Pip in view of his competence: it is the motif of AGE known for him that has the fatal significance.

That Jaggers becomes the forerunner of detective authorities is attested with his monologue (Ch. 51). One of the peculiarities of direct speech in detective stories is an obligatory explanatory monologue that terminates the narration, and here one deals with an early specimen of the kind. Jaggers’s solemn harangue arises as a retort to Pip’s audacious remarks concerning Estella: “*I have seen her mother... And you have seen her still more recently... Perhaps I know more of Estella than even you do. I know her father, too*”. The harangue is built as anaphoric construction: each sentence is introduced with the initial apostrophe “*put the case that...*”. And then the awful infernal picture of the world is evolved seen with the lawyer’s eyes: “...*all he saw of children was, their being generated in great numbers for certain destruction... here was one pretty little child out of the heap who could be saved*”. This picture represents the motif of INFANTICIDE together with that of MIRACULOUS SALVATION: let the apparent hints to Malthusian

phraseology put apart, it becomes quite obvious that the mentioned motifs can refer to the fate of the Innocents from the Gospel (as opposed to Malthusianism). And the conclusion attests the importance of latency: *“The secret was still a secret, except you have got wind of it”*. Here Jaggers obviously confronts with his vocational regularities (mentioning with despise “wind” that Pip has managed to “get of”) and warns against brutal intrusion into privacy.

The significance of the words used in direct speech can be demonstrated with the story of the meeting of the principal hero with his benefactor retold to Mr. Jaggers (Ch. 40). It begins with meaningful warnings *“don’t commit anyone”* and *“don’t tell me anything”* on the reasons of the addressee not being “curious”. Then a very notable pair of cues follows – those between Pip (*“I merely want [...] to assure myself what I have been told, is true”*) and Jaggers (*“But did you say told or informed? Told would seem to imply verbal communication. You can’t have verbal communication with a man in New South Wales, you know”*). It comes to a remarkable advice of Jaggers: *“take nothing on its looks; take everything in evidence”* that easily can be transformed into a proverbial sentence as a typical trace of insight with evident irony.

“Bleak House” gives a story of a woman from high society (Lady Dedlock) who is persecuted and chased to death for the passion of sincere love and therefore is comparable to Madame Bovary or Anna Karenina. At the same time it is the distinctive feature of detective novel that makes a difference to its counterparts: the final persecution of the woman is carried out with the participation of the detective officer Mr. Bucket. The first cues of Lady Dedlock introduce the principal motif of TEDIOUSNESS which is a counterpart to VANITY as the properties of infernal infamy. *“Bored to death”* is the Lady’s first enunciation and then while the fatal recognition of the manuscript of her former lover her remark follows: *“Anything to vary this detestable monotony”* (Ch. 2). Meanwhile in reality it goes about opposition to the motif of PASSION that is to be referred to the Lady’s confession at her last (and the first overt) conversation with daughter: *“... think of your wretched mother conscience stricken, underneath that mask”* (Ch. 36). Thus the motif of MASK vs. genuine PORTRAIT appears to be represented with the mentioned opposition of TEDIOUSNESS vs. PASSION.

The Lady’s inadequate reaction to the handwriting couldn’t elope from the observant look of Tulkinghorn who initiates the persecution and then cooperates with such overt rascals as Snagsby and Bucket. He does also bear verbal mask of a devoted servant in the manner of *pereat mundus fiat iustitia* for whom *“sparing the girl, of what importance... is she?”* (Ch. 48). Meanwhile it is in the conversation with Hortense (the Lady’s servant having given them an aid in their persecutions) where he becomes disrobed as a petty rogue and hypocrite forgetting completely pathetic phrases: *“You are a vixen, a vixen! Well, whench, well. I paid you”* (Ch. 42). The staunch lord puts aside all his eloquence and uses the most vulgar phrases. Hortense accuses Tulkinghorn with the particular locution: *“You have trapped me”* (Ch. 42). The motif of TRAP refers not only to the sphere of hunting. Tulkinghorn’s meanness and vulgarity reveal themselves also in the menaces that he begins to express overtly in regard to women. A very meaningful remark sounds in the conversation with Hortense. She discloses the genuine contents of Tulkinghorn’s activity and calls it with appropriate names: *“... employ me to pursue her, to chase her... It is what you do. Do I not know that?”* His answer refers to an overt threat: *“You appear to know a good deal”* (Ch. 42). Another menace is addressed to the Lady: *“It is no longer your secret. It is my secret...”* (Ch. 48). *“Miserable wretch”* – it is the most appropriate definition of Tulkinghorn made by Hortense (Ch. 42). Paradoxically the tragedy of Hortense accused with the murder of Tulkinghorn consists in the same passionate and affectionate vital attitude that moves the Lady. That is why in spite of the writer’s obvious intentions Hortense appears to be a protestant feminine personality as well as Bucket belongs to the gallery of detestable and perfidious characters. *“You are a devil”*, Hortense says to Bucket, and it becomes true in view of the world’s infernality.

With the death of the Lady’s sweetheart and Esther’s father Hawdon (Nemo) and the appearance of Jo the motif of CONNECTION is introduced that refers to the societal entirety. For the first time it is mentioned by Tulkinghorn in his account of his searches for the copyist: *“I speak of affording some clue to this connexion”* (Ch. 12). Then it appears in the author’s narration together with the motifs of MUD and POWDER (Ch. 16). All these images are summed up in the Lady’s utterance: *“O what a scene of horror!”* (Ch. 16) that almost repeats that used after Tulkinghorn’s account – *“Certainly, the collection of horrors”* (Ch. 12). The motif appears later in “Our mutual friend” designated as that of DUST that becomes there the source of enrichment referring apparently to Ecclesiastes. A very meaningful dialogue attests the invisible connection arising between the Lady and Jo: *“ – I am not a lady. I am a servant. – You are a jolly servant!”* (Ch. 16). It obviously refers to the images of a Dame and a Page. It is Jo’s voice that introduces the motifs of hunting and chasing, it is his complaints that foresee the future fate of his Dame: *“they’re all a-watching and a-driving me”* (Ch. 26); *“I’m a-moving on to the berrying (= burying) ground”* (Ch. 46). Ecclesiastical dust of this “burying ground” devours then the Lady. Still more mendacious become then the words of the policeman Bucket who confesses himself (in the conversation with Esther) to be the cause of Jo’s death with *“having warned him out of London”* (Ch. 57). What he calls WARN Jo has felt as DRIVE. And it is this motif of PURSUIT that again has united the fates of the Lady and Jo as those of PERPETUAL FLIGHT.

Mr. Bucket as the prototype of the future “omniscient” detective deserves special attention as the embodiment of abstract idea in the manner of baroque personified allegories. Such evaluation would be justified with the abounding rhetoric devices imparted to his portrayal. The samples of his official “politeness” are demonstrated when he first arrests George as the suspected of Tulkinghorn’s murder: *“Duty is duty, and friendship is friendship. I never want the two to clash, if I can help it [...] be careful what you say [...] (he takes from his pocket a pair of handcuffs) [...] Are they comfortable?”* (49). The similar specimen of a policeman’s eloquence is to be found in the moment of arresting Hertense: *“Don’t*

you think any more [...] of throwing yourself out of window [...] I've been lady's maid to a good many before now" (50). The particular sense of humiliation is to be traced on his remarks while presiding the Lady's affair: "*I am surprised that you should think of making a noise [to Mr. Smallseed]*" (50).

A portrait of a protestant and vindictive personality is to be found in Alice Marwood from "Dombey". It is her voice that accuses the society (Ch. 34) in her recollections of the judicial trial where "*it has always been of my duty*" and there were no mention as to "*whether no one ever owed any duty to me*". She "*was sent to learn her duty. Where there was twenty times less duty and more wickedness*". Such overt confidence is a rare case in the writer's texts. The motif of DUTY is here revealed as the power that makes further her mother become the conscious force of retribution. It obviously implies the unmentioned antonym *RIGHT, therefore it gives grounds to esteem the further conduct as righteous deeds. The decision of the righteousness of revenge finds its substantiation at the encounter with Carker (Ch. 46). The exchange of cues between the mother and the daughter leads to the decision: Mrs. Brown's notice of "*not changed!*" is replied with the notice "*what has he suffered?*" as for Alice there were "*changes enough for twenty*"; then the motif of envy is expressed by the mother ("*And him so rich! And us so poor!*") and resolutely refuted by the daughter ("*not being able ... to pay the harm we owe*"). It is essential that the mother's proposal to "*wring money*" is rejected with anger by the daughter because "*penny ... gone through his white hands – I could poison it and send back*". It shows the uninterestedness and purity of the motives of revenge. One could come to the conclusions *to change means to suffer & *poverty is inability to revenge so that the chain arises SUFFER – POISON (*money) - *REVENGE (OWED (= DUTIED) HARM). Thus the motif of FEMININE VINDICATION appears that throws a bridge to Alice's encounter with Dombey (Ch. 52) where any supposition of envy is overtly refuted: "*more powerful than money*" is "*woman's anger*", therefore although "*you should pay her*" as the mother is concerned, "*that is not motive*". The use of the last term attests here Alice's full unselfishness of the planned revenge where the old Mrs. Brown becomes only the tool.

The succeeding conversation between Mrs. Brown and Carker's servant Rob is especially interesting as the example of metonymic shifts in interrogation. First of all the "*birdcage*" with "*our parrot*" that "*belongs to... Master*" as the conversation's topics are mentioned. Then follow Rob's warning against "*stroking feathers the wrong way*" and Mrs. Brown comes to immediate questions about Carker: both "*out of place*" and "*didn't take you with him*" are failed (Rob denied to talk), so the attack of invectives followed with the curses of "*insulting dog*", "*ungrateful hound*" mentioning "*talk no more*", "*talk at all*". Rob has become afraid and consents to be "*careful of talking*" and at last gives the answers. Here the transition is traceable of BIRD - FEATHERS – MASTER – HOUND – TALK. Rob hesitates between the fears to be dismissed by Carker and chased by Mrs. Brown, and it is his irresoluteness that provides success. Although the writer makes further all his best to blacken Alice as he does with Hortense making her extravagant person, the Balzac's paradox reveals in the fact that Alice remains one of the brightest characters of Dickens' gallery.

"Our mutual friend" is a story of a heir (John Harmon) who wants to examine the conditions of the inheritance and, in particular, to test the person (Bella Wilfer) predestined as a bride to him. Therefore he pretends to vanish and to appear under alien name (Rockesmith). One takes John Harmon for the killed person found in Thames but finally the mysteries are disclosed with happy end. This plot gives only a pretext for another and much more serious narration of the fate of those who were only partly involved in these adventures: the genuine heroine of the novel is Lizzy Hexam, the daughter of the person who has found the mentioned killed person identified as Harmon. First persecuted, then protected by the detective Eugene Wrayburne, she delineates the axial line of the novel.

In its turn she enables mapping one of the most wonderful portraits of Dickens' gallery – that of a little doll's dressmaker Jenny Wren who continues such feminine images as Nell from "Old Curiosity Shop" or "Little Dorrit". Here the motif of PATIENCE comes into play. It is by no means of masochistic humility. Vice versa, the unlucky cripple remains a very risible girl full of humor and wit. Her cues attest her as a very observant person revealing the wisdom of the use of the plainest colloquialism in appropriate moment. What's of importance, they attest her opposition to what she repeatedly calls "*tricks and manners*" of cruel and derisive children. While retelling her childhood to Wrayburn she "*used to see early in the morning*" (that's after a sleep) "*the children*" that were "*all in white dresses*" and "*never mocked me*" (Ch. 2.2). This apparent hint to the unmentioned *ANGELS (as well as the further praises to the dead in Ch. 2.5) gives witness for conceiving the reality as an inferno or at least as a purgatory.

One finds here an excellent example of reference to intertextual sources designated with the direct speech. After being rescued from the collision of the boat with the steamer, the "Rogue Riderhood" instead of thanking demonstrates an eloquent exchange of cues with one of his rescuers: "(R:) *Where is my cap? – In the river. – And warn't there no honest man to pick it up?*". It overtly makes us remind of the parable about the niggard who accused his rescuers of theft.

Such cases are often to be found in the utterances of Dickens' characters. For instance in "Nicolas Nickleby" (57) Squeers pronounces the Gospel's words inserted in his own cynic sentence in addressing his accomplice Peg just in the moment as they have found the debtor's obligations after sorting the papers and a minute before being captured: "*We know what the camel and the needle's eye means; no man as can't live upon his income, must expect to go to heaven at any price*". The irony consists here in the fact that these words on the impossibility of living over means and ascending to heaven concern himself who has pronounced them.

To sum up, it is numerous implications that are generated with those skimpy words that the characters are entrusted to pronounce. The surface of their enunciations conceals latent contents to be comprehended and to give rise to sometimes unexpected conclusions. Each cue is only a nod of the invisible semantic net and as such it provokes reader for continuing them with own conjectures. Besides, it is here to remark that

the obvious prevalence of metonymic shifts must not conceal their restrictions. Together with partial ties arising within semantic nets of immediate dialogical relations within direct speech the integrity of text must always be taken into account as the explanatory source of contextual references.

Direct speech is the most apparent medium that imparts discontinuity to a text thus enabling the segregation of its subdivisions and promoting its stratification. The same concerns the so called **improper direct speech** where it is **irony** that acts as the dissolving power that promotes textual segregation. Here the above mentioned phenomenon of **aspectual ambiguity** reveals itself very brightly. Immediately observable it becomes in personal ambiguity (whose speech?) and in temporal indefiniteness (when are these words uttered?). This ambiguity represents the general principle of estranging common things and representing them as alienated that has occupied in particular the main position in romanticism⁹²⁴.

The very absence of explicit author's voice with the arbiter's disinterestedness in drama entails paradoxical consequence of the disappearance of neutral distance in presenting the matter of narration that is such important for epics. All characters are interested in the events presented at the stage; they participate in the development of action, so that the neutral tone vanishes. Accordingly participation dominates in dramatic as well as in lyrical text with the difference that it is the author's incognito of lyrical poem that takes part in the presented action. Dramatic speech can be said to **remove indefiniteness** of location & localization together with the replacement of author's voice (as an incognito too). In this respect drama is opposed to improper direct speech with its effect of ambiguity and not to epic narration. At the same time this device comes from dramatic soliloquy so that it goes about the inner contradictions proper for dramatic genus.

It is already the **confessional** verve that implies ironical paradoxical mood of exposing the intimacy of mysteries. The contradiction of explicit vs. implicit imparts here irony disclosing the lyrical nature of the device in question (whereas it is that of intention vs. action that displays irony of dramatic direct speech). It is to stress that still of a more important for the lyrical origin of the device would be the implied references of location always transgressing the actual textual borders and involving the experience of the necessary presupposition.

One could point to the lyrical species of the already discussed dramatic poem where the device of improper direct speech has gained intensive development due to its irony. It is already lyrical monologues that can be suspected of being split into different persons' utterances with discernible locations due to the lack of alternative voices of other dramatic personae as in a dramatic work. Such effects of indefinite location are often to encounter for instance in A. Tennyson's requiem "In memoriam": there is no certitude that the word "*calm*" that initiates every strophe of the verse N. 11 is to be ascribed to the same person while there are also grounds to conceive the verse in the manner of baroque declamation where this motif is debated from different viewpoints; in the verse N. 7 the statement in the 1st strophe "*I stand / here in the long unlovely street*" and the confession "*I creep / at earliest morning to the door*" are retorted in the 3d strophe with "*He is not here*" obviously betraying the shift of location so that the man that uttered the precedent words becomes now the third person. Thus the problem of the author's identity arises, and it entails the consequences concerning the idiomatic shift of meaning. In particular almost each lyrical poem can be recited in the mentioned "declamatory" baroque manner so that lines would be distributed among different voices and respectively conceived as the utterances of different persons. Together with such differentiation of utterances it is still to bear in mind the constant shifts of supposed addressees.

The importance of the improper direct speech is to be stressed especially due to the circumstance that just here lyrics and drama intermingle and interact. The appearance of this special manner of narration, which was not being encountered before the epoch of Sentimentalism, became one of the consequences of the creative program of this style, although there were attempts to treat it more universally. As to the characteristics of these phenomena it is worth mentioning M.M. Bakhtin's attempt of introducing the concept of "**speech discrepancy**" when "the division of voices and languages is passed to the limits of one syntactic whole, so that often even one and the same word belongs simultaneously to two languages"⁹²⁵. As a paragon here Ch. Dickens' novel "Little Dorrit" serves where for instance the underlined phrases imparting irony may be regarded as insertions of a stranger's voice. Such are especially the utterances concerning Merdle: "*It began to be widely understood that one who had done Society the admirable service of making so much money out of it could not be suffered to remain a commoner*" (Book 2, Chapter 24, § 1); "*All people ... prostrated themselves before him, more degradedly and less excusably than the darkest savage ...*" (B.2, Ch. 12, 1). In the last quotation namely the two voices are felt, the first being neutral and purely informative and the second (underlined) evaluative⁹²⁶.

⁹²⁴ One could cite one of the "fragments" of Novalis: «Искусство приятным образом делать вещи странными, делать их чужими и в то же время знакомыми и притягательными – в этом и состоит романтическая поэтика» [Новалис, 1980, 97].

⁹²⁵ «Раздел голосов и языков проходит в пределах одного синтаксического целого, часто даже одно и то же слово принадлежит одновременно двум языкам» [Бахтин, 1975, 118]. One ought to mention here the work of I.I. Kovtunova who initiated the systematic study of the phenomenon [Ковтунова, 1953] and B.V. Tomashevsky who paid attention to the phenomena of the kind in A.S. Pushkin's works [Томашевский, 1983, 281]

⁹²⁶ Let here also be cited the commentary of K. I. Chukovskiy to A.P. Chekhov's short novel "The violin of Rotschild". In the passage «*тут больных было немного и потому пришлось ему ждать недолго, часа три*» 'there were not many patients and therefore it was necessary to await not long, circa three hours' (according to him) «*это "недолго" говорит здесь не Чехов, но Яков*» 'speaks here not Chekhov, but Yakov', because the persons of the type «*так привыкли ко всяким надругательствам, что готовы радоваться, если этих надругательств окажется чуточку меньше*» 'to such a degree became

The most essential feature of the phenomenon has been detected and defined as the **interference** of voices of different direct speeches, and it enables tracing its connection with romantic aesthetic programs⁹²⁷. This effect of interference is especially observable in lyrical songs where the existence of musical substance enables disguising alien voices as the insertions in one's own confession. As an example one can take F. Schubert's song "The Rain of Tears" (to W. Müller's verse) cited by A. V. Vasina – Grossmann: <... *sie sprach*: "Es kommt ein Regen, ade, ich geh nach Haus"> [Васина-Гроссман, 1966, 110]. Although here the direct speech is used it becomes confluent with the narrator's speech due to uniting melodic structure so that the case can be in a way reverse to improper direct speech where alien voice looks like a latent quotation. It is important to remark that in the places of interference prosaic and versified segments lose their capacity of being discernible. It gives grounds for more general interpretation of such places as the moments of disruption, of discontinuity of speech where semantic incoherence reveals itself. It is these places that encourage derivative process of the generation of new meanings and semantic transition. The historically similar phenomenon of interference can be found already in that cultivating of the baroque internal monologue, whose echoes are imprinted in the conversations of hero with themselves in "Robinson Crusoe" of D. Defoe; however, there the statements belonging to different voices are outspokenly distinct.

The first attempts to build phrase from "the discordance" are outlined with the passage from the baroque to the rococo in connection with the psychological kind of narration, in particular, in the so-called "precious" style of the epistolary genre. For instance in the letter of de Sevigne to count Guiteau 5.04.1680 the account of the content of one theological treatise where that the author "teaches us that that which is called good, good it is not" is combined in one sentence with the reasoning about "the end being the purpose of all our aspirations", so that the writer simultaneously supports the treatise cited and distances herself from it, i.e., it already completely distinctly demonstrates interference tendencies toward the mixing of voices. This is the striking contrast with the letters of Petrarch who "does never climb into the soul" of those, whose thoughts he presents. However, the game with the concealed quoting of the separate phrases of a sentence and their representation as those of discordant voices belongs entirely to the epoch of sentimentalism. Very distinctly this is to be seen in the works of L. Sterne, where instead of the personified passions in the baroque manner with its preference for soliloquy and personified passions "the voices" of diverse moods come to stage under the leadership of the „ruling passion“⁹²⁸. The same concerns Eastern European literatures of the epoch where considerable lexical modifications become observable in comparison to the situation of the time of Enlightenment⁹²⁹.

The perfect realization and the preponderated purport of such speech composition is attested in a remarkable advice contained in the novel in epistles "*Les Liaisons dangereuses*" by Choderlos de Laclos in the ending of the 105-th epistle (from La marquise de Merteuil to Cecile Volanges) where the process of the seduction of heroine achieves its culmination: «*Vous écrivez toujours comme un enfant ... vous dites tout ce que vous pensez et rien de ce que vous ne pensez pas*» 'you write still as a child ... you say all you think and nothing about what you don't think'. Meanwhile romanticism demanded that the author would write what he or she "doesn't think" and to what doesn't agree but what could be included in the author's enunciation. Another specimen of the epoch may supply N. Karamzin's "*Letters of a Russian Traveler*" (Chapter "*Geneve*") where an illustrious example of the narrative on the conversation with the local men of letters is included: «*В этой беседке, – говорит Боннет, – сочинял я предисловие ... На чистом воздухе мысли мои были свежее. – Часы или минуты сочинения – те минуты, в которые душа его, божественным огнем согретая, предается быстрому стремлению мыслей и чувств, – называет он счастливейшими... Багсен уверял, что он никогда уже не будет писать стихами..., потому что сей род сочинений есть совсем неестественный и мешает чувствам изливаться во всей их полноте и свободе*». (In this pergola, – Bonnet says, – I wrote the preface ... My thoughts were fresher in the open air. – Hours or minutes of creative work – the minutes when his soul being heated with the divine fire gives itself towards the swift flow of thoughts and feelings, – he calls the happiest ... Baggesen assured that he nevermore would write verses ... because this kind of writing is perfectly unnatural and

accustomed to any outrages, that they were ready to be glad, if these outrages proved to be a little less', and subsequently «от читателя требуется удесятенная зоркость и чуткость, чтобы размежевать эти разные речи» 'it is required from the reader the decuple vigilance and sensitivity, in order to delimit these different speeches' [Чуковский, 2001, 319-320]

⁹²⁷ The improper direct speech «построена на особом типе речевой интерференции: на отношении к чужой речи как к речи нашего собеседника. Мы не можем ее открыто исказить ... как в косвенной речи, не можем произнести ее как подлинно чужую, как в прямой речи ..., автор не стремится отделить свою точку зрения от точки зрения героя» [Строганов, 1987, 93]

⁹²⁸ In particular as a chrestomathy's example "Sentimental journey" is cited where «чувства и настроения Йорика и без того так двусмысленны, что его психология и линия поведения часто превращаются в подлинную загадку» – as for example in the chapter on housemaid when «Йорик, пережив тяжелую борьбу с "дьяволом" в самых пикантных формах, утверждает, что он "одержал победу", но спрашивается над чем? Над целомудрием женщины или собственным колебанием перед соблазном?» [Верцман, 1941, 167]

⁹²⁹ In particular it was shown in the academician V.V. Vinogradov's remarks: «Особенно резкому преобразованию подвергаются те модальные слова, которые указывают на цитаты из чужой речи ... Ведь чужая речь в передаче другого человека обычно выделяется своеобразиями словаря и синтаксиса (ср. ... о т. наз. "пережитой", "непрямой" или несобственно – прямой речи)»; to their number belong in particular «разговорное *мол* (из *молви* или *молвил*), просторечное *дескать* (из *де* и *сказать*), устарелое *де* ...» [Виноградов, 1999, 882-883]

hinders to flow feelings out in all their completeness and liberty). One can trace here immediate transition from direct speech to oblique speech (testified with respective pronouns) as well as the combination of the proper author's exposition with the quoted passages of partners' speech: for instance one finds in these latent quotations the translated loan of the German sentimentalist phraseology (*Ausfluss der Gefühle, Fülle der Gefühle*). The sentimental phraseology's origin belongs also to the mention of divine fire that heats soul.

A similar phenomenon is to be observed in the "Notes" ("Записки") of countess Dashkova (Ch. 9), where it goes on Mirovich's conspiracy: «... если я была совершенно оправдана, то конечно обязана тем отвратительному портрету Мировича, в котором представил его Панин: ибо в человеке без всякого воспитания, надменным своим невежеством и не способным даже оценить последствий своего предпрятия, трудно ей было не узнать разительную характеристику Григория Орлова». (If I am justified and excused, then of course I am obliged to the ugly portrait of Mirovich as he was represented by Panin: since in the man without any education, haughty with his ignorance and not capable of even estimating the consequences of his enterprise, it was difficult not to recognize the striking characteristic of Grigoriy Orlov). It is evident that the mentioned "разительная характеристика" (underlined in the quotation) belongs to Panin and becomes here a latent quotation, though these words are not separated from the author's proper utterance.

It is obvious that the mentioned interference of improper direct speech coincides with the properties of irony as one of the basic romantic categories. The very concept of irony in romanticism has been inherited from the ancient legacy together with allegory as the generalized tropes. The peculiarity of irony was that here «the ironically used words can both affirm and deny what they state», so that «irony surfaces as that which violates (while reaffirming at the background) the principle of *tertium non datur*» [Finlay, 20]. As a result «irony is based on a variability of presuppositions» [Finlay, 36]. In other words the whole world outlook of the persons is involved, the consequence being that «irony is conceived ... as a distantiation not only of the subject of enunciation from the enunciated object, but as a constant substitution of subjects of enunciation for one another. Irony is a "*décalage*" between an authorial, a narrator's and a person's voices» [Finlay, 54]. The same effect we find in the improper direct speech. An author reserves for himself the opportunity to refuse the utterance of the other persons, and as a result the "places of indefiniteness" (R. Ingarden) arise that is those equivocal expressions that are comprehended differently according to the persons to whom they are ascribed. Of importance is that the **insertions** imparting irony to the whole have the outlook of improper direct speech.

The experience of romantic irony is interesting not only as the origin of latent quotations but also as the intermediate transitional stage towards critical realism with respective devices of portrayal of the heroes of literature. Here the general principles of romantic aesthetics reveal themselves in particular poetical peculiarities of a text. In this respect realistic social criticism can be seen not confront with romanticism but evidently continue its attitudes. One would put stress just upon criticism in the collocation "critical realism". Realism has developed from romantic rejection and non-acceptance of the actual state of world, as the "bitterness" of truth present earlier in grotesque and irony. This "bitterness" serves to the romantic purification, catharsis. In particular it goes about the rise and development of the person of "little man" that demands the acknowledgement of human rights instead of sentimental compassion. This character inherited also the traits of previous "noble brigands" as well as of melodramatic victims. The importance of the newly invented device of improper direct speech is that of the opportunities to represent **social dialects** and therefore to give vivid portrayal of characters.

The romantic characterology that reflects general attitude as to the non-acceptance of reality and failure of the reconciliation with the state of affairs represents "person from the bottoms" no longer as "visual aid" for the study of passions. Romantic rebelliousness demands representation of those protesting against the conciliatoriness in their complete realistic portrayal, in particular, with all the originality of their idiolects. Such connection between protestant attitude of romantic irony with the tasks of realistic representation of characters is attested in particular in the creative work of N. S. Leskov, famous for the whole portrait galleries of "the insurgents" and "the cranks", that didn't pass to the "places in the life" reserved for them. The discordance of the voices of romantic irony turns around by the disorder of reality itself, with which are now discordant the voices of "small people"⁹³⁰. As if disputing against the above quoted Chauderlo de Laclos' enunciation N.S. Leskov has noted in one place ("The Improvisors", 2, after the anecdotic case, connected with the perception of theatrical play by the inappropriate public) that «*надо сочинять ..., чтобы было в их вкусе – с дымком и грязью, даже, пожалуй, с дуриной*». 'it is necessary to write... so that it would be in their taste - with smoke and mud, even, perhaps, with the folly'. The most important circumstance promoting the development of the devices of improper direct speech at Leskov was his interpretation of a tale's manner of narration that met the demands of realistic criticism with its bitterness of truth. It is irony that has become the "missing link" between romanticism and realism especially in the form of "grotesque realism" (M.M. Bakhtin), and it is tale where the favorable conditions for the development of irony and improper direct speech arise⁹³¹.

⁹³⁰ One finds here «сплошной поток говорения о том, что говорят другие» 'the continuous flow of speaking about the fact that others tell' [Евдокимова, 2001, 13], the reflected speech characterizing persons «на уровне непосредственно – обыденного сознания» 'at the level of immediate daily consciousness', so that «ментальный взгляд на человека устойчив и обязателен» 'mental view on a person is steady and obligatory' [Евдокимова, 2001, 118-119]

⁹³¹ «как форма, передающая чужую точку зрения через чужую речь ... сказ становится одним из источников несобственно-прямого повествования» [Кожевникова, 1979, 293 – 294]

One can observe the perfectly diverse manners of utterance organically mastered by writer and integrated by into his own text, as in the sample of the final sentence in novel «Полунощники» (The Midnighters): «... когда мне случается возвращаться по купеческим улицам и видеть теплящиеся в их домах разноцветные лампы, я уже не воображаю себе там одних бесстыжих притворщиц и робких и безнадежных плакс “темного царства”, а мне сдаётся, будто там уже дышит бодрый дух Клавдинки, дающий ресурс к жизни во всяком положении...» ‘when it occurs to me to return along the merchant streets and to see many-colored lamps glimmering in their houses, I do no longer imagine there some shameless hypocrites and timid and hopeless cry-babies from the “dark kingdom”, but it seems to me, as if there breathes already the cheerful spirit of Klavdinka, which gives resource to life in any position’. It is already in the cited fragment that the sentence has at least two hidden quotations from the typical publicity’s phraseology, which concern “dark kingdom”, and a peculiar common colloquial parlance “resource to the life”.

One notices at Leskov as a romantic stylistic marker «прием необычных словесных сочетаний ..., который был удачно назван “бестужевскими каплями» [Троицкий, 1988, 159] ‘the device of unusual verbal combinations...’, which was successfully called Bestuzhev’s drops’ – and which, be it added, comes back to the already mentioned Sterne’s ambiguities. Actually it goes about the mentioned insertions that not only impart fragmentation to the text (together with irony) but also introduce and attest the presence of otherness. Such “Bestuzhev’s drops” are located precisely in the places for the improper-direct speech where the mentioned interference of voices gives especially great possibilities for expanding the conceptual volume due to the stratification of the figurative senses. It results in essential shifts within the structure of images. For example, while beginning the short story “Administrative Grace” with the description of a resort’s way of life where «не уйти от гримас и болячек» ‘one can’t leave the grimaces and the sores’ of the society and mentioning «тревог и смущения ... среди тамошних генеральи» ‘anxieties and confusion... among local wives of generals’ the writer calls «“тамошних мальчиков”» ‘local boys’ as the source of such uneasiness - the expression put by him in brackets and accompanied with the explanation: «Так зовут одни из них своих сыночков, другие племянников, достаточно сомнительной марки, а третьи просто жолы - гарсонов, при взгляде на мощные плечи которых начинают согреваться пламенем былых страстей их увядшие сердца и потухшие взоры» ‘So call some of them their sons, the others call their nephews of a sufficiently doubtful stamp, and the third call thus simply *les jolies-garçons*, with a glimpse on powerful arms of which begin to be warmed by the flame of the past passions their faded hearts and extinct looks’. The last phrase is a typical commonplace of the “cruel romances”, and the preceding portrayal of “nephews” by word combination about “dubious stamp” cites the model of the talks of business environment.

Besides, the coupled combinations from the initial phrases are typical examples of the situational synonyms’ bifurcations (hendiadys) and reproduce the style of the elevated Old Slavonic narration. Thus it is already the two initial sentences where in author’s text are included the models of at least three different **social dialects** that mark the separated special figurative locution. Let it be noted here that the application of situational synonymy in the concealed quotations is in general a device that is used by the writer quite frequently. Thus, in “The Winter Day” (1) it is noted about the mistress that «на лице ее отпечатлелось слишком много заботливости и искательности» ‘on her face lots of care and inquietude have been imprinted’. Further in the portrayal of the person brackets are used attesting thus quotation: «это “сосуд”, сформованный “в честь” и служащий ныне “сосудом в поношение”». In the same manner one encounters the devices of hendiadys in «Соборяне» ‘The Folk of the Priesthood’s Congregation’ (Part 4, Chapter 5): «... вальяжная Мордоконаки осчастливила собрание, и при ней все как бы померкло и омизерилось... Бизюкина смялась в ее присутствии» ‘the haughty Mordonaki has made the congregation happy (with her arrival) so that all has got dimmer and miserable around her ... Ms. Bisiukina has got crumpled within her presence’. Here the situational synonymous row «померкнуть – омизериться – смяться» ‘to get dimmer – miserable - crumpled’ is generated with the reproduction and representation of the cited social dialect.

It is worth mentioning also that hendiadys is widely used in the English literature in the situations of the kind, moreover, connection with the traditional means of the phraseology of paired word combinations that are attested very often. Thus it is at J. Austin’s “Mansfield Park” (chapter 30) where Price’s impressions are transferred through Crawford’s meditations in the form of improper-direct speech: «*What could be more encouraging to a man who had her love in view? Then, her understanding was beyond every suspicion, quick and clear, and her manners were the mirror of her own modest and elegant mind*». A delicate device of a light awkwardness in speech becomes in this passage also the indication of a latent quotation of the stranger’s speech: «*Henry Crawford had too much sense not to feel the worth of good principles in a wife, though he was too little accustomed to serious reflection ...*».

To return to Leskov, one can exemplify the mentioned device of the “drops” of alien reproduced speech with the latent quotation of the voice of «*общественного мнения*» ‘public opinion’ cited where in the description of the event it is said that «*тетя Полли*” ‘aunt Polly’ (“The Vale”, 2) in the year of famine «*завела такое баловство, что... все у нее наедались*» ‘has such a richness arranged that all at hers could have eaten to satiety’. The similar “Bestuzhev’s drops” shine also in the novel “To nowhere” (part 2, chapter 3) where in Switzerland Maria Mikhaylovna, the mother of Reiner, after having contemplated the guest from Russia in the latter episode of his life (before her son’s departure and perdition) «*любовалась стройною фигурой сына и чувствовала, что он скоро будет хорош тою прелестною красотою, которая долго остается в памяти*» ‘admired the slender figure of her son and felt, that he would be soon good by that charming beauty, which for long remains in the memory’. In the given case the author’s voice reproduces the style of the same expressions that have been just used by her in the conversation, moreover, she mentions in the direct speech: «... я желала бы, чтобы мой Вася походил на него» ‘I’d

like that my Vasya would become like him'. And further (P. 3, Ch. 15) when Rainer makes for a trip instead Agatha to the polish insurgents towards his loss and «*сердце его было полно жалости к несчастной девушке и презрения к людям, желавшим сунуть ее куда попало*» 'his heart was filled with pity for an unhappy girl and of despise against those ready to shove her anywhere', it is the last expression of indignation in the author's speech that actually must reproduce Rainer's proper words.

The abundance of the devices of the kind makes up one of the peculiar feature of "The Lady and the Gawk" («Дама и фефела»). Here in the conclusion of the biography of Prasha (Ch. 21) who has encountered the Finnish hermit Abel a transition from the direct speech through the bracketed quotation to the latent quotation is clearly observable: «- Для чего вы на другую сторону все смотрите? / Авель понял, как хотел, и отвечал: - И ты так смотри на другую сторону. И Праше понравилось, что Авель говорит о небесном как смотреть "на другую сторону жизни". Ей стало приятно смотреть, как чухонский лохматый Авель старается услышать слухом неслышимое и заглянуть на сторону невидимую...». 'What for dost thou look at the other side? Abel had understood it as he wanted and replied: - And thou also dost look at the other side. And it pleased Prasha that Abel told on the celestial things as "to look at the other side of life". It has become pleasant for her to look how this Finnish shaggy Abel tries to hear something inaudible and to have a glimpse at the invisible side'.

The device of improper - direct speech elaborated in romanticism has won an active continuation in the XX century when they have become one of the sources (together with the Baroque soliloquy) for "the stream of consciousness" and inner monologues that played an enormous role in the so called conversational novels built on the base of discussion according to the model of "the new drama" (Th. Mann's "Zauberberg", A. Hucksley's "Crome Yellow"). At the same the device was being developed also by itself. For instance in the novel "The Cranks" by A.N. Tolstoi (Ch. 14) in the episode of the quarrel between Sonechka and Smolkov in the ancient library: «*Сонечка пронзительно всматривалась, – кажется, он опустил глаза, кажется – жалобно, жалобно у него задрожали губы. И вдруг ее самое пронзила жалость...*» 'Sonechka gazed piercingly – he seemed to drop his eyes, he seemed to get his lips trembling pitifully, pitifully. And suddenly she herself was pierced with the pity'. Nevertheless this newborn pity meets brutal and indifferent reply. After it «*Сонечка опять осталась одна. Безнадежное омерзение, как мрак, опустилось на ее сердце ... Ох, если бы можно было содрать с себя всю опоганенную кожу!*». 'Sonechka has again remained in the solitude. Hopeless loathing, as gloom, descended on its heart... oh, if it was possible to strip from itself entire befouled skin!'. The thoughts of the heroine are here organically intertwined with the author's speech, and as to the grounds of ascribing the expression "loathing" precisely to heroin, it can be proved with the synonymous locution appearing in her exclamation. Remarkably even in the concealed quotation here the reduplication (twice "pitifully") is used.

It is just the reduplications that are used on the improper - direct speech, as if with special agreement, by absolutely different writers. Thus it is put about the chief hero of R. Rolland's "Jean-Christophe" ("Dans la maison", Ch. 2): «*Christophe rayonnait la vie. Elle penetrait doucement, doucement, comme une tièdeur de printemps, a travers les vieux murs...*» 'Christoph emanated life. It penetrated tenderly, tenderly as the heat of early spring through the old walls'. The words concerning the hero's state build up actually a latent quotation that reproduces the style of his poetic elevated speech. In the same manner in D.H. Lawrence's "The Plumed Serpent" (Chapter 8) where the sojourn of an Englishwoman in Mexico in the times of compulsory neopaganism in the 20-th of the XX-th century «*Kate had known the agony of cold social fear, as if a democracy were a huge, huge centipede which, if you resisted it, would dig every claw...*». That it goes about a latent quotation is supported with typical locutions for the person's impressions. Similarly obstinately and obtrusively is sometimes repeated the word *responsible*, twice – the phrase *responsible for the well-being of the world* (D.H. Lawrence's "Lady-bird", chapter "The Fox") where the experiences of the heroine March are described after the loss of her friend Banford, which are presented actually as the inner monologue. It is curious that the devices of such redoubled repetition often acquire an ironic hue. For example such meaning have the repeated phrases in the retold feelings of Bessie concerning the chief hero in R. Kipling's novel "The Light that Faded" (chapter 14): «*She had pitied the man sincerely, had kissed him with almost equal sincerity...*». The same hue slips also in Dick's portrayal (10) who «*remembered to stir Bessie who needed very little stirring*».

Thus construction with improper - direct speech and the detachment of separate expressions as the concealed quotations compose the fundamentally new special feature of artistic language, discovered in the romanticism. It is something symbolical in the fact that the use of improper direct speech as the indication of the places of imaginative generalization is to be found in such an outstanding work concluding the historical XIX century as A. Alain-Fournier's novel "Le Grand Meulnes". Here the mixture of latent quotations with the author's narrative becomes already stable and constant compositional device. Thus latent quotation appears in the moment when the person that conducts the narrative retells the disappointment from the impression of the partners of the conversation with mentioning their objections: «*Le chateau? On trouverait certainement des gens du pays qui en ont entendu parler. La jeune fille? Meulnes se mariera avec elle quand il aura fait son année de services*». The narrator seemingly conducts a soliloquy without indicating even, from whom of the collocutors proceed the given objections: this improper - direct speech is supplemented also with indefinite - personal construction.

The method of improper direct speech appears as a kind of "mounting of quotation marks" to the separate expressions (by analogy with "the mounting of brackets" in the set theory), that becomes the factor of semantic transition. In the same manner as the transition from the word to the word combination is its "expansion (propagation)" disclosing the deeper layers of inner form and acquiring the outer form resources the representation of an idea as a latent quotation imparts new meanings to it and makes it being adapted figuratively. The most essential it proves here to be not renaming or allegory (replacement of name) as itself but the shift in the conceptual volume without the depletion of its content (in contrast to the

regulations of the formal logic). There arise images to be observed that are inherent in the idiolect of the character cited. Therefore the study of the concealed quotations can contribute to the disclosure of the represented phraseology. The author puts his own thought but imparts to it the attire of an alien person supposed to pronounce the latent quotation inserted as the segment of improper direct speech.

Just here lyrical and dramatic approaches intermingle and interact. As an illustrious example one can cite R.M. Rilke's "Blind Woman" ("Die Blinde" from "The Book of Images") where the monologue of the lyrical heroine betrays the apparent features of a soliloquy. One has here to take into account the poet's scenic experience, nevertheless it doesn't go about the immediate impact: the lyrical heroine accounts of her sentiments while becoming blind, and the Stranger's voice apparently is that of her inner dialogue (Die Blinde: [...] *Die damals sah, die laut und schauend lebte / Die starb. Der Fremde : Und hatte einen schweren Tod? B.: Sterben ist Grausamkeit an Ahnungslosen*). That it goes about soliloquy can be proved with the further lines where imaginary voice of the mother appears (*Wer ist denn hinter dem Vorgang? – Winter? Mutter: Sturm? Mutter: Nacht? Sag!*). Such episodic dialogues within the lyrical lines don't transform a verse in a dramatic poem. They just impart it the features of improper direct speech and a verse can be read as an episode of a dramatic scene.

The above exposed outline of the opportunities of proper and improper direct speech in artistic prose enables developing approach to a novel or a verse as a **possible dramatic play**. Be drama an epiphenomenon of an epic narration, so the very narration due to the insertions of explicit or implicit quotations gives rise to the development of interpretative procedures generating idiomatic meanings. All such verbal masks as those mentioned above are apparently the metamorphoses of a transformed preexistent textual entity referring to some problem. It is the problem to be explored that gets on such mask. Respectively one has to decide how to conceive such problem within the opportunities and conventions of dramatic genus where quotations bearing personal and momentous references restrict the ways of building a text. Verbal masks arising within an epic text become the indispensable prerequisite for the development of dramatic action. Quotations of the characters' direct speech (both proper and improper) build up stuff of the prerequisite for the motivation of deeds of dramatis personae with the transition from epic narration to dramatic action. The reason is that these "**quotations**" bear much more information than one intends to bring with one's message already because these utterances betray the portrayal of the character and the intention that has come to the enunciation. Due to this additional information they belong to the generative speech register in the same way as **epigrams** do. Meanwhile these verbal masks are comparable to **lyrical digressions**. It is here that the lyrical meditation evolves where the coinage of idiomatic is accomplished. It is this lyrical meditative source of idiomatic derivative meaning that is to be taken into account in dealing with the transition from epic "quotations" to dramatic play that is restricted exclusively to such "quotations" conceived as the replicas of dramatis personae. The utterances endowed with inverted commas are replicas and idioms at the same time that build up the substance of dramatic works.

3.2. Scenic Situation as the Basic Dramatic Performable Unit

The discussed observations concerning explicit and implicit direct speech in epic narration as **manifested & latent quotations** enable using the delineated approach to dramatic poetry in proper sense. From this viewpoint the outer outlook of dramatic text coincides with that of **cento** where quotations are the characters' replicas and simultaneously as a **soliloquy** with the dissociation of one personal enunciation into different personified voices. This inherent interconnection of cento with soliloquy has been noticed in particular by Fr. Hebbel who stressed the necessity of personal dissociation in monologues⁹³². This property of reciprocal and reversible convertibility of dialogical texts and monologues with the means of soliloquy has been conceived as an essential dramatic peculiarity. In particular inner monologues of soliloquy are here absolutely irreducible to what would look like a formal interchange of replicas without the contest between different persons and their intentions⁹³³. In drama stratification of communicative register attains its maximal degree. In its turn dramatis personae's replicas build up only **personal** dimension of this textual stratification correlating with the **positional** in each situation of referential net as the prerequisite of integrative process. Each cue, from one side, delineates **position** and belongs to the text of separate scene, and from other side, it is correlated with all remaining utterances of **character**, it enters into the composition of the text of its role and transfers its "nature". This duplicity of "role – scene" determining "double citizenship" of each word of drama imparts to its multipartite composition a vivid outlook. Dramaturgy of **positions & characters** assigns the prerequisites for the transformation of separate expressions of text into idioms. In its turn person (character) and position are supplemented with other dimensions that together build up the attributive space of the situations. As well as in the case of proverbs **irony** arises as the unavoidable concomitant satellite of each speech's adoption, and it accompanies each replica. **Situation** then arises to become the basic textual unit represented with the mentioned dimensional devices. A separate situation represents various forms of the examination of characters (as V.Ya. Propp's functions) and can be represented in a

⁹³² "Monologe im Drama sind nur dann statthaft, wenn im Individuum der Dualismus hervortritt, so dass die zwei Personen, die sonst immer zugleich auf der Bühne sein sollen, in seiner Brust ihr Wesen zu treiben scheinen" [Hebbel, 1970, N. 2971, 352]

⁹³³ "Im Drama kann man nicht einseitig sein, es ist der charakteristische Vorzug dieser höchsten Form der Kunst, dass sich das Individuum nicht in ihr wie in den anderen austoben kann, ohne sie zu vernichten, d.h. zum dialogisierten Monolog, um es so zu nennen, herabzusetzen" [Hebbel, 1970, N. 3487, 377]

compressed form in aphorisms (as the proverbs at G.L. Permuakov) determined ultimately with referential net.

The above discussed dramatic opportunities of epic novel can be disclosed in staging and performing a narration, and it gives evidence to the statement that each poetic work is an experiment. We have already seen experiments with lexical compatibility constantly carried out in creating and reproducing proverbs. In a much greater scope the same experimentation is still continued in dramatic work that can only exist as an **experiment**. The central problem then will be that of the “**bilateralness**” of artistic experiment as the problem of experimental productivity for creative work where experiment has the meaning both of the creation and of the exploration of created works. The performing form of existence of dramatic play entails the necessity of producing experimental textual versions and putting them under examination. To continue the mentioned case of proverbs, one can again enumerate the triad of **alternatives** to the taken locution, of the **questions** that it arouses and of the **inferences** that necessarily must be made as its antecedents and consequents. To comprehend the simplest scenic cue one must bear in mind all these three concomitant satellites. Any replica must be first of all put to such mental “lie detector” for the examination of the possible deception and therefore display its modality. One can say of the **filters for adopted speech** as the common property of proverbial enunciation and dramatic replica and their constant concomitant satellites.

Meanwhile in dramatic play as well as in lyrical poem and epic narration it is contextual **deixis** that entails the dependence of separate locutions’ meaning upon the whole. In difference to proverbs here still one power comes into play, that of **contextual** references (which are of **intertextual** nature in the case of proverbs). In particular the mentioned **positional** functions (initial, medial, terminal) of the situation are to be taken into consideration as the decisive so that textual cohesion provides the priority of **contextual conditions**. In its turn the decisive role of referential net is not the only peculiarity of dramatic replicas. In difference to epic and lyrical genera and together with proverbs dramatic text has the property of the “condensed state of verbal substance”. The effects of such textual density are to be traced in **transformability & derivability** evident already in multiple **performable opportunities** of any character’s role. These effects can be exemplified in particular with the mentioned **aha-phenomenon** where plain colloquialisms become meaningful locutions as it takes place in the so called scenes of *imbroglio* (*qui pro quo*). As well as in the “invitation to invention” attested with the proverbs the dramatic performable opportunities display various forms and approaches to interpretative **lections** of the taken text that depend upon different admissible comprehensions of the ties between the taken part with the whole. Meanwhile the reason is here not the condensation as such but (in difference to proverbial locutions) the circumstances standing behind. The principal peculiarity of dramatic transformability & derivability consists in their dependence on the invisible possible world of the phantom of action.

There is the ubiquitous phantom of action in drama that makes all utterances of a dramatic play refer to and respectively shift their meanings. Without these references and such ensuing semantic shift the meaning would not be comprehended adequately. Even if an utterance seems to be of a neutral nature it can either impede (for instance as the force of retardation) or accelerate action and therefore bears the reference. This permanent reference to action constantly arouses the problem of the necessity to discern deception from a common circumlocution, therefore to detect the implications concerning action. The ubiquitous presence of the invisible virtual force of action’s phantom determines all meanings of dramatic utterances. No utterance can be comprehended adequately without the reference to action.

Meanwhile this force isn’t given in the textual data immediately. One can’t decide upon the action and imagine it from the written cues of *dramatis personae* only. Drama demands special efforts of performing efforts to be comprehended adequately (in the case of reading performer coincides with the reader). That is why the comprehension of dramatic text needs special elaboration comparable to that of the work of producers and actors **commenting and transforming** the original textual data. This routine of transformations in rehearsals presumes the formation of derivative questions & alternatives together with inferences in the same manner as it has taken place with proverbs. Drama appeals to interpretative activity in the same way as proverbs do. This interpretative “pregnancy” (to return to the already used term of the psychology of Gestalt) presupposes the organic incompleteness and insufficiency of dramatic genus.

Therefore dramatic replicas representing explicit and implicit quotations as the designations of the situations are to be taken within the supposed **lacunas** to be filled and **latencies** to be disclosed with the aid of referential net of the entire text. There arises a set of “possible worlds” beyond the manifested data of any situation, and it is here that the opportunities for textual expansion are to be found. Still more significant for the scenic life of dramatic text is its variability within the **adaptation** to the roles’ development. The practice of rehearsals presupposes a wide range of variability of the cues within the process of actor’s work. Therefore the series of indispensable **derivations** appears produced within adaptational work of rehearsals. It doesn’t even go about the change of words (the selection of one’s own words in the work with the role’s development): it will suffice the shift of stress in different pronunciation of the same cue to disclose different meanings and therefore different presuppositions standing behind the separately taken utterance. Words can remain the same, meanwhile the meanings will differ and the pronunciations will become what can be called **scenic homonyms**. It is the whole roles performed with different actors that exemplify such homonymy. One could remind Richard III played by D. Harrick as the incarnation of evil and by E. Kin as the sample of unscrupulous man of fortune that gave in reality the extent homonymous texts. The slightest difference in the same phrase’s scenic representations entails the gross difference of its referential nets and therefore the respective conjectures as to the fate of the *dramatis persona* that utters this phrase.

Thus the already discussed case of **adoption & adaptation** with proverbs returns now in the larger scope in drama. In difference to proverbs where this circumstance is caused with the semantic

condensation the organic incompleteness of dramatic genus is the immediate consequence of the existence of **action's phantom**. It is already the inevitable dramatic minimalism ensuing from the attachment to action that determines the **conciseness & succinctness** of scenic speech. One must keep reticence in utterances as all necessary details can't be included in the restricted time. Therefore the old rule *cum tacent clamant* becomes the principal law of scenic utterances' construction entailing the constant necessity of revealing the reticent connotations. The figures of **ellipsis & aposiopesis** are constantly present in these utterances and must be deciphered to be comprehended. In its turn they are by no means only figures as they reveal the deeper organic textual qualities of **latencies & lacunas**. Textual **incompleteness & insufficiency** of deficit can even get the form of excess of pleonastic "chatterbox's" enunciations that have the retarding destination. Nevertheless all that takes place on a stage has connection with the action whether accelerating or retarding it.

The deciphering of replicas as the revelations of the action's progress replenishing the initial textual data presupposes the involvement of **functional attributive analysis** necessary for adequate comprehension of the staged situations. Respectively the preexistent experience of generalities must be involved to grasp these situations. The initial step will be then to detect and ascribe **recognizable & reproducible** attributes (resp. categories) in regard to the situation in question that enable correlating this situation with the respective place of a **code**. In particular the prototype of the situation (as its convenient title) and the abstract attributive invariant are to be disclosed to provide conditions for textual transformations as the covariants encircling this supposed invariant. Such representation of the situation entails the detection of lacunas & latencies beside and behind the manifested data where the space for textual expansion is reserved. The "adaptation of adoptions" becomes both the explorative and interpretative performing device in regard to dramatic play so that the respective preparation belongs to the attributive analysis.

Action's permanent presence in dramatic textual integration means that this text is based on the non-verbal sources so that there always are transcendental powers taking part in textual integration. It is the general property of poetry as opposed to prose that the **transcendentalism** prevails as the indispensable reference to non-verbal objects. The term transcendental has been for the first time used by A.A. Reformat'skiy in regard to some peculiar types of plot's disposition used by L.N. Tolstoy. In particular there appear layers of latent contents that are to be conceived as those referring to the categories human existence and moral conduct⁹³⁴. This reasoning concerns epic genus, meanwhile it affords generalization and applicability to dramatic genera. Moreover, the dramatic conditions turn out to be especially demonstrative for displaying transcendental references.

That each element of dramatic text refers to non-verbal action as something transcendental in regard to dramatic tissue entails the necessity to take into account much more than only the words can represent. Such non-verbal objects can carry out the function of mnemonic prompts and be represented with a pictographic or emblematic details as those already discussed in regard to proverbs. The significance of such details in dramatic work is impossible to overestimate. It has constantly been stressed with the attested enunciation of outstanding theatrical producers⁹³⁵. Thus one can always suppose the existence of **transcendental objects** (as emblems in the case of proverbs) that become the elements of a drama's integrative foundation. This inherent transcendentalism of dramatic play can be regarded as the ultimate degree of referential net that in its limits passes across the boundaries of language⁹³⁶. One can say that inherent incompleteness of dramatic play entails its transcendentalism. The unity of the properties of limit and completeness as the textual qualities is of special importance for dramatic poetry with its organic reticence. In its turn the substantiation of the formation of transcendental qualities from the ultimate development of referential net comes back to Kantian concept of **transcendental deduction**. In particular one finds here the inferential procedure of the construction of object on the basis of its mental representation and therefore the substantiation of the interrelationship between the Signifier and the Signified⁹³⁷. In its turn the statements on the interrelationship between categories and objects come to the

⁹³⁴ «... динамика произведения с имманентным сюжетом достигается реализацией экспонированных в начальной стадии мотивов ... В противовес имманентной структуре можно различать структуру трансцендентную, где движение будет достигаться ... логическими актами ..., причем нормальный вид внутренней формы здесь будет существовать лишь фрагментарно, входя ингредиентами в более сложное целое, где наряду с этими фрагментами нормальной внутренней формы равноправно выступают чисто логические построения, и они-то в конечном счете трансцендентно ... создают новый вид внутренней формы» [Реформатский, 1987 (1928), 181 – 182]. For instance, it takes place in the short novel "Three Deaths": «Тезис рассказа дан как стихи из псалтыря ... Тезис этот пронизывает все изложение, но внешне не выделяется» [Ibid., 219]

⁹³⁵ As, for instance, in the words of V. Meyerhold: «Так, потерянный платок приводит к сценарию 'Отелло', браслет – к 'Маскараду', бриллиант – к трилогии Сухова-Кобылина» [quot. Февральский, 1978, 145]

⁹³⁶ For the explanation of such transcendental background let the hypothesis of textual completeness suggested by С.А.Маринчак be cited: «полнота – признак, через который получает семантическое представление диктум как смысловой феномен» and it is due to this property that «Тяготение к пределу, предельному неизбежно ведет к актуализации конфликтов» [Маринчак, 7: 73]

⁹³⁷ «... ключевым местом ... должно быть признано то, где говорится о невозможности создания представления предмета со стороны его бытия ...» therefore «... категории как один из видов представлений не могут быть условиями возможности вещей, как они есть ... категории не могут состоять в необходимом отношении к вещам самим по себе» [Васильев, 1998, 55 - 56]. In other

conclusion about the necessity of the demonstration of existential opportunities of objects and therefore of the possible transition to them from the space of categories⁹³⁸. This procedure of the so called objective deduction builds up the prerequisites for the subjective deduction that coincides with the transcendental deduction in proper sense where the transition from categories to experience (but not to the existing objects!) can be constructed⁹³⁹. The way of such procedure goes through the sphere of possibilities and precludes therefore any immediacy⁹⁴⁰. Such transitions in Kantian sense can be interpreted as the development of referential net that comes from the world of verbal categories to the non-verbal objects. Besides, it is essential that such transcendental non-verbal reality appears first as the irreducible residuum of imaginative integration⁹⁴¹ and therefore correlates with the procedure of phenomenological reduction. This **residual origin** of transcendental reality enables disclosing it through phraseology.

The statement on transcendentalism as the ultimate border of referential net entails important consequences on the nature of idiomatic phraseology in poetical works. The existence of transcendental reference results not only in the development of derivative connotations and latent implications of a phrase taken within respective contextual conditions. It is the transformation of the verbal substance in a kind of non-verbal object that takes place with the plainest locutions. Due to textual entirety the most usual colloquial commonplace acquires transcendental properties and the respective semantic load without becoming a trope or representing latent meanings. It is the immediate direct designation that becomes transcendental object itself with overcoming the boundary between the Signifier and the Signified. This property of verbal substance arising in poetical work is commonly known and described in classical legacy (in particular in A.S. Pushkin's works)⁹⁴². It becomes observable best of all in prosaic speech due to its pragmatic attachment to practical activity through colloquy. Therefore the relations of **manifestation vs. latency** displays in prose particular significance different from imaginative world of poetry.

From there one can conclude that within the integrated textual context a speech unit with direct designations and references behaves as a transcendental non-verbal object or a signal for the processes evolving in this non-verbal space. As far as a poetical or prosaic work induces new non-verbal reality it makes the verbal substance involved in its edification to acquire respective transcendental non-verbal properties. Apparently the contextual connections and contacts gain here priority over the intertextual ones because they don't need nor presuppose the conventional derivative connotations and remain restricted with the boundaries of direct meanings. It is without particular semantic transitions that the direct meanings taken in a work of poetry acquire such radically different qualities. In this respect as the element of such new reality verbal substance becomes transcendental object and behaves as signals or passwords for action in drama. Words don't only point to the transcendental objects: while being taken within the contextual tissue of poetry they become such objects themselves. The plainest locution acquires transcendental meaningfulness without becoming trope or convention only due to its incorporation in the edifice of a poetical or prosaic work. That is why one has grounds to say of the **transfiguration of word** where **verbal substance becomes the material** for new possible worlds arising in a work. In addition to the cited examples one can also take F.M. Dostoyevsky's works where the **plainest prosaic phraseology** endures radical transfiguration⁹⁴³. It is essential that as the result of such procedure a set of connotations arises that play the decisive role. In other words verbal substance taken as the ingredient of this work doesn't belong any more to the world of language only. It is incorporated to the imaginary world and developed in conformity to its laws. Apparently this transfiguration converges with the above discussed **aha-phenomenon** of illumination where a colloquial locution becomes an idiom. Such transformation of

words categories as the signifiers can't be correlated with the signified in immediate way without the mediating means.

⁹³⁸ «... доказательство необходимого отношения предметов к категориям возможно только тогда, когда будет показано, что категории суть априорные условия возможности предметов» [Васильев, 1998, 58]

⁹³⁹ «... объективная дедукция как определение принципиальной возможности категорий быть априорными условиями возможности предметов опыта и их невозможности быть таковыми для вещей, как они существуют сами по себе, не зависит в своем исполнении от самого априорного доказательства того, что категории действительно содержат в себе условия предметов опыта, т.е. не зависит от трансцендентальной дедукции как таковой» [Васильев, 1998, 60]

⁹⁴⁰ As the cited author puts it in the summary, "to be successful, the deduction should make clear that the categories are conditions a priory of the possibility of some kinds of objects. As a result, the transcendental deduction confirms the non-sensual origin of the categories" [Васильев, 1998, 153]

⁹⁴¹ It goes about «остаток, который (знаменитое чуть-чуть в искусстве) неизмеримо важнее того, что было заключено в общие скобки» [Гей, 1874, 281-282]. In its turn «именно без этого остатка ... непостижимы ... самые важные для понимания произведения как художественного целого его стороны» [Гей, 1983, 78]

⁹⁴² It concerns in particular A.S. Pushkin's works: «Прямому слову не нужны внешние моменты информативности ... Прямое слово возникает как озарение, как молниеносное явление пушкинского гения ... Овеществление, воплощение поэзии в слове – такова исходная насыщенность прямого слова ... "Превращение" слова в обозначаемое им лежит в основе владения Пушкиным словом ...». As the consequence one observes «... концентрированное воссоздание жизни без дистанцированности слова и предмета. Слово и обозначаемое им одно, оно лишено раздвоения» [Гей, 1991, 101-102, 104]

⁹⁴³ «Будничная, сугубо будничная лексика составляет основу романов Достоевского, но достигает она исключительно напряженной необыденной формы ... В одном будничном слове, в оттенках его значения часто дается итоговая оценка целого эпизода» [Чичерин, 1959, 422]

colloquialisms into idiomatic enunciations is just the case of “direct designations” becoming transcendental objects. In its turn the transcendental reality disclosed with such transfiguration can be represented with the mentioned cryptotype of implications ensuing from the transcendental reality as the contents beyond the surface of these “direct designations”. In the most observable form a colloquial usual locution becomes a **password** so that one has nothing to deal with the so called lexical semantic variants that are replaced with this neqlz acquired idiomatic meaning:

It is neither derivative connotations nor implied latent inferences that the meaningfulness of such transfigured locution can be reduced to, not to say of lexical semantic variants chosen for such purpose. Words in poetical work become idioms that are used for the given occasion only and disclosed as the mentioned illumination. It is the creative interpretative efforts where the **transcendental cryptotype** of image can first be represented⁹⁴⁴. It is not also the concoction of arbitrary conjectures that discloses the richness of images and their inexhaustible semantic load when transcendental reality comes into play⁹⁴⁵. It is not for the sake of informing a reader that on September 15, 1840 there was a cloud of dust at one of embankments as the description shows that G. Flaubert’s “Sentimental Education” is commenced with. All these data are necessary to paint the picture of the life where the next events take place. The famous incipit of A.S. Pushkin’s “The Brazen Horseman” has not the aim of describing the emperor’s visit at a deserted shore: the meaning of such description reaches the fate of the next generation: although *«на берегу пустынных волн»* (at the shore of deserted waves) gives a very exact toponym of the geographic place at the mouth of the river Neva in the beginning of the 18-th century and can by no means be identified with abstract descriptions of any other deserted place the meaning of the line remains irreducible neither to any description nor to toponym⁹⁴⁶. Thus the paradox arises: due to the simplification and restriction of semantic load of a locution its direct immediate designation becomes a transcendental object applicable to pass through the verbal boundaries in the broader world of imagination. In opposite to derivational and implicational load endowed with connotations it is the unique use of a phrase in the given singular context that enriches its meaning to a much greater degree. Taken in its direct meaning the phrase within a poetical or prosaic work becomes **inimitable idiom**. Therefore the simplest words become complicated idiomatic representation of another reality⁹⁴⁷. One can say thus of the wonder of the passage to transcendental world. In drama this passage becomes especially observable as it goes about the reference of phraseology to the action that is meant. Each replica of drama becomes a more or less important password for the action that builds up the transcendental reality in regard to textual data.

In its turn, be it visualized or imagined as corporeal movement or in some other form, this transcendental reality corresponds to what has been described as the **phantom**. Dramatic text does not include action but implies it. The words uttered by the characters don’t designate action immediately, but it is constantly implied and imagined as the phantom (be it also conceived in visual form as **pictogram, emblem, rebus** as it took place with proverbs). It was plot in an epic novel that behaves as such invisible phantom to be detected and displayed. The same concerns action in dramatic play that also must be made explicit and therefore remains imaginary phantom. One can compare **scenic** space of a drama with that of **itineraries** in epics (in fairy tales in particular). Here the **phantom** nature of scenic image reveals itself in the widest scope. This reference to transcendental entities necessary for dramatic textual integration gives a key for exploring the genuine contents deviating from literal comprehension and therefore for detecting motifs concealed in the text. Such premises give an opportunity for the development of what is called “**metapoetical**” approach aiming at the detection of motifs as the moments of integer indivisible text and comparable to tectonic nodes that can’t be withdrawn without abusing the whole. This approach has been approbated in particular at the works of N. Leskov enabling the following statements: “The motifs ... operate at a larger overarching compositional level ... it can also be read **metapoetically**, to foreground the role of recurrent motif and overlapping detail as a key to reading the text” [Aizelwood, 2007, 404]. In it turn the detected and described motifs are to be interpreted and comprehended adequately with regard to their referential implications so that their relation to the code of taxonomic classes (categories) is to be explored. As to N. Leskov’s case, it has been suggested such interpretation: “The overarching motifs or motif clusters ... may be categorized as follows: water, life and death; the house and imprisonment; the garden and sensuality” [Aizelwood, 2007, 404]. One has therefore always to take into account textual indivisibility to determine motifs adequately and to separate them correctly. Together with these contextual and intertextual references it is the mentioned transcendental non-verbal circumstances that are to be taken into consideration while detecting idioms’ attributes.

⁹⁴⁴ «Образ не указывает на посторонний ему объект, а обращен к ... интерпретации изображаемого» [Гей, 1983, 98]

⁹⁴⁵ «Речь идет не о привнесении в строгие текстовые рамки образа в нем неприсущих моментов, но о раскрытии многообразия и реального жизненного богатства ... в нем одновременно уживаются и собственные, самому себе тождественные, и несобственные, а как бы у жизни заимствованные привносимые структуры ... В этих терминах **образ – квазиобъект**. Он обладает сверх объектного своего бытия как бы еще одним бытием» [Гей, 1983, 94-95]

⁹⁴⁶ It has been stressed in this respect that «в языке... ситуация именованья быстро забывается», in return «в поэтонимах обнаруживается без особого труда», because «в художественном произведении присутствует всегда» [Калинкин, Поэтика, 1999, 182]

⁹⁴⁷ It can be again exemplified with Pushkin’s works: «Простота Пушкина ... предполагает постижение в простом и через простое – сложного. При этом раскрывается суть образа, его содержательная неисчерпаемость ... **Простота оказывается неисчерпаемым образованием**». Moreover, «образ знает больше, чем его творец» [Гей, 1983, 80, 79]

The general poetic transcendentalism reveals itself in particular in **scenic actualism & exhibitionism** that remains its seal upon all dramatic textual properties. This exhibitionistic seal doesn't depend upon the phenomenon of **phantom** proper also for lyrics where it entails no need of scenic representation. It ensues from the **risk & hazard** as the inherent property of this phantom in dramatic action as the "**echo**" of experimental examination of enunciations at stage. One can therefore regard exhibitionism as the particular property of dramatic scenic experimentation putting under examination the proclaimed utterances and demanding publicity as the arbiter of such examination. Drama brings together the features of **exhibitionism** that presuppose something concealed and therefore puts stress upon the confrontation of the implicit and the explicit elements of dramatic text revealing thus transcendental references of dramatic action.

Here the paradox arises: drama aims at representing colloquy with its verisimilitude, meanwhile the **exhibited colloquy** differs radically from that existent in common practice. Scenic colloquy is not already the primary colloquy. This transformation always entails semantic shifts. The sources of this paradox are in the fact that exhibitionism arises from the approximation of dramatic action to colloquy (in opposite to lyrics where the distance from it prevails). Both lyrics and drama are out of question without the system of codified conventions that offers resistance to poetic inspiration and subsequently is to be overcome and to be reshaped anew. Meanwhile the relationship of drama is here very peculiar. The exhibitionistic verve of dramatic genus involves **abnormities** as the necessary attribute of dramatic action. Deviations from the normal conduct are the prerequisite of perturbations as the source for dramatic conflict; subsequently dramatic speech always presupposes the presence of **hyperbole** (as the main subspecies of synecdoche).

The problem of dramatic exhibitionism involves the already mentioned opposition of **lapidary vs. ephemeral** styles. As the opposite of the ephemeral style the lapidary form can be applied to a very broad field of textual phenomena. L. Reiners with reference to the known thought of Schopenhauer ascribes the lapidary property to written speech as opposed to the oral one due to the demanded time for accomplishing manuscript⁹⁴⁸. In drama ephemeral property can be attested already with the famous classicist triune that just implied the limits of ephemerides' life. In its turn lapidary style ensues from the necessity of succinctness. It concerns immediately the role of aphoristic locutions in the portrayal of dramatis personae that has been noticed by playwrights⁹⁴⁹. Meanwhile such exaggeration of aphorisms would become deeply erroneous. The characters can't become personified wisdom in the manner of allegories of Jesuit school drama. One must use commonplaces of colloquy to create vivid dramatis personae. In particular casual phrases are indispensable for the effects of *qui pro quo* where conversational chaos procures devices for the scenic representation of vanity. It is the metamorphosis of common words into meaningful hints due to the mentioned aha-phenomenon that gains significance instead. Lapidary enunciations easily can turn into ephemeral ones due to the general property of transformability. It is here that dramatic text reveals its peculiar **agility** becoming liability to diverse derivations (already within the performable versions of the same role). In the manner of proverbs any cue can be continued with the whole list of derivative questions, alternatives and inferences that presuppose respective references.

These consequences of transcendental attachments of poetical speech reach the fundamental antinomy of language as they come to the problem of the **codification** of poetical genera and in particular dramatic and lyrical **conventionality**. To begin with, it is to remind that dramatic dialogue reveals (in personal attachments) general textual heterogeneity with the subsequent stratification. It has already been shown that any dialogue can be converted into a soliloquy where dialogical text is to be represented from the viewpoint of a chosen **person** with its intentional strategy and tactics. The division into scenes with respective **positions** correlates with this role. Then other voices are insertions and supplements to this chosen *vox principalis*. Each role represents a sequence of steps as arguments in common communicative interplay with the *vox alterius* of otherness (be it also one's own **echo**). **Personal** stratification becomes then incorporated within the **positional** subdivision of the work. It is the encounter and the collision with the otherness as such that determines the peculiarity of textual differentiation and diversification.

The further development of such dialogical conversion into soliloquy can be traced in the invention of ensembles within operatic speech in opposite to dramatic soliloquy. Here the ambiguity of personal dimension arises together with the device of the exchange of voices (Stimmtausch). The speech acquires impersonal features as a pure verbal surface of music. Thus in the following lines from R. Wagner's "Tristan" the words can be sung by any of the partners of the duet.

<"Isolde: *Herz am Herz dir, Mund am Mund*; Tristan: *eines Atems ein'ger Bund*; Beide: *bricht mein Blick sich Wonn'-erblindet*">

In difference to soliloquy one deals in ensembles with the **impersonal** state and not with personal **ambiguity**. The matter is that the very contents of the utterances can be ascribed with equal reasons to the voices of each of the participants (not to say of the cases of the common singing or of choirs). Such are, for instance, the replicas <*Riposate, vezzose ragazze! Rinfrescatevi, bei giovinotti!*> 'take a repose, ye boys, refresh yourselves, ye youngsters' in the duet of Don Giovanni and Leporello. In

⁹⁴⁸ "In der Tat muss die Schriftsprache die auch mit längerer Dauer gerechnet ist, lapidar, gemeißelter sein als das gesprochene Wort" [Reiners, 286]

⁹⁴⁹ For example «Горький считал, что действующие лица в пьесе должны говорить афоризмами, что именно в афоризмах открывается самобытность каждого образа» [Боровой, 856]. This notice refers perhaps to the known statement from the article "On the Pieces" that «... необходимо, чтобы речь каждой фигуры была строго своеобразна, предельно выразительна» suited with the enumeration of examples that come to the conclusion: «Афоризмы этих характеров вошли в нашу обыденную жизнь именно потому, что в каждом афоризме с предельной точностью выражено нечто неоспоримое» [Горький, 1953, 411 – 412]

another duet of Don Giovanni and Zerlina the exchange of replicas prepares the common singing <*Andiam, andiam, mio ibene*> ‘go here, my sweetheart’ (W. Mozart, *Don Giovanni*, 20, 7). The samples of the kind are numerous and confirm the relative insignificance of personal attribution of utterance in such cases that gives place to other dimensions of textual stratification. The primary task of this device was to remove the dualistic confrontation of affect vs. effect that’s of the representations of sentiment and action that corresponded earlier to arias and recitatives. Noteworthy ensembles were introduced in the chaotic places of perturbation or *qui pro quo* as in the works of Mozart who has contributed to the development of ensembles most. It shows the attachment of this device to the problems of order and the ensuing textual codification. The concept of **dramatic ensemble** (the term itself was used by N.I. Piskanov in reference to Griboyedov’s work in 1928) enables explaining the ambiguous duplicity of cento vs. soliloquy reciprocity: the correspondence of utterances to the definite dramatis personae remains dubious and can be taken for the participants of common chant as in operatic speech. Of a special interest is that these reciprocal possible conversions disclose the inherent peculiarity of transforming dramatic direct speech of partners into integrated stream apt for being represented with ambiguous location. This operatic ambiguity of dialogue’s voices is especially intensified in vocal speech due to the factor of chant where the voices are blended into an inseparable unity. n

With such representation of dialogue as a soliloquy and an ensemble reflecting characters’ voices as echoes one approaches the goals of **textual codification**. Dialogue becomes the device of textual differentiation represented with referential net of the text. The **echoing or mirroring effect** is connected with the generated **artificiality & conventionality** as the concomitant satellites of dramatic exhibitionism. The artificial scenic space is to be continued in lyrical conventions too and opposes to epic universalism and ubiquity. It is the stress on intentional side of drama where one can disclose these generic regularities. Generally speaking any motif arising in poetry entails perturbation in the whole taxonomy because it entails also the rise of a respective taxonomic class and therefore contributes to the development of artistic code. It is especially evident in personal typology: the invented characters as Hamlet or Othello that weren’t before give the name to such newly created classes. Still more evident is the **codification of positions**: it is **typical situations** that any drama deals with, and they represent the conventions of dramatic tradition. As the possible behavioral actions situations turn to become reducible to customs and therefore they are codified more easily than the individual **characters**. Although there are typical roles of *emploies* the typology of situations or positions turns out to become stricter than these personal types. To sum up, dramatic text displays a much higher degree of codification in comparison with the epic sources. It is conventions that are represented in typical situations as the **basic units** of drama. Therefore separate utterances of dramatic text display much stronger dependence upon the codified properties of reproducibility than phraseology of epics or lyrics.

These particulars of conventionality and codification entail the respective conclusion that the referential net of dramatic deixis is to be conceived in a different way in comparison to epic and lyrical genera. Transcendental and “metapoetical” phenomena behind the immediate textual data of drama don’t coincide with usual referential net. **Deixis** as the integrative basis of a poetical text displays common features with what has been called with the Kantian term of **scheme**. In difference to epic or lyrical works dramatic deixis as the scheme displays very obvious attachment to the outer possible world of **action**. As far as one can say of scenic speech as a **metatext** of epic narration it acquires the properties of such scheme. The effect of deixis becoming scheme can be found in asymmetry & anisotropy disclosed with the emphatic means in performance. It is the constant shifts of eccentric actualities ensuing from interpretative lections that disclose the performable deixis as the determining power of phraseology within the dramatic tissue. One can demonstrate such shifts in elementary emphatic means that are distributed differently in different performances of the same replica. Obviously such scheme involves both contextual and intertextual circumstances exerting impact upon the determination of the meaning of particular enunciations.

In particular intertextual issues of the deictic scheme can be found in the **connotations** that any adopted phrase entails. Each idiomatic motif with the explicit or implicit (and unmentioned) words and phrases that represent it refers to what can be called a certain “**ism**” of an epoch. It concerns phraseology and respective ideology, its very existence resting first needs in demand of being acknowledged. One could refer to the famous conversation between B. Pasternak and E. Cassirer where such idea had been perhaps for the first time discussed⁹⁵⁰. Meanwhile this statement has been for ages the commonplace of creative production. A very practicable artistic device can be encountered in transforming things of habitual routine into “ideological” markers⁹⁵¹. Being specially marked as a **quotation** and therefore as **adoption** the most insignificant locution gives pretext for discussing the whole problems of worldview as the very fact of such adoption. The acknowledgement of the existence of the mentioned phenomena is the witness of the respective worldview. Such little evidences of an epoch’s and a social group’s phraseology betray always something much more essential making up a background for textual development that would disclose and display such mental consequences. The source of all such wondrous transformations of simple words is the idiomatic coinage that procures these stylistic and as a result social **markers** of verbal masks. Such markers are well known in dramatic literature: for instance, in Chekhov’s or Gorki’s plays

⁹⁵⁰It was «вопрос о модальности понятий, о их принципиальной нетождественности, ... в связи с их включаемостью в различные сферы научного и общекультурного сознания». Respectively there was suggested that «подойти к ... проблеме единства человека ... возможно только под углом ... критической философской истории языковых образований» [Вильмонт, 1989, 148] ...

⁹⁵¹«То, что противопоставляли обиходу и называли бытием, очень легко (через посредство «бытийных эмблем») превращается в культурологический инвентарь» [Ермилова, 1982, 229]

there are words of the semantic field of fate while in Hauptmann's plays it is those of strength or force that are such markers⁹⁵². Meanwhile the conclusions as to the meaningfulness of such observations seem to become too precocious.

The implications ensuing from the dramatic use of commonly circulating phrases entails also generic questions as to the sources of such **connotations**. It is not epic narration neither dramatic play that would have capacity for producing such markers. One needs lyrical digressions within these narrations and plays to procure substance for bearing the marks. Dramatic motifs arising as the markers of verbal masks must first be produced within the procedures of **lyrical meditation**. Dramatic text taken as a series of quotations discloses its lyrical sources and meditative background where the **idioms** with their connotations are coined as the substance for the motifs. Dramatic action needs idioms as the vehicles of the action's referential net. Therefore dramatic play as an ordered set of **collided quotations** is comparable to a flow of **lyrical digressions**. Motifs represent **conventions** arising in reflexive **meditation** over the problem and the represented respective contradictions. In this respect meditative lyrics of epigrammatic genus become not only the source for the development of dramatic reflection and of respective conventions. They generate the **chain of transformations** that come to the rise of motifs exposed in poetry. One can say in particular of the chain reaction coming to the evolvement of dramatic text from such motifs. Therefore the concept of **metamorphoses** inevitably comes into play. The ideas of such poetical metamorphose have been suggested already by G.E. Lessing who supposed tropes to be the device of poetical painting: "... *der Poesie nicht ganz und gar an natürlichen Zeichen mangelt. Sie hat aber auch ein Mittel, ihre willkürlichen Zeichen zu dem Werte der natürlichen zu erheben, nämlich die Metapher.*" 'it does not lack of natural signs for poetry. It has also the means of lifting the arbitrary signs to the degree of natural ones, that of metaphor' [Lessing, Laokoon, 215]. This statement can now be conceived much broader. It goes not only about common rhetorical tropes but the net of distant references that provides conditions for words' transformations into images. In opposite to epic narration drama can be said to take into account the experience of lyrical digression as the generalizing means thus confirming the justice of W. von Humboldt's idea on the lyrical origination of drama. In particular neither epic narration with its demands of totality nor dramatic action can make favorable conditions for isolating abstraction and the segregation of particulars that is the prerogative of lyrics.

Dramatic phraseology thus comes back to lyrics where its sources are situated. It is lyrical conditions that promote the development of connotations and the formation of idioms. Meanwhile it is the dramatic situations where these connotations are correlated with non-verbal action and acquire the mentioned transcendental references. That dramatic genus as the only poetical genus involving the non-verbal power of action behaves in a "metapoetical" manner (to use the above cited term) one can refer to the epic species of **epistolary novel** arisen under the obvious impact of drama. It is the utmost density of inner reciprocal references connecting together the slightest textual details that differs this epic novelty of the Enlightenment⁹⁵³. In opposite to lyrics always open to intertextual references it is the **inner textual condensed state of drama** that determines referential load of each phrasal unit. In this respect one can remind the above discussed fundamental opposition of **lexical vs. propositional** units of language (as those necessary and sufficient respectively) to compare lyrical and dramatic textual structures where the relationship of a separate phrase and the textual entirety can be conceived as the mentioned opposition taken as if with enlargement. The utmost interlacement of all enunciations in the dramatic tissue and their reciprocal interdependence results in explicit particular significance of each phrase for integrity in opposite to lyrics where such interlacement is concealed, and the determination of separate phrases is of latent implicit nature⁹⁵⁴. The above discussed dramatic functionalism entails essential difference of the connotations that phrase displays in dramatic work from those peculiar for lyrics. This peculiar textual **functionalism** (with its pulse of accelerations and retardations and growing and lessening density) enhances the transformational opportunities of motifs' representations with the "verbal masks" and ensuing "semantic modulation" of disclosing connotations.

These **functional** peculiarities reveal themselves through compositional **structural** differences between drama and novel. This difference has been described by W. von Humboldt as the consequence of specific relationships between the both sides of communicative process entailing the respective forms of conceiving reality so that it is "one-sidedness" that prevails in drama in opposite to the "disengagement" of novel⁹⁵⁵. It correlates with the fact that activity is the attribute proper only for dramatic genus in opposite to contemplation prevailing in epics and lyrics. In dramatic play deeds become explicit presupposing thus the act of conscious decision (and subsequently the leading role of imperative mood). The opposition of drama and novel on the ground of the pair "contemplation - action" entails a series of

⁹⁵² «Как пьесы Чехова или Горького полны рассуждений о смысле жизни, так пьесах Гауптмана без конца говорят о силе» [Зингерман, 1979, 271]

⁹⁵³ «Эпистолярный роман ... предстает как эпический аналог драмы» where the composition «используя аналогичный драматургически принцип метаречевой организации, помещала в каждую реплику такое количество тем и связей, как было возможно» [Кузнецов, 2008, 29 – 30]

⁹⁵⁴ To continue this simile one could refer also to the opposition of **colligation vs. collocation**, the first taking priority on drama and the second in lyrics.

⁹⁵⁵ «В трагедии всегда царит один вид характера, ... каждый стремится утвердить свои права в душе зрителя, – всем важна, в конце концов, победа или поражение. В эпосе же многообразное противодействие характеров возвышает слушателя над всеми, не обращает его в участника на стороне одних и не затягивает его в гущу схватки» [Гумбольдт, 1985, 241]

consequences described by W. von Humboldt⁹⁵⁶. Dramatic action means first of all the interior as opposed to the exterior and therefore the prevalence of subjective viewpoint in opposite to epic objective representation of outer world⁹⁵⁷. Thus one can say of drama as a superstructure of novel where the visible and seeming epic “disengagement” and “indifference” are overcome so that the intentions supposed to be genuine and latent are disclosed and displayed overtly. In staging a novel one carries out the Contents → Intents” transformation disclosing thus the latent goals posed in epic text with making it apparent with dramatic means. Dramatic metatext of epics gives therefore not only its scheme but also imparts transparency to intentional load situated behind the epic narration and partly represented in meditative episodes in the manner of lyrical digressions.

Thus the qualities of drama disclosed within the generic axis of activity vs. contemplation entail semantic consequences of revealing in particular the intentional load of phrases uttered from the stage. The constant attachment to action of every textual detail entails a very particular peculiarity of all motifs manifested in dramatic text as well as all latent connotations to be revealed behind the explicit utterances. These connotations are indispensably connected with intentions of the characters. As far as they must exert impact upon the action the terminal conclusion from these utterances is expected to be made in **imperative** mood. This imperative modality puts its seal upon all **implications** although the explicit utterance can be with any mood. Moreover, it is actuality disclosed within the message of a character that determines the disclosure of **intention**⁹⁵⁸ and therefore comes to **imperative** terminal form. It is imperative that apparently prevails in the connotations of dramatic text to be revealed with its creative interpretation as a performable experimental exploration. The terminal corollary obtained from the explored textual data must be a **command** concerning the dramatic action and in this way revealing the respective connotations of dramatic phraseology. Reversely, this reference to action makes replicas not only tropes but specifically the periphrastic descriptions of commands. In particular such periphrastic substitution of direct designations becomes necessary as the consequence of the behavioral strategy of *dramatis personae* aiming at **concealing their intentions** in dramatic play. The genuine meaning of a replica is thus to be found among the **connotations** detected from the reference to action. Due to the constant reference to virtual action each replica gets an outlook of a **command to be deciphered**. Each utterance is uttered on behalf and in favor for action as a concealed latent command implying still the statement that can be presented in imperative. Even a pure *remplissage* depends in its meaning upon the effect of retardation exerted upon action.

Another generic axis of participation vs. distance also has explicit semantic consequences. To return to the above cited Humboldt’s statements on the lyrical foundation of drama it is necessary to stress still the peculiarity of dramatic participation and the ensuing “attendance effect” that takes place within the limits of a current moment and is to be taken in consideration while comprehending the motifs’ variable meanings. The participation as opposed to distance entails the role of personality as the central regulative force for temporal and spatial attributes of lyrical and dramatic image. Lyrical incognito and dramatic distribution of utterances among the voices of *dramatis personae* make up the most obvious distinctive features opposed to the objective epic narrative. Participation comes here as the general poetical feature proper both to dramatic and to lyrical genera concerning the **communicative** relationship between author and addressee (observer) and, respectively, their images, so that it determines the essence of **poetical message** as the communication’s object.

In particular the moment of participation contributes essentially to the differentiation between comedy and tragedy. The appeal to participation most clearly reveals itself in tragic *catharsis* in opposite to comic absurdity that provokes distanced attitude. It is the opposition of **sympathy vs. antipathy** that betrays the effect of participation. No need to say that such observer’s involvement and participation in the represented action must be strictly distanced; otherwise it will be something different from scenic play. Whether in the form of **lyrical sympathy** or **dramatic attendance** it goes about **imaginary involvement** in textual integration together with the heroes.

Here in its turn it comes to the last of the generic dimensions within the axis of **totality vs. partiality**. As to the generic distinctions between drama and epics the mentioned involvement of sympathy and antipathy in its turn displays differences of the role of totality: if epic novel represents it neutrally it reveals in drama field structure with the central moments of culmination producing catastrophe and pathos so that participation reveals itself as **accentuation** within the dramatic functional structure. Therefore dramatic play aims at representing totality as epic novels do though in a different way. In drama totality is implicit and inferential in its nature, it is still to be discovered and recovered with an observer’s efforts. Dramatic play appeals to an observer’s competence surpassing the experience of a separate hero so that with the aid of this key the door to the universe can be unlocked. It is observer’s distance that provides such excellent competence necessary for textual integration. The totality of dramatic play is conceived as

⁹⁵⁶ «... эпопея ..., поскольку она призывает нас лишь к созерцанию и наблюдению, то и оставляет нам пребывание в праздном покое. Трагедия же увлекает нас своим предметом, вынуждает нас участвовать в действии. Первая питает и обогащает наше существо в целом, вторая закаляет способность направлять все наши силы в одну точку – к решению, к подвигу. Эпопея выводит нас на просторы мира, ... трагедия же силой загоняет нас вовнутрь самих себя и ... разделяет нас с действительностью» [Гумбольдт, 1985, 241]

⁹⁵⁷ While continuing the comparison of epics with drama W. von Humboldt notices that «... в первом скорее господствует объект, а во втором ... и субъект; ... мы держимся не столько ... впечатлений, сколько их причин ...» [Гумбольдт, 1985, 241]

⁹⁵⁸ «Интенциональными могут быть все те элементы грамматической семантики, которые отражают актуальное для говорящего» [Бондарко, 2002, 151]

the property of actions and therefore is represented in imperative mode. The implied totality is that feature that unites dramatic and epic genera and confronts them to the lyrical genus where particulars have no such references to totality. This way of representing totality delivers to drama the favorable conditions for stressing the decisive point of culmination, and the existence of such point has been marked by W. von Humboldt as the principal generic peculiarity of drama in opposite to the “smoothness” of epic textual structure⁹⁵⁹. This **field structure of totality as a hierarchy** revealed in dramatic play (in difference to its epic representation) gives the reasons to come to the conclusion that it does go about reconsidering totality as the global world’s map⁹⁶⁰. In particular it is the illusion of simultaneity that marks the effect exerted with the perception of dramatic play. Thus the above discussed textual integrative conditions (**distance vs. participation, contemplation vs. action, totality vs. particularity**) play their role in the disclosure of idiomatic motif’s connotations.

These particular revelations of dramatic textual **functionalism and hierarchy** are to be observed most immediately in the particulars of dramatic syntax. The specific dramatic textual density (in difference to loosened epic prosaic narration) entails also the particular **syntactic** peculiarities of scenic speech comparable to the known deviations of versified lyrical works. In particular one can refer to the intensification of distant syntactic relations (especially in conversational episodes). The role of syntax is first of all that of imparting asymmetry (and therefore revealing anisotropy) instead of homogeneous field structure with its opposition of center vs. periphery. In dramatic situation these features promote in delineating the tendentiousness in opposite to epic ubiquity. Dramatic syntax with its asymmetry underlines the intentional priority. It is here that the specific dramatic peculiarity of **anisotropy** (as the inevitability and irretrievability of actions’ consequences) with its fatalistic and antithetic verve results in the shift and drift of symmetrical structures. The already discussed problem of culmination exemplifies such displacement of the center of balance.

Generic poetical peculiarities of syntax can be seen very vividly in the distant relations arising both in dramatic and lyrical texts. Distance of connections reveals textual density and deictic scheme as the basis of textual integration⁹⁶¹. Together with such widespread form of poetical deviation from normative syntax as hyperbaton with the ensuing distant relations it is to mention the figure of **prolepsis** that can play an important role in dramatic reproduction of conversational speech⁹⁶². It intersects also with the so called *nominativus pendens* with the separated prepositional member of sentence [Schneider, 513]. It is especially to stress that together with such device as parenthesis it carries out emphatic function and therefore involves the procedures of actualization. In particular as far as it entails the anticipating effects the phenomenon of double actualization arises⁹⁶³. This phenomenon consists in disclosing predicative functions in those elements that potentially haven’t them so that the number of predicates can be multiplied⁹⁶⁴. These and other syntactic particulars of dramatic speech can be summed up with the scheme of dramatic deixis as the decisive power determining the idiomatic metamorphoses. **Inversions & insertions** with distant consequences build up thus the core of poetical syntax. In its turn such deviations become also experimental explorative device that enables putting the obtained effects under examination with introducing distant divisions of tied elements.

To sum up, dialogical direct speech as the most demonstrative external generic feature of drama represents only a particular case of textual segregation within the axis of personal dimension. Together with it other dimensions are involved so that dramatic contextual conditions become favorable for the intensified interpretability of separate phrases promoting thus their meaningfulness. It is the mechanism of segregation & aggregation that initiates such interpretative development. The common rhetorical device of **parcellation** as the immediate step imparting ambiguity with the ensuing necessity of interpretative elucidation grows here to the scope of general segregation that entails this intensification of interpretative efforts. It is in dramatic genus that textual segregation is carried out most consequently entailing

⁹⁵⁹ «... в трагедии все устремлено к одной решающей точке, словно к вершине шпиля ... в эпопее все словно возвращается к началу и все бежит по замкнутому кругу» [Гумбольдт, 1985, 241]

⁹⁶⁰ «... в эпопее оживляются ... смешное и трагическое, кроткое и возвышенное, ужасное и прелестное ... и мы обнимаем и храним все одновременно ... Трагедия ... заключает в себе ту же обширность звучаний, однако любое из них полностью и безраздельно овладевает нашей душой, пока звучит ..., и результат – не целое, в котором одновременно наличествуют все эти элементы, а нечто новое» [Гумбольдт, 1985, 241]

⁹⁶¹ Such distant deixis has been disclosed in Nekrasov’s poem “The Frost with Red Nose” where in particular the role of completive and predicative ties becomes evident, in particular, «вводятся новые категории связи на фразовом уровне» where the initial, medial and terminal phases of the line are meant [Тарлинская, 2001, 46]

⁹⁶² The phenomenon consists in a particular case of inversion as «полное обособление некоего сегмента в препозиции к предложению и подхват его посредством элемента (местоимения или наречия)» where «местоименный репрезентант ... приобретает свою синтаксическую роль только за счет пролептического элемента, с которым соотносится» [Глушак, Иванова, 72, 74]

⁹⁶³ It «воплощает рему высказывания, построенного по законам так называемой антиципации» so that subsequently «возможно вести речь как о приеме, создающем двойную актуализацию» [Глушак et al., 1989, 77 - 78]

⁹⁶⁴ It becomes possible to discern «... высказывания с актуализацией, ... в которых выделяется ... один из преддицирующих элементов, и высказывания с двойной актуализацией, ... в которых выделяются два семантических элемента» [Чухоян, 1988, 12] as in the sentences <Not a year passes without somebody disappearing> or still more persuasive with the introductory phrase: <What I say is that a love affair should always be a honeymoon> (B. Shaw)

“invitation” for these efforts. One can find a very palpable example of such parcellation represented in the form of an “echo” of replica repeated in divided shape with segregation resulting in meditating efforts. This device coming back to the old rhetoric figure of symploke (that’s of taking the same word from different viewpoints that can happen from the combination of anaphor with epiphor in repetition) and resulting in the homonymous dissociation represents actually the collision of the viewpoints.

This device of echo-like repeating fragments of replica with the aim of endowing them with new references and thus reconsidering their meanings is often used in the dialogues of lovers. Such is the case in A. Block’s “The Fate’s Song” (4).

<p>«Фаина: <i>Кто же ты такой?</i> Герман: <u>Человек</u>. Ф.: <u>Человек?</u> В первый раз слышу.</p> <p>– У тебя лицо в <u>крови</u>. Г.: У меня – сердце в <u>крови</u> (...) Тут все только и <u>начинается</u>. С тех пор, как ты ударила меня бичом. Ф. Что <u>начинается</u>-то? (...) Я – случайная. Г. Ты – вечная. Как <u>звезда</u>. Ф.: Как <u>звезда</u>. <u>Звезда падучая</u> (...) (А.Блок. Песня судьбы. 4)</p>	<p>*человек – загадка: привычное неизвестно * незнакомец приносит неведомое ** [императив: необходимость постижения] * лицевое, наружное есть видимость ** [есть более глубокие причины для знакомства] * (рана сердца) побуждает к поиску * не событие, а обычный ход вещей ** [сомнение в необходимости продолжения] * случайность – падение – опасность ** [предупреждение о разочаровании]</p>
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It is the overt demonstration of the comprehensions’ incongruence in the use of the words ‘man’, ‘blood’, ‘to begin’, ‘star’. All differences of the meanings arouse the further discussion and become the developmental powers of the drama. The hero’s appeals are retorted with the discouraging answers. In particular the opposition of the outer surface and inner core is implied with the different attachments of ‘blood’ to ‘face’ and ‘heart’. This implication initiates the opposition of enthusiasm and skepticism that is outspokenly uttered in the last cue on the ‘fallen star’. Such echoed locutions demonstrate very clearly that idiomatic development goes inevitably together with the development of action: the heroes learn one another reciprocally with each new replica, and the meanings of the phrases on their part display permanent renovations. The situation depicted in the scene is that of ACQUAINTANCE between man and woman. The device of echoed locutions correlates with the tasks of reciprocal reconnaissance of the both characters.

Another example of the device’s use that correlates with the situation of DISAPPOINTMENT is to be found in the case of the hero of M. Kulish’s “The Pathetic Sonata” appealing his former sweetheart Mary (now condemned to death and awaiting the execution in the prison) who divides his speech into particles to give response to every bit of them:

<p>Я: ... мчав на <u>палиці</u>. Жив мріями. Жив у минулому. ... Тепер я хочу жити днем <u>прийдеши</u>. Благословляю день <u>майбутній</u> і <u>пересідаю на коня!</u> М.: На якого? Я: На якого? На <u>світанку</u> нового дня <u>революція напуває коней</u>. У революції їх багато. М.: <u>Революція напуває коней</u>. На <u>світанку</u>. <u>Напуває, звичайно</u>, з української криниці. ... Я <u>вийду з хати</u> – <u>безсонна од бажання дівка</u> – з відрами по воду і напою <u>вашого коня</u> ... (М.Куліш. Патетична соната, 4)</p> <p>Я:... ви не здивуйте, що я <u>непрошений</u>, – скажу, – <u>непрошено зайшли ви до мене у серце!</u> Ні, не так. ... Ні, – я, не спитавшись <u>увійшов</u>, це привілей <u>старців</u> і <u>закоханих</u> (2) М.: Ви, не спитавшись, увійшли, – це привілей <u>старців</u>, <u>закоханих</u> і, здається, <u>катів</u>. (4)</p>	<p>* замість мрій минувшини дитячої гойдалки постає майбуття справжніх коней ** [імператив: бажання визрівання, ініціації – перетворення хлопчика на чоловіка] * справжність потребує вдовolenня (напування на світанку) ** [зрілість повинна засвідчуватися] * справжність не обмежена передбаченим і передбачає несподівані наслідки ** [попередження про неминучість жертви] * несподіванка виправдовує відвідини ** [освідчення через зухвалість]</p> <p>* несподіванка обертається насильством ** [коханець стає вбивцею – мотив кохання і смерть]</p>
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The girl’s objections here refer to the well known old image of the Cossack and the girl near the wells that reproduces the motif of the Gospel’s Samaritan woman. Besides, there’s the puzzle connected with the motif [SWING HORSE] from the psychoanalytic viewpoint the motif of taking the seat at a swing horse replaced with the genuine horse is the representation of the latent infantilism’s detention. The author tries to escape from childhood but he is not able to accomplish this without the girl who is to perish after their conversation. Thus a simple division of the repeated words gives pretext for wide reflections disclosing the references to the unexpected topics. It is to add here that another motif of [UNBIDDEN (SELF- INVITED) GUEST] appears twice radically changing its meaning. First the hero appeals with this phrase in his imagination to his sweetheart’s vision, then his imagined words are used in the reply of the girl awaiting death. Now this motif is identified with hangman and not with lover. The segregation of a pair of words promotes reconsidering it as an idiom with the full semantic inversion.

One could call such exchange of replicas the initial form of **analytical conversation** as it comes to the elucidation of contents through the disclosure of details. The more developed form of such echoing repetition of replicas can be found in the devices of catechetic structures where the assertion is retorted with a question. These questions can be those of investigating nature (as the aspects of cooperative dialogue) or they can represent objections and negations in interrogative form. Then a dialogue displays

the apparent features of discussion⁹⁶⁵. Besides it is observable that in such cases conflicts are aroused more frequently⁹⁶⁶. Catechetic structures as the source of discussion can therefore come back to a mere echo where the situational collision appears in its visible form. One of the directions of the further development can be found in the formation of some special phrases that can be used only in reply to some precedent replica⁹⁶⁷. Therefore it is already the positional order that can grow from the prerequisites of simple echo.

Still another kind of this device is to be encountered in Buratino's play "The Golden Key" by A.N. Tolstoy. Here the homonymous dissociation of the idiom OMEN (ПРИМЕТА) becomes the decisive motif for the whole dramatic action. For the first time it appears as the sign referring to contrast objects – those of the concealed treasure behind the fire-place and of the weather to be changed. Meanwhile the changing weather points to the fortune of dramatic antagonist and arouses his irritation. The second case of the idiom is connected with the salvation of the protagonist.

<p>Карабас: "И есть одна примета, как найти эту дверцу" Карло (подходя): "Вы говорите о приметах, почтенный Карабас Барабас? Примета – вот она" (показывает на крышу) Карабас: "Какая примета?" Карло: "Птицы" Карабас: "Какие птицы?" Карло: "Сороки" Карабас: "Чтобы вам подавиться куриной костью, почтеннейший! Какое мне дело до ваших сорок?" Карло: "Прошу прощения, но когда сороки вот так вот начинают кричать и трещать, как сумасшедшие, на крыше трактира, – ждите перемены погоды" Карабас: "Полезай в очаг. Ап-чхи!" Буратино: "Ой-ой-ой, я не могу этого сделать" К.: "Почему?" Б.: "Я уже пробовал однажды сунуть нос в очаг и только проткнул дырку ... у моего папы очаг и котелок над очагом нарисованы на куске холста" К.: "Что ты сказал? Ап-чхи!" Дуремар (поднимая палец): "Это та сама примета"</p>	<p>* (примета дверцы) путь фортуны оборачивается птичьим базаром * обсуждение приметы услышано посторонним * вещие птицы предсказывают изменчивость фортуны ** [императив: сокровенная тайна в опасности, взрыв гнева говорит о страхе неудач и разоблачения, побуждает действовать наудачу] * место гибели оборачивается знаком клада * шаг к гибели предстает указанием на примету ** [подмена настоящего видимым становится спасением]</p>
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Drama looks then like a transformation of a novel where interpretative opportunities of each phrase are essentially enlarged due to the effects of textual parcellation and segregation. In its turn the segregation of verbal substance as the preliminary step to aggregation is carried out most outspokenly in personal and positional dimensions resulting in separate replicas uttered in separate scenic episodes. Therefore **situation** as the basic unit of interpretation is here given in its pure, "naked" shape. Here the bridge of dramatic text towards codification becomes apparent. **Situations** (as it has been just mentioned) are predictable in the same manner as the judicial cases can be foreseen within the legislative norms and therefore they correlate with codified **conventions**. With situations taken into consideration one comes to the circumstances of casual nature where the predictability of reproducible conventions comes into play. The foreseen cases represent situations that the unexpected consequences and the opportunities of further transformations and interpretative modifications. Thus any situation displays components reducible to conventions together with those with unexpected consequences. Therefore the very predictability as such presupposes the proper **situational collision** involving the alternative issues of **expected / unexpected results** and respective connotations. This collision enables separating **details** that can represent situations with the respective **attributive features**. Such details correlate with what has been designated as the **prototype** of situation. Thus dealing with the products of textual segregation in drama one can find the grounds for representing **prototypical situations** with the respective detail.

As a classical example of the detection of meaningfulness of phrasal details one refers usually to the 1871st I.A. Goncharov's analysis of A.S. Griboyedov's comedy⁹⁶⁸ where it has been substantiated the importance of the accident with Molchalin in the 2nd act (his fall from the horse with the succeeding explanation with the succeeding explanation between him and Sophie)⁹⁶⁹. In particular the phenomenon of

⁹⁶⁵ Noteworthy the researches of this problem has given grounds for an eloquent conclusion: «... чем более яркий и драматичный конфликт в произведении, тем большее количество вопросов в позиции второй реплики можно там встретить» [Бондарик, 2008, 222]

⁹⁶⁶ It is in particular due to such circumstance as «перевод разговора на другую тему» [Бондарик, 2010, 252]

⁹⁶⁷ Such is for instance the French *tu penses / tu parles* that «... являются ли они ответными репликами ... или входят в состав реплики – стимула ... В первом случае ... служат средством ведения диалога модального типа ... когда ... входят в первую или единственную реплику» «положительную оценку, иногда ироническую» «служит средством поддержания диалога» [Ушакова. 1988.59 - 60 - 61]

⁹⁶⁸ It goes about the famous notice that «Обморок Софьи при падении с лошади Молчалина ... образовало тот главный пункт, который назывался в пиитиках завязкою» (И.А. Гончаров, «Миллион терзаний»)

⁹⁶⁹ «Молчалин ... уже хорошо чувствует силу той власти, что забрал над ней ... А Софья ... усваивает уроки Молчалина не только усердно, но и, как4 сказали бы мы теперь, творчески: в

the fatal rumor provoked with these events becomes the turning point of dramatic conflict⁹⁷⁰. The importance of seemingly insignificant phrases dropped from Molchalin's mouth consists in the consequence that they betray his genuine intentions and discloses his concealed essence⁹⁷¹. Such approach enables interpreting Molchalin as an inversion of Iago, so that Sophie becomes a feminine version of Othello while Chatski represents a masculine Desdemona. Meanwhile there appears still an alternative opportunity for comprehending the events if one takes into account the fate of some phrases and, in particular, of the motif LAUGHTER in this comedy. This motif is mentioned in Chatski's cue cited by I.S. Goncharov («Мне в петлю лезть, а ей смешно!») where the hero accuses her former sweetheart with such sin. At the same time there are much more cases of this motif being mentioned, and all they promote condemning the conduct of this hero:

<p>София: (...) <i>целый день еще потерпим скуку</i> (1.3)</p> <p>(о Чацком) София: <i>Он славно / Пересмеять умеет всех; (...) / Делить со всяким можно смех (...)</i></p> <p>Лиза: <i>Лечился, говорят (...) от скуки – повольнее</i> София: <i>И верно счастлив там, где люди посмешище (...)</i> Лиза: <i>Хотела я, чтоб этот смех дурацкий / Вас несколько развеселить помог</i> (1.5)</p> <p>Чацкий: <i>Неужли я из тех, / Которым цель всей жизни – смех?</i> (3.1)</p> <p>Хлестова: <i>Над старостью смеяться грех.</i> (3.10)</p> <p>Хлестова: <i>Туда же, из смешливых; / Сказала что-то я – он начал хохотать.</i> (3.21)</p>	<p>* безделье побуждает к поиску риска</p> <p>** [после скуки готова к непредсказуемому – предупреждение о готовящихся неожиданностях]</p> <p>* смех уравнивает и устраняет преграды</p> <p>* смех – достоинство</p> <p>** [согласие включить «насмешника» в круг общения]</p> <p>* осмеяние приносит злорадство</p> <p>** [отказ от согласия]</p> <p>* смех – дурость, но избавляет от худшего</p> <p>** [оправдание намерениями помощи]</p> <p>* смех подчиняет человека</p> <p>** [независимость от смеха]</p> <p>* смех – грех</p> <p>** [осуждение «насмешника»]</p>
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It is laughter that becomes here the dangerous daemonic power that brings the hero to destruction. In the initial replicas one encounters still the opposition LAUGHTER VS. TEDIUM; the ability to smile is here estimated as a sound and universal element. Meanwhile it is already the semantic modulation with the introduction of the ideas of laughter's attachment to joy and happiness that the new stress appears: it goes about the "silly laughter" as the help in merry-making. It is this stress that turns out to become fatal: there follows the disappointment from derision and its identification with SIN. One could therefore suppose that it would be designate the comedy as "The Harm from Laughter" instead of "The Harm from Mind". The liberty of deriding all things becomes the ground for the hero's condemnation. The situation of universal DERISION turns into the derision of that who derides the opponents and instead of overcoming tedium respases norm.

At the same time it is not each phrase of dramatic text that is endowed with the intensified interpretative opportunities in equal degree. In opposite to the rarities of phrases that acquire the decisive meaning of pivot-words and passwords (as is the case with the generation of the mentioned rumor in A.S. Griboyedov's play) one always encounters the series of indispensable enunciations ensuing from the necessity of telling proper to the respective situation. Such obligatory phrases are to be found, for instance in the phrases of episodic characters used in typical situations as the Messenger (W. Shakespeare's "Much Ado about Nothing", 1.1): "I know none of that name"; "He hath done good service". The matter is that these obligatory phrases can't be opposed to the pivot-words of passwords as the commonplaces to rarities in the manner of the rhetoric *topos vs. hapax*. Obligatory speeches are necessary also for characters' portrayal where the peculiar rarities must be used as well. Oberon in his conversation with Titania (W. Shakespeare's "A Midsummer Night's Dream", 2.1) uses both an unusual appeal "tarry, rash wanton" and quite predictable in the situation locutions "for shame" or "knowing I know thy love". Therefore it is the overall thorough action that determines the functional missions of separate phrases and the idiomatic meaning that they get within the borders of the play.

In its turn the very situations that the action consists of are liable to codification and in particular display the features of apparent conventionality. The ensuing dependence of the meaning of a phrase upon the contextual conditions and intertextual references to **conventions** can be shown very vividly. For example, in Gogol's "The Marriage" in the mouth of Podkolesin the sense of verb "to be married" completely changes from the questions to the servant («*Может быть, он говорил, не хочет ли барин жениться?*») 'has not he asked by chance whether the mister wants to marry?') until the concluding monologue just before the unexpected change of decision («... я бы дал повеление жениться всем ...» 'I'd order the command to marry everybody'). Comparing such fragments as the potential cited aphorisms,

третьем действии она выдерживает гораздо большее притворство, объявляя Чацкого сумасшедшим ... Молчалин выступает в зловещей роли инициатора будущих ее акций» [Костелянец, 1976, 125]

⁹⁷⁰ «Падение Молчалина с лошади ... приводит ... к роковой сплетне в третьем действии» [Костелянец, 1976, 126]

⁹⁷¹ «Черты коварства и злости, проявившиеся здесь в Молчалине, создают очень важный психологический контраст с предупредительностью, обходительностью и услужливостью, которые он обдуманно и намеренно демонстрирует» [Костелянец, 1976, 126]

it is easy to see the transition from concealed boast and teasing behavior in a rhetorical question to the absurdity of marriage “following the order” so that the motif ORDERED MARRIAGE comes into play. The latter fact justifies the final flight of Podkolesin as the manifestation of free will with the transformation of sense in something radically inverted. Social conventions of the kind and the ensuing absurdity as their indispensable concomitant satellite give pretext for the dramatic representation of colloquy with its conventional locutions as the object of scenic exhibition.

The just discussed attachment to **colloquy & exhibition** entails also the prominent place of dramatic art in the formation of naturalism. The prerequisites can be elucidated for the new glimpse on the circumstances of how N.V. Gogol has become the actual founder of naturalism, after proving to be the founder of the “natural school” and “physiological sketch”. It is the series of the well-known questions that arise here, in particular those about the absence of the so-called positive heroes (protagonists) and about the uniqueness of the female images – such as market-women (Thecla in “The Marriage”, Solokha in “The Holy Night”, Khivrya in “The Sorochin Market”), old dames (Korobochka, Pulcheria Ivanovna), persons of finicality (in “The Inspector”, “Dead Souls”), maidens of ingénue (Paraska in “The Sorochin Market”, Ann in “May Night”) or dead women (Ladies from “May Night”, “Viy”). Both the non-acceptance of reality as contrasted to dream (the commonplace of romanticism) and the exaggerated criticism (in its turn towards dreaminess itself) have become the source for the apology of pathology and the naturalistic cult of ugliness. It is worth noting that exactly the absence of protagonists creates in Gogol dramaturgy such dialogical situation, which to a certain extent anticipates that of A.P. Chekhov. Everybody tells something without listening to partners and presenting “the state of universal alienation on the eve of the universal hostility”, be here the apt and witty observation of Mandelshtam applied. The common denominator becomes here negativism, the focusing of the fact that is subject to criticism and negation.

There are foundations for considering the world without protagonists (as it is represented in Gogol’s negative attitude of dramaturgy) as the embodiment of a broader conception. It is noteworthy to cite the preface to the 2nd publication of “The Inspector” (unsent letter to A.S. Pushkin) where in regard to the image of Khlestakov the thought is expressed, for its time radically paradoxical: *«Вообще у нас актеры совсем не умеют лгать. Они воображают, что лгать – значит просто нести болтовню. Лгать – значит говорить ложь тоном ... так наивно, как можно только говорить одну истину ...»* ‘Generally speaking the actors in no way know how to deceive. They imagine that to deceive means simply to bear chatter. To lie actually means to speak lie in tone... so naively, as it is possible only to speak the truth only’. Meanwhile even student of parish school could not but know that according to gospel from John lie is the first and basic attribute of the unclean force. Therefore there are sufficient grounds to estimate Khlestakov (and also Chichikov some later) as the image of INFERNAL MESSENGER. That is why the importance of the motif LIE (DECEIT) leaves far beyond the framework of the treatment of the role of Khlestakov alone.

It is not only Khlestakov who deceives, deceived occur his worse expectations – in the sense that instead of the threat of debt prison one assumes him as “authorized person”. It comes as “a pleasant deceit” (for the hero). The entire play appears to become the comedy “deceived expectations” (in contrast to the tragic romantic motives of “*illusions perdues*”). In “The Marriage” the professional deceiver Thecla is beaten in her play by the more energetic Kochkarev that in its turn appears willy-nilly to be deceived by Podkolesin who did not intend to harm somebody especially. “The Gamblers” is completely built on the fraud, the philosophy of fraud, moreover, is here presented, and its social role is based.. In other words the motif LIE is represented actually as the name of the faceless force, which stands above the people, which subordinates their will – that already in the XX-th century due to existentialism has acquired the name of alienation.

Usually one speaks about “mirage” plots in Gogol dramaturgy, but this property or the verve of apparition doesn’t merely coincide with what would be designated as virtual world in current slang. It goes about sincere (be such an epithet here appropriate), deliberate, preponderated, intentional fraud and deceit, and this intention belongs to incognito from the unknown or ignored side. Such impersonal power of fraud and deceit determines also very peculiar and closed world of absurdity. In its turn, this absurdity of universal lie as the tool of the criticism of reality has very deep roots that can be detected with the analysis of deictic network. The city-mayor (Gorodnichy) just at the instant of the truth’s disclosure declares: *«Вижу какие-то свиные рыла вместо лиц, а большие ничего»* ‘I see some piggish muzzles instead of the persons, and it is more nothing’.

Meanwhile these words are nothing else but actual reference to the analogous place from “Sorochinskaya fair”: immediately after the Godparent’s story about “the pure-gold roll” and his words that *«... каждый год, и как раз во время ярмарки, черт с свиною личиною ходит по всей площади ...»* ‘each year, and exactly during the fair, the devil with the pig mask walks throughout the entire square’, in a cottage where the fellows gathered *«окно брякнуло с шумом ... и страшная свинья рожа выставилась ...»* ‘the window fell down with noise... and terrible piggish muzzle appeared’. One can observe the motif PIGGISH MUZZLE (mask, snout) to rise in the corpus of Gogol’s texts that becomes the attribute of infernal forces. But in this case the new vision won by Gorodnichy becomes reasonable to that opened for the Grandfather from “The Lost Bill” who has just arrived to hell and addresses it inhabitants: *«... будь я католик, когда не переверочу свиных рыл ваших на затылок!»* (let me become a papist if I won’t your piggish muzzles turn backwards!). These intertextual references give grounds for the statement that the final revelation given to Gorodnichy represents infernal vision of the world as the hell’s department.

In this respect T. Shevchenko can be estimated as the counterpart of N. Gogol with the same infernal viewpoint with the difference of the inclination into the exclusive negation of laughter. The dramatic

peculiarities of Shevchenko's lyric verses are the result of the textual strategy of scenic mimicry chosen by the poet – let be reminded here only his own confession in regard to Gogol: <<Тя смієся, а я плачу / великий мій друже>>. The chief features of this strategy are determined with the infernal disharmony of a world's mapping, specific fatalism, and the martyrdom of solitude that provoke one-sided seriousness of a lyric utterance. 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. Shevchenko's lyrics are marked with constant serious tone of utterances as a result of textual strategy of scenic mimicry that gives grounds for the statements about its theatre origins as well as its dramatic properties. The intentional exaggeration of evil is well attested by the researchers who have noticed the "hyperbolized tragic" as the result of mystifying reality⁹⁷². Such approach to reality as inferno comes obviously back to baroque poetry with its category of vanity that in its turn reproduces the religious criticism with its intolerance.

It is still the name of the conscious continuator of Gogol to be mentioned, that of A.V. Sukhovo-Kobylin, who in difference to his predecessor has presented on stage the protagonists becoming victims of the infernal world. As an example one can cite the second part of his dramatic trilogy, "The Affair", where are overtly used the images of the Holy Bible to interpret bureaucracy as the satanic fabrication. Very noteworthy looks the interchange of remarks between the protagonist Muromski and his faithful servant Razuvayev.

<М.: «Кто ж это, Идол – то Ваалов?» (And who is this Baal's idol?), R.: «А кумир-то позлащенный, чиновник-то, которому поклониться надо!» (It is the gilt idol - the official that one needs to bow to!) (1, 5)>

Further in his comments to the speech of the extortions' master Tarelkin who takes liberty of giving lessons and instructions to Muromski's household as to the mastery of bribing the officials (designated in official slang as "notes" – «затиски») Razuvayev gives bible elucidation for these bureaucratic notions.

<(Тарелкин: «Он примет, да чиновнику и передаст ... к другому – а их до полусотни ... а секретарь передаст делать справки – мне». Разуваев: «И предаст ты соперник Судии» Т. «А я отдам столоначальнику». Р. «И предаст ты Судия слуге, ...»). (Tarelkin: He'll accept, yes to official will transmit... to other - and them to fifty... and secretary will communicate to make information - to me. Rayuvayev: And the rival will bring thou to the Judge. Т.: But I will return it to the department's manager. R.: And the Judge will bring thou to the Servant) (3, 4)>

One can find here in the same passage about the mutual responsibility of officialdom the apparent reference to Gogol's "Dead Souls" where Chichikov aiming to make his business as sooner as possible mentions in the conversation with the official about his acquaintance with the president Ivan Grigoryevich and receives the reply:

<<Да ведь Иван Григорьевич не один; бывают и другие> 'Well, indeed. Ivan Grigorevich is not alone; there are others'>.

Thus the image of multifaceted, many-headed monster is created, that of the DECEIT, the mission of drama being to disrobe and expose this monster.

Within the framework of criticism and negative attitude of the "natural school" the one-act dramas "The Gamblers" and "The Marriage" gain especial significance as the samples of "physiological sketches". The first of them can be regarded as the source for the last part of Sukhovo-Kobylin's cycle with the common motif "the bigger beast of prey devours the smaller one". Such mutuality of "plots - mirages" is revealed also in the fact that in both works the action is turned havoc in the fictitious, play space. In "Tarelkin's death" the pair of antagonists carries out a duel under the fictitious names – Tarelkin (after the simulation of his own death) as Kopylov, and its chief Varravin, who attempts to find stolen by Tarelkin compromising material as "Caucasian hero" Polutatarinov. In "The Gamblers" Uteshitelny and his companions develop the play of the imaginary loss before the cardsharper Ikharev: actually here the method "of scene on the scene" is adapted where the spectator – victim himself is involved to partially participate. When Gogol represents the satire of criminal underground with the farsightedly careful epigraph "of the matters of the long ago past days" («Дела давно минувших дней»), it is Sukhovo – Kobylin who for the first time in world dramaturgy puts in the center police as the basic embodiment of bureaucratic monster, as the anonymous body of total corruption and the infernal power. Moreover in the 3-d act the completely unthinkable previously method is represented: dialogues in their purified form of the so called stychomithy (the interchange of short questions and responses) are interpreted as the police examination! The Platonic tradition with the unprecedented sarcasm is interpreted as the instrument of "the world of violence". Uteshitelny in "The Gamblers" presents an original lecture in sociology. His remark about its own activity is already noteworthy: «Это то, что называется в политической экономии распределение работ» 'this is that one calls the works' assignment in the political economy'. If "the deep economist" Eugene Onegin used his knowledge for the possible remaking of society, then here the discussion deals precisely with the adaptation to it of the entire caste of villains, which brings destructive fruits.

⁹⁷² The researcher stresses in particular «Шевченкову схильність сприймати і змальовувати дійсність часто в чорних тонах, та ще й згущувати темні барви, притім навіть тоді, коли для цього не було достатніх прямих підстав». It can be exemplified with the verse «Якби ви знали, паничі» where in opposite to its contents «його брати не служили у війську, а сестри не наймитували; юнацькому коханню Тараса Оксані Коваленко насправді судилася доля щасливої заміжньої жінки, а не загубленої дівчини-покритки» [Нахлік, 2003, С. 7 – 8]

Very eloquent are here the consolations, aimed at the achievement of the confidence of Ikharev: «Приветливые ласки хозяина дороже всяких удобств» 'Affable kindness of owner are more expensive than any convenience; – it is just an obligatory conventionality, and «Человек, шампанского!» 'Servant, champagne!' as a refrain in his mouth betrays his habits of making his victims drunkards. The exaggerated demonstration the virtues («Если дело коснется обязанностей или долга, я уж ничего не помню») ('If the matter touches responsibilities or debt, I already nothing remember')⁹⁷³ evokes only skeptical reaction of Ikharev («Знаем мы тех людей, которые увлекаются и горячатся при слове обязанность») ('We know those people, which are carried along and are excited with the word the responsibility'). That is why Uteshitelny changes his tone and the selection of idioms, recommending to the companions to keep vigilance. And it is just here that the elements of awkwardness are deliberately demonstrated. It is already the first phrase in this new style («Мы видели ваше искусство и, поверьте, умеем отдавать справедливость достоинству») ('We saw your skill and, believe, we know how to return validity to the merit') that presents recurrent lexis that returns anew («... кроме искусства, вы владеете еще достоинством хладнокровия») ('besides skill, you manage another merit of the composure').

Finally, Uteshitelny exposes his persuasion which occurs to become the last argument in making a fool of Ikharev: «В игре нет лицепрятая. Игра не смотрит ни на что. Пусть отец сядет со мною в карты – обыграю и отца» 'There is no face in a game. Game looks not on what. Let the father sit down with me playing cards – I will beat the father'. Bearing in mind intertextual relations one has grounds to confront this enunciation with Tarelkin's "sociology" presented in his sermon in "The Affair" (3, 5) to justify bribes: «... посмотрите, много на Невском народу? ... Кому из них дело, что вы из хлопот ваших умереть можете?». 'you'd better look out, are there many people on Nevskiy? ... Does anybody over there have the matter that you can die from the troubles of yours?'. Thus the image of universal alienation arises. There is still another intertextual confrontation to be found where Uteshitelny plays the scene of the seduction of Glov allegedly desiring to become a hussar before the eyes of Uteshitelny: «Постой, душа, дай обниму тебя!» 'Stand a while, soul, let me embrace you!'. Varvarinov in "Tarelkin's Death" presents its treatment of familiarity in the same manner while appealing the officials: «... что же такое община, как не складчина? ... (Встряхивая их за руки) Мы одна семья?» (1, 7) 'And is not a community other than the clubbing? (Shaking them for the hands) we are are one family?'. One finds here also the parody of Razuvayev's statements from „The Affair“ («... коли уж пошло на складчину – ну и даешь, сколько сердце подымет ...») ('if it comes to the clubbing – well, I'll give what the heart lifts'), as well as Lidochka's next remark («Обними меня!») ('Embrace me!'). The motifs CLUBBING and EMBRACES reveal opposite senses in the mouths of antagonistic characters, since they perform deictic role and are correlated with their behavior. Sukhovo-Kobylin represents the world of absurdity but he sees no opportunity to leave it and to depart for other worlds.

At Gogol Ikharev betrays himself when he begins to enunciate sentences on his comprehension of the events showing at the same time inability of adapting experience to his own conditions: «... вся штука в том, чтобы быть хладнокровну тогда, когда другой горячится» (8) 'the whole piece is in keeping nerves with another being excited'. This sophistry reaches apogee in the monologue before the disclosure, when one is occupied with the self-justification: «Ну, положим – плутовство. ... Оно некоторым образом предостерегательство» 'Well, let us suppose - trickery ... It turns to be somehow a warning'. After concocting the last neologism, it terminates his self-deception with the authentic apotheosis of the lie: «... обмануть всех и не быть обмануту самому – вот настоящая задача и цель!» (23) 'to deceive all and not to be to be deceived – here is the genuine task and purpose!'. Immediately afterwards the truth is revealed, which makes it necessary to supplement the almost interrupted monologue: «Тут же под боком отыщется плут, который тебя переплутует!» 'Here quite near will be found the cheat, who will overcome your deceits!'. Thus the original motif LIE now is supplemented with the motif SWINDLE that is being revealed here as the way to suicide. There is still an important circumstance, which impelled Ikharev to take the bait of fraud, it issues itself in the remark: «Boredom, mortal boredom!». Thus still new motif comes into play – the very TEDIUM (BOREDOM) that has happened to conclude „Myrhorod“. But this gives key to the output into the rhetorical tradition, where boredom and despondency as the most important sins are connected with the images of VANITY, which is essential for the lack of protagonists.

"The Marriage" is considered usually as a plain hazardous game that motivates the deeds of Kochkarev aiming at getting victory over the vocational match - maker Thecla. Meanwhile the idioms give ground for the conjecture on much more complicated intentions of the character. It is already the key words SHAME (in the remarks of the Bride Agaya Tikhonovna), BOREDOM (from the Podkolesin's mouth), FEAR (of Podkolesin) delineate the principal unnamed engine that propels the whole action – that of VANITY. This motif of vanity comes back to baroque traditions, the more it is interpreted here as the inversion of VARIETY in the mode of the baroque world view. Within the context of Gogol's legacy "The Marriage" is the continuation of the "singular dream" that becomes the final episode of the short novel "Ivan Fedorovich Shponka and his aunt" where the matrimonial plans are presented as a monstrous vision. The play gives favorable material for the study of deictic schemes, because the dramatis personae do continuously give accounts one of the other, and perform it with the figurative meanings. It is already the first and last contacts of the pair Kochkarev – Podkolesin that are marked with the symbolical events. At the beginning the mirror is broken, meanwhile after some cues in the next scene Kochkarev makes a remark «Ну взгляни в зеркало ...» (Well, look in the mirror), as if nothing has happened. In the finale the deed of Podkolesin's escape through the window is not nothing as the old rite of the so called

⁹⁷³ It resembles the phrase «немую перед законом» 'I become dumb before the law' of Chichikov in his conversation with Manilov

defenestration that symbolizes death in the similar way as the crossing of a river (let be the title of E. Hemmingway's novel "Across the River and into the Trees" be reminded here!). Moreover in the situation such a solution is marked with buffoonery in the way of attempting "*tromper-la-mort*" (to cheat the death) as in the image of the French saying, the death being identified with the marriage. There is still another remarkable detail.

Podkolesin being submerged in the troubles of the preparation of the wedding (the details of the production of clothing and foot-wear are already discussed) hears Kochkarev's question «*Жениться ведь задумал?*» 'You plan to marry, don't you?' and gives the reply to it: «*Вот вздор; совсем и не думал*» (It is rubbish, I have no plans whatsoever). This answer is a typical psychological protection of anyone caught unaware or of anyone suspecting the envier. The motif RUBBISH makes us return to the last Kochkarev's remark: «*Это вздор, это не так ...*» (It's rubbish, it is not so). The comparison of contexts makes it possible to perceive in this statement the component, synonymous with the already mentioned VANITY. Further the relations between Podkolesin and Kochkarev get still more complicated due to the remark of the appreciation of the maiden after the termination of the match-making: «*Ну, брат, благодарю! ... Отец родной для меня не сделал бы того, что ты ... Будущей весной навещу непременно могилу твоего отца*» 'Well, brother, I thank! ... My native father would not make for me that you have done ... Next spring I'll needs visit the grave of your father'. Nowhere before was it mentioned that there was Kochkarev's deceased father (it is still one additional reference to death!), not to say of the exaggeration and artificiality of the expressions of thanks.

It lacks motivation also for such Kochkarev's enunciation (who has just made a reconnaissance to the maiden) as «*Согласен и одобряю ваш союз*» 'I agree and approve your union'. This self-proclaimed match-maker behaves already as the manager of the fates of future couple. The key argument of the refusal of the marriage is expressed in Podkolesin's words in the last monologue: «*... все кончено, все сделано ... назад никак нельзя попятиться*» 'everything is ended, everything is made... back in no way it cannot be go back'. The use of the passive voice is here very eloquent: he feels himself located in the squeezed position, and as oppressor appears exactly this self-styled match-maker. Podkolesin is not against the marriage, but he is against strangers interfering in his affairs, he desires independence, and it is this desideration that justifies the withdrawal. It remains only to assume that Kochkarev is moved with the envy, and precisely therefore he disturbs marriage with exaggerating efforts. The rapaciousness of Kochkarev is also testified with the final words of Thecla to him: «*Вы подлец, коли вы честный человек*» 'You are the scoundrel, be you an honest man'. Such a catachresis refers to a similar remark of Noldrev towards Chichikov in "The Dead Souls": «*Я бы приказал тебя повесить на первом дереве. Это я тебе по дружбе говорю*» 'I would order to hang you on the first tree. This I tell to you as a friend'.

The motif of VANITY is here represented in the form of "chats about nothing" where the narrative strategy of "escaping the theme" becomes obvious. Key utterances belong to a monstrous dramatic person of Yaichnitsa: «*Странная погода нынче ... Женатому человеку ... не скучно; а если в одиночестве – так это просто ...*» 'Strange weather is nowadays... to married person... it is not boring; and if in the solitude – then this is simple'. They are supplemented with the meaningful words of Zhevakin: «*О смерть, совершенная смерть!*» (1, 19) 'Oh, death, perfect death!'. To comprehend this ominous meaningfulness one must take into account the fate of the motif СТРАННОСТЬ (strangeness) in the whole corps of the texts of Gogol. Precisely the same mention of «*странной погоде*» (strange weather) sounds from the mouth of Марья Антоновны in reply to Khlestakov's courtesy. "And it is only strange..." ("The Marriage" 1, 11) - notes Podkolesin in response to the flow of the admonitions of Kochkarev. Noteworthy in "Taras Bulba" in Andrey's remark to servant - Tatar it appears only in the 2-d editorial version (though the definition of 'Sich' as «*странной республики*» (singular republic) is already in the 1-st version). In "Viy" the entire stream of events does not seem strange, it occurs only with the curiosity of Brutus in the characteristic, given in connection with "terrible beauty" of the dead body. Nothing estranged is to be seen in the adventures of Ivan Ivanovich and Ivan Nikiforovich, the more sinister is the outlook of strangeness and singularities in "The Old World Landlords". If the death of Pulcheria Ivanovna is provoked with a 'peculiar (and still not strange!) event' «*особенное происшествие*», the death of Aphanasii Ivanovich becomes itself already 'strange (and not peculiar) event' «*странное происшествие*», and when the author visits the manor he observes «*странный беспорядок*» 'strange disorder'. In "May night" is manifested "strange... radiance... of month" moreover (as in "Viy") in combination with paronymic "terrible" («*страшный*»). Such semantic connotations, revealed through the references, testify that it is precisely Death that becomes the supreme invisible power of all events happening both with the cheats and with their victims. It is also to notice that the motif <STRANGE WEATHER> plays fatal role both for Khlestakov and for Podkolesin: it signifies the moment of the pretended betrothal after which the bridegrooms retreat and give up the supposed marriage. Due to the references to the phantom of dramatic action these phrases acquire additional connotation of the interrupted relations. The meaning of separate expressions becomes conceivable only within the referential net that connects it to the whole map of the world of images. To comprehend adequately the meaning of the words mentioned in the minimal framework of the speech of dramatis personae one ought to take into consideration incomparably wider scope of textual corpuses where such expression has happened to be used.

Gogol follows the traditions of the accusatory preaching of baroque epoch (as well as Shevchenko does), presenting the falsity of peace in the spirit of the commonplace "life as sleep" reconceived as the mentioned "mirage plots". The absence of protagonists comes back to the tradition of the apophysis' theology, where definitions are given through the negation. The idiomatic use of vocabulary makes it possible to reconstruct such author's intentions, disclosing the network of mutual deictic references, generated by intentional reflection. The analysis of this network enables revealing the changeability of the

sense of the potentially isolated fragments of text and disclosing new connotations in the new correlations. It is such connotations that prove to be decisive for that change of state of unstable equilibrium, which is the basis of very nature of drama.

The infernal motifs (taken as the theme of “the decadence of nobility’s nests”) can be also mentioned (within the area of Slavonic literatures) in regard to the Polish poet and playwright C. Norwid. The most essential feature of Norwid’s social criticism is **whimsicality & capriciousness**. It is the game of hazardous fortuitousness and accidental events that betrays the disappearance of dramatic characters’ responsibility. It is the pure world of vanity that appears in his plays. Norwid tries to leave the tedious seriousness of the prosaically concocted practicable conventions pretended to be taken for truth and therefore gives place for the game of caprices. This dependence of the disputed tedium is felt in the whimsies of his fancy. It particular it is the conventions of melodramatic kind that the playwright deals with; meanwhile they are involved as the device of social criticism. Melodramatic scheme of miraculous motivation gives here place to vagaries of capricious imagination or singularities of extravagant behavior. It becomes very demonstrative because here **caprice as tedium’s inversion** comes into play. Norwid’s “Actor” (1867) and “Grand Dame’s Ring” (1872) appeared already after the principal achievements of the Russian drama. Their peculiarity can be found in attempts of examining the theme of melodramatic nature as an object for whimsical fancy. World is conceived as a playground of hazardous game that comprises what can be seen as dramatic experimentation. In particular it results in the distortion of speech that acquires the outlook of what is later called telegraph style.

The detail as a prototype for situation’s attributive features can be easily found in the use of respective phraseology. One of such details is [PLAMA ‘SPOT’] that from the noticed deficiency becomes the symbolic feature of spoiled honor.

<p>Felcia – Chłopiec: „... być może, że rośną oprószył wiatr z liści ... / ... kto z gości ocierał pot z czoła / Lub zaplakał?” „Ja <u>kropki</u> nie znoszę – Baczna zalecam czystość i o czystość proszę!” (1.2)</p>	<ul style="list-style-type: none"> * rosa lub pot lub łzy wyprawdowują plamę jako świadczenia ludzkiego bytu oraz przyrody * kropla wskazuje na nieczystość przeciw wyrafinowanej sztuczności ** [czystość oznaką nieludzkości] * kropelka stracona staje świadczeniem błogosławieństwa (politowania) * drobnotki są istotniejsze od ogromu * niezauważalne rzeczy są sprawą ducha (latania) ** [słabości oraz małe wzruszenia decydują o chodzie spraw wbrew temu, co wysuwa się naprzód] ** [one przeciwstawiają się sztucznemu światu] ** [używanie pejoratywne plamy zaświadcza przynależność do taboru “ludzi sztuczności”]
<p>Gotard: «... co wielkie? ... Gdy malenieczką rosy <u>kropelkę</u> / Lub <u>łzę</u>, nim zbiegnie na nos ... / Tymczasem zaś, gdy błędzimy nad wezbraną rzeką, / Mówmy, że ona wielką ... » (1.3) Gotard «<u>Łzy</u> polknione / Są nad sztuką – w najszerszym misterstwie – są one / Politowaniem wielkim dla niżyny świata / Tam się już nie dochodzi, lecz tam się dolata!» (2.2)</p>	
<p>Nicka: «... ta plama, że guwerner, znika» (C. Norwid, Aktor)</p>	

The development of the idiom chows its ambivalence: from the slight inconvenience it becomes the vestige of ‘tears’ and subsequently of the inner world of a person. The mentioned ‘drop’ is here contrasted to ‘river’ so that the seeming negligibility turns into the latent elevated meanings (expressed here in particular with the mentioned idea of ‘flying’ instead of ‘going’ in the last cue). There the protagonist Gotard says of spots in other words than the antagonistic feminine persons (the mistress of the public house Felcia and the dress-maker Nicka). The last words refer in particular to the secrets concerning the former teacher Werner and his past that the servant tried to learn about. Another mentioned “negligibility” of the daily life is that of clock:

<p>Erasm: «<u>zólnierz</u>, gdy na placówce stoi, czeka hasła / Od przelozonych, gdy ci znowu od zegaru, / A zegar powoduje się <u>globu</u> obrotem ...» (2.3)</p>	<ul style="list-style-type: none"> * zegar przekazuje porządek wszechświata i jest dla tego niepodważalnym autorytetem ** [wyznanie niesamodzielnosci jednostki] * dusza ludzka nie zależy od zegarów ** [jednostka wartuje wszechswiata]
<p>Jerzy: «Najlepszej <u>woli</u> trudno z zegarkiem iść w zgodzie» (3.3)</p>	

The contrast in conceiving the image of CLOCK (ZEGAR) becomes here overt:: if for the antagonist Erasmus it designates the superior will that is rendered to soldiers to carry out, the hero stress the incompatibility of a person’s free will with this mechanical gadget. Still another details of negligible daily life’s circumstances is traceable in conceiving HEART (SERCE) in Elsa’s monologue:

<p>Eliza «<u>Serce</u> – istotnym jest prawdy ogniskiem ... / Wszystko, co wielkie, jest wielkie przez serce! [...] <u>Serce</u> jest dobra rzecz, dopóki ... dobre! ... jedna pani na wydaniu / Straci tego, który jej posagu żalował ... / To daleko do straty <u>serca</u> ... albo ... wiary ...» (2.6)</p>	<ul style="list-style-type: none"> * nie samo serce decyduje o czynie lecz przez dobrote * serce zostaje wyższym od zdrady która nie wartuje jego godności * serce jest sprawą wiary ** [serce obrania pewność siebie]
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The tautology of ‘good heart’ presented at the beginning presupposes the unmentioned <* *malicious heart*> that is probably meant when in comes to the simile of ‘heart’ and ‘belief’. The discussion of such negligible capricious details refers to the entirety of tedious and inimical world’s map of infernality. It is to stress the hereditary connection of such infernality with the baroque images of vanity. If a classical drama can be represented with the proverb *per aspera ad astra* where the hero passes through examinations these cases would be described as *per vanitas ad fatum*. Actually the representation of the existential vanity turns into the model of fatalistic drama. Infernal powers of chaotic vanities are regarded as the invincible and therefore as those determining the fate. Such is then general conclusion of naturalism.

In opposite to the infernal world's map where there is no place for aspirations and desperation determines the vital verve it is the fairy worlds of imagination displaying the opportunities of exerting impact upon this scenery with one's own responsibility. That is why here intention gains much more importance. This opposite side of world's vision can be found in fairy images where one returns to infantile inventiveness that becomes also the playground for experimental exploration of soul. To show semantic derivation caused with referential net of separate utterances one would choose E. Rostand's legacy especially due to the outspoken conventionality of his plays. Moreover the very events function within these plays as demonstrative examples and pretexts to express rhetoric eloquence. Especially this is peculiar for the temporality and spatiality of such dramas as "Syrano de Bergerac", where the unique inversion of myth of Don Juan is represented, "The Princess Long" (more known in the translation as "The Princess Dream") - also inverted myth of Tristan, "Chanticleer" - the ornithological allegory of society with the mythology of solar cult, which revives the genre of "dramas - proverbs". These texts are interesting also due to the fact that they gave birth to whole subculture due to the very free translations made by T. L. Shchepkina - Kupernik. In particular, precisely, because of these translations the image of the Princess Dream appeared, since in the original the heroine is named *lointaine* 'distant' - in the same sense, into which a similar epithet it is used in the known vocal cycle "An die ferne Geliebte" 'To the Far Beloved' by L. Beethoven. This subculture gave birth to the special idiolect, which requires the separate study. As it was asserted in the final lines of sonnet A. Alafuzova - in the unique obituary in memoriam to Rostand, «Умей хранить мечту прекрасной / И зацветут зимою розы» [Заборов, 1991, 252] 'know how to store the dream of excellence /and the roses will bloom in winter'. Meanwhile these once "flourishing" sensations and emotions now have become unavailable without a special commentary.

The cue motif of "La princesse Lointaine" is *<oubli de soi>* that's SELF-OBLIVION. It is this motif that creates the unique framing of drama, appearing twice. The first time in scene 2, monologue 1 (being herself actual monologue brother Trofim, supported by brief, predominantly one-word remarks - questions of Erasmus) this motif appears in the substantiation of journey' necessity by Geoffroy «*Ce qu'il voulu; cest arracher tous ceux, / Qui vivaît engourdis, orgueilleux, paresseux, /A l'egoisme obscur, aux mornes nonchalances, / Pour les jeter chantants et fiers, ... / Dans cet oubli de soi dont tous avaient besoin!*». It is here significant that the motif is tracked with the framework of predicates "to pull out" (*arracher*) and "to fling" (*jeter*) of Melissinde where she declares her refusal from the World. For a second time the motif appears in the final monologue of Melissinde, where she justifies her renunciation from the earthly world: «*Qu'etiez vous, rêve, amour, rose rouge ou lys blême / Près de ce grand printemps qu'est l'oubli de soi - même?*». That such "arch" is not occasional is confirmed with the additional resonance of the data of scenes. The last remark in the play, which follows immediately after the monologue of Melissinde is that of brother Trofim's word «... *les grandes amours travaillent pour le ciel*». Meanwhile the additional motif LOVE (introduced here) is the logical completion of this reasoning about nature of love, developed in the same monologue of this character at the beginning: «*Sait-on le but secret à quoi Dieu nous destine? / ... il gagne tout ... / à toute chose grande et désintéressée / ... je suis sûr / Qu'il trouvera son compte à ce bel amour!*» 'Do They know about the secret purpose, that is destined to us by god? It wins from all, from all great things and deprived of interest. It, I am confident, will find its calculation, also, in this excellent love!'. Actually here the syllogism is represented, and the developed drama of "the distant beloved" is called to demonstrate it. In this interpretation behind this motif the following one shines, only dimly mentioned in the text - PROVIDENCE, the LOVE serving as its tool. It is significant, that in the translation of T. L. Shchepkina - Kupernik all references to the divine trade (*compte*) were excluded. After the remark about the secret of destination follows the thought that for God "... is convenient everything which is unselfish...: crusades/ or this disinterested love" («... *угодно все, что бескорыстно ...: крестовые походы / Иль эта бескорыстная любовь*»). However, "conveniently" does in no way correspond to the sense of *gagner*. Therefore the final phrase of play in the translation is allotted with completely different sense: «*Великая любовь/ Есть лучший перл в сокровищнице неба*» 'Great love is the best pearl in the treasure-house of the sky'. The idea of *travailler* 'to work' is substituted here with the collection of treasures. However, this framework in no way does account for the development of the drama's meanings, it serves sooner only as a declarative thesis, which is disputed by the course of events.

It can be substantiated best of all with the development of the attitudes of the main heroine of drama toward Bertrand - envoy Geoffroy, represented the 2nd and 3d monologue, first of all, in the dialogues with her *alter ego* - Sorismonde. While explaining her feelings (scene 3, monologue 2), Melissinde, first of all, shows that she is burdened with her position: «*Manteau brodé, stellé, gemmé, toi qui m'écrase / ... O somptueux manteau, tu me sembles l'emblème / D'un autre que je porte et qu'on ne peut pas voir / Et qui me pèse encor, quand je t'ai laissé choir!*» 'The embroidered, adorned, strewn by pearls mantle, you press me ... O luxurious mantle, you seem me but the emblem of something other, that I bear, that it cannot be seen and that presses me, even when I you discard'. The attitude towards these attributes of social status is revealed through their significance for Geoffroy's love, when they are mentioned again in the monologue (scene 6, monologue 3). It is in connection with them that the heroine speaks out her skepticism concerning love to her as to the woman, but not to the carrier of this status: «*Ne m'ayant jamais vue, oh, bien sûr, ce qu'il aime, / C'est la Princesse, en moi!*» 'As he hasn't seen me ever, he, completely definitely, loves in me the princess (and not myself)'. It explains why there are «*ce manteau qui m'est une géhenne*» 'this mantle, which is the hell for me', «*ces cabochons, ces ors, toujours plus lourds*» 'these stones, gold too heavy'. By the way this conjecture remains non-refuted with anything, so that it gives her grounds in her preferences for the part of Bertrand.

Thus the motivation of the last act of the heroine is introduced, when she renounces from wealth and authority. However, relation "person - thing" is not so simple, as it can occur. In the final monologue, returning to the sailors of treasure, she uses the remarkable expressions: «*J'arracherai de moi ces lourdes*

choses vaines! / ... Vous pouvez ramasser, amis, car le paiement / De votre amour, c'est la Princesse aimant! / ... Je vous jette mon cœur parmi ces pierres pâles!» 'I will reject these heavy vain things! You can gather them, friends, since salary for your love - this is the most enamored princess herself! I throw you my heart among these faded stones!'. In such a way "stones" (*cabochons, pierres*) are confronted to "heart" so that they do not remain signs of power only. Their sense changes already within the limits of the scene resulting in the motif STONE VS. HEART.

Simultaneously another motif appears – that of the justification of the feeling, which arose according to the relation precisely to Bertrand. It gives grounds to comprehend in another way the leading concept of drama – LOVE. First of all, the discussion deals with that heart itself, which is sacrificed together with the treasures. While saying that the envoy was accepted as the beloved, after causing to himself love (monologue 3, scene 6) *«parce que d'abord je l'ai pris pour ...»* '...since at first I took him for ...' – the situation, let us note, analogous that of "Tristan", – Melissinde refers precisely to the voice of the heart: *«Mon cœur, impatient d'un prétexte à saisir, / Désira qu'il le fût, et crut à son désir!»* 'My heart, which impatiently searches for a pretext, does desire that he would be him, and it would believe in its desire!'. Moreover, in regard to Geoffroy the heroine has previously already answered very skeptically (monologue 2, scene 3): *«... je trouverai, comme on fait d'autres dames, / Des plaisirs d'ironie à nos distances d'âmes!»* 'I'll find, as it occurs also with other ladies, pleasure in the irony from the remoteness of our souls', especially because, as it is noted by five lines above, *«un mari, ce n'est pas un amant»* 'husband - is not the lover'. Meanwhile further, in the last conversation with Sigizmonde, one additional motif appears that of *orgueil* PRIDE, which turns to become the important reason of tragic outcome. Melissinde notes that the love to Bertrand has commenced *«Parce qu'il a trop bien choisi le messager»* 'since the envoy was selected too successfully' and continues: *«Qu'a frapper l'orgueilleuse, Amour, tu fut rapide!»* 'to punish haughty, Amour, you it was swift!'. But further the same motif gets another sense: *«J'ai rêvé d'un amour sublime, j'en veux un: / Si par l'étrangeté mystique il n'est sublime, / Qu'il le soit par l'orgueil partagé d'un grand crime!»* 'I dreamed about the elevated love: if it is not elevated by mysterious remoteness, however, let the pride, divided with the large crime, raise it!'. So the emergent feeling is substituted with other ideas, splitting further the fates of Melissinde and Bertrand. It is worth stressing the observation cast by Melissinde to Bertrand in their sincere communication (monologue 3, scene 7): *«... ceux qui sont heureux / Ont tous cette fenêtre ouverte derrière eux ...»* 'for those, who are happy, these open windows are always located from behind'. But the open window, through which it is possible to see the flag aboard Geoffroy's ship signaling whether the master is still alive, becomes now the symbol of fate.

In "Syrano de Bergerac" as the external framework the idiom appears that is connected with the motif of the MOON. The 1st act where the hero demonstrates his nature as the source of his intentions, is completed with the remarkable words: *«... Paris fuit, nocturne et quasi nébuleux; / Le clair de lune coule aux pentes des toits bleus ... / Là-bas, sous des vapeurs en écharpe, la Seine, / Comme un mystérieux et magique miroir, / Tremble ...»* 'Paris emanates, being nocturnal and as if misty, the moonlight flows along the slopes of blue roofs... below, crossed by the strips of fogs, the Seine quivers, as if the secret magic mirror'. And the last words in his farewell with the life are uttered to the Moon: *«Vous voyez, le rayon de lune vient me prendre!»* 'You see, lunar ray arrived to take me!'.

The upper layer of contents is here obvious: the discussion deals with the lunar mythology, it proceeds about the images, connected with the idea of the Moon as the sovereign of time. Already very idiom of *clair de lune* is the generally acknowledged "marker" of the culture of the epoch of symbolism and impressionism. However, the deeper semantic roots can be revealed. It is a san inhabitant of Moon that Bergerac introduces himself to his enemy de Guiche detaining him and thus giving time for the betrothal of Roxana with Christian. A very meaningful remark is addressed by him to this enemy: *«Ne me deguisez rien!»* 'Do not pull on to me a mask!'. Meanwhile precisely the idiom DEGUISEMENT ('mask') occurs here at determining the entire essence of Syrano. In the following account about the journey to the Moon the remarkable components become observable. It begins with the completely equivocal appeal: *«Si vous serriez mon nez, Monsieur, entre vos doigts, / Il jaillirait du lait! ... De la Voie Lactée!»* 'If you press up between the fingers my nose, from there will splash milk from the Milky Way!'. Let alone that there is contained the hint to the expression 'to remain with the nose', the idiom NOSE is one of the key components in the entire drama. The story is completed with the ambiguous phrase: *«... je montais doucement, sans efforts, / Quand je sentis un choc!»* ('I rose smoothly, effortlessly, until have felt the shock!'). Who has felt this shock? As Guiche exclaims, *«... je suis ivre!»* 'I am drunk!'. Within this approach the initial idioms of MIROIR TREMBLENT ('quivering mirror') and FUITE NEBULEUSE ('misty expiration') in connection with the ideas about the moonlight bring to the fact that it would be possible to designate as ILLUSIVENESS - virtual existence, which occurs the essence of Syrano's life.

It is about the virtual existence that he speaks in the last monologue, confessing to Roxana the secret of the love: *«... ma vie / Ce fut d'être celui qui souffle, – et qu'on oublie! / ... Pendant que je restais en bas, dans l'ombre noire, / D'autres montaient cueillir le baiser de la gloire!»* '... my life - this is the life of a prompter. Which they forget! Thus far I remained below, in the black shadow, the others rose to gather the kiss of glory!'. Here the motif of SHADE corresponds to that of GHOST, SPECTRE. Actually this is the reminiscence of the words, already said to Roxana in the speech addressed to her at night on behalf Christian (monologue 3, scene 6): *«Moi, je ne suis qu'une ombre, et vous qu'une clarté!»* 'I'm nothing else but shadow, and you - clarity!'. It is remarkable, that in the translation the reference to the prompter is inserted also in the mouth of Christian (monologue 3, scene 4), although it is absent from the original: *«твердить слова любви неловко под суфлера»* "to say the words of love is uncomfortable under the breather". It is in the mode of virtual existence that Bergerac conceives his vocation (monologue 1, scene 5) in the speech addressed to de Brett: *«J'ai décidé d'être admirable, en tout, par tout!»* 'I have

decided to be admirable in all, through all!'. The motives of MIRACLE and ADMIRATION (preserved with the inner form of the epithet *admirable* from Lat. *mirabilis*) concern the virtual world most immediately. In the same key he negotiates with Christian about the method of contact with Roxana (monologue 2, scene 10): «*Tu marcheras, j'irai dans l'ombre à ton côté: Je serai ton esprit, tu seras ma beauté*» 'You step, and I will go in the shadow by your side, I will be your spirit, you'll be my beauty'.

The connection of the idioms TEARS and BLOOD is demonstrative making up an arch of a "roll-call" between the finales of two last monologues. «*Sur sa lettre, du sang, des pleurs!*» 'upon this letter, blood, tears', Roxana exclaims, holding letter allegedly from Christian (recently been killed), written actually by Cyrano. In the finale this motif appears again: to Roxana's question «*Pourquoi vous êtes tu pendant quatorze années, / Puisque sur cette lettre où, lui, n'était pour rien, / Ces pleurs étaient de vous?*» 'But why did you keep silence fourteen years, once on this letter from him there was nothing, but these tears were yours?' there follows Cyrano's retort «*Ce sang était le sien*» 'the blood, it was his'. But TEAR appears again, moreover with another (synonymous) designation and in combination with another idiom - NOSE. In the frank conversation with le Brett (scene 5 monologue 1) Syrano confesses «... *ce serait trop laid, / Si le long de ce nez une larme coulait! / Je ne laisserai pas ... / La divine beauté des larmes se commettre / Avec tant de laideur grossière*» 'it would be too ugly, if along this nose flowed tear! I will not allow... to interlace the marvelous beauty of tears with this rough deformity'. However, as we see, on the letter this "marvelous beauty of tears" elapses exactly from his eyes on his "deformed" nose.

In "Chantecler" the sense of ornithological allegory is revealed by the words of wiser by the experience of the Dog (act 1, scene 4): «*Méfions-nous du coeur des poules – et des foules!*» 'We will not entrust to the heart of hens and crowd!'. It is the motif MOB that proves to take the key position and to introduce further, culminating third monologue with the discussions on the psychology of crowd that has become the vogue just in Rostand's epoch. After the salvation of the guests of quinea fowl from the hawk by Chantecler at the height of cock-fighting (act 3, scene 4) his beloved pheasant pullet warns him: «... *tous veulent qu'on te tue, / Pour se venger sur toi de la peur qu'ils ont eue!*» 'everyone wants that you would be killed to take vengeance upon you for that fear, which they tasted today!'. So the idea of FEAR is introduced as the basic property of MOB. In the same scene Chantecler criticizes the guests of quinea fowl, who personify MOB: «... *c'est des coqs fabriqués / Par des négociants aux cerveaux compliqués ...*» 'these are the roosters, manufactured by wholesale dealers with the complicated brains'. Such artificiality is confronted with the yearning after nature preceding the flight into the night forest in the final report: «... *J'ai besoin / De voir si la Nature existe encore au loin!*» 'I must see whether there is still nature, although far away!'.

In the initial dialogue of Chantecler and the Dog the foundation of their souls' community is revealed (act 1, scene 4): as Chantecler addresses his friend, «*Tu te couches par terre et tu dors au soleil!*» 'Thou liest upon the earth and sleepest under the sun'. Meanwhile just the notions EARTH and SUN are represented further as the two sides of the universe where the rooster appears to become the mediator between them. It is with the glorification of the sun that the monologue of Chantecler begins where he explains to pheasant pullet its vocation (act 1, scene 6): «*Rien n'est pareil, / Jamais, sous le soleil, à cause de soleil! / Car Elle change tout!*» 'nothing can remain ever similar to itself under the sun due to the sun! Because it changes everything'. Apparently this solar cult turns to become chthonic cult by love for the earthly creatures: «... *un râteau dans un coin, une fleur dans une vase / M'ont fait tomber dans une inguérissable extase*» 'rakes in the angle, flower in the vase make me fall in the incurable ecstasy'. This is why, for Chantecler, the sincere sympathy to the existent reality is the source of the wisdom: «*Quand on sait regarder et souffrir, on sait tout*» 'When they know how to contemplate and to suffer, they can everything'. These reflections are summed up in the proverb cited by the old hen: «*Ce qui connaît le mieux le ciel, c'est l'eau du puits!*» 'What the sky knows best of all, it is water of the wells!'.

Further the thought about the vocation of rooster is developed in the monologue before the pheasant pullet after she has warned him about the conspiracy of night birds (act 2, scene 3). The very shape of body attests the destination to serve to what signifies motif SOUND: «... *cambré comme une trompe, m'incurvant / Comme une espèce de cor de chasse vivant, / Je suis fait pour qu'en moi le son tourne ...*» 'bend out, as if pipe, extorted as a living specimen of hunting horn, I am made so that the sound would be twirled through me'. Due to the high solar vocation the terrestrial activity of the rooster is justified: «... *grattant le gazon de mes griffes, je l'air / De chercher dans le sol ...*» 'scratching lawn with my claws, I feel, as if I search for the sun'. To the question of the pheasant pullet «*Que cherches-tu?*» 'what do you search for?', Chantecler gives the answer: «*L'endroit où je vais me planter, / Car toujours je me plante au moment de chanter*» 'The place, in which I could take root, since I always take root at the moment, when I make myself to sing'. This unity of the earth and sun in the symbol of "implanted" rooster reveals the secret sense of the singing: «*Je chante! ... et c'est déjà la moitié du mystère ...*» 'I sing – and it is the core of the mystery'. At last, the hymn further follows this cock singing as the manifestation of the great love of the earth for the sun: «*Et ce cri qui monte de la Terre, / Ce cri, c'est un tel cri d'amour pour la lumière, ...*» 'And this cry that mounts over the Earth, and this cry, it is the cry of the love to light'. This singing is unselfish: «*Je pense à la lumière et non pas à la gloire*». The motives of this monologue are repeated in the finale, where they are disputed by the pheasant pullet, whose disbelief leads her to the tragic end in the networks of poacher.

The final exchange of remarks (4, 7) is eloquent where the thought about the need for the symbolic sense of rooster in the universe is asserted: the skeptical statement of pheasant pullet that he is odd and excessive – «*Mais tu vois que le jour s'est levé sans ta voix*» 'but you see that the day rises also without your voice', is responded by Chantecler: «*Mon destin est plus sûr que le jour que je vois*» 'my vocation is more clear than that of the day, which I see'. Further the dispute gets strengthened. She: «*Mais si tu ne fais pas se lever le matin?*» 'But if you do not raise the morning?'. He: «*C'est que je suis le Coq d'un soleil*

plus lointain!» ‘but precisely I am the rooster of the more distant sun’. Here the motif DISTANT DAWNS appears that has been developed in particular in the famous play of E. Verhaeren. It becomes the decisive argument in the dispute with the partisans of the peace of shadows. This justifies, in particular (in the following proposal), the rare interpretation of nocturnal attributes – «*Ces blessures de jour qu'on prend pour des étoiles!*» ‘these wounds of day, which assume as the stars’.

Meanwhile the nature of pheasant pullet is demonstrated already in her statement with the first encounter (1, 6): «*Le seul coq de mon gout / Serait un coq sans gloire ...*» ‘Rooster without the glory would be the only rooster on my taste’. It is the motif IGNOMINIOUS (void of glory) that explains further behavior, so that her appeal to Chantecler (following the mentioned expression of the yearning after nature) «*Viens dans les bois naifs*» ‘come to the naive forests’ shows semantic discordance: the both speak about nature, about the naturalness, but mean the different things. Thus we see that separate fragments of dramatic text constantly change their sense with the changes in intentional prospect for their idea, taking into account the intentions of characters, which are revealed with the development of action.

While using a word a playwright doesn't merely call the respective thing. He also calls for and brings forth the motif that folds a whole map of the world of images. This conclusion is enables still more rejecting the already mentioned opinion of H.- G. Greimas who wrongly compares words to atoms as well as to the so called component method where one tries to dissolve contents into indivisible elements. Thus one can see that the words of “virtual” character of Syrano change their sense with the degree of the disclosure of the circumstances of his “shady” life, the princess “Dream” changes her intentions and respectively the sense of her ideas together with her attitudes towards Geoffroy, the sense of Chantecler's singing changes after examinations in the cock-fighting and in the nocturnal forest. Not only the stability of derivative processes and semantic transitions but also the very expansive nature of word collocations in drama revealing constantly renovated position within the infinite referential net makes it ineffective to try to dissolve sense into atomic elementary components. Vice versa it is just the **deictic scheme of reciprocal references** of a drama's different segments that becomes decisive for the sense. It is the constantly changing framework of this scheme, the changeable network of the references, which connect the segments of the text between themselves and reflect the development of textual intentions as a whole - here are the forces, which determine the semantic transitions of separate locutions as their constant semantic modulation. Due to this conditionality the locutions are charged with **connotations** and become the potential aphorisms, capable of passing from dramas to proverbs. In its turn deixis as such determining semantic source doesn't exist for its own sake. It refers ultimately to the **situation** that the text represents. Phraseology used in dramatic action always deals with the situational conditions that impart it **functional load** conceived as connotations. As the use of each phrase on a theatre's stage is determined with its role within the action one can find the sources of its meaning in its destination.

Certainly, characters do not speak with riddles, but they always have taken hints which always contain a link to the place of reference. The allusion is addressed to those who are able to find such a link⁹⁷⁴. This duplicity of allusion determines its transitory and intermediary role between free lexical combination and idiom. Such role of allusion within the scenic devices is known for ages so that one can cite the Countess' replica as a slogan: “*Monsieur Lelio, expliquez-vous, et ne vous attendez pas que je vous devine*” (Marivaux, *Les Surprises d'Amour*) ‘Mister Lelio, please, explain Yourself and don't wait until I'll guess You’. This utterance can be regarded as the task that is permanently solved in dramatic speech. As an example of such allusion one can cite the awful scene of the murder of an infant from L.N. Tolstoy's “*Obscurity's Power*” where the collocation BONES' CRUNCH becomes the obsession of Nikita <... как захрустит подо мной, ... как захрустят эти косточки, ... в нем косточки хрустели> and represents the prototype of situation. This direct meaning in its turn refers to the genuine sense of SCRUPLES' TORTURES that designates the situation of REPENTANCE. The logic of dramatic allusions is disclosed in such references that come to the deep contents.

Together with the conclusion on the decisive role of situation for the comprehension of phraseology one has again to return to the above introduced concept of **transcendental** non-verbal powers as the background of dramatic textual integration. One explores not only pure textual data but first of all situation as the decisive power that these data depend upon and refer to. Phraseology becomes the surface of a transcendental invariant of action's phantom fixed as a typical situation. Here the poetical transcendentalism is still to be discerned from the folklore **syncretism** where word is not distanced from the concomitant circumstances: vice versa the transcendental relation presupposes such distance and arises as the invariant arising from the terminal results of the referential net's development.

Of importance is that the growth of references necessarily passes to the non-verbal terrain of situations as their limit. It is only with the reference to situation that such replica can be adequately deciphered and comprehended: <Чугунов: *Племянник ... Думали, ничего из него не выйдет ... И вдруг такое дарование открылось! Что хотите дайте, точка в точку сделает* А. Островский, “*Волки и овцы*”>. The locution ‘point-to-point’ here designates forgery, and one needs the experience of the action besides the words to learn what's about. One of the lections of the phrase would look like <«* *племянник умеет необходимое – подделывать документы*»>. This textual transformation can't be explained with immanent textual data, it involves the **transcendental power of situation**.

Apparently “the situational surface of phraseology” can be described within the terms of the **periphrastic** devices known for ages in rhetoric. The importance of this device is seen in particular in that it can intersect with metonymy being at the same time void of the obligatory transference of meanings so

⁹⁷⁴ «Истинный намек формирует альтернативное семантическое пространство текста, доступное только посвященным и закрытое от профанов, при этом поверхностное прочтение текста остается открытым для любого адресата» [Баранов, 2007, 449]

that one can discern pure periphrastic descriptions from tropes [Болотнова]. Circumscriptions can behave as tropes, meanwhile the semantic transition is not here indispensable: direct meanings are retained, and they refer to the derivative meanings without being replaced with them. This approach's productivity has been demonstrated in regard to colloquy⁹⁷⁵. Its applicability to drama ensues from the essence of the device that refers to the deep contents. Periphrastic means have universal significance for drama due to their reference to transcendental phantom of action. For example, in one of dramatic miniatures P. Mérimée "Ines Mendo or the triumph of prejudice" Ines breaks with Esteban, with whom she has recently engaged; the event is preceded with the exchange of cues: "Ines: *Dis - moi, veux - tu que j'aïlle avec toi?*" Don Esteban: *Non, le serein tombe, tu t'enrhumerais*" (In.: Tell me, do you want that I go with you? (E) No, the evening comes, you can catch cold'). Links for "evening comes" represent a typical example that searches for and about the probable reasoning against the validity of the proposed politeness. Moreover, a similar phrase gets even ironic overtones, as in proverbs about fictional events (rain on Thursday, cancer at a Mount). It gives pretext for a polite refusal of the promenade. This pretext becomes apparently ironical as the exaggerated circumstances in proverbs. Thus the phrase about the evening to come refers actually to the situation of the PRETEXT FOR REFUSAL. Respectively as the situational surface periphrastic locutions converge with what has been discussed as verbal mask. One could say of a poison concocted with words in A.P. Chekhov's plays where outwardly innocent speeches result in suicidal cases. Words conceal here the brief events as the verbal disguise so that all looks like the periphrastic replacement of the genuine names. At the same part the same concerns such traditional ingredient of drama as the overt reasoning with the respective role's enunciations that conceals the real situation with the commonplaces⁹⁷⁶.

In its turn within such situational conditions of a phrase's semantic load it is the aspect that deserves special attention while determining the direction of semantic transitions within a dramatic speech. For instance, the famous cue of Macbeth after the message of the murder of Banco is marked with exaggeration: «*Had I but died an hour before this chance / I had liv'd a blessed time; for, from this instant / There's nothing serious in mortality [...]*», he uses this image to paint the accomplished deeds and events. It becomes the synonym to such locutions as "the World's End", "the World has gone upside down", "the life is broken" and of the kind. They demonstrate just the intention and the demonstrative exhibit attitude towards these events. Thus the aspectual consequences entail semantic modulation. The decisive role of **situational functions** entails such peculiar dramatic textual paradox as the **inferential transformability** of utterances. Obviously the words are retained and reproduced literally but the observer can detect there different implications. The cited words of Macbeth would display connotations not of "broken life" and demonstrative desperation as in the case but of "the vanity and .vicissitudes of fortune" if one didn't know the real play of hypocrisy. Such dependence of implications upon the situation and their transformability reveal the **performable** nature of dramatic utterances. This or that interpretation entails implicit textual **transformability** and respective possible implications to be detected by the performers from the replicas of dramatis personae in spite of their literal **reproducibility**. In particular to memorize a role the performer has to first to endow it with one's own implicit transformations that disclose actually the textual **cryptotype**.

To examine such possible implications necessary for performance one can't restrict them with those textual transformations that have been described in regard to proverbs. Here it can't go only about the conversion of an affirmative utterance into question and into alternative statements. It will not suffice because the situation plays here the decisive role and therefore situational circumstances are to be taken into account without explicit representation in proper textual devices. Therefore one must examine various conjectures as to the situational background involving also the powers of non-verbal nature. Therefore the experimental exploration (and description) of dramatic text converges with its performance that generates its **preparatory adaptations** as those proper to textual adoption. It is to stress that such adaptation necessarily involves transcendental situation as the basis for the invariants of phraseology. Therefore one must examine not phrases as such but their attachment to the situational circumstances. It is the transformations of such circumstances that are to be taken into consideration and not of the phraseology only. Then the procedure of such adaptational preparation would include together with the **identification** of the described fragment also the **alternatives** of various scopes that could represent the latent cryptotype. Then the way of adapting textual stuff is that of contrasting identities & alternatives.

With the transition to **preparatory libretti** of situation (serving also as the prompter's or producer's text) the compressing properties of separate locutions become explicit. It is due to particular **idiomatic connotations** disclosed in libretti that a locution becomes an aphoristic compression of the situation particular for the given segment of a dramatic text. Such locution represents the compressed textual segment with showing its antecedent and consequent lacunas to be replenished in imagination. It refers to the respective situation, and it is due to the situational functions that the replenishment becomes possible. One can say therefore of the **situational idiomatic connotations** that enable compression and the formation of the respective aphorisms. Thus the **holographic effect** can be disclosed when the most inessential textual particle becomes a vestige indicating lacunas that are presupposed to be known. It is already for ages that such approach had been substantiated by K. Pribram in his famous doctrine on human

⁹⁷⁵ One has found in particular hundreds of colloquial periphrastic idioms («*четвероногий друг*» «*прораб духа*» etc. [Бытгева])

⁹⁷⁶ As a parody of such device one can cite the known passage «*В человеке должно быть все прекрасно ...*»: it is situated in such environment that can be comprehended as the parroting of the voice of the hero's mother. Another case of such parody disclosing the disguising use of commonplaces can be found in A. Huxley's novel "Crome Yellow".

perception, and one can take it for quite admissible in the study of poetry⁹⁷⁷. Of importance is that here situation is the key factor: it is not textual references as such but those concerning the represented situation that determine the invariant of textual version of the narrated events. Moreover, the case conforms with the conditions arising within textual synthesis so that it goes about the above discussed intersections of sets and diagonal process of the power set: any lexical combination involves the implicit possible worlds of all other as the latent concomitant epiphenomena or satellites of the text (as those of synonymous rows and rhymes)⁹⁷⁸. The multidimensionality of referential net represents this holographic effect and entails the involvement of transcendental non-verbal objects in its ultimate degrees of development.

Therefore it is not only the textual entirety and the cited simile between as work and a single word or sentence that procures the compressing properties of each textual particle: rather it goes about the entirety of **situations** represented with this text and of the respective types & categories enabling their codification as well as recognition and reproduction. Typical situations are the basic units of dramatic genus that become invariants for the condensation of respective phraseology and the sources for referential multidimensionality. For instance, in L.Andreyev's work "The Days of Our Life" the heroine Olya (a girl compelled by her mother to prostitute herself) is portrayed with frequently repeated synonymous utterances < *пожалей меня, не отталкивай меня, не торопи меня, я боюсь, не знаю* (Л. Андреев, Дни нашей жизни)> . They all belong to the commonplaces that can be repeated by any person under respective circumstances. Meanwhile it is within the particular situations of the play that they are endowed with the connotations that enable the recognition of the inimitable features of the character; here they make up an idiomatic prototype for the situation of the weakness and incapability to resist. Therefore the slightest mention of one of these locutions makes and observer immediately recollect the image of Olya and to identify the utterance as her voice in the respective situation.

To exemplify the attachment of phraseology to the traits of character one can take some replicas from A.N. Tolstoy's "A Jet" where a story of a family's destruction is studied: brother and sister (Concordia's children) lose their families because Dasha (the brother Simeon's wife) and Nikita (the sister Lyuba's husband) fall in love and decide to divorce. Meanwhile the prerequisites for such turn of affairs is traceable in the respective replicas.

<p>Конкордия «Для нас, идейных людей, всякая собственность есть жернов, одетый на шею» Алпатов (о Даше): «В основу воспитания моей дочери я положил метод рационального наблюдения над явлениями природы» (1)</p> <p>Люба «На такую еще нахалку нарвешься, затаскает по магазинам, как пивка» (3)</p> <p>Даша: «Мы жили сносно и дружно только оттого, что лгали друг другу во всем, всегда» (3) (А.Н. Толстой «Ракета»)</p>	<p>* Мы отличаемся от иных, мы не связаны обладанием, не считаем себя обязанными</p> <p>* Я не допускал вмешательства не следовал предрассудкам * Воспитание проводилось вопреки мнению среды * Какие явления были избраны для наблюдения?</p> <p>* Откажись от своего решения, он влечет за собой риск</p> <p>* Семейный мир был видимостью. У меня иные намерения.</p>
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The first replica includes the obvious prototypes represented with the idioms of [people of idea] and [grindstone put on one's neck]. It refers to the situation of [resistance / obstinacy]. The next one is resonant with it and continues the phraseology of [natural education]. The consequences of such attitude are to be found in the replicas of the immediate participants of the conflict. Lyuba refers to the common opinion of feminine vamps who aim at [marketing visitations]. Dasha mentions the notions of [reciprocal deceit] and [hypocrisy] that have only concealed the delusive stability.

Still another kind of criticism is to be found in St. Zheromski's drama "A Christmas Mask" where a portrayal of the peasants' leader has been suggested (the events take place during the Polish rebellion of 1846). To let aside the events one can only cite some enunciations of such hero to show the motivation of the rioters. It goes first of all about avidity as the genuine foundation of egalitarian ideas. It is from here that the combination of the fidelity to monarch with the hatred against nobility arises. Besides. It is neighbours that are evaluated as the most suspected and envied beings.

<p>Szela "A ty skąd masz na to prawo, żeby naszą krzywdę kasować? ... Pańszczyznę skasuje ten, co ma na to prawo, najjaśniejszy pan, cysarz, ale nie ty"</p> <p>"Skoro z tej całej ziemi ciarachów wytrącę do nogi, dwory spalę i już ani jednego nie będzie ... – wtedy podzieli cysarz grunty wasze pomiędzy nas, każdemu po równo, żeby żaden nie miał więcej od sąsiada" (St. Żeromski «Turoń»)</p>	<p>→ * my są wierni monarchowi i oddamy przewagę pańszczyźnie a nie sojuszu z wami</p> <p>→ * sąsiad jest wrogiem największym</p> <p>→ * ZAZDROŚĆ podstawą egalitaryzmu</p>
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The devices of phraseology in portrayal are clearly visible in the character of a successful manager given in S. Cherkasenko's "Snowy Storm". One can find here a typical situation of contest in debating the

⁹⁷⁷ «Можно вспомнить и представить себе множество мельчайших подробностей, когда мы оказываемся в соответствующей обстановке, ... которые еще несколько часов назад казались забытыми навсегда. Какой механизм может действовать лучше, чем ассоциативное припоминание, которое обеспечивается голографическим процессом?» [Прибрам, 1975, 184]

⁹⁷⁸ «... когда число возможных отношений становится максимальным, элементы, входящие в систему, могут перекрывать. Это и есть голографическое состояние» [Прибрам, 1975, 421]

strategy of conduct against the workers. The manager suggests the necessity of flexibility instead of a plain lock out.

<p>Гульбицький.: <i>Повигонивши свідомий елемент, ви позбудетесь найкращих, тямких робітників</i> Усов.: <i>На жаль, мушу признатись, що й справді того... ці зайдиголови гарні робітники</i> Г.: <i>Ага, от бачте. Ні, так не годиться. Краще утворити для них такі умови, щоб вони були слухняним зняряддям в наших руках</i> У.: <i>Ну, на них не дуже той ...</i> Г. (сміється): <i>Гай, гай, пане штейгер! Кепський з вас психолог. Видно, що не були в бувальцях</i> (С.Черкасенко “Хуртовина”)</p>	<ul style="list-style-type: none"> * відособлення як самознищення → потреба порозуміння * протест обернути на згоду → запропонувати те, що здавалося б з їх власного подання ** [стратагема «трави, вивішеної перед віслюком»] * життєвий досвід навчить
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The situation can be conceived as that of hesitation and dubitation and represented as a soliloquy or a discussion with one's *alter ego*. The proverb (*бував я у буваличах та видав видаличі*) that the hero refers to is preceded with social program refers still to ancient traditions, for instance, attested in another the Latin proverb *mundus vult decipi, ergo decipiatur*. In another passage of the same work the same locution is used twice by different persons in different situations and demonstrates the drift of meanings.

<p>П.: <i>Коли підіймаються хвилі на морі життя, то воно хвилюється тільки звершечку й робить цілковиту ілюзію, ніби схвилювалося до дна. А дно мовчить, притаївшись в своїй таємності</i> Соня: <i>Нелегко тепер знайти людину безпосередню, котру не знівечило б життя, жбурляючи на своїх хвилях ... та я вже одспівала свою пісню життя на його бурхливих хвилях і воно викинуло мене на берег.</i> Марія <i>Прийшов хтось та взяв щось. Хвилі життя не минули й мого спокійного захистку</i> (Ibid.)</p>	<ul style="list-style-type: none"> * хвилі життя проти ворожого дна → руйнівні сили погрожують з дна * хвилі життя – антитеза пісні життя → хвилі самі руйнують * хвилі як вітер – руйнівник домівки
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Here still one version of the motif THE SONG OF LIFE is introduced which refers to sentimental romance lyrics, that was no less popular than “the philosophy of life”. At the same time the initial motif WAVES OF LIFE acquires dangerous connotation of an element ruining the life of persons. The last replica will remain still baffling, be the first sentence understood literally. Meanwhile it quotes almost exactly the riddle (*Прийшов хтось та взяв щось, бігти за ним та не знайти за ним* [вітер]).

The situation where the almost prepared decision of seemingly double suicide (actual poisoning of Ivan by his girlfriend Vanina) has failed is depicted in the fical scene of I. Karpenko-Kary's “The Sea of Life”.

<p>Ваніна. «... ун'ємось отрутою ласки і приймемо трутизну разом, щоб не прокидатись ніколи. <i>Отрута в мене є!</i>» Іван «... всі прийдуть подивитись на гидуку сцену самогубства. Ха-ха-ха! Фі! Як противно! Бр! Ні, в смерті правди нема ... » (4.6) [Надя: «Людмила Павлівна обіцяла облити мене сіркою кислотою. А тепер вона поїхала з графом » ... Іван «Бр! Край! Завтра почну нове життя» ...] (2.9) I. Карпенко-Карий «Житєйське море»</p>	<ul style="list-style-type: none"> * бажання самогубства буде задоволено, воно збігається з коханням * кохання як отрута виправдовує намір подвійного самогубства ** [семантична модуляція в діловий стиль] * повернення від марення до притомності * отрута = сірчана кислота → ремінісценція звістки про зрадливність
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The turning point is here determined with the words of the poison at hand that refers to the previously mentioned notice of Nadia who warned the hero about sulfur acid that Vanina possesses.

The personal development to catastrophe as a series of situations is very clearly delineated in the comedy “Flowers' Road” by V. Katayev. The plot narrates a banal story of a husband departing with the first sweetheart. After her request for financial help he refuses and leaves her for another sweetheart. This person expels him, but when he returns, his place is already occupied with the wife's boyfriend.

<p>Завьялов: <i>Людям будет позволено все</i> [...] <i>Можно размножаться без семьи</i> [...] (1.2-3) Маша: <i>Я постарела с тобой</i> З: <i>Я у тебя этого не просил</i> (1.17) З. <i>Людей почти не заметно, не слышно шума, и пустота, чистота, ясность</i> (2.3) <i>Здесь воздух отравлен алкоголем и ... и сапогами</i> (2.20) З. <i>сильно трачена молью и мездра вся в дырках</i> Вера <i>Что в дырках? Что? Повторите!</i> ... З. <i>Кожа, на которой растет мех, называется мездрой</i> В. <i>Не смеите!</i> ... (3) В.Н. Катаев «Дорога цветов»</p>	<ul style="list-style-type: none"> * вседозволенность (аллюзия на Ф.М. Достоевского) * отрицание любви (сатанизм) * старение как произвол → видимость отсутствия подвластности времени * обожание пустоты → поклонение ничто ** [душа в плену искусственных измышлений] * обращение к естественным именам разрушает видимость * возврат к естеству разрушает героя, сросшегося с отвлеченными помыслами
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Actually it is the commonplaces of the current phraseology of the epoch that the character uses. They betray his self-justification that attracts him still more down on he staircase of decay.

The representation of dramatic situation in the used phraseology is very clearly revealed in the relations within the “amorous triangle” of the three characters in A.I. Sumbatov-Yuzhin's “Rafael” where

the main hero demonstrates his relations with the favorite Bianca who contests for his love and Stella chosen by him as the model for her lecture.

<p>Бьянка: <i>Точно вы <u>ищите в тумане</u>. Рафаэль: И не нахожу (...) вся женская красота древнего мира – подножие мадонны, путь к ее высшей красоте (...) Миллионы истин перекрещиваются над людьми, как <u>молнии</u> в великую грозу. И никто не нашел и не найдет настоящей (...) Деву и мать <u>страдания</u> человеческого я должен дать глазам мира (...) Я ищу, ищу, ищу – но <u>туман застигает солнце</u> (...) Нет, Бьянка (...) Я не могу <u>писать с тумана</u> (...) Не мечту я хочу воплотить в своей картине, а живую женщину, полную <u>муки</u> за мир. (...) Б: (...) Попробуйте, Рафаэль, как-нибудь полюбить хоть на миг не страдание, а страдающих (...) (Он низко кланяется и уходит.) (...) Какой <u>позор</u>. (1.5) Бьянка (к Сандро): (...) <u>месть слаще любви, а мечь за оскорбленную любовь – слаще всякой другой</u> (5.1)</i></p> <p>Стелла: <i>Сам Рафаэль поцеловал мои золотые волосы. Рим будет целовать мне ноги () <u>Солнце взошло</u>. Это я взошла, это я, это я. И все выше, выше.</i> (2.5)</p> <p>С.: <i>Кто меня видел? Джовио: И солнце никто не <u>видит</u>, пока оно не взойдет</i> (4.4)</p> <p>Р.: (...) <i>Морская зыбь! А под ней бездонная <u>глубина</u> твоей божественной души</i> (...) С.: (...) <i>Я знала, что свою жизнь и все и один <u>сберегут</u> для себя, а мою <u>выпьют</u> и забудут, как стакан вина (Раздельно и почти враждебно) Как и вы, синьор. Р.: (...) Ты – прежняя – как <u>будто</u> пропала</i> (...) С.: (...) <i>Я себе хочу свободы. Но тому, кого люблю, я свободы не дам.</i> (...) Р.: (...) <i>И ты не <u>солжешь</u>, если и убьешь человека.</i> С.: <i>Да. Тому, кого люблю. Другие не стоят <u>правды</u>.</i> (...) <i>Рисуй меня, но прежде всего люби</i> (...) (4.7)</p> <p>(А.И. Сумбатов-Южин. «Рафаэль»)</p>	<p>*Туман [блуждание в тумане] & Молния [ложное солнце] vs. Солнце → искания солнца * любовница как отвергнутое солнце → как туман</p> <p>* Страдание [как образ искусства] vs. страдающий [реальность] → любовь к страдальцам vs. к представлению страдания ** [опровержение софизма Бьянки: искусство средство испытания подлинности страдания, утверждения о страданиях ложны, любовь сменяется мстительностью]</p> <p>* позор влечет мечь → себялюбие вместо любви выдается предпочтением мести</p> <p>* восходящее солнце → [гордыня – скрытое себялюбие]</p> <p>* [глубина души – выпивать жизнь] → * хранилище необъятной тайны, предмет восхищения, постичь ее * отвержение уверений в любви: постижение ради собственных интересов, оно губит, надо себя беречь * губить себя тем, что пытаться сберечь – пропадает та, какая была * свобода для себя * правда ложь – любовь [взаимная обусловленность] * рисовать / любить → [искусство / реальность]</p>
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It is of significance that the difference of situations results in involving respective phraseology that discloses perfectly different meanings. The deciphering of phrases as the imperatives for action enables the disclosure of cryptotypes concealed behind the events. In the already mentioned A. Block's "The Fate's Song" it goes in particular about the decay of a home through the seduction of the person perceived as the messenger⁹⁷⁹ of the darkness.

<p>Елена: <i>Без тебя я <u>состарею</u> скоро. Мать умрет. [...]</i> Герман: <i>Ведь я вернусь очень скоро. [...]</i> Слышишь, как поет ветер? Точно – песня самой судьбы ... <i>веселая песня. Слышишь? Господи, как <u>жутко и радостно!</u> А в доме нет ветра и не слышно песни судьбы. [...]</i> Мать знает сердце сына. Е.: <i>Нет! Нет! Я знаю сердце моего возлюбленного! И больше – не боюсь!</i> [...] <i>Вот – <u>фонарь</u>. Светлый, как твоё сердце, Герман. (1) Г.: Я заблудился у себя в <u>саду</u>. <u>Погас фонарь</u>.</i> [...] Е.: <i>Точно сейчас панихиду пели.</i> (2)</p> <p>Г.: <i>Какой ветер в этом городе!</i> [...] Фаина: <i>Сгорши в моем <u>саду!</u></i> (3) Ф.: <i>Никого мне не надо. Стояла над рекой, да ждала ... Люблю я свою <u>реку</u>, старуха ...</i>(4) Ф.: <i><u>Гарью</u> пахнет! Везде, где просторно, пахнет гарью!</i> [...] Г.: [...] <i>душа как шумный <u>водопад!</u></i> [...] <i>Помню страшный день Куликовской битвы [...]</i> пахло гарью. [...] (5)</p> <p>Е.: <i>Но ведь и я прекрасна. И моя душа как даль.</i></p>	<p>* предчувствия: разрушение домашнего очага (старость жены, смерть матери) → предостережение против путешествия * ветер – разрушитель мыслится как радость судьбы → утешение против недоброй вести * знание сердца матерью и женой → убеждение в утешении * свет сердечный погас – сад как лабиринт – пение зауспокойное вместо песни судьбы → предчувствие оправдывается</p> <p>* лабиринт сада – город – ветер → гарь разорения → чистое поле вместо домашнего очага</p> <p>* молитва жены о спасении – внутренняя</p>
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⁹⁷⁹ It must be remarked that Faina had the real prototype, the actress (Наталья Николаевна Волохова, 1878 – 1966)

<p>[...] Монах.: [...] в конце пути – душа Германа. [...] Е.: тихий дом сохрани. (б) Ф.: Слышишь, ветер плачет? Это жена твоя плачет! [...] Да разве знаешь ты что-нибудь, кроме слов? [...] Мой старый, мой <i>властный</i>, мой <i>печальный</i> пришел за мной. (А. Блок. Песня судьбы)</p>	<p>душевная даль против видимой дали ветра * весть о разорении как воздаяние и возмездие за умозрительность * признание Фаины в подвластности князю тьмы (властному и печальному)</p>
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One must pay attention to the less observable replicas of Helen (the wife of the hero): here the inner space of soul is opposed to the seeming attractiveness of vacuous destructive fields of the wanderings. They conform to the reproaches of the “verbalism”. The destruction is therefore evaluated as the deserved retribution (referring thus to the known poem written some years later).

Dramatic phraseology exemplifies the proverbs “first think, then speak” or “a word spoken is past recalling”, “better to slip with the foot than with the tongue” and other of the kind that demonstrate the **exactitude** of scenic speech. It is this exactitude that entails the necessity of disclosing the latent implications. The task of compiling a **libretto** (prompter’s or producer’s text) consists in detecting such implicit contents. We have seen that such **memoranda** of implications disclose the indispensable contents filling up the lacunas or being meant latently. Aphoristic compression becomes here the necessary device of conceiving situations as the essence of the described dramatic scenes.

Thus it is **situations** that are marked with respective **idiomatic connotations** becoming **prototypes** for categorical identification. This locution transformed into a local idiom being mentioned, the antonymous ones are presumed as its possible negations so that the situation represents an objection against the possible alternative statements and discloses the decisive collision of the situation. Such idioms indispensable for the dramatic action must first be produced as the lyrical meditative digression that precedes action: one can say of lyrical meditation turning into dramatic motivation of action. It is **lyrical medium** that becomes necessary to mediate the transition from common narration or colloquy to its dramatic representation so that **lyrical meditation as the idiomatic production** provides conditions for the formation of dramatic referential net. One can say of lyrical coinage of motifs representing the abstractions of isolation as the indispensable prerequisite for the rise of dramatic play. Apparently it is the lyrical attitude that becomes the focal point of such furnace of idiomatic coinage. Lyrical meditation arouses the **metamorphosis** of usual words procures **substance** for dramatic action where idioms become the vehicles of separate dramatic motifs and the whole referential net of a play. The lexical substance of a dramatic play can be said to be doubly idiomatic, being not only the component of the individual idiolect of the author, but also of the voiced portrayal and verbal mask of character. The same extends over lyrics where personality is always present (the lyrical hero) though its facial outlines are deliberately concealed.

3.3. Lyrical Phraseology as the Performable Device

It is to remind that lyrical genus as the medium mediating the transition between epic text and its dramatic metatext is not only the source of necessary abstractions but also the creative product where this destination reveals itself through structural peculiarities. While perceiving world poetically from the personal viewpoint a poet indispensably indulges in dealing with **experiments**. Lyrical poem (proverbs and epigrams to begin with) is the experimental ground for other poetical genera inasmuch as it produces the necessary substance for them. As the preparation of the substance for drama lyrical genus develops particular structure directed with this functional destination. The interrelations of function and form are visible in the case of lyrics in this attachment to the possible dramatic interpretations. Such functional purposefulness of lyrics marked with possible preparatory mission in regard to virtual drama becomes observable first of all in the role of particular details as the devices of situational identification. With the **situation** represented through its **details** in drama one enters the terrain of lyrical thought. It is detail that becomes the idiomatic **prototype** of attributive categories displayed with the given situation; therefore it is from such idiomatic particulars that the broader referential net grows and gives grounds for different possible implications as the disclosure of connotations. Here the ambiguity arises ensuing from the explorative nature of lyrics that is created as experiment and invites to experimentation with abstractions within the mental space. At the same time it is not to be overestimated. It is the **exactitude** of utterances that always is demanded in lyrical poem. In particular it is the necessary **connotations** that are to be found and developed⁹⁸⁰. Ambiguity as the starting point to be overcome and removed in searches for exactitude comes to **ambivalence** as the basic property of such connotations. It goes about elementary contradictions so that the initial ambiguity can be divided into them. Such effects of ambivalence are comparable to the devices of textual development that have been called **hesitation**⁹⁸¹ and intersect partly with the lyrical

⁹⁸⁰ Editorial sensibility for connotations can be exemplified with G. Flaubert’s notice (in the letter to L. Croisset 28.11.1852) concerning lexical compatibility and semantic transition: «Постарайся найти что-либо иное, не “слабый”. Ведь неясно, применено это слово в моральном или физическом смысле».

⁹⁸¹ «... идея перерывов в текстовом развитии ... сопоставима с понятием хезитаций в устной речи, отмечающих границы единиц внутреннего кодирования. Подобно тому, как возникновение хезитаций возможно и на синтаксическом шве, разделяющем две синтаксические конструкции, и внутри этих конструкций (последнее более резко воспринимается слушателем), так и сюжетный перерыв возможен и после полного завершения события, и внутри незавершенного события ...» [Николаева, 1978, 37 – 38]

digressions. As far as lyrical poetry continues the proverbial experimentation it develops further also the **contradictoriness** proper for epigrammatic meditation.

In this respect lyrical poem is a kind of **discussion** conducted with one's own self in a manner of dramatic soliloquy. A **collision** (as the revelation of the mentioned ambivalence) must always be detected in lyrical **contents represented as a contest** (at least as partial antonyms). Therefore a lyrical poem bears usually the traits of dramatic **soliloquy** observable in meditative utterances implying latent discussion with oneself, not to say of suggestive lyrics with apostrophic appellations. This overtly dramatic property in its turn gives grounds for the problem of alien voices and their direct speech within a lyrical work. This problem has arisen in particular within the discussion about epic traits in A. Block's lyrics. One has then suggested in this regard the locutions that could be ascribed to alien voices as the testimonies of epic impact in the manner of stylistic insertions. Meanwhile such viewpoint has been justly criticized as the case of simplification. An alternative and more persuasive approach to the phenomena suggested by L.I. Timofeyev consists in conceiving them as the representation of the voices of those who are reflected by the poet's personality⁹⁸² that's as improper direct speech. One can say of a broader view upon such cases as the universal property of lyrics. In particular it concerns the unavoidable use of conventional phrases that must be perceived as the **latent quotations of conventions**. Such cases are to be encountered in each lyrical work as far as it must attest its relation (confirmation or rejection) to tradition with its conventions. Therefore the presence of alien voices has nothing to do with epic direct speech; it arises from the inherent lyrical conventionality resulting in the structure of soliloquy as the basic lyrical form common with drama.

There are still inner reasons of lyrical genus for such approach. Lyrical poem represents an interior mental experiment that makes its observer (reader) become actor. Such experiment is comparable to a dramatic play staged within one's brain. From this viewpoint lyrical lines are by no means monologue. Rather it gives for a reader a soliloquy so that one can detect numerous segments of **improper direct speech** in each line that look like the concealed quotations or cited conventional commonplaces. The traits common with dramatic genus are here evident in the fact that lyrical work is built as a **soliloquy**. Separate phrases are ascribed to personified essences as different voices of the participants of a dramatic scene. Lyrical works always bear the features of a **cento** compiled of latent quotations even if they imply no hints to the outer sources. Be a lyrical work equivalent to an episodic dramatic scene, so the quotations of improper direct speech gain here priority. Lyrical utterance of an incognito needs also the presence of the other personified entity, of **alien personifications** that these latent quotations could be ascribed to. Therefore a lyrical verse can be interpreted and performed in the manner of baroque **declamations**. In practice it can be implemented with inserting the inverted commas as the signs for latent improper direct speech and at the same time for figurative locutions. Such stratification of lyrical monologue in a cento of latent quotations as in declamations gives rise for the disclosure of the performable properties of lyrical poetry. These properties can find their achievement in **concert song** where musical interpretation finds its incarnation. The latent quotations in lyrics concern first of all conventions and allusions as the involved **intertextual references**. It is due to such references and improper direct speech that a lyrical poem displays its musical interpretation's opportunities. A lyrical poem can be said to be "**an unsung song**" where declamatory potential presupposes its continuation in chant as the disclosure of alien voices with latent quotations. Besides, it is addressees and not only the voices of cited persons that are of importance for lyrics (especially in the suggestive kind represented with apostrophes). Thus it is mental examination of dramatic utterances that is carried out by the reader of a lyrical work. **Reference to mental experiment in lyrics replaces action of drama**. Therefore lyrical poem encourages readers for outspokenly divergent interpretations as the responses. This latent discussion with readers is the source of lyrical theatrical attachments and performable properties.

In particular it concerns the unexpected references to the phenomena that are **meant without being mentioned**. Instead of action it is the **abstraction of isolation** that is imparted to the details depicted in a lyrical poem. Things and not personalities become the participants of lyrical textual evolvement so that ecphrasis gives here a paragon. At the same time it is not the description for a description's sake: the **implied abstraction** plays here decisive role. The inner transformability of lyrical text ensuing from the necessity of representing the implicit and concealed contents explicitly can be regarded as the initial source for the performable properties of lyrics. In particular the very nature of implicit modality becomes here the moving force of disputing the explicitly manifested statements in the imaginary discussion. Thus the whole scope of **contemplation & imagination** of an observer is involved. Lyrical events take place in the inner imaginative world. Of special significance is that the whole textual entirety takes part in such **imaginary contest** so that it is by no means separate propositional structures that decide of modality and its indicators. The implications concerning the specific modality of lyrical utterance (that has already been demonstrated) enable representing the depicted reality in the passive voice of contemplating and enduring observer.

Still more grounds for the outlook of a lyrical work as a possible dramatic utterance are to be found in the mentioned contradictoriness as the inherent property of each lyrical enunciation. Lyrical work always refers to some alien and different, to the **otherness** that is not manifested within the poetical lines. It is not only within the personal dimension of alien voices of soliloquy that such otherness reveals itself. In particular it refers to latent **collisions** as the invisible textual integrative power (as the action for drama).

⁹⁸² L.I. Timofeyev finds at A. Block «глубинный смысл неразрывной связи его творчества с тем потоком чужих жизней, которые через него проходят ... Не людской состав, внеположный поэту, ... а поэт, находящий свое самораскрытие в мире, именно растворяя себя в массе чужих я, сораспинающийся с этими чужими я и в этом сораспятии обретающий самого себя ... он совмещает ... различные точки зрения» [Тимофеев, 1980, 53]

The place of action's phantom in drama is now occupied with **collision of sentiments** that becomes the integrative basis of a poem. Dramatic action as the integrative textual prerequisite is now replaced with the collision of affects representing the problem that the lyrical verse deals with. This collision as the integrative basis is deeply hidden and reveals itself as the latent power. To be comprehended adequately, each lyrical utterance must be mentally compared with the antithetic statements or merely with the antonyms. Lyrical utterance is always a polemical objections against some statement or image that can even be not mentioned and only meant as something vaguely delineated or reticently omitted. Lyrical lines are written as the objections in a discussion. The latent refutation of antitheses is the foundation of lyrical integration. Lyrical text can be said to be integrated with its own implications so that the formation of inferences and textual integration go here side by side. When an image is mentioned in a lyrical line then another antonymous antithetic image is implied to be denied and rejected belonging to the latent background. Therefore **latent alternative** has for lyrics the same meaning as action for drama so that lyrics can be said become **polemics**. Each lyrical work implies **polemics**. Latent **polemics** and not only latent **alternatives** play very essential integrative role for lyrical works. Lyrics conceived as polemics can therefore be represented as a chamber theatre. In particular it invites a reader for contest, and in this participation its performable nature becomes revealed. To comprehend a lyrical work adequately a reader must behave as the performer suggesting his or her own responses.

Lyrical work behaves as a drama without action. It imposes upon a reader its particular **vision** instead of compelling to **action**. Therefore lyrical poem doesn't imply imperative (as a drama) but it presupposes the comprehensible attitude towards its contents and the **resistance** to what has been suggested. A reader is invited to take part in **polemical contest**. It is things and images that become dramatis personae without being specially personified. **Distant & latent** objects are permanently implied in lyrics as the alternative to those manifested overtly, and it gives rise to the development of **periphrastic descriptions** of them. Thus a paradoxical **contemplative participation** arises presupposing the disputable topics to be displayed in imaginative space. It is this paradox that builds up the foundation of lyrical imaginative theatre. A special case of such paradox is another contradictory combination of **solitary play** that takes place in lyrical imaginative space. Although play presupposes the involvement of the participants' community it is the sole addressee's imagination where such theatrical treatment of lyrics is carried out. It can be exemplified with the following lines by the Ukrainian poet V. Svidzynski.

<p><i>Там, в високих вікнах / Тонкі завіси мліють прозористо, / Електрика повніє – і рослини / Широкий лист підносять загадково</i> В.Свідзинський, «Червоний, жовтий і зелений блиск ...» (12. 1937)</p>	<p>* завіси приховують глибину ** [образ печери з тінями] * рослини ставлять загадки спостерігачам [здогадки про драму, яка відбувається за вікнами]</p>
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The cited fragment already introduces the hints to some mysterious events. The poet has managed to recognize in the contemporary architecture the features substantiating the same images that had been once produced in the known simile of the shadows on the wall of a cave. Lyrical details refer to the eventual deeds concealed behind the blinds in the windows.

In this respect one can refer to the inherent **duplicity** of lyrical contents as the genuine source for such theatrical treatment of verses. The presence of otherness as some general (not necessarily personified) participant of latent polemics becomes then a special case of this property. Such lyrical appeal to some other viewpoint and the ensuing vision with its implications is widely attested and acknowledged⁹⁸³. In particular there arise the duplicity of genus as the textual corpus with its codified conventions and particular textual entreties that represent their integrative conditions⁹⁸⁴. As the consequence of such interaction between the contradictory forces a poem demonstrates antithetic implications that build up the constant concomitant satellites of lyrical enunciation. While dealing with a poem one must bear in mind those things that aren't even mentioned. In particular one must take into consideration all possible **latent antonyms** that would oppose to the **manifested images**. While referring to the alternative sides of the represented world a lyrical detail behaves as a **verbal mask**. Instead of persons there are things that are represented with such masks. Thus the descriptive lyrics and especially the ephrasis become the paragons for such **disguising effects**. Here once more the dramatic attachments of lyrics are attested. That is invisible action for drama it becomes invisible antonymous alternative for lyrics. Subsequently the opposition **latency vs. manifestation** gains special importance in lyrics. As a paragon for such representation one can cite Solomon's "The Song of Songs" that reminds that "for love is strong as death, passion fierce as grave" (8.6). Meanwhile this succinct mention refers to the latent background whereas it is love and garden that are manifested in the lines, and it is reminded and referred to what lies beyond the "garden's" borders. The inevitability of death is meant but it refers to the implied latency. This presence of the implied alternative is felt for instance in very plain cases as in a song of the less known poet.

<p>[...] <i>На земле все так же худо, / те же терния растут./ Над землей подьемаюсь круто / К беспредельной вышине, / Что мелькаешь ты, как будто / все подмигиваешь мне? ...</i></p>	<p>* юдоль скорбей и печалей * мир горний над миром дольным безграничен * свет свыше манящий ** [альтернатива наличному бытию –</p>
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⁹⁸³ In particular «наслідком романізації можна вважати виникнення в ліриці потреби в чужій свідомості» that is regarded as the result of the influence of novel [Козлик, 2007, 306], meanwhile it has much broader meaning and historical period of significance than the existence of novel.

⁹⁸⁴ In particular «певний мотив, певна тема ... можуть одержувати функцію жанрового представництва» [Козлик, 2007, 384] so that the whole lyrical work displays the relative autonomy of its parts as the generic attributes.

V.G. Бенедиктов, Звездочка (1853)	открытость иных возможностей, неведомых внизу]
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Here the apparent contrast of Earth and Star is still supplemented with the implied antithesis of the nocturnal Darkness as well as of Sky with its unlimited scope. These oppositions are only the initial links of referential net coming to the images of lower and upper worlds and further controversies. **Lyrical collisions** are represented usually **asymmetrically** so that one side of the conflict is manifested in text whereas another side belongs to the latent implications. As a rule one of the sides of antithesis is not manifested, it is only taciturnly implied. Vice versa, the explicit and overt collision is exclusion rather than regularity. A reader only suspects the existence of antonyms not manifested in textual data. One of the sides of a conflict is given as a puzzle to be solved and not as the explicit opposition. Lyrical verse represents one of these sides, and this “**unilateralism**” entails the feeling of **lacunas** to be filled and **latencies** to be disclosed. These properties of lyrical utterance are comparable to the dramatic genus where both sides of conflict are to be represented on stage. The very fact of **partial nomination** as the basis for lyrical enunciation entails the necessity of the unmentioned and meant latent things. The particulars mentioned within such nomination necessarily imply all the circumstances that are not comprised with direct designations. Lyrical utterance always refers to such invisible background of unmentioned things that becomes the **referential axis** for determining the meanings of each locution comparable to dramatic phantom of action.

Thus one can refer to such common dramatic and lyrical properties as the textual differentiation and segregation along personal dimension into utterance of alien voices chiefly as latent quotations and the universal antithetic confrontation of utterances with references to implicit alternative conjectures. Lyrical work as a **polemical soliloquy** is comparable to dramatic scene. Both in dramatic and in lyrical poetry the invisible phantom of implications and latencies becomes the decisive power in opposite to the overtly manifested utterances. While being taken as a dramatic scenic episode corresponding to typical situation that would be performable and liable to creative interpretation with succeeding transformations a lyrical work must be conceived as a **mental experiment**. It is reader (or, generally, a potential observer) who must reveal the **implicit connotations** and examine them within such experimental interpretative exploration. Lyrical works are then regarded as **performable scenic episodes representing typical situations** that can be endowed with the same producer’s comments that dramas afford. The performable properties displayed with a lyrical poem differ essentially from those of drama. It doesn’t go about the divergence (between different interpretations) that entails the necessity of performer. This radical interpretative divergence as the initial reason for performance is in lyrics supplemented with the activity of imagination bringing forth imaginary theatre so that a reader becomes an actor of such single actor’s scene. This can be exemplified with L. Staff’s sonnet “Bread” representing an obvious soliloquy.

<i>“Wiecznie tak samo jeszcze” jak za czasów Piasta, / Po łokcie umączone “ręce dzierząc w dzieży” / “Zakwasem zaczyniony chleb” ugniata świeży / “Przejęta swym odwiecznym obrządkiem” niewiasta. / [...] Pierzyną ciepłą kryje pulchne ciało ciasta, / Kędy cierpliwie pory wypieku doleży [...]/ “W gorący piec je wsuwa” „na długiej kociubie”[...] / Wychodzą wnet „pożywne, razowe bochenki”, / Brunatne i okrągłe – “ku piekarki chlubie” - / Jak widnokrag zoranych pól, co chleb zrodziły</i>	** [stworzenie świata (nie nazwane)] * ręce pracujące [vs. ręce odpoczywające / zabawijące] * dziewczyna [vs. kobieta] * ciasto istotą żywą * trud cierpliwym obowiązkiem pola zorane vs. * dzikie
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It is an apparent stylization of ancient bucolic verses that are represented here with the descriptive manner and build up latent stylistic quotations. First of all one can easily observe the commonplaces that have apparent conventional connotations. Such are the opening locution ‘eternally in the same way’ that is a convenient phrase of incipit. It is to stress the presence of “shuffling in an oven” where the verb ‘to shuffle’ comes from the ancient ritual terminology of cremation. The last apparent latent quotation belongs actually to the calques of the Latin (here the locution *cum laudo*). Another aspect of latent quotations is to be found in the constant epithets that are attached in particular to the words ‘lump of bread’ and ‘scent’. Besides, it is to refer to latent alternatives that are implied with the painted picture of idyll. It is presupposed that there are no hunger, no ruin; while mentioning the image of the ploughed fields one can apparently guess here the alternative of “wild fields”, the terms necessary for producing bread are strictly observed. Meanwhile the deviations from the mentioned circumstances (such as ‘the corpus of tough’ presupposing the vital state and precluding the alternative ‘*coffin’) are left aside as inadmissible. The very description of bread’s production as the ritual presupposes the precluded inadmissible features of haste and distortion of the stabile procedure. Such taciturnly excluded circumstances build up the object of latent polemics presupposed in lyrics. Besides, it is the absence of dramatis personae that is to pay attention to. Instead of personalities the names of things appear that are not the designations of things only. These things taken as the particles of lyrical tissue become the vehicles of **isolating abstractions**. Thus “a warm blanket” mentioned in the 7th line is by no means a detail of bakery: it refers to the idea of protection and care that comes together with the make of bread.

The disclosure of the features of polemical soliloquy in lyrical works entails further consequences. Due to textual differentiation and segregation (within personal dimension as to the alien voices of soliloquy) one has grounds for finding dramatic parallels, but it is already within proper lyrical composition that such forces of textual heterogeneity are developed at a large scale. One can remind already amoebaeal composition or refrains that behave as the mentioned latent quotations. It is due to such properties that lyrical songs have become the source of early secular dramatic works. The samples of

such evolution are well known, for instance, in the development of German literature, and they can be generalized as the universal tendency⁹⁸⁵. The development from fable to drama as the growth of the mentioned scenic proverbs as widely attested. Therefore one can find within the textual differentiation of lyrical works the sources for further intensification of dramatic functionalism. Of a special importance are here the inherent lyrical collisions and latent or manifested alternatives that perform the role analogous to that of dramatic action. It is due to polemical nature that lyrical works enliven **conventions** and involve them within the discussion as the targets of objections. Therefore conventions reveal their productivity as the participants of polemics. In its turn the appeal to alternatives promotes the **metonymic style** in lyrics and furthers the development of periphrastic means. The unmentioned latent alternatives become the necessary supplement to particulars of a lyrical image. The cases of metonymic style are described in particular in the works of M. Proust known for their lyrical verve. For instance, the antonymous connotations ensuing from the same object attest metonymical shifts as far as this object is seen and represented in another environment⁹⁸⁶. This predilection to metonymy is displayed still more in the periphrastic means indispensable for lyrical imagery. Partial nomination ensues from lyrical contemplative dominance and entails in its turn the necessity of periphrastic devices. The constant presence of antithetic confrontation in lyrical utterance resulting in the prevalence of such semantic transition can be regarded as the source of lyrical idioms developed in drama.

Lyrical production of idioms that later become dramatic **situational motifs** ensues from isolation as **seclusion & solitude** being the immanent quality of lyrical meditation and is already attested with the personified dissociation of textual segments in soliloquy. Everybody's personal seclusion delineated with the moments of birth and death builds up the prerequisite for this lyrical solitary viewpoint. Moreover one can say of the indispensability of such attitude not only for lyrical but also for poetical attitude generally. Personal viewpoint and personal responsibility become the initial point for poetry as such (as the quality of mankind at all). At the same time it is to be taken into account that lyrical seclusion always presupposes the existence of those from whom one is secluded, so that the latent apostrophe to such addressee is always implied in lyrical text. This personal distance created with the lyrical solitude is the most observable generic distinctive feature that enables discerning lyrical poem from dramatic play. It is displayed especially in the peculiar lyrical temporality where one does encounter not only the concentration of the contemporary impressions' moment but also the abstraction of this moment as transported into the lyrical hero's inner world. Such **lyrical transportation** of the observed events makes the objects of lyrical description not only abstracted but also included in the **stream of consciousness** that outspokenly contrasts to the epic **stream of events** and the dramatic **stream of deeds**. Here lies the principal difference from that **phantom of action** that makes up the permanent points of reference for all details of dramatic text. In opposite to the peculiar dramatic impression of something being accomplished behind the words in lyrics words refer to the implied problem that is still to be explored and that can't be defined as the expected deeds of scenic action.

Subsequently it doesn't go only about the current & contemporary moment of the present time (in opposite to the expectation of the future solution of conflict as the definitive feature of dramatic temporality): the matter is that this very present moment is taken as an abstraction. Moreover, such presence taken as lyrical abstraction refers actually to the past and therefore conceived as a kind of "historical present tense" (*praesens historicum*) in opposite to the epic representation of the past events with the illusion of fictitious verity of the virtual "as if" removed here with the overt reflection over the terminated movement⁹⁸⁷. It goes about the past and the accomplished deeds and the same time they aren't those of epic narration as far as they become enlivened with the incognito's imagination and take now place in the inner mental world⁹⁸⁸. Then the mentioned effects of ambivalence and hesitation ensuing from lyrical abstractedness are in its turn comparable to **lyrical transportation** as the transfer of objects' depictions and images into the incognito's inner world. It is due to this effect of transportation that lyrical genus produces isolating abstractions with the inexhaustible prolificacy and becomes the source for their further implementation. The plainest and commonest details can be transformed into abstract references to speculative sophisticated essences and turn into philosophical category within the borders of a given poem.

⁹⁸⁵ «Если уже Нейдгарт любил придавать своим хороводным песням форму разговора, ... то эта диалогическая, а также диалогическая монологическая форма еще более наполняется ... анекдотическим содержанием, и здесь также легко совершился переход к сценическому представлению» [Фохт, 1901, 251]

⁹⁸⁶ As the «примеры метафор с метонимической основой» can betaken «экспансия ландшафта» where the writer gives place «комнате-бассейну, превращающейся затем в каюту корабля» One can mention also the changeable metonymic designations: «колокольня-колос ... в полях, колокольня-рыба в море, ... колокольня-хлеб во время выпечки хлеба ... - все это демонстрирует у Пруста ... схемы, которую можно было бы назвать топосом колокольня-хамелеон» [Женетт, 1998, 43, 47, 40]

⁹⁸⁷ «... в лирическом стихотворении хотя основная точка отсчета со стороны лирического героя (а одновременно и поэта и читателя) – это некий зафиксированный момент в настоящем времени, все изображение как бы отдалается от него. Происходит расщепление точки зрения ... и материала действительности во временном плане. Время стихотворения – это уже не время действия события, а время (или, скорее, момент!) их переживания лирическим героем. Подлинного движения событий уже нет, они происходили в прошлом». [Сильман, 1977, 131]

⁹⁸⁸ It can be exemplified with very persuasive lines of B. Pasternak: «Где это было? Какой это стиль? / Где эти годы? / Можно ль вернуть эту жизнь, эту быль, / эту свободу?» (Б. Пастернак, "В низовьях", 1944)

These revelations of the contemplative essence of lyrics correlate with what has been called by A.V. Bondarko the **observable and perceivable modes of speech** and exemplified with A.S. Pushkin's poems⁹⁸⁹. It is essential that such modality entails also further modifications of tense and voice. To generalize such observations one could return to the mentioned conjecture on the indifference of lyrical invariant to the voice and on the prevalence of passive voice with substantive style in lyrical lines. Instead of action with its effects a lyrical verse refers to affects of inner spiritual life. It is impressions and sentiments that correspond to the deeds of dramatic action in lyrics. That is why lyrical enunciation remains indifferent to the voice of verbal forms. In particular it admits its conversion into passive voice without essential transformation of meanings and with the retention of situational invariant. Apparently it concerns the **implications** obtained from lyrical textual data and not the text itself. When dramatic implications are built in imperative, it is passive that determines the implications of lyrical verse. In this respect one could say of the retention of the ancient Indo-European medio-passive forms or even of the revival of ergative construction. In particular it goes in lyrics about the forms of the latent or implied passive voice that has been in particular noticed by A.M. Peshkovsky⁹⁹⁰. Such latent passivity can be felt in many a lyrical enunciation where actually active or impersonal forms are used that acquire reflexive aspect. It is essential that in such cases active forms of verbs don't have decisive meaning and can easily be replaced with the reflexive or passive forms. Such is for instance the situation in the famous refrain from O. Bergholz's verse where the overt allusion to the Crucifixion is made:

<p>«Вот женщина стоит с доской в объятьях; / угрюмо сомкнуты ее уста, / доска в гвоздях – как будто часть распятия / большой обломок русского креста [...] Им только б доски дотащить до дома / и ненадолго руки снять с гвоздей! [...] всего важней / охажку досок дотащить до дома / и ненадолго руки снять с гвоздей» ... 1 (О. Берггольц, «Ленинградская осень», 10.1942)</p>	<p>* жители блокадного города со – распяты на досках для обогрева жилища * доски связаны невидимой принадлежностью единому распятию * гвоздями повседневных обязанностей прибиты к кресту * греза о временной передышке ** [ситуация мартирологии]</p>
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These obvious observations are to be generalized. The matter is that it becomes **inessential** for any lyrical utterance whether active or passive voice is used. Therefore one can say actually of the **middle voice** represented in lyrics with the usual forms. Moreover it must go about the revival of the archaic (and now non existent) **ergative construction**. It is known that the retention of the ancient Indo - European middle – passive voice belongs to one of the principal achievements of the Slavonic languages⁹⁹¹. The already cited A.F. Losev's statement on the revival of "daemonic" images within the ergative constructions are to be found in lyrics. Of a special significance is the similarity of the middle voice with the reflexive voice as those where there is no opposition of active vs. passive subjects as is the case in lyrical utterance⁹⁹². It is just the absence of such opposition that gives grounds to say of the ergative construction⁹⁹³. The means of ergative construction, despite their antiquity, aren't distanced from the modern languages as one would imagine. For instance 'One sees him' would be translated in the Basque language as 'he is seen by a man, and it is the ergative construction that is represented in the Russian «*мне*

⁹⁸⁹ In this respect «Наблюдаемость с точки зрения говорящего и слушающего» as in colloquial utterance «*Посмотри, к нам кто-то идет*» is continued within the case «Образно-поэтическое актуальное настоящее в условиях явно выраженной образно-поэтической перцептивности» as in A.S. Pushkin's «*Кавказ подо мною ... На холмах Грузии ..., Дробясь о мрачные скалы ...*» [Бондарко, 2013]

⁹⁹⁰ While commenting the phrases of the kind of «*за мое жито мене ж і бито*» and noticing that «в украинском языке эта форма расцвела пышным цветом» the author stresses that «винительный падеж того слова, которое по смыслу должно быть подлежащим, ... совершенно отрывает эти формы от личного страдательного залога» [Пешковский, 332]

⁹⁹¹ It has been stressed that «средний залог означает состояние или действие предмета, не переходящее на другой предмет, например, спать, ходить» so that «когда действительный глагол вместо винительного падежа употребляется с творительным орудия, тогда получает смысл среднего, например, бросать камнем, махнуть рукою»; in particular «многие глаголы, имеющие в нынешнем книжном языке значение только среднего залога, в старину употреблялись, а в народной речи и ныне употребляются в значении действительного» [Буслаев, 1959, 344, 346-7]; this statement is exemplified with such examples of the use of instrumental case as «*Но и кто правду молчит, виновен не стался*» (молчит = умалчивает) of Kantemir or «*Растаявши сало, начали мазать им лук женихи*» (растаять = растопить) of Zhukovsky

⁹⁹² As it has been explained by A.F. Losev, «возьмем средний залог – я иду, я сплю. Где тут актив и где тут пассив? Возьмем так называемые глаголы состояния – мне больно, мне холодно. Ясно, что совмещение актива и пассива в современном языке – трафаретнейшая вещь»; vice versa in the reflexive voice, for example, the verb <умываться> «поскольку умываю себя именно я, это актив, поскольку же я умываю именно себя, это пассив» [Лосев, 1982, 308]

⁹⁹³ «Сама сущность эргативной конструкции... заключается в нерасчлененности актива и пассива», it is here that «активность субъекта предписана ему извне, в своем произвольном действии он есть не больше, как только чье-то орудие», and what is of a special importance «сказуемое эргативного предложения прежде всего является переходным глаголом» that «согласуется как с подлежащим, так и с дополнением, как будто то, что мы сейчас назвали дополнением, есть... само подлежащее» as in the cited examples with the instrumental case [Лосев, 1982, 306, 303]

хочется» (literally ‘it is wanted at me’) [Климов, 66]. Noteworthy there are also no differences between the notions “to be” and “to have” in the Basque⁹⁹⁴. Thus one can suppose the existence of the specific **lyrical aspect** (coinciding with that of middle voice or reviving ergative construction) where the opposition of active and passive voices loses its meaning. Respectively it concerns also the subject of lyrical utterance. It doesn’t represent the active responsible hero of dramatic kind. To sum up, lyrical utterance can be defined as that implying the **latent connotation of middle voice** (or medial - passive voice) manifested with the surface of common forms. Such implicit connotations of the suggested lyrical aspect correlate apparently with the properties of isolating abstractions peculiar for lyrics. Both implications of passive voice and isolated details transformed into the vehicles of abstractions conform to the above discussed Kantian notion of scheme.

This aspectual peculiarity of lyrics converges not only with the transportation that makes all described processes to become the inner elements of the stream of consciousness. It comes still to **substantive style** that prevails in lyrics in spite of its apparent attachment to epic representation. The correlation of the restricted substantive means with the passive voice has been described by A.V. Bondarko as the consequences of the asymmetry between active and passive voices⁹⁹⁵. Therefore in the description of lyrical latent contents and the disclosure of implications the listing structures of **indexation** would become preferable. The concomitant **glossary** that would accompany the text of a lyrical poem must be built up as the explication of the abstractions concealed in the connotations of its separate locutions. In difference to the performers’ memoranda accompanying a dramatic play and representing the meaning of situations as the stairs of the thorough action’s development it goes here about the elucidation of the **cryptotype** of particular idioms as the designations of details and the vehicles of abstractions.

It gives favorable conditions for the representation of things (instead of deeds) in lyrics and to the development of the tendency that could be called **reification**. To substantiate the introduction of this notion one must remind the mentioned **transcendental** sources of poetical thought that’s the essence of the **non-verbal** nature. Dramatic and lyrical works can be regarded as the active and contemplative versions of poetry as opposed to prose that display difference in their relations to the non-verbal transcendental reality: if prosaic speech due to its attachment to colloquy betrays pragmatic destination and therefore refers to this reality as its immediate representative, poetry presupposes abstraction that mediates the transition to imaginative and practical world of non-verbal objects. Within this generic division lyrical ambiguity and ambivalence can be confronted to dramatic definiteness of decision. Dramatic play or lyrical poem can be poor poetry but by no means good prose. They oppose to prose as those where the priority belongs to images instead of direct verbal meanings incorporated in practical reality as its signals to actions. The initial G.E. Lessing’s statement on the **paradoxical insignificance of words for poetry** that deals with the created images now can be continued in putting stress upon the circumscriptions of images attained with the verbal means as the distinctive feature of confronting poetry against prose that attaches to reality through practical relation without special poetical idiolect and system of conventions. Apparently both poetry and prose are the exploration of cognitive problems involving verbal devices. Meanwhile they differ in tackling these problems. Prose can belong both to epics and to colloquial speech while poetry opposes to colloquial substance. Prose comes out of the preexistent competence & experience of codified information entailing confirmation of the acknowledged codified and reproducible “truths”. It causes the tendencies to unilateral seriousness (in opposite to poetical dubitation, irony and self-criticism) that reveals the reducibility of prosaic utterances to the admitted code. Vice versa poetry betrays tendency to spontaneity without confirmatory arguments. That is why verbal code has not such meaning for poetry as for prose.

The idea of semantic transitions generating imagery and entailing **verbal insignificance** has been discussed by G.E. Lessing in connection with the question about the motivation of a cry of a suffering person in the poetical image in regard to Sadolet’s poem (“Laokoon, Ch. 6”): *“Der Dichter hatte die dringenden Ursachen, das Leiden des Laokoon nicht in Geschrei ausbrechen zu lassen ... Allein mich befremdet nicht das Geschrei, sondern der Mangel aller Gradation bis zu diesem Geschrei, auf welche das Kunstwerk den Dichter natürlicherweise hätte bringen müssen.”* “The artist had the urgent causes to represent the sufferings without bursting into crying ... I’m not surprised with the cry only, but with the lack of gradation to this cry which naturally must have been brought forth in the work of the poet’ [Lessing, Laokoon, 53 – 54]. Such metamorphosis refers to the causes and sources that lie far beyond verbal text. Moreover, to return to the initial idea, the transformed word must disappear from conscience as a word to be replaced with image. If prose retains verbal code and belongs to it poetry can be said to be codified anew, so that these images substitute primary direct meanings. The idea of “forgetting words”, “leaving words aside” finds adequate place in poetry as the counterpart to prose where all verbal regularities retain their validity. Therefore poetry can be said to entail **verbal amnesia** where the replacement of words with images makes the necessity of involving non-verbal factors. It creates free space for the experimental exploration of verbal capacities that a lyrical poet deals with. This constant reference to non-verbal objects (in particular of pictographic or emblematic nature) as described in regards to proverbs and drama builds up the transcendental foundation of lyrical textual integration in the same manner as it takes place in a dramatic play. The presence of a **transcendental vision** (be it emblem or a pictographic prompt) is always implied with the lyrical enunciation and it is the reason of the mentioned verbal amnesia. The prosaic relation to this transcendental reality is of another kind: due to direct

⁹⁹⁴The coincidence takes place: “глаголы быть и иметь в баскском представлены, в сущности, одним лишь глаголом, обозначающим быть” [Климов, 72]

⁹⁹⁵ «Система морфологического выражения оппозиции актив / пассив асимметрична ... выражение пассива формами причастий оказывается ограниченным ...» [Бондарко, 2002, 594]

designations colloquial locutions become the particles of prosaic tissue that has not to refer to imaginative world (via dramatic stage of lyrical verse) as the medium to latent transcendental reality, Prosaic text is incorporated in this reality and therefore represents its image while poetry must develop the intermediary imaginative world.

In this respect lyrical poetry can be represented in its initial form as **idyll** in its literal and primary meaning of a “pictorial narration” as the pictorial representation of reality in the manner of the descriptions of emblematic images. Such idyllic sources are to be found in particular in the genre of ephrasis where the description of things refers apparently to the **transcendental** contents of the invisible essences (that has been just described in the previous subdivision). In particular things become the voices of **fate**. Here again it is to remind that the implied transcendental non-verbal object capable of being conceived in visual form as a pictogram or an emblem (that was mentioned in regard to proverbs designated with such pictorial devices) or as a rebus (as in the mentioned devices of textual descriptions) is the **poetic phantom**. We have already seen the necessity of phantom as action for the integrity of dramatic text. In lyrics phantom correlates with the mentioned tendency of **reification** (as the counterpart to dramatic **personification**). One can demonstrate a macabre grotesque idyll given in another O. Bergholz’s verse from her recollections.

<p>А сколько ржавых коек и кроватей / на улицах столпилось в эти дни! / Вокруг развалин горбились они, / бессмысленно пытаюсь прикрывать их. / Костлявый их, угрюмый хоровод / кружил везде, где рыли огород ... О.Берггольц, Но я все время помню ... (1964)</p>	<p>* толпа кроватей призраков * прикрывать обнаженность (мертвого тела) * танец скелетов * огород притягивает как могила - место упокоения</p>
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Such “idyll” accounts actually on apparitions of the awful existence. The image of CROWDED BEDS appears to attest the presence of the late persons. It points to their lives and therefore to further circumstances of their existence. The images of things play the role similar to the material remnants in archeology, and it accounts for the meaning of “idyll” in lyrics. Lyrical motifs represented usually as the depictions of things are to be conceived as such phantoms of imagination referring actually to the problems for explorative efforts. In difference to epic plot or dramatic action it is the lyrical problem that becomes the contents of such phantom. One can mention the so called *conchetto* of a baroque poem (as the final lines of a sonnet) that could exemplify the designation of a phantom concealed and revealed in lyrical poetry. The presence of such poetic phantom in lyrics as in the form of some described thing refers to the parallels to etymological analysis noticed already by K. Bühler in his doctrine on semantic transitions (*Bedeutungswandel*)⁹⁹⁶. In particular, a parable (as an intermediary link from proverb to lyrical poem) can be represented as an interpretation of a name referring to poetic **emblem & problem**. It is again to stress that such **cryptotype of lyrical work** must necessarily imply a **collision**. Such collisions designated with the products of reification imply the same triad of “question – alternative – inference” as the proverbs thus disclosing the opportunities of transforming the initial lyrical text. Then respectively the alien voices represented in a lyrical poem as a **polemical soliloquy** become **impersonal** and are to be perceived **anonymously** as the utterances ascribed to things. One deals therefore with the generalized textual differentiation and segregation where utterances referring to things are only represented as the impersonal alien voices being actually the revelations of the world that speaks through lyrical images. It concerns in particular conventional phrases indispensably present in each lyrical poem. Such phrases don’t belong to the author’s image, they are ascribed to alien voice meanwhile this voice remains ambiguous and impersonal so that conventional formulae become similar to the seals put upon the text.

These non-verbal **transcendental sources of lyrics** behave as the forces for **inspiration** while being transformed into poetic images through the verbal transformation. It makes such non-verbal objects become paradoxically the source for the coinage of verbal idiomatic resources. Together with initial inspiration one ought also to point to the terminal **incarnation** where the verbal meanings are forgotten and give place to visionaries. In particular lyrical genus becomes the place where the aphorisms are generated initially as the compressions of poetic texts and as the circumscriptions of the non-verbal objects of inspiration. Such inspirational objects converted later into compressing aphorisms or epigrams of circumscriptions are in its turn vague and indefinite and comparable to dreams. It is also to stress their musical qualities as the manifestation of such non-verbal presence within verbal creativity⁹⁹⁷. Generally speaking all lyrical **conventions** are to be regarded as the transformations of the preexistent locutions referring to such non-verbal inspirational sources so that one deals with **metamorphoses** in the same way as it goes about scenic conventions inseparable from epic narrations as its substance of experiments. Circumlocution as the principal element of lyrical speech arises as the transformations of the ways of descriptions in regard to the problem to be explored. The problem of conventions presupposes also the necessity of discerning lyrics from what could be taken for its ritual prerequisites. Meanwhile there is the insurmountable border between lyrics and rite. The obsolete thesis of ritual priority is sometimes repeated and is in particular taken as the ground for the statements on the pretended priority of mediaeval stage of

⁹⁹⁶ He proposed still in 1934 «сравнить ... аспект переживания объекта с этимологией обозначающего его слова ... поскольку этимон не всегда бывает утерян в звучании слова, то пока он жив, он определяет и применение данного слова» [Рамишвили, 91]

⁹⁹⁷ One can remind the words of I. Annenski who strived for «... *музыки мечты, еще не знавшей слова*» (И. Анненский, «Мучительный сонет»)

lyrical development over the legacy of Classical Antiquity⁹⁹⁸. Meanwhile we have already seen that the forms of polemical negation absolutely indispensable for lyrical genus can by no means be reduced to the prohibitions of ritual taboo with the imitated and repeated mantras. Besides, chant doesn't imply syncretism. There are also no grounds to take ritual reminiscences in lyrical song for its primary source where they become the result of later convergent development. In its turn it is already within Edda that the decisive lyrical motif of solitude arises⁹⁹⁹.

Therefore the task arises to trace the poetical metamorphosis together with the above discussed transfiguration of the called and mentioned things that take place within lyrical poetry. It is here that the exploration of virtual world is initiated. The already mentioned term of **semantic modulation** is quite applicable here. That lyrical word is endowed with the properties of the **initial ambiguity** (aiming at making the meaning exacter) and the **terminal metamorphosis** of the shifts of semantic load is attested with the phenomenon that M.L. Gasparov has called "**anti-emphasis**" to show its antithesis to the specialization of meaning indispensably accompanying concomitant emphatic stress¹⁰⁰⁰. It is the growth of indefiniteness and ambiguity ensuing from the generalization of meaning that results in the priority of derivative meanings (as inversed to the direct meaning's priority in colloquy) and the universal applicability of tropes that M.L. Gasparov attaches to the new age's poetry¹⁰⁰¹. It can be exemplified with the use of such common and simple names becoming **stylistic markers** as "telegraph wire" in A. Block's poems or "stone" in those of O. Mandelstam where they mean perfectly other phenomena than their direct meanings refer to. Meanwhile this statement uttered in regard to the phenomenon of anti-emphasis can be conceived in a much broader way and taken for the general property of poetry when one says not only of tropes but of idiomatic locutions in poetic idiolect. In particular it is to single out the species of the so called **descriptive lyrics** that turns out to become especially significant for the processes of **semantic modulations** evolving within the limits of lyrical space. In particular it was the genre of **ecphrasis** or the descriptions of pictures (developed in Classical Antiquity) that gave rise for the development of the transfigurations of simple things' names into lyrical categories due to the use within the contextual conditions of a lyrical work; respectively the special devices of enumerative structures were elaborated, the so called **συγκριστος**, literally 'combination, unification', that contributed essentially to textual codification¹⁰⁰². Still more essentially that it has been conceived together with the opposite of the so called **ανακρισις** destined to provoke and evoke further enunciations and therefore to generate a dialogue¹⁰⁰³. Here the description turns into dialogical communicative structure demonstrating the inherent ties of **lyrics with drama**. One can find in lyrics **categorical situations** represented as the contemplative objects in opposite to the action of drama.

This contemplative essence with its manifold aspects entails essential consequences concerning what one would call **lyrical realism and optimism**. Contemplation as the prevalent feature of lyrics causes the particular cognitive autonomy of lyrical text and its independence from existential conditions of the objects depicted there. It becomes especially obvious that together with these objects their representation in a lyrical poem has its own life. This fact becomes observable in lyrics whereas it remains overshadowed with an account on the events in epics and with action in drama. Therefore if the events are represented truly they will live together with this text in spite of their inevitable decay. This divergence of the cognitive and the existential aspects is stressed in lyrics. From such cognitive independence of the representation of events in opposite to their existential conditions the conclusion about the autonomous life of cognitive results follows. Therefore verity and sincerity are the prerequisites of the potentially perpetual life of lyrical images as the creations of spiritual sphere. In other words the truth of lyrics as the realistic picture warrants the perpetuation of the represented truth and gives grounds for optimism¹⁰⁰⁴. Such lyrical optimism has cognitive reflexive origin where the representation of the preexistent objects acquires its proper modum of existence independent from the life of these objects. Therefore the existential joy

⁹⁹⁸ For instance the researcher ascribes to the Mediaeval lyrics the meaning of «звена, соединяющего анакреонтическую обрядово – магическую стадию развития словесности и классические образцы европейской лирики» [Матюшина, 1999, 12]

⁹⁹⁹ Where «Возникающая в строфе традиционно лирическая тема одиночества» is observed [Матюшина, 1999, 88]

¹⁰⁰⁰ If «эмфаза – сужение значения (*этот человек был настоящий человек*)» so one finds now «антиэмфазу – расширение значения, размывание его» [Гаспаров, 1986, 190]

¹⁰⁰¹ «В новой поэзии, благодаря возможностям антиэмфазы, каждое слово является тропом, всегда, на каждом месте» [Гаспаров, 1986, 190]

¹⁰⁰² «Экфрасис Либания дает в обнаженном виде абстракцию, которая могла быть как угодно одета воображением античного литератора», and this abstracting effect entails also the codifying consequences, in particular «роль синкрисиса как катализатора рубрикации» [Аверинцев, 1981, 18, 21]

¹⁰⁰³ «Под синкрисой понималось сопоставление различных точек зрения на определенный предмет. ... Под анакрисой понимались способы вызывать, провоцировать слова собеседника ... Анакриса – это провоцирование слова словом же (а не сюжетным положением, как в Менипповой сатире ...) ... Синкриса и анакриса диалогизируют мысль, выносят ее вовне, превращают в реплику ...» [Бахтин, 1979, 127]

¹⁰⁰⁴ It can be exemplified with a very shrewd verse of A.F. Losev written by him after the losses of his destroyed home, library and the death of his relatives in the beginning of the War: «Ум – вечно юная весна, / Он – утро новых откровений / Игра бесценных удивлений. / Ум не стареет никогда.» [quot. Тахо-Годи, 1993, 30]

(*laetitia existendi*) is imparted to lyrical images as the in spite of the tragic fate of the objects as such. The meaning of the suggested notion of lyrical transportation if just to be seen in the divergence of cognition and existence discovered due to lyrical contemplation. Melancholy and elegy as the widespread lyrical fields then display this moment of optimism ensuing from the very fact of their poetical fixation. In this respect things depicted in lyrics become emblems that refer to abstract ideas as the results of transportation. In particular the descriptive poetry is especially demonstrative in regard to the such aspect of the discussed lyrical property of **reification**. The poetical description can be taken for the initial point of the development of lyrical transfiguration as in the case of a simple direct designation. It results also in peculiar lyrical **brevity** in comparison to dramatic or epic **longevity**. This opposition of scope within the dimension of brevity vs. longevity attests still another lyrical feature ensuing from the preference for things instead of persons. In spite of all reputable fame of melancholy and elegy it is humoristic verve that plays the most productive role in making up lyrical abstractions. This area is not restricted with the scope of Anacreontic motifs or with Solomon's indulgent and tolerable "all surpasses". The disclosure of humoristic connotations can be regarded as the initial step in the formation of abstractions comparable to proverbial humor. One can exemplify such concomitant optimistic implications of humor in the scenery of storm represented by an ordinary poet of romantic epoch.

<p><i>В тяжелом воздухе соткалась мгла густая / Взмахнул крылами ветр, зубчатой бороздой / Просеклась молния, завыла хлябь морская [...]</i> В.Г. Бенедиктов, Гроза (1835)</p>	<p>** [кромешная тьма хаоса, небытия] * густота и тяжесть угнетают * явления бури угрожают бытию ** [несмотря на все это бытие продолжается]</p>
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The condensation of details perilous for human existence contradicts here to the very fact of them being observed. It is the contemplation that marks the victory over the unfavorable circumstances. This case demonstrates also that the optimistic implication of the kind is based upon the detected collision of alternative images. The significance of such collisions is still of a broader scope in particular in regard to the mentioned tendencies of metonymic style as the partial shift of nomination. The genuine basis for such semantic metamorphoses is **collision** that is implied with each particle of lyrical utterance and in particular the partial **antonyms** contribute most essentially in disclosing lyrical motifs' ambivalence. It enables its revelation mainly in the forms of the mentioned "connective nodes" or "nexuses" and determines the changeability of verb in comparison to substantive¹⁰⁰⁵ that can be regarded as additional testimony of the mentioned substantive style. This semantic modulation as the process of producing idioms for poetic markers can be represented as a kind of periphrastic circumscription of explored object attested with its partial details. Meanwhile such chain of shifts from detail to detail is itself a periphrastic description bringing forth metonymical substitutions. In opposite to synecdoche (that presupposes the presence of a known totality) metonymy deals with problematic unexplored contents. For instance a hyperbole as a kind of synecdoche makes details more perceptible just as the particulars of the whole they belong to. This exaggeration of a synecdoche entails also the necessity of comparison with the subsequent metaphoric generalization. Antonomasia as another kind of synecdoche (and as an inversed metaphoric personification) presupposes the competence concerning the whole that is designated with its mentioned part as 'a white sail' instead of 'a ship' or 'bayonets' instead of 'soldiers'. Such relationship presupposes the codified and ordered experience where the respective references arise whereas metonymy lies beyond such order dealing with the unexplored. That **metonymy implies problem** determines its preference and advantages. At the same time it is to take into account the mentioned insufficiency of metonymy for solving problems ensuing from its restriction with particulars. One has also to take into account the restrictions of metonymy that ignores the entirety. In this regard purely metonymic style would disclose its destructive role in reducing textual entity to the degree of artificially reproduced infantile speech in Dadaism. Vice versa things taken as the **emblems of problems** detect the attributes of situation represented in a verse. This can be exemplified with the lines of R. Huch.

<p>Du warst, o Hand, die Taube, die mich nährte Mit Milch und Honig, Brot und Wein Du gabst, was Rauch und Nüchternheit gewährte Und jene Zauber, die zur Liebe weihn. Du hast mir Todesglut ins Herz gegossen, Doch deine Schwinge war der Nacht geleit Das Fleisch, das du gespeist, das dich genossen Betaust du drüben mit Unsterblichkeit. [Huch, 34]</p>	<p>* Hand als Vogel * die gebende ernährende Hand * die Gesundheit zu unterstützende Mittel * die bezaubernde Mächte der Minne Tod vs. Unsterblichkeit * Gift und Arznei * die nächtliche Flüge der Dämmerung vs. [vermutetes gewöhnliches Alltagsleben] → die Welt der Bezauberung als der Gegenteil der Gewöhnlichkeit</p>
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The image of a hand procuring nourishment refers to the known emblems. The verse represents a puzzle for conjectures as to the nature of this nourishing and enchanting personality. Till more enigmatic is the mentioned wing of night. Thus a verbal mask is created that poses riddles to solve. To arouse idiomatic shifts and to make a word marker of such verbal mask this word must be conceived as the object of lyrical meditative reflection. One of the decisive forces here is the dependence of the parts upon the whole that entails the semantic shifts arising from aspectual peculiarities of locutions being used idiomatically. It is to remind here that the intention cannot appear out of the reflection, since the intentions are evaluated as such only at comparison with their consequences. The cases of semantic modulation can be exemplified with the two kinds of ornamental epithets (as opposed to the necessary and constant one) those of **enallage** and **hypallage**. The first of them belongs to synecdoche while the second one attaches to

¹⁰⁰⁵ One can exemplify it with the lyrical digressions in the tales where one finds «варьирование глаголов при относительной стабильности цирконстант» [Найдич, 1990, 42]

metonymy. In the first case the epithet attaches the governing word instead of the governed one so that the colligation is modified and a kind of synecdoche arises where syntactic government is regarded as the notional relation of subordination between the whole and the part – as, for instance in “*the ascending light of the sun*” (instead of “*the light of the ascending sun*”). In the second case there are no governing relations of colligation, meanwhile the collocation is changed so that the epithet isn’t tied with the word that it refers to semantically and at the same time it retains the vestiges of the semantic attachment as in “(*John’s*) *dead dowry*” (instead of “*dead John’s dowry*”). It is this residual vestige that imparts the character of metonymy to this device. Let aside the cases of paradoxical contradictions peculiar to the metaphorical epithets as catachresis and oxymoron, the cited cases show the shifts admissible and indispensable in producing idioms. Within these derivative processes it is the specialization of meaning that takes the prominent place. Being used as the encapsulation for compressing wider references an idiomatic locution becomes restricted in its interpretative opportunities. The deviations from semantic “mean value” (attested in particular with vocabulary’s meanings) must be adapted to a narrow way that would provide their capability of marking a motif. Therefore in particular metaphor presents **identification and not only comparison** (of the involved phenomena) entailing its heuristic value¹⁰⁰⁶. **Aspect & perspective** indispensably restrict idiomatic use as the final cause of semantic modulation. In this respect it is worth mentioning that there have been suggested to render some kinds of metaphor with the means of the verbs of perception regarded as the modal verbs (for instance with the addition of the parenthetic phrase * *I imagine that*)¹⁰⁰⁷. Within this problematic circle the above discussed **aha-phenomenon** of transforming colloquialism into idiom can be regarded as carried out in lyrical genus first. A colloquial locution must become the element of a personal inner world and an object of lyrical meditation to be transformed then in a poetical image. It is lyrical transfiguration that provides conditions for such semantic transitions.

Lyrical textual integration enables disclosing the meaningfulness of a most unimportant locution. One can say of a kind of **ghost-words** (to use the term of the manuscript studies) that are hardly mentioned and nevertheless become **pivot words** within the textual perspective. One can cite such unnoticeable detail as «*яблоня в сугробе*» ‘an apple-tree in a snow-drift’ from the verse in Memoriam to M. Tsvetayeva by B. Pasternak (1943) that is elevated to the rank of sepulchral monument not only due to the rhyme with «*надгробье*» ‘sepulcher’ but because of its position in regard to the possible but unmentioned references to the commonplaces of the theme (such as the similarity of snow-drift with a hillock of a tomb).

Together with this transfiguration of **colloquy** the special poetical **conventionality** arises that gives grounds in particular to delineate demarcation between artistic poetry and folklore. It is here to remind that any colloquy is out of question without its proper conventions, so that it goes about the transition from one conventional system to another. One must warn here against overestimation of folklore poetical imagination that has once demonstrated its errors. In particular the romantic rebellion against classicism propelled among others the demand of removing the old conventions as unproductive. In lyrics the appeal to folklore was suggested where one imagined to find the desired inspiration. Meanwhile the great disappointment encountered the folklore partisans as the nearer acquaintance with this stylistic kind took place. Ritualistic rigorous restrictions that would replace classicist rules did by no means promote the sought creative freedom. In the attempts to conquer more freedom the folklore’s admirers were enthralled with the worst kind of slavery – that of magic rites and superstitions. Instead of “native inspiration” they have fallen in the pitfall of obscurantism. Therefore there were no real grounds to prefer folklore customs to the **salon conventions**. The gross error of romantic adherents to ascribe the liberating mission to folklore (and to peasantry) was easily refuted with the productivity of the lyrics of “Parnassus” and its continuators of symbolism. Conventionality is the essence of lyrics, and there are no reasons to blame them of the lack of productivity: conventions designate problems to be explored in a lyrical poem. Any textual integration entailing codification with its reproducibility, conventionality is indispensably brought forth. It concerns in particular lyrics where the properties of artificial & cameral space are especially sensible to codified conventions. It is these generic properties of the **artificial & cameral** that differ lyrical conventions from those of theatre. Moreover the coinage of dramatic conventionality can be regarded as the derivative in regard to lyrics. Lyrical poetry necessarily generates **conventional playground** as well as drama generates **scenic space**. In this respect lyrical poetry opposes to ritual magic motivation of action as well as to the epic realistic description of events. Meditative attitude of lyrics gives **sincerity** instead of **verisimilitude** as the genuine substantiation of realism. It is lyrical meditative attitude that mediates the description and precludes immediate representation of an epic manner without previously elaborated conventions.

This demand of **sincerity** is actually endangered with the risk of fraudulence and hypocrisy inherent to **conventionalities** as such. For instance lyrical conventions of courtesy can easily be degraded (as the sample of Sade can bear witness). Theatrical hyperbolism and risk of hysteria are of the same origin. Exaggeration and the inherent property of dramatic work can be comprehended as the result of conventionality. The abstract and conventional hypocrisy is especially to be found in the culture of

¹⁰⁰⁶This circumstance has been especially stressed in E.F. Volodarskaya’s personal communication (Moscow, 25.09.2009)

¹⁰⁰⁷The authors propose «... розглядати метафори як один із різновидів модальності – модальності уяви ... за допомогою модального показника *Я уявляю, що*» so that the lines of T. Shevchenko’s “The Sleep” «... змушують відштовхнутися від іншої модальної пресу позиції: *Мені сниться (ввижається, здається), що ...*» as well as in regard to A. Pushkin’s “The Prophet” «йому властива модальна пресу позиція *Я уявляю, що ...* Завдяки їй весь «Пророк» стає твором - метафорою [Брицин, В.М.; Мозгунов, В.В., 2013, 135]

knights' chivalry that has become the paragon for decadence. Moreover such decadence of pure lyricism can even be stylized and cultivated as the fate of Arthurian legend attests (with the Malory's work reedited in 1893). At the same time one can point to the sample of Petrarch as the founder of productive tradition of sonnets. The constant presence of preexistent conventions entails the permanent task of overcoming and removing them in attempts to attain sincerity. In this respect Solomon's tradition of the deified Sophie as the personification of wisdom can be regarded as the primary source of meditative lyrics (inherited in proverbial art). As a bright example of the transformation of conventional formulaic locution one can cite 'amorous fog' (*amorosa nebbia*) by Petrarch (123) that comes back to the primary etymological meaning of Lat. *nebula*.

The problem of **conventionality vs. sincerity** involves still the further aspect of development in the plane of deduction vs. induction in lyrics suggested by L. Ginzburg. The mentioned lyrical conventionality is here to ensue from the general predilection towards deductive representation of reality so that lyrical creativity displays the inferential procedure of building formulae predestined with preexistent "truths"¹⁰⁰⁸. Under these conditions the lexical substance used in lyrical poem is opposed to the colloquial usage so that the derivative conventionalities coexist here with the direct meanings of words (without replacing them)¹⁰⁰⁹. In its turn the demands of sincerity and immediacy of expression have given rise to the development of inductive lyrical poetry. The deductive conventionality obviously presupposes the priority of **codification** with the total **motivational substantiation** of the used locutions as the signs of conventionalities. The opposite opportunity arises when one deals with **textual priority** when one expects **spontaneity** from the created poetical work. This approach "from text" instead of that "from code" entails also the collision between the colloquial direct meanings of words and the necessity of transforming these commonly used lexical units into the idiomatic poetical devices as the vehicle of derivative meanings. This collision can be solved, according to L. Ginzburg, on the ways of endowing words with existential load¹⁰¹⁰. This approach seems to be endangered with the implied opportunity of reducing lyrical attitude to existential problems. Meanwhile it goes here about the semantic opportunities of word rather than about the existential sentences as such¹⁰¹¹. The problem consists here in the opportunity of what has been called lyrical transfiguration that is not dependent upon these or those existential consequences. Actually the generalizing properties of lyrical word described here are essentially connected with the codification of lyrical textual tissue. That is why it seems too precocious to reject "deductive conventionalities". Instead of old conventions one always encounters the formation of the newly invented regularities and the glorified (by the adherents of romanticism) spontaneity becomes unattainable without motivational prerequisites. One can easily detect the fundamental antinomy of language, that of reproducibility (and reducibility!) vs. productivity, that is concealed behind the opposition of deduction vs. induction in lyrical poetry. It always goes about the indispensable and unavoidable codification of any textual production that precludes pure spontaneity without motivation and entails the obligatory formation of conventional poetical devices.

The necessity of poetical codification ensuing from such solution of the sincerity vs. conventionality's problem in its turn presupposes another and greater problem of "**poetry and truth**" (*Dichtung und Wahrheit*, to refer to the famous J. Goethe's formula). It is here again to remind that word is always infested with the diverse forms of deceit, a usual chatter being its zero level, not to say of different "mantras", "slogans" and other verbal "chimeras" where the deceitful effect arises involuntarily without preponderated purposes to deceive. In opposite to this "adult" and "serious" speech full of delusions it is the **infant** that never deceives (without getting red if the case is). The expurgation of deceit as the noblest mission of poetry entails naturally the involvement of infantile experience in most various forms from the romantic vision of infant as a prophet to the program of infantile imitation in Dadaism. This approach in its turn entails the paradox of an infantile "**fair play**" that is conducted with utmost seriousness. The problem is that jocular behavior of a player can't be true and sincere because it must imply the generally acceptable and comprehensible delusions and at the same time it is not deceit in any way. A child that plays "blind man's buff" sincerely adheres to the conventions of the game so that the contradiction of sincerity vs. conventionality appears here to be removed. The paradox of sincere and serious infantile play (in opposite to the one-sided jocular plays of adult entertainments) can be applicable to poetry. In particular a lyrical poem can be then regarded not only as an episodic dramatic etude (correlating with impromptu) but also as an infantile play taken seriously.

In this point the problem of the opposition of poetry vs. prose returns again. Seriousness as the most observable prosaic quality presupposes the priority of assertion over negation. Something said seriously can't be taken in negative as the object of dubitation and derision already because of the pragmatic prosaic attachment. Besides, it is to discern tedium from seriousness. One can say of serious problems but not of tedious problems. It is the absence of problematic contents that marks tedium in difference to seriousness.

¹⁰⁰⁸ «До XIX столетия высокая европейская лирика в целом тяготела к дедукции ... Чистая лирика ... была поэзией традиционных формул» [Гинзбург, 1987, 92]

¹⁰⁰⁹ «... слова ... сохраняют свое основное значение, но их предметное содержание вытеснено и заменено условным» [Гинзбург, 1987, 94]

¹⁰¹⁰ «... лирическая дедукция вне жанровой системы ... возможна, если в индивидуализированный контекст ... включена экзистенциальная тема» so that «индукция должна предстать ... как ракурс бытия» [Гинзбург, 1987, 94, 96]

¹⁰¹¹ «Лирическое слово – больше самого себя», and it is due to these generalizing opportunities that it «отправляется от частного и непременно находит выход в экзистенциальную тему». Such generalizing capacity gives grounds to the conclusion: «Ход от подробностей жизни к отношениям с жизнью» [Гинзбург, 1987, 97-98, 111-112]

The prosaic quality of seriousness is conceivable as the opposite side to skeptic dubitation (with the succeeding humor). Meanwhile seriousness is irreducible to tedium, and it can be proved with the mentioned opposition of lapidary vs. ephemeral style. The already mentioned opposition of **lapidary vs. ephemeral** intersects here with the problem of seriousness as something very different from tediousness. Lyrical transfiguration makes ephemeral things to turn into perpetual so that lyrical abstraction appears as an **“inversion of ephemerides”**. The extremities of tedium vs. caprices are steadily associated with the deceptive capacities of language. Tedium is usually accompanied with pleonastic speech’s redundancy. In opposite to it sincerity brings forth humor as the initial prerequisite of poetry and can’t refrain from doubting while tedium does only confirm tautological banalities that have become deception. It is declarative character and the lack of demonstrative arguments that is peculiar for tedium. Prose as the domain of seriousness presumes the presence of tautological assertions in opposite to negation as the prevalence of problematic attitude. Besides, there remains still the feature of prose that determines its opportunities: together with the seriousness of direct descriptions the contemplative abstraction comes into play that is to be overcome and removed. These prosaic abstractions preclude the involvement of dramatic action. Such particulars of prose have been very wittily described by A.P. Chekhov in his advices as to the descriptions in a short novel¹⁰¹². This advice concerns the necessity of replacing commonplaces with details that would represent the momentary situation and impart concreteness to the description.

Such eloquent details are destined to remove the abstractedness of direct designations and therefore they can be regarded as a kind of the inverted **metonymy abstractum pro concreto** (with all just discussed reservations). It goes here about the necessary **indirectness of description**. To continue the already mentioned L. Tolstoy’s remark in regard to ennui as the result of exhaustive description (Ch. 2.1) one could say of the obligatory incompleteness necessary not only for arousing interest but for the revelation of essential poetical properties of artistic prose¹⁰¹³. It is also to add that the succinct indirect references don’t mean textual reduction to the minimum of necessary details. Vice versa there are the so called “non obligatory details” or even “redundant, superfluous details” indispensable for textual communicative mission. Text as message reveals with their aid the essential conceptual features and not only provides conditions of comprehensibility¹⁰¹⁴. To sum up, one can take lacunas described with regard to epigrammatic texts for the necessary attribute of poetry in general. In difference to prose where one aims at making explicit as much as possible it is in poetry that the implicit components hidden behind **latencies & lacunas** build up the necessary textual element. These peculiarities of poetry entail also the retreatment from inferential rules proper for epic narration. Poetry creates its special logical compatibility distinct from the precepts of formal deduction. Moreover it discloses the absurdity ensuing from the consequent syllogistic procedures’ implementation as has been wittily demonstrated by V.F. Odoevsky¹⁰¹⁵. Thus poetical text appears to display its incompleteness and therefore the problem of its integrations arises.

In regard to lyrics it is to bear in mind that it goes about **integration without plot**. The absence (or a t least insignificance) of plot in lyrics that differs it from other genera becomes evident in the autonomy of idiomatic motifs integrated in a lyrical poem. Such autonomy has already been discussed in regard to proverbial enunciations where the relative independence of the combined motifs becomes noticeable. Lyrical poem has to cope with such centrifugal forces that would become destructive for the whole. For instance W. Shakespeare’s 52nd sonnet combines verbal masks that can’t exist beyond the borders of the poem: there are *“rich, whose blessed key / Can bring him to his sweet up-locked treasure”* and *“you, whose worthiness gives scope / Being has, to triumph, being lackt, to hope”*, one deals here with *“feasts so solemn and so rare”* that *“like stones of worth they thinly placed are”* or with *“the wardrobe which the robe doth hide, / To make some special instant special blest”*. Meanwhile it is this unique textual entity of the sonnet where such images are united; otherwise they can appear separately, say, in different descriptions without the combination of the kind. The verbal mask of a “rich with the key” is a commonplace as “the lady of the scope” is. Meanwhile it is only within the borders of the sonnet that they encounter. Such centrifugal properties of separate images are observable in epics or drama as well: meanwhile they are there tied with plot whereas in lyrics such ties are loosened and the images’ autonomy subsequently becomes much more evident.

At the same time it is to stress that the development of centrifugal forces becomes possible only at the expense of and due to the prevalence of the centripetal forces. It is the especially intensified textual density that marks lyrics and has been called “the tightness of poetic line” by Yu.A. Tynyanov; it entails in particular the successiveness of poem’s perception in opposite to the simultaneity of the perception of

¹⁰¹² «Плохо будет, если, описывая лунную ночь, вы напишете: “с неба светила луна” ... Но скажите вы, что от предметов легли черные резкие тени, или что-нибудь подобное – дело выиграет в сто раз» [Чехов, 1954 (1887)]

¹⁰¹³ «Каждый сознательный и целеустремленный пропуск части признаков при изображении предмета является уже рудиментом искусства» [Гинзбург, 1987, 167]

¹⁰¹⁴ In regard to L. Tolstoy «свободная деталь ... принадлежит подразумеваемой сверхфабульной реальности» [Гинзбург, 1987, 23]

¹⁰¹⁵ «Те, которые упрекают музыку, поэзию в том, что их нельзя подвести под силлогическую форму, разве не знают, что всякий силлогизм, дошедший до подробностей, может довести до притупления. Инквизиция была не иное что, как распространенный силлогизм о необходимости религии. Робеспьер и Сен-Жюст от силлогизма о законности дошли до отрицания поэзии и, наконец, до того, что кровь человека есть ничто. Следственно, за силлогизмом есть еще нечто другое, не отправимое силлогизмом» [Одоевский, 1974, 183]

prosaic work¹⁰¹⁶. Thus the already discussed simile of “**work as a single word**” concerns lyrical text first of all. The development of centrifugal forces in lyrics becomes the prerequisite for the segregation and codification of the arising autonomous idioms as the germs of possible aphorisms. Here it is to warn against confusing such segregated phrases with commonplaces. It is not the usual criterion of fixation & frequentation that is of significance here: vice versa the segregated phrases can be very odd and rare and fixed only for the singular occasion, nevertheless they can live as the autonomous units that build up the code. Such units can get the property of potential reproducibility and be repeated in other textual environment not only as a quotation but also as a transformed and reshaped collocation. In this way the result will be the coinage of poetical **convention** represented with such transformable phrase. In particular the prevalent form of such autonomous conventional phrases can usually converge with those of nexus that’s the verbs with complements building up the basis for segregated images’ representation. These **centripetal & centrifugal** forces that determine the integration of a lyrical poem with their balance can be conceived as those of **contextual & intertextual** references. Such interlacement of references can be demonstrated very easily. It can be exemplified with A. Block’s verse (“In those nights light and void”)

<... Они встречались как чужие (...)/ Гляделась в купол бледно-синий / Их обреченная душа (А. Блок «В те ночи светлые, пустые ...» 10.10.1907)>

At one side the last line can’t be comprehended without the initial words on reciprocal alienation of the lovers as its negation: their souls after the narration of their relations become united in one common soul. At another side it demands also intertextual references to realize that the metaphor of sky as a dome can become the name of the refuge for this united “condemned soul” that presupposes respective belief...

This contradiction between textual entirety and separate phrases’ autonomy reproduces and develops in a way that of lexical and propositional units as those of necessary and sufficient conditions of textual integration. The **poem vs. motif** opposition can be said to generalize that of **lexeme vs. proposition**. In the same way as the words are confronted to sentences the motifs resist to poem’s entirety. This simile has been especially developed by M.L. Gasparov who compares the status of the whole lyrical enunciations with that of separate lexical units¹⁰¹⁷. Although this comparison is held forth in regard to the lyrical poetry of the newer age it can be conceived in a much more general field. The grounds for such generalization are to be found in the universal nature of the mentioned opposition of word vs. sentence as the necessary vs. sufficient premises of textual integration. The impedance of lexical substance in building propositional structure is reproduced in compiling motifs within the poem’s integration. Motifs behave like words and poem plays the role of sentence. This relative autonomy of separate motifs within a lyrical poem can be demonstrated with the significance of **intertextual** references in comparison to other genera. Such intertextual ties concern in particular details of the outer form of a lyrical poem such as the associative rows attached to this or that meter of versification¹⁰¹⁸. Still more apparent are conventional phrases referring to tradition.

The property of lyrical motifs to become relatively autonomous textual units (and therefore reproducible as the units of code) substantiate the opportunity to identify them with episodic segments in drama in opposite to period comparable to the entirety of lyrical poem. It doesn’t mean that in lyrics periods retreats to give place to episodes: it is already the ultimately integrated structure of sonnet that would refute such conjecture. It is only the possible **separability of episodes** that becomes in lyrics more evident, and it can be confirmed with the fact that the integration of a lyrical cycle has as a rule the form of **anthology**. Together with anthology as the principal form of lyrical integration one has to mention the phenomenon of “lyrical chaos” or “disorder” that would correspond to dramatic devices of imbroglio (qui pro quo)¹⁰¹⁹. Totality taken in lyrical key can be represented in anthological manner of textual structure as the inner personal worldview¹⁰²⁰. If in drama the author’s image is reduced to the pretended absence, in lyrics an opposite case takes place: the author’s consciousness grows to the scope of totality so that all events develop as if within the personal inner world.

One applies musicological approach to lyrical textual integration, in particular the concept of “summing up” a textual segment (in opposite to the “division” or “fractioning” as it had been elaborated by L.A. Masei), to describe the structure of a lyrical poem where the synthetic conclusion (as in a sonnet) takes place¹⁰²¹. While keeping to the comparison to music one could say that if drama can have parallels with sonata cycle it is suite that builds up a parallel to lyrical anthology. At the same time although lyrical motifs look like loosely adjacent episodes endowed with ambiguous meaning they imply precision and

¹⁰¹⁶ «Ритм стиха разрушает те связи, которые существуют между словами во внехудожественной речи, во им создания новых связей ... Слово приобретает значение, которое оно может иметь только в данном стихе». In opposite to it «динамика прозы – в напряженном взаимодействии всех смыслов произведения» so that «читатель должен представлять все произведение сразу» even when «в процессе чтения мы еще готовимся воспринять его по завершении» [Новиков, 163, 165]

¹⁰¹⁷ «В обычном языке слово уподобляется предложению ... – в современном поэтическом языке предложение уподобляется слову и для ясности требует пояснения в соседних предложениях» [Гаспаров, 1986, 191]

¹⁰¹⁸ It can be exemplified with the verse of E.A. Baratynski where «ритмика первого строфоиды соотносится по преимуществу с романтической элегией и посланием ..., во втором ... строки, соотносимые с типом ... классической оды» [Гиршман, 1985, 116]

¹⁰¹⁹ It goes about the so called «лирический беспорядок ... указание на хаос, внесенный в мысли и чувства человека вторгнувшимся в него духом» [Луначарский et al., 1932, 385]

¹⁰²⁰ «... собрание лирических произведений ... – это своего рода дневник» [Кожин, 1980, 104]

¹⁰²¹ «... соединяются различные лексические планы, стилистические тональности, образные структуры» [Гиршман, 1985, 117]

exactitude and take the only possible position within the whole poem tolerating no alternative decision. One can say of dialogical relations between separate episodes as the cues of a character. In this respect it would be justifiable to regard lyrical motifs as potential dramatic **episodic scenes** and the references to respective situations with their typical and categorical attribution. As an example one can cite again very ordinary lines.

<p>И вот – на уста светлоокой царицы / Стих пламенный принят с бездушной страницы, / Он ею прочитан, и вновь, и опять / И сердце в ней ходит с утроенным стуком, / И снова живым, гармоническим звукам / Дозволено эти уста целовать В.Г. Бенедиктов, Стих (1840)</p>	<p>* чтение вызывает к жизни, оживляет записанное слово * уста доносят дух до сердца * мысль воплощается, становится телесным действием через чтение как поцелуй ** [эмблема передачи через вещь заветных желаний]</p>
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The simile of reading as kissing here serves to represent the observed acts within the supposed scene. Besides, the response of the heart attests the corporeal attachments of poetical thought. Here generic peculiarities of lyrics as the powers for textual distinctions are to be taken into consideration. Lyrical contemplation differs itself from that of epics due to the reflexive attitude towards the represented reality; therefore lyrical work excludes action and replaces it with mental experiment within the incognito's inner world. This contemplation is incomparable to epic observer's viewpoint as far as it involves personal evaluations and preferences ensuing from reflection. Such difference can be exemplified with the comparison of a lyrical poem and a ballad that is peculiar for its dramatic features (in particular with the attendance's effect). Lyrical transportation within the inner world entails the shift of the presented reality seen with the distance distinct from the epic one in that it has nothing to do with indifferent description of events. It is meditative attitude of reflection that gives rise for distance in a poem¹⁰²². The stress upon reflection demonstrates that it is not merely the confrontation of contemplation and action that differs lyrics from drama. The contemplative attitude in lyrics involves mental action in opposite to epic description where such intrusion would distort the narrated events.

These generic peculiarities of lyrics enable explaining the fact that impromptus prevail within its space while they remain out of the reach of dramatic play where improvisation takes their place. Lyrical distance with its mental experiments presupposes the spontaneity necessary for impromptu whereas dramatic action excludes that the motivational ties would be disrupted to such degree. It liberates lyrical enunciation from the **risk & hazard** of dramatic action ensuing from exhibitionism. This **spontaneity of impromptu** then is to be conceived as the consequence of such "anthological" way of integration with loosened and concealed but by no means absent motivational ties.

Moreover, these loose motifs can be correlated with the special subspecies of scenic play of **etudes** or sketches that are commonly used for actors' training practice. Lyrical motif taken apart from the integrated poem's text becomes something resembling such etudes for scene rehearsals and exercises. Such opportunity of **lyrical poems' dramatic interpretation** has been substantiated, for instance, as concerns A. Blok's works as they look like a personal diary and display dialogical ties between separate verses as the cues of dramatic personae or letters within an epistolary novel¹⁰²³. Then the integration of lyrical text looks like a counterpart to dramatic episodic structure where relatively autonomous motifs give a series of **spontaneous impromptus** that are actually tied with invisible links remained to be disclosed and displayed in imaginary **scenic etudes**. This parallel of **impromptu & etude** as the representation of lyrical motifs' spontaneity is especially significant as it enables the development of the chosen here Humboldt's approach to the unity of the lyrical and the dramatic. Lyrical motif as dramatic episode correlates with the suggested "equation" of impromptu & etude and can be generalized with the term of **situation**.

The devices of periphrastic representation of situation can be traced in such patterns of descriptive poetry. Of a special value for the demonstration of the importance of the means of lyrics would be the analysis of sonnets as an extremely succinct form of verse. As a bright example for this purpose such a literary monument as "The House of Life" of Dante Gabriel Rossetti (a collection of a hundred and one sonnets together with introductory verse a dozen of songs written in 1870-s) may well serve. Written in concordance with the principles of "pure poetry" (represented especially with the French "*l'art pour l'art*" doctrine) these verses are especially demonstrative for the importance of immanent semantic processes. The cycle was conceived primarily as the glorification of the poet's wife: he has married Elizabeth Siddall in 1860 and in 1862 she already died [Rossetti, 1882, 24], so the cycle was tragically converted into the requiem after her death comparable to the famous A. Tennyson's "In memoriam". It resulted in a

¹⁰²² «В то время, как баллада изображает события и отношения между людьми объективно и в их естественном последовательном развитии, лирическое стихотворение заменяет эту последовательность фактов логикой их внутреннего переживания ... В связи с иллюзией объективности изложения в балладе создается и другая иллюзия – непосредственного бездистантного присутствия автора (и читателя) ... Между тем в лирическом стихотворении ... создается эффект дистанцированности ... посредством воспоминаний ..., медитаций ... Отсюда складывается и различная временная перспектива ...: баллада, в связи с иллюзией одновременности происходящего и повествования о нем, кажется сплошь выдержанной в настоящем времени ... В лирическом стихотворении все времена кажутся отодвинутыми от момента изображения ...» [Сильман, 1977, 135]

¹⁰²³ «Целостность поэтического цикла позволяет ... объединить разные облики ... личности, лирически выявить диалогические связки», and from here the conclusion ensues concerning «соотношение цикла Блока с традицией стихотворных диалогов» [Гиршман, 1986, 330]

scrutinized elaboration of verbal stuff. Both initial (poet's wife still alive) and posthumous versions were published in Germany due to the efforts of the poet's friend Fr. Hueffer.

Meanwhile one encounters the overestimation of the fact that the poet has chosen the occupation of a painter. It was already W. Pater who had found Rossetti's verses "profoundly visionary" [Чернорокова, 2004, 60] and such appreciations became traditional. At the same time an admission is made that "paradoxically the substantial picturesque element at Dante Gabriel Rossetti as a genuine painter is lesser than at ... Keats" [Чернорокова, 2004, 41]. Moreover it is known poet's specific "conception" defined as an "intuitive apprehension of a future poetic work before its being written down" and expressed usually in prosaic summaries; it has been given to such "conceptions" the names of "the mental cartooning" or "fundamental brainwork" [Чернорокова, 2004, 44]. Another premeditated statement to be mentioned here originates from an influential Victorian essayist R. Buchanan deemed Rossetti together with Swinburne as "fleshly school of poetry" in opposite to "transcendental purity" of Keats and Wordsworth [Piestrzynska, 1984, 34] Such a statement gave rise to further viewpoints, where in D.G. Rossetti's verses the idea is seen that "Eros or sensual love might be redemptive – might somehow overcome the power of Time" [Louis, 1990, 50] making thus up a kind of "erotic Eucharist" inherited from Rossetti to Swinburne. We'll try to show that both visionary and purely erotic approaches would ignore the inner core of the poetry and would substitute it with arbitrary inferences of speculative nature. This core is determined with the verbal tissue of the verses that is much richer and prolific than such precocious artificial generalizations. It is the properties of verbal stuff itself that are to be taken into consideration first.

The eloquent details gain importance over judgements of abstract and general nature in these verses. Very persuasive in this respect are sonnets 19 ("Silent noon") and 20 ("Gracious moonlight") that depict the scenery of Love. The first of them begins with the depiction of the poet's sweetheart whose "*hands lie open in the long fresh grass*" in a summer day's noontide. This detail serves in creating the picture of repose. In its turn her "*finger-points*" are compared to "*rosy blooms*" – the simile referring to Homer's well known constant epithet of the morning star. As a key idiom can be regarded "*billowing skies that scatter and amass / All round our nest*". Here the interplay of double meaning of the verb "billow" referring to the movement of the waves of liquid substance serves to conceive heaven as a source of enlivening rain. To heavenly forces refers also the simile indicating that "*the dragon-fly / Hangs like a blue thread loosened from the sky*". Thus "sky" appears here in double connection with "billowing" and with "thread". A similar duplicity demonstrates also the idea of temporality when idioms "*winged hour*" and "*hour glass*" refer to well known images of speed and frailty of time. The already mentioned details of body are complemented with the image of "*clasping hearts*". A very expressive pair of antonyms is presented in the expression "*the pasture gleams and glooms*" stressing the ambiguity of scenery. And the last line ("*twofold silence was the song of love*") where "silence" is equated with "song" (the simile being reinforced with alliteration) refers also to the "*visible silence*" of previous stanza thus widening the image of taciturn voice. All in all one can trace some verbal rows piercing the entire tissue of the sonnet; they refer to body (hand, finger, heart), heaven, time, landscape, utterances (the image of eloquent silence). Each partial denotation irradiates a whole net of references designating much more than its immediate meaning.

In the next sonnet traditional lunar imagery with its constant feminine connections serves to celebrate the poet's sweetheart. The moonlight becomes the ground for the simile of Her "*lambent grace*" that is here contrasted with the poet's "*drear desire*". The moon "*gathers and garners ... penetrative loveliness*" thus becoming a repository for the passion of love. This pair of alliterated situational synonyms acquires symbolic sense that determines their transfiguration from purely pragmatic designations to symbolic actions. While mentioning "*cloud above and wave below*" the author presents "*cloud-rapt car*" and the feeling of rapture that represents clouds not as the opponents of moon but as the suitors of the "*queen Dian*" issuing thus a hint to ancient paganism. This ancient goddess was known as a hunter and the author makes her in the last line "*chase night's gloom*" to compare to his sweetheart who expurgates "*the spirit's grief*". One ought to remark here that the verb chase being synonym to hunt bears at the same time the sense of "engraving" or "coining" so that the mentioned "gloom" can acquire shape under moon's beams. As a result a pair of situational synonyms "gloom" and "grief" arises that give grounds to conceive nocturnal light as a spiritual enlightenment. Again such implications result in much richer utterances than a pure common comparison of a sweetheart to the moon of usual allegories.

In "The Hill Summit" (70) a narration is presented about the poet climbing the hill in a summer day. It is "*a fiery bush with coruscating hair*" that lures him, such a vegetative symbol being for ages known as a designation of feminine nature. The hill itself being "*altar ... for vesper-song*" and the poet treating himself as "*belated worshiper*" who "*loitered in the vale too long*", all the picture indicates very clearly the allusion to Biblical motifs (Mount Sinai, Prodigious Son). Meanwhile the self-description of the cited plot precludes its exhaustion with such allusions. Such evening ascent of the hill brings a reward to "*see ... the last bird fly into the last light*". It is obvious that it doesn't go here about the pleasures of observing sunset as such, so that the hint concerns a life's terminal affairs. Besides, there is still a forthcoming necessity for the wanderer to "*tread downward through the sloping shade / And travel the bewildered tracks*". Thus the opposition of "altar" and "bush" versus "slopes (sloping shades)" and "tracks" emerges that makes the initial allusion much more sophisticated. Neither bird nor vale or other words mentioned in the verse are to be taken with their proper sense. Instead each of them refers to other parts of the picture implying the necessity of pondering upon the puzzle presented.

In "Ardor and Memory" (54) one encounters the enumeration of the circumstances that are especially favorable for the exposition of a passion (as the title of the verse implies): these are "*the cuckoo-throb*" and "*the heartbeat*" put together as situational synonyms indicating thus a generalized meaning of trepidation as well; then follows "*the rosebud's blush*" contrasted with "*the full-eyed fair unblushing rose*"

that refers to the concluding lines where “*the rose-tree’s verdure left alone / Will flush all ruddy*” in spite of hostile vicissitudes when “*the wind swoops onward brandishing the light*”. In its turn this hostile wind is contrasted to “*the furtive flickering streams to light*” of morn and spring from the preceding lines. Thus a system of antithetical images arises. Wind is opposed to stream; its violent pressure (*swooping*) suppresses the initial trepidation associated with the images of *throbbing* and *flickering*. At the same time the image of rose turns out to become independent of such interplay of the opposed forces: its independence is also expressly supported with the means of alliterated similitude (with that of inner rhyme) of the acts of *blushing* and *flushing* (*ruddy*). It is obvious that it doesn’t go about something like vegetation or aerial processes: the subject of the sonnet is overtly of psychological nature glorifying a soul’s firmness. The last line contrasting “*ditties ... and dirges infinite*” confirms the reference to soul that remains indifferent towards the vicissitudes.

Thus the contents of lyrical verse aren’t called overtly: they are to be suggested through the mentioned motifs and interpreted to a surmised degree of certitude. As a whole such a conjecture concerning the sense of a verse remains a puzzle for the readers. The poet mentions also the “*valorous lusts of morn*” that approach passion as the supposed principal subject of the verse. Meanwhile such partial denominations give no hint as to the preference of this or that puzzle’s solution. All the conjectures about the contents suggested above aren’t mentioned in the verse: they serve only as implications from the overtly described images, and it is only such means as rose, wind, stream, lust, morn etc. in our case – that delineate the imaginative scope of the text. Moreover, such inferences as to the principal or central idea are of no importance, the most essential remaining those rich images that discover their particular properties within the verse’s tissue. One observes intent avoidance of designation of any general conclusion. Even the constancy of soul can be only guessed. Instead, all lexical units taken in their figurative sense make up a specific series (situational synonyms) of partial denotations that encircle some mystery and give a hint to it.

A persuasive example of the elusiveness of verbal proper sense demonstrates the sonnet “Nuptial sleep” included only in the previous version of the cycle [Rossetti, 1873, 193] and excluded in the posthumous edition. Here follows an enumeration of sincere erotic details such as “*long kiss severed*”, “*bosoms sundered*”, “*flagged pulses*”, “*mouths fawned*” The sensuality of the last verb “fawn” becomes reinforced due to the coexistence of the meaning of “giving birth to a calf or a cub” together with “cherishing”. Yet they don’t impart vividness to the picture of “*sweet smart*” only. Rather they complement the whole nocturnal scenery where the “*souls*” and not bodies of the couple “*sank*” and “*swam up*”. The simile of liquid substance is supported with the motif of rain mentioned in the lines where “*drops are shed / From sparkling eaves when all the storm has fled*”. Meanwhile the interplay of meanings here also does take place: eaves designate not only “roof edge” but also (obsolete use) “eye’s lids” and sparkling can refer to eyes, so that the whole may be understood as referring to body (drops of tears) as well. The liquid simile are mentioned again at the end of the verse with the “*gleams / Of watered light*” that together with “*new woods and streams*” awaken the lover. Thus at least two rows of partial synonyms can be traced on the foundation of self-descriptive devices, the first referring to body, the second to liquid element and bodily movement within. The details evoke visible images bearing meaningfulness that can by no way be exhausted with any plain explanation.

It is still to add that often the core of the idioms coined in a sonnet is marked with a rare word or expression (the so called hapax), especially of obsolete use and with various different meanings. For instance the obsolete verb to vie denoting rivalry is used in “Beauty’s Pageant” (17) for presenting as counterparts where “... *glory of change ... can vie with ... moods of varying grace*”. In “The Morrow’s Message” it is obsolete malison instead of modern consecration that has been attributed to invocation: “*Mother of many malisons, o Earth...!*”. In both examples it is also the alliterated pairs (glory and grace, malisons’ mother) that are enabled with such verbal preference. A pair of the kind is coined in the line “*Shadows and shoals that edge eternity*” from a tragic sonnet “Through Death to Love” (41). The meaningfulness of such a pair is stressed due to the fact that *shoal* together with the designation of bottom has also the sense of “flock, herd, crowd”.

The above cited samples give grounds for the statement that what seems to be latent quotations of alien voices displays in reality the intertextual references. The nets of such references turn out to become much richer than the superficially suspected contents of a verse. The existence of the double referential nets, those of contextual and intertextual origin, correlates with the above discussed duplicity of references in dramatic works where personal and positional dimensions of textual differentiation coexist and interlace reciprocally.

It is lyrical verses that are peculiar not so much for relativistic subjective attitude as for their avoidance of the designation of totality and unequivocal conclusion. Instead of the substitution of the total with the partial (*pars pro toto*) in synecdoche (especially in hyperbole in dramatic texts) there prevail **partial denotations** that complement each other (*pars pro parte*) in lyrics. It is the dominant role of circumlocutions as the devices of partial denotation that unite dramatic and lyrical kinds of poetry. The distinctive feature of lyrics is to be seen in the absence of explicit conclusions and explanation of the presented subject and of its totality (whereas in drama such a totality is a necessity evoking the importance of synecdoche). As a consequence we have no certainties in lyrics: one may only suggest conjectures as to the inferences from a verse and guess the verbal stuff to refer to them. Thus a series of details arises that enables reader to make such inferences coming back to the depth of latencies and replenishing the supposed lacunas. These inferences ensuing from a lyrical text are to be compared to the already discussed *exponibilia* in mediaeval logics i.e. to possible conclusions of the statements. The text itself may be regarded in its turn as a counterpart to plain definition of the topics discussed there that is as a so called exposition where these topics are expounded through detailed descriptions without generalized theses.

There are only problems to be explored and no ready notions that remain unknown and aren't admissible for direct designation being only the task for conjectures¹⁰²⁴.

In contrast to the "mixture" (κρᾶσις) of heterogeneous voices and the ensuing devices of randomization (qui pro quo) as the dramatic generic peculiarity lyrical verse is peculiar for its relative homogeneity (together with all features of polemic soliloquy). It creates favorable conditions for the study of **partial synonyms** (the so called paronyms) that denote those things that participate in the described situation and thus are elements of circumlocution. It is to underline here that one deals with the idioms applied in their very special figurative sense due to which they can be united in such a row. Reduced to minimal scope of a pair of words such rows of partial synonyms coincide with situational synonyms (rhetoric figure called in Greek as *hendiadyoin*, literally "bifurcation, bisection"). Together with such structure resembling appositive structures of indices (such as enumerations or zeugmatic clauses) circumlocutions are also to be regarded as the "expansions" of key-word (L. Tesniere's nod and taxis, O. Jespersen's nexus and junction) as the sources for idioms. Meanwhile such forces of homogeneity don't weaken the permanent textual differentiation of lyrical work imparting its similarity to dramatic functionalism.

Then lyrical verse as a possible drama comes to the explorative field as a performable object. Its representation in a reader's mental experiments displays the features of dramatic performance from descriptive **libretti** (here conceived as a **glossary** elucidating the abstractions concealed behind the connotations arising in the names of details) to terminal **spectacle** (played in an imaginary theatre). The applicability of such terms to lyrics justifies the efforts of experimentally adapting lyrical poems in the same way as the actors and producers tackle with a dramatic work. A lyrical work becomes the object of editing performing experimental activity, and within the scope of such explorative efforts the **adaptations** with the ensuing examination can be regarded as the admissible explorative tool. Then each lyrical enunciation taken as a dramatic scenic episode represents a situation in the sense of functional grammar. There lacks the phantom of action proper for drama, but there are referential nets as the sources for commenting inferences that become indispensable part of interpretative transformations of lyrical text.

In lyrics designation is to be conceived as a simile to a folklore riddle. The idiomatic motif indicates the existence of something hidden behind the surface of verbal stuff thus designating problem and provoking reader's imagination to solve the presented puzzle. In its turn attempts to find something behind lyrical motifs can by no means have an outlook of constructing a superstructure of a dramatic metatext. Rather it must go about the emergence of a concomitant epiphenomenon accompanying the development of verbal tissue. This textual concomitant satellite is to be played within the inner mental experimental space of a reader's imagination as a scenic episode. In this respect the discussed property of lyrical **reification** becomes the milestone in making up a libretto from a lyrical poem.

One can say of a **theatre of animated things** represented in lyrics. In this respect it is to observe that not only the things become personified, the reverse movement in the opposite direction also taking its place. It goes about the treatment of the so called lyrical hero that becomes especially visible in descriptive lyrics and the so called thing or objective verses (German *Dinggedichte*). Here the old tradition of the so called **ecphrasis** gains its revival (for the first time it took place by far in Th. Gauthier's "Emails and Cameos" who belonged to the Parnassus circle of poets). When human person is described as *employs* or a mask it will be identified with a thing. Such persons are dissolute in their environment whereas the genuine things are personified. Therefore the objective reality endures the double process of getting and losing personal identities. "Thing as a riddle" becomes the thorough theme of descriptive objective poetry and continues the earlier developed imaginative faculties such as those of chimera brought forth with nocturnal deliria¹⁰²⁵. With the task of representing visualized world of things the principal conflict of descriptive poetry becomes obvious, that of the task of circumscribing things and the opportunities of verbal substance. One can say of the resistance of words to be overcome in textual integration¹⁰²⁶. Therefore it is reification that determines the invariants for lyrical phraseology. This theatre of things can be found in R. Huch's sonnet that refers to Orpheus and represents music as the superior power of things.

<p>O schöne Hand, Kelch, dessen Duft Musik, Wie Töne schweben geht der, den du führst, Melodisch wird der Stein, den du berührst, Wenn sie dich einhüllt, wird die Luft Musik. Du tust dich auf, um Wohllaut zu verschwenden, Der ordnet, was Gewalt und Wahn verwirren, Und Seelen, die auf Erden sich verwirren Hinüberlockt, wo Wunsch und Zweifel enden. O Hand, Gebieterin der Töne, bleib</p>	<p>* Hand der Musiker als eine klingende Höhle * die Körperbewegungen sind verschieden von den üblichen Schritten durch Musik * die Dinge sind von der Musik bezaubert * die maßgebende (verordnende) Tätigkeit des Musikers</p> <p>Hand & Herz & Leib * [Leben als die Äußerung</p>
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¹⁰²⁴ The same remark concerns the frames as the device of describing concepts as objects through their attributes as variables in an abstract space (the so called slots). The number of a frame's slots remains rigid and restricted while any image doesn't admit such restrictions. Besides, it is still necessary to prove the existence of an object described with such attributes.

¹⁰²⁵ This approach converges with the comprehension of symbolist' poetical nomination as those of hieroglyphic characters that has been suggested in regard to Vyach.I. Ivanov: "Для чего все зримое дано статично, как иероглиф? По той же самой причине, по которой статичен сам иероглиф: потому что это знак – знак незримого" [Аверинцев, 1975, 167]

¹⁰²⁶ «Со словом приходится бороться, чтобы приспособить его к единичной вещи» [Гинзбург, 1987, 13]

<p>Auf diesen Herzen ruhn, das ruhlos schwingt, So wandelst du in Frieden dein verklungen. Dämonische, berühre diesen Leib, Er bebte wie Saiten, wird ein Meer und klingt Und rauscht empor, die Sonne zu empfangen [Huch, 50]</p>	<p>klingender Körper] * Mensch als Saite zwischen Meer und Sonne</p>
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One encounters here the cosmogony of musical world where particular details disclose the corporeal life as the vibrating activity. In its turn reification as the peculiarity of lyrical thought converges with its polemical verve: one thing presupposes another that bears antonymous name. Therefore transcendental problems & emblems come to the respective **situations** covered with this phraseology. The essence is represented through its reification so that “things” not only refer to the depth but also disclose the **collisions** as the situational core. Reification then creates the whole artificial environment¹⁰²⁷ that correlates with a **theatre scene made of verbal substance**. This substance gives prototypes for situational categories. In particular the referential multidimensionality (as personal – positional, contextual – intertextual nets) provides conditions for verbal envelopes of situations in the same way as in drama. This multidimensionality is revealed through lyrical connotations (with the respective displacement of the mentioned horizon of discernible levels) so that the prototypes acquire different references and come to different categories. It conforms to R.M. Rilke’s concept of a poetical theme as a “pretext for speech”¹⁰²⁸. The necessity to disclose connotations and to trace references coming back to situations entails the performable foundation of lyrical interpretation that looks like playing a poem on the scene of a reader’s imagination built up with the means of reification.

The concept of a thing as the embodiment of spiritual power of poetical phantom has been developed within the descriptive poetry by R.M. Rilke who attached it also to the image of a puppet as the generalization of the animated object. In this respect the Gospel tradition has been continued as attested with the famous enunciation: “The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes” (St. John, 3, 8). Thus the Divine Image as embodied in things has attained also the outlook of a puppet (that continued the known statements of Kleist). The Divine attendance within the sensual world has become here the main theme. This idea of incarnation in a puppetry as the witness of Divine Attendance is attested in the requiem for Clara Westgott from “Das Buch der Bilder” that is opened with meaningful words: «*Seit einer Stunde ist um ein Ding mehr / auf Erden ...*» (It has gone an hour as it has become still more with one thing in the world) [Rilke, 1976, 105]. Thing is conceived as the transfiguration of the soul. Therefore the poet appeals the God in such a way: “Ich finde dich in allen diesen Dingen / denen ich gut und wie ein Bruder bin“ (Stundenbuch) [Rilke, 1985, 83].

Such lyrically conceived things capable of giving **testimonies** and endowed with replicas designate the problems standing behind them. In this respect lyrical ecphrasis becomes a **puppet theatre** where things turn into actors and masks turn into puppets. There arises an imaginative theatre where a reader’s imagination creates performable spectacle. Such things aren’t descriptive imprints; they must arouse **curiosity** as the indifferent witnesses of something referred to. Therefore they always presuppose **collisions** and give rise to the conjectures as to their **antonyms** and alternative images in general so that the whole picture of **transcendental** non-verbal elements is involved. Then the respective situations are to be taken into account as the background of lyrical work. Things impart segregation and differentiation of poetical text without personal dimension of dramatis personae to be involved because they presuppose impersonal criteria for the parcellation of segments concerning their descriptions. As the transfigurations and metamorphoses of real things referring to unexplored problems they represent lyrical inner world as **mental scenery**.

Due to such precursory scenic quality lyrical work displays **performable** properties of drama as well. It can be very vividly attested with vocal version of the same poem where different implications from the same literally reproduced text are presupposed as in the performances of a drama. Then the experimental exploration of a lyrical work displays its similarity with the interpretations of a dramatic play. Respectively it is to go about the possible adaptations of textual versions that would be apt to disclose the **implied possible inferences**. Again, as in the case of drama, it can’t be reduced to the transformations demonstrated with proverbs because a broad referential net (both intertextual and contextual) is to be dealt with. The necessity of reader’s activity of imagination that would replenish lyrical utterances has been especially stressed in symbolism and is attested in particular with the direct declarations¹⁰²⁹. Moreover I. Annensky dedicated one of his sonnets to the glorification of rough draft copies where the veracity of preliminary editorial versions was underlined and the simile of draft sketches with ill children suggested.

¹⁰²⁷ It has especially been stressed within the movement of symbolism: «*Символизм в поэзии – дитя города*» [Анненский, 1979, 358]

¹⁰²⁸ One can say of the concept of «просвета в цельную глубину стихии жизни» [Седакова, 1986, 112]

¹⁰²⁹ One can refer in particular to I. Annensky’s thought that lyrical enunciation invites for interpretations and encourages transformative experimental activity: «... я считаю достоинством лирической пьесы, если ее можно ..., недопоняв, ... доделывать мысленно самому»; it indispensably involves **chant** because in opposite to the verbal substance where «слова открыты, прозрачны; слова не только текут, но и светятся. В словах есть только мелькающая возможность образа» it is only in chant that «музыка живет только абсолютами, и дальше ... включения речи в оркестр не мог пойти даже Вагнер» [Анненский, 1979, 333-334, 338].

<p><i>Нет, им не суждены краса и просветленье; / Я повторяю их на память в полусне, / Они – минуты праздного томленья, / Перегоревшие на медленном огне. / Но все мне дорого – туман их появления, / Их нарастание в тревожной тишине, / Без плана, вспышками идущее сцепленье, / Мое мучение и мой восторг оне. / Кто знает, сколько раз без этого запоя, / Труда кошмарного над грудю листов, / Я духом пасть, увы! Я плакать был готов, / Среди неравного изнемога боя; / Но я люблю стихи – и чувства нет святей; / Так любит только мать, и лишь больных детей</i> (И. Анненский. Третий мучительный сонет)</p>	<p>полусон & запой → [*вещий голос / бред] * черновики как пепел вдохновения</p> <p>туман & тишина → [*творческий поиск] * обстановка беспокойства творческого мига вспышка → [*озарение]</p> <p>* творчество в борьбе с собой</p> <p>материнская любовь → [творчество]</p>
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It is the permanent existence of draft versions as the concomitant satellites of the terminal version that is asserted here. The poet enumerates some attributes concerning this mode of existence that presume *ILLUMINATION, *PROPHETISM, *AMBIGUITY (of the 'fog' and 'silence' mentioned in the sonnet), not to say of the 'maternal love'. Of importance is that this imaginative existence is marked with the ideas of [*struggle] (with 'unequal battle') that enable referring it to the sphere of the dramatic. Actually **draft versions** behave similar to a libretto (producer's or prompter's text) in theatre giving to a poet or an actor the necessary opportunities for conducting the searches of terminal version. These preliminary versions build up concomitant **glossary** that represent textual enumerative structure (of appositive type). They display the productivity of a lyrical poem just as the performable versions of a role presuppose different implications to be disclosed on stage. Therefore this appeal to creative interpretation still more reveals lyrical common features with scenic speech of theatre. The reader is thus invited and encouraged to intrude in lyrical works just as the producer and actor tackle with dramatic plays! This interpretation of editorial versions as the performances of an invariant can be exemplified also with the numerous cases studied in A.S. Pushkin's legacy. In particular one can attract attention to the equivalence arising between the notions of LIBERTY and NATURE (*свобода – природа*) so that one can replace another in different copies of the same verse¹⁰³⁰. These copies were created by the readers so that they really took the part of scenic performers. It is here that the above discussed interpretative divergence encouraged in lyrics and ensuing presupposed discussion with readers acquire an outlook of a scenic performance in an imaginary theatre.

Annensky's suggestion on creative interpretation of lyrics in a reader's imaginary theatre can be conceived as the actual practice of vocal music interpretation. One can say of music images disclosed in a song written to the words of a lyrical poem as one of such interpretative versions. Therefore one can say of **chant** as the opposite to **colloquy**. A lyrical poem presupposes a set of opportunities for its turning into a song so that one can say of imaginary concomitant music accompanying this poem. It is within this music images that the transcendental invariants for lyrical phraseology are to be looked for. In this respect lyrical poetry can be regarded as the performable genus in the same way as the dramatic one is performable. The performance of a lyrical poem is included in its potential **musical imagery**. Then the interpretation of a lyrical work can be conceived as the **preparation for music** where different versions of its imaginary comprehension are suggested. Together with these transcendental (in particular musical) sources of lyrical phraseology the above said **holographic effects** are to be taken into consideration. A phrase of a lyrical poem refers to all other words in the same way as a replica of a dramatis persona reminds all other situations. A separate phrase bears vestiges of the whole and indicates them as the lacunas while being taken in an isolated position as an aphorism. Thus a phrase of a poem becomes its **inimitable particle** in the same way as it has been traced in regard to drama. Instead of personal attachment as the features for portrayal in lyrics these particles become recognizable due to the unique situation they represent. For instance, the initial phrase of Rilke's 21st sonnet to Orpheus <<“*Singe die Gärten, mein Herz ...*”> is a typical convention and in this respect a latent quotation; meanwhile the continuation and in particular the terminal line where it goes about <<“*der rühmlich Teppich*”> makes this phrase inimitable incipit. One of the stanzas of A. Blok's poem looks like an autonomous proverbial locution: <<“... Пусть заменят нас новые люди! / В тех же муках рождала их мать, / так же нежно кормила у груди» (Блок, Поднимались из тьмы погребов ... 10.09.1904)>. Meanwhile the environment refers to a very particular situation of the growth of urban population and therefore to the known by the contemporaries image of the monsters of cities. Therefore what can be taken for a mild resignation displays tragic features.

This property of lyrical phraseology as the reification of situational collisions enables conceiving it in the same way of **periphrastic description** as in the case of drama. Lyrical periphrastic means can be exemplified with the lines from Hölderlin's “Hyperion”. To say of the ascending way the hero uses the circumscription “*durch tausend glühende Gebüsche wuchs mein Pfad nun aufwärts*” [Hölderlin, 1963, 33] that's refers to the familiar phraseology of the philosophy of life. In the same way the departure is represented with the words “*ein frischer Bergwind trieb mich aus dem Hafen von Smyrna*” [Hölderlin, 1963, 64] that refers to the phenomenon of the mountain wind (the so called foehn) accompanied with a

¹⁰³⁰ It goes about the lines <<“*Свободу лишь учася славить, / Стихами жертвуя лишь ей*”> that were <<подвергшиеся в печати цензурному изменению: вместо слова свобода было поставлено слово природа ... Впрочем, слово природа находится и в черновике, следовательно ... это творческий вариант» [Томашевский, 1990, 163]

multitude of beliefs; the locution “um uns spielte der Wind mit abgefallenem Laube” [Hölderlin, 1963, 235] gives the symbols of the faded vegetal world and of the wind of revival. That it goes just about the use of periphrastic circumscription can be seen from the author’s own words: “ich gab nun treulich, wie ein Echo, jedem Dinge seinen Namen” [Hölderlin, 1963, 72]. These devices have here the task of suggestive effect and therefore represent scenic attachments of lyrics. They make the effect of prompts for a reader to detect the further associative rows coming back to transcendental objects of reality.

Periphrastic description in its turn makes voices of improper direct speech in lyrics ambiguous and indefinite. It entails the prolixity of the forms of soliloquy that prevail in R.M. Rilke’s lyrical works. As the paragon for such lyrical soliloquy the famous “Cornet” can serve that was written in one night. One can cite as an example the following lines:

<p><i>Rast! Gast sein einmal. Nicht immer selbst seine Wünsche bewirten mit kärglicher Kost. Nicht immer feindlich nach allen fassen; einmal sich alles geschehen lassen and wissen, was geschieht, ist gut</i> R.M. Rilke, Die Weise von Liebe und Tod des Cornets Christoph Rilke [14]</p>	<p>* die Hoffnung auf Ruhe als Gegensatz der täglichen Sorgen * die übliche Art des Lebens verlässt kein Platz für friedliche und freundliche Verhältnisse ** [das erregt Verdächtigung]</p>
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It remains ambiguous whose words are these. They may belong to cornet or to his comrades. Still more significant are the realities mentioned there. It goes about the supposed situation arising between a guest and a host. One can suspect here the growing seduction of the refusal from the hard life with constant tension and compulsion. It is the danger that leads the hero to destruction. This seductive verve is still reinforced with the confrontation <immer - einmal> ‘always - once’ suggesting the evasiveness of the favorable moment. Thus the situation can be described as that of POSSIBLE REPOSE arising after exhaustive voyage. It can produce such implications as <* die Gelegenheit entsteht, sich auszuruhen nach der ermüdenden Reise> where contextual references are taken into account. With the possible intertextual references there can arise also the connotation reminding a <dangerous place in desert> as an ominous warning against relaxation. Therefore still another implication can follow, that of <* die Geschehnisse sieht zu gut aus, einen Gast zu werden>. As a counterpart to “Cornet” can be taken another visionary work created under the similar circumstances: it goes about and A. Block’s “The Night Viol” that also is written as a poem in prose. There are no overt ambiguities of the voices so that the whole poem is built as a report about the vision. The alien voices appear here in the form of improper direct speech as latent quotations (for instance, the line <«... и нечаянно Радость приходит»> is an obvious allusion to the famous icon). Periphrastic devices prevail in poem as in the last episode of the vision <«Идут устал. Из под шлема / Побежала веселая мышка»> that apparently represents the return from vision to a normal state of consciousness.

Another sample would demonstrate how prosaic work could display the properties of a lyrical soliloquy behind the surface of an overt epic narration in R.M. Rilke’s “Notices of Malte Laurids Brigge”. The impact of lyrics upon novel is here to be felt in imparting to it theatrical properties. If the tendencies of the dissociation of a work into a series of short novels (with the development of novel in the opposite direction to that of the formation of genre) are usually overcome with including dramatic episodes in the continuity of epic narration it is here the imaginary theatre of the stream of consciousness that becomes the integrative force (in particular the recollections¹⁰³¹ where one memorizes the events as the possession of one’s self). Respectively generalizations are here exemplified with the accounts on particular events. Integration then looks like argumentation in meditative lyrical poem. One finds in R.M. Rilke’s work the intermediary forms situated between epics and lyrics where as a result as theatrical text arises due to the prevalence of lyrical manner: events are not narrated, they follow the author’s thought as the emanation of the author’s soul. Theatrical properties reveal themselves in the ambiguity of the voices so that it becomes detail that gives grounds for the conclusion as to the position of the enunciations within the textual entity. As an example the introduction of an account on the acquaintance with Abelone can be taken.

<p>Es war in dem Jahr nach Mamans Tod, dass ich zuerst Abelone bemerkte. Abelone war immer da. [...] Aber auf einmal fragte ich mich: Warum ist Abelone da? [...] Aber weshalb war Abelone da? [...] es gab Zeiten, wo sie sang. Es war eine starke, unbeeinträchtigte Musik in ihr. [...] Ich interessierte mich dafür, weshalb Abelone nicht geheiratet hatte. [...] “Es war niemand da”, antwortete sie einfach. [Rilke, Brigge, 1984, 106]</p>	<p>* der Tos der Mutter befördert die Auseinandersetzung mit dem Mädchen * die Fragen sind angezogen * die geheime Musik sich durchs Singen äußernde ** [die Trägerin der Geheimnisse die den Verfasser gehen an]</p>
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This confession betrays evident association of the sweetheart’s image with that of the mother in an outspoken Freudian manner. Of importance is then the very fact of attention arising just to the circumstances of the presence of Abelone. Here the effects of interference of improper direct speech come into play as the questions put in the manner of soliloquy presuppose the answers of some possible partners in a dialogue. And this answer appears at last as the author comes to the decisive question. Confession is transformed gradually in a soliloquy and then in an obvious conversation. Together with the reasoning on music there is a whole series of reflexive statements displaying the key to the structure of the work as a

¹⁰³¹ It can be of significance that the novel was written simultaneously with the publication of the letters of V. van Gogh.

lyrical poem. They concern in particular the theatrical and narrative elements as the author comprehend them.

<p>Man merkt auf einmal die künstliche Leere des Theaters, sie werden vermauert wie gefährliche Löcher [...]</p> <p>Es ist, als hätten sie im voraus die Worte vernichtet, mit denen man sie fassen könnte [...]</p> <p>Dass man erzählte, wirklich erzählte, das muss vor meiner Zeit gewesen sein. Ich habe nie jemanden erzählen hören.</p> <p>[Rilke, Brigge, 1984, 22, 114, 123]</p>	<p>Theater der Einbildung der inneren Leere der Bedrohung</p> <p>Unbeschreibliche Dinge</p> <p>die verstummte Erzählerkunst</p>
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The emptiness of theatrical space together with the perception of narration as obsolete art and lyrical images of unthinkable things (that correlate with the respective situations) give an account on the genera as they are conceived by the author. Lyrical phraseology as the surface of situational background can be traced in L. Staff's poetry that demonstrates especially clearly the importance of aspectual attributes. Due to the ambiguity of location & localization lyrics need intertextual references much more than drama does, the dramatic locutions' references lying within the work's tissue. It becomes obvious that passive constructions prevail in lyrics because lyrical temporality is marked first of all with the quality of being severed from all historical exactitude. Respectively the personality of lyrics is represented with incognito in contrast to *dramatis personae*. The lines of Staff's verses are filled with the so to say "humanoid garlands" made up of ornamental corporeal images of conventional knights and princesses, vagabonds and reapers, gardeners and beggars that would inhabit the imagined land with equal rights as well in the Middle Ages as under the government of the emperor Franz-Josef or Polish dictator Pilsudski. The poetry of orchards and gardens, of groves and forests, the descriptions of female beauty and interior furniture reproduce the manner of the so called **ecphrasis** (εκφρασις) that's of the verbal representation of visual images as if borrowed from the mannerist paintings. All it follows the rules of Horace's poetry with its prescription of imitating visual picture *ut pictura poesis*. This approach comes back to the rhetoric tradition and has been developed in descriptive poetry that was inherited in the objective lyrics of the *l'art pour l'art* movement. Thus it is Horace's **principle of ecphrasis** that builds up the foundation of descriptive lyrics with the necessity of developing verbal devices capable to represent adequately such images. The system of respective conventions comes back to the legacy of catholic literature of the mediaeval Latin poetry (translated by L. Staff).

This principle of ecphrasis in its turn is agreeable with the dominance of reproduction that's with the rule of the imitation of paragons as a side of mimetic art (the so called *imitatio operis*). Therefore the reproduction of commonplaces is not only obligatory and indispensable for descriptive poetry following this principle; it becomes its most essential source. This poetry is out of being conceived without the existence of traditional code to which it refers and which conventions it represents. It concerns Staff's poetry too. To exemplify it one can take the "eternal poetic" convention of melancholy (*ubi sunt?* 'where are (they) now?') that finds reflection in the images of faded and fresh leaves ("Here is the New Foliage" in "The Tracks upon Sand"): the poet glorifies "*nowe liście trawy świeże*" 'the new fresh leaves of grass' and simultaneously mentions "*o innych liściach*" 'the other leaves' that "*których już niema*" 'there aren't already' as the refrain repeats. Thus a **collection of curiosities** is gathered in poetry that would serve to the task of diversification and exemplification the immobile fundamental ideas that are supposed to remain out of the reach of any dubitation. A conventional commonplace can be found in the erotic motif of LOVE AS HUNT (as it is attested in Ovid's line *militiae species amor est* 'love is a species of military service'): "*Przypadek... zawiązawszy mi oczy, dał w dłoń luk i strzały /I nagiego posadził na koń*" "*wkrąg śmiechy stu dziewczyn rozbrzmiały*" "*z nagą dziewczyną słodki traf mnie zderzył*" (Chwila - Radość życia). The motif of "*ubi sunt?*" is attested in the lines "*nowe liście trawy świeże*" "*o innych liściach*" with the refrain "*których już niema*" (Ot nowe liście "Śliady na piasku"), The traditions and conventions of Anacreon are to be found in the lines "*I znalazł świat swój złoty - dziecinny odkrywca, - /W okresie izby swojej płynął snów głębiną.../Falą marzeń wśród złotych wysp niósł szczęśliwca /Kołyszące, jak morze, dobroczynne wino*" (Chwała wina). The phraseology of "golden islands" and "waves of dreams" refers apparently to the respective conventions that coincide here with curiosities. It has been shown that it is also to C. Norwid that the mastering of details of this kind comes back. For instance one can remind C. Norwid's sonnet "The Straw's Ears" [Jastrun, s. 205] where in the conclusion a car with straw crosses the road for the pair of lyrical heroes that return to the devastated and faded garden left by them while flourishing: a simple detail becomes an omen within such situation.

In this respect the baroque "concept" appertains to the same set of idiomatic locutions and is "nothing else as a paradox that has been promoted to the degree of a compositional foundation", besides, "such poetical exercises are founded upon the opportunity of the double meaning imparted to a word ... whereas the peculiar meaning - the derivative or theological one - prevails always over the common or colloquial one"; it can be exemplified with the line of N. Sep-Szaryński paradoxically representing the Godmother «*Przedziwna matko stwórcy swego*» 'the most miraculous mother of her own creator' [Błonski, 1967, 136 - 137]. It is with such "concepts" in their baroque interpretation that Staff's verses are filled up. It gives rise for the wanton foppery of paradoxes in the manner of popular Nietzsche's adherents (let it be here only Przybyszewski mentioned): «... *dzwon rozbrzmiewa piersi cieśń /Choć spiewu nikt nie słucha*» 'the is ringing the bosom's ravine although nobody listens to the song' («The Song about the Sun's Conqueror» from «Love's Garden»), «*I jęczy rozpacz... w żalu za grzechy me nie popełnione*» 'and the desperation howls in sorrow of the sins that weren't committed by me' («The Repentant» from «Appearances»), the sweetheart girl says that "... *tym potężniej kochać chcę, że umrzeć muszę*" 'I want

love inasmuch as I must die' ("The Victorious Beauty" from "Love's Garden"), "Cień czoła mego kładzie mi ciszką pod nogi" 'my forehead's shadow lies down at my legs ostentatiously' ("Connections" from "Life's Joys"). The same interplay of paradoxes gives the foundation for the sonnet cycle «The Tragic Phalange» from «In the Shade of a Sword»: «*Bo najmniej, co nam wolno uczynić, jest: więcej!*» 'because the lest that we are destined to perform, it is the more!' (1); "... *jeśli zakreśliliśmy sobie granicę / To jeno, by je ciągle przekraczać zuchwale...*" 'if we demarcate our borders, it is only to transgress them audaciously' (3); "*Za nami, idącymi ku słońcu, cień pada*" 'the shadow falls behind us that are marching to the sun' (8). It is such paradoxes that the narrative strategy of apologue is based upon. As the inversions of tautologies they represent textual codification and therefore come back to conventions obligatory for the given genre.

Conventionality does often converge with the reconstruction of the particular stylistic specimen. The poem "School" (it goes about the school used as hospital during the war) apparently refers to the O. Wilde's "The Ballad of Reading Gaol". It goes not only about the strophes exactly reproduced here but also the images and methods of semantic transitions used as the devices of social criticism. One of these overt allusions can be found in the symbol of the Mill of Vanity. In O. Wilde's Ballad one reads: "*But this I know, that every Law / That men hath made for Man, / Since first Man took his brother's life / And the sad world began, / But straws the wheat and saves the chaff / With a most evil fan*". The respective strophe of L. Staff's poem is the following: "*Bo bałwochwalcstwem ślepym jest / Ten postęp, ten automat, / Co miażdży jak diabelski młyn / Tłumy człowieczych gromad, / By z nich omanów tworzyć mgły, / Kadzidel mdłych aromat*". The description of the torturous and painful habitual life of the hospital "*ciał tych ból, / Co jękiem wsiąka w ściany*" makes one recollect Wilde's "*the weeping prison-wall*" (3.27). In O. Wilde's poem the author sees (3.28) "*the shadowed bars*" move "*across the whitewashed wall*", and it compels him to remind that "*God's dreadful dawn was red*". In Staff's poem one finds the similar notice "*kwitł Czerwony Krzyż / Na czystej tła pobiałe*" that resounds with the question addressed to the wounded "*Czy krew stracona, czy ta myśl / Zbieliła tak ich twarze?*". The same concerns other samples of reproduced specimen as in the case of the already mentioned C. Simonov's poem "If Your Home is dear to You" referring to R. Kipling's "If you can keep your head ...". The novelties do here concern in particular the reinterpretation of commonplaces. In particular C. Simonov developed the Gospel statements (Math. 10.34 ff., 11.22). It doesn't contradict the statements on the love to foes from the Hilly Preacher (Luke, 6.35) because it doesn't go about the foes of the God imparting thus the essence of the sacred war. The primary sense of "*psychomachia*" is here clearly to be read.

In contrast to it **consolation** becomes the decisive property of Staff's poetry. He knows to find little **curiosities** that would distract from fatigue and entertain with diversities of recreation for the tired soul. This amusement is procured with nourishment for meditation. Therefore the **reconciliation** with the world is there exposed as the deepest aim of poetry. The world must be accepted, although it is evil, and it also must be acknowledged – such is the conclusion implied in his poetry. Thoughts of protestant action are thus replaced with those of reconsidering the situation within the mental space of abstract imagination¹⁰³². Even the ephemeral fluidity and transiency of existence is conceived as the source of joy that obviously refers to Franciscan tradition: <"*Ledwo wieczna rozłąka z jednym mnie zasmuci / Spojrzenie już twarz nową tym radośniej wita*"> 'As soon as the departure with one makes me sorrowful, my glance is greeted with a new face' ("I" from "Life's Joy"). One could only express doubts as to the moral dignities of a person capable to change the predilections so easily and to replace the old friends' commemoration with the new acquaintances. This artificially provoked permanent joy (or its hypocritical mimicry) as the reconciliation with the world is obviously felt in the episode with the visit of a mournful person (*posepnik*) so that the author says to him about the existential beauty and in result "*posepnik śmiał się drwiaco / Jam śmiał się radosnie*" 'the mournful man laughed mockingly, I laughed joyfully'. This confrontation of the two kinds of laughter is very meaningful within the framework of the public opinion of the time when the ideas on the predatory origin of this emotion gained popularity (let only the well known H. Bergson's simile be mentioned as to a predator's grinned teeth being the ancestor of human smile). Still one additional argument for the reconciliation & consolation are to be found in the known justification of beggary and misery as the benefited status (*miseria res sacra est*). The poet prays that he would have "*w duszy pogodę i wolność żebraka*" 'the repose and liberty of a beggar in the soul' ("The Beggar's Prayer" from "Life's Joy"). Obviously reconciliation & consolation are to be conceived as the intensified inherent lyrical property of contemplation. This consolatory mission of lyrics can be achieved under the only condition of truth: be the affairs given here falsified, so they will remain with the label and seal of deceit. That the poet was fully aware of this meaning of reconciliation and consolation can be seen in his last sonnet.

<p>"<i>Więc jak się wielkie poematy pisze? / Nie komietami szastając po niebie / Ani wprzegając Pegazowe źrebię / W rydwan, by mącić planetarną ciszę. / Lecz bijąc w skryte pod żeber klawisze / Serce swe dłonią, jak cepem po glebie, / Z myślą o wiecznym, a "codziennym chlebie", / Który</i></p>	<p>serce vs. komieta spokój kosmiczny a jego zamęt</p> <p>* klawisze egzystencjalne * modlitwa o chlebie natchnieniem</p>
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¹⁰³² The vulnerability of such mythological reduction to the seemingly "eternal" and "recurrent" motifs is apparent: «Ведь приравнивать то, что происходит у тебя на глазах, ... к давно известному, давно проигранному образцу – значит ... снимать с себя изрядную долю ответственности за ход событий. Подыскать для ... драмы мифологический архетип и, следовательно, заранее примириться с ее развязкой легче, чем остаться с этой драмой один ни один» [Апт, 1980, 181]

<p>“nasyca swoich i przybysze”. / “Bić pięścią w własną pierś” jak “dzwon spiżowy” / Aby nabrzmiała straszliwymi słowy: / Ucisk, niewola, tyrania, więzienie! / Aż buchnie z bladych ust pieśń, jak krwi rzeka / Niby chorągiew, co krzyczy w przestrzenie: / Wolność człowieka i miłość człowieka!”</p> <p>L. Staff, Rzut w przyszłość (Martwa pogoda)</p>	<p>nabrzmiewanie strasznymi słowami → * wynikanie zapotrzebowania słów niespodziewanych pieśń buchnie → * opowiadanie staje istnieniem</p>
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Creative demands are here of existential effectiveness. The appeal to the contest for ideas becomes obvious so that it is not admissible to use meaningless conventions. Words must be experienced personally to be conceived as the meaningful unit and to deserve the right of being used in poetry. These samples confirm additionally the general law of holographic effects of lyrical poetry where an **arbitrary particle** of a work becomes the representative of all other particles and the whole due to the **load of connotations** that it bears. Every textual segment serves as a **prompt** for each other and the whole in the same way as in drama each replica arouses the recollection of all others. Such ubiquitous contextual referential net provides prerequisites for textual integration resulting in the mentioned simile of a work and a word. It is the connotations as the **vestiges of the references** that represent the retention of the holographic image of a poem in each its particle. These references represent the respective **functions** that the phrase has within the whole so that connotations bear functional destinations of the phrase. One can remind for instance the famous A. Block's verse («Девушка пела в церковном хоре ...») where the last lines («Причастный тайнам – плакал ребенок / О том, что никто не придет назад») are not abstract generalities: they refer to those mentioned beforehand («усталых в чужом краю» etc.) and therefore entail possible interpretative implications (such as *ребенок оплакивает невозвратимость; *плач вступает в спор с пением; * всеведущий ребенок олицетворяет время как живописный символ 'Putti').

In its turn the intertextual references with the respective connotations presuppose **implications** ensuing from the **horizon** of competence and experience and disclosing the latent contents. Any particle of a poem with the load of connotations becomes something radically different from the same homonymous locution that could be met in a plain colloquy. A pure exclamation when taken as a quotation from a poem refers to all its contents and to the respective intertextual tradition. The vital necessity of intertextual references for a lyrical work presupposes its **performable interpretative** nature as its existential condition. Therefore **lyrical phraseology** represents text and tradition (conventionality) as the integrated entities with their referential vestiges in the **connotations** where the various functions of the phrase are retained. It passes across the boundaries of the proper verbal means entering the transcendental area of problems & emblems. This ultimate limit of references represents the **situations** that just this (and the other) phraseology paints. It is situational foundation that determines phraseology as the peculiarly lyrical device. This decisive role of the presupposed and referred situation is in particularly attested with the observations on the mentioned associative rows in folklore lyrics (Ye.B. Artemenko, A.T. Khrolenko)¹⁰³³. The means of taxis and nexus that can represent situations on these cases of associative rows indicate this load of phraseology acquired within the textual and traditional conditions. This situational determination is to be taken into account in the interpretative preparation of lyrics and in particular in the parcellation of its phraseology. A **glossary** is necessary for a lyrical poem in the same way as a libretto is necessitated for the performance of a dramatic play.

As far as lyrical speech is opposed to the colloquial speech and distanced from it the conditions are favorable for involving the devices from beyond the space of purely verbal world. Therefore music is involved not only as the source for versification but as the semantic imaginative power. Due to suggestiveness lyrical work becomes nearer to music than to purely verbal art. The idea of Orpheus' myth has been guessed here by Rilke.

This compressing property of lyrical phraseology can be exemplified with the following patterns where **glossaries** disclosed the connotations referring to isolating abstractions made up from lyrical details.

<p>“Spiegel: noch nie hat man wissend beschrieben, / was ihr in eurem Wesen seid. / Ihr, wie mit lauter Löchern von Sieben / erfüllten Zwischenräume der Zeit. / Ihr, noch des leeren Saales Verschwender – / wenn es dämmert, die Wälder weit ... / Und der Lüster geht wie ein Sechzehn - Ender / durch eure Unbetretbarkeit. / Manchmal seid ihr voll Malerei. / Einige scheinen in euch gegangen –, / andere schicket ihr scheu vorbei. / Aber die Schönste wird bleiben –, bis / drüben in ihre enthaltenen Wangen / eindrang der kalte gelöste Narziß” (R.M. Rilke, Die Sonette an Orpheus, 2.3)</p>	<p>* unerkannte Innigkeit des Wiederhalls * das Bild der Zeitlupe * die Leere der Verlusten Saal vs. Wald * Künstlichkeit gegen Natürlichkeit ** [der Selbstsüchtige als der Feind der Spiegel]</p>
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The image of the initial word – mirrors (taken here in plural that is homonymous to the singular) – is here conceived as the situational antonym to the terminal word, the names of Narcissus. Such connotation is peculiar only for the given lyrical verse. One can notice easily that the use of the name of ‘the

¹⁰³³ «... даже самые, казалось бы, независимые ряды ... обнаруживают связанность с ситуацией» as in the situation «близкие у тела убитого» where the song tells «Прилетали к телу три ласточки, три касаточки / Первая ласточка – родной батюшка, / Друга ластычка (!) – родна матушка / Третья ласточка – родна сестрица» [Хроленко, 1981, 8]

squanderer of the void halls' applicable for a flippant person becomes only here the epithet used for mirrors. These and other connotations refer to the particular situation background of the poem. It goes about MIRRORS' PRESENCE as the permanent existential circumstance of the world.

<p><i>Jeune fille ton coeur avec nous veut se taire [...] / Les belles font aimer ; elles aiment. Les belles / Nous charment tous. Heureux qui peut être aimé d'elles ! Sois tendre, même faible (on doit l'être un moment), / Fidèle si tu peux [...] / Autour de ta maison / C'est lui qui va [...] A : Chénier Elegies 2</i></p>	<p>* le coeur taisant * faisant aimer * maison visité par l'admirateur</p>
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In these lines the ideas of taciturn heart and of the lodgings visited by the sweetheart becomes apparent. It goes about an old simile of heart & home. The concealed secrets of the heart are comparable to those of the closed and protected home. A whole chain of semantic modulation is observable in I. Annenski's sonnet.

<p><i>Пока в тоске растущего искуга / Томиться нам, живя, еще дано / Но уж сердцам обманывать друг друга / И дгать себе, хладея, суждено / пока прильнув сквозь мерзлое стекло / Нас сторожит ночами тень недуга / И лишь концы мучительного круга / Не сведены в последнее звено - / Хочу ль понять, тоскою пожираем / Тот мир, тот миг с его миражным раем / Уж мига нет – лишь мертвый брезжит свет / а сад заглох и дверь туда забита/ И снег идет / И черный силуэт / Захолодел на зеркале гранита</i> И.Ф. Анненский. «Черный силуэт» ... Где мир – мираж, влюбилась ты / В неразрешенность разнозвучий («Поэзия»)</p>	<p>тоска – растущий [страх] – ложь – недуг (не)понимание сведение концов → [агония] силуэт (= тень → призрак) зеркало гранита [= могильная плита] ** [картина упадка и гибели от тоски к могиле] мир-миг-мираж [жизнь как сон]</p>
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Here a sequence of images delineates the grades of the movement downwards towards the decay and destruction. The initial point is here taken with the ideas of tedium making up the symptom of the moribund illness. Another line of semantic modulation is connected with the ideas of mundane illusion where world turns out to be compared to apparition. At last another sample of sonnet concerns perfectly another epoch.

<p><i>“Курит тучки подряд и не спит человек” / На запавших висках – ночью выпавший снег. / Человек “независим, здоров и любим” – / Почему он не спит? Что за тучи над ним? / Человек оскорблен ... Разве это – беда? / “Просто нервы искрят, как в грозу провода”, / “Зажигает он спичку за спичкой подряд”, / Пожмая плечами, ему говорят: / - Разве это беда: Ты назад оглянись: / Не такое с тобою случалось за жизнь! / Кто “в твоих переплетах, старик, побывал”, / Должен быть как металл, тугоплавкий металл! / Усмехнувшись и тронув нетающий снег, / Ничего не ответил седой человек</i> Ю. Друнина Сонет (1962)</p>	<p>бессонница и курение * несогласие с миром * поседение за ночь → неприятие мира * видимость благополучия * железные (проволочные) нервы * воспламенение (зажигание спичек) * непонимание и несогласие ** [внутренние глубоко скрытые конфликты]</p>
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There are here the features of a portrayal, meanwhile it is not the character as such that takes the central place. Lyrical reification is here traceable through the way the details of the portrait are used. They attest the situation the hero lives through and not the character as such. Of an importance is here the opposition of the latent and the manifested details: it is the inner and deeply concealed collision that is to be detected. The next example demonstrates the meanings acquires by separate details within the entirety of a poem written by B. Taine (Khomychevsky) while being jailed by the Germans during the War.

<p><i>«І сталося»: “через залізни грати / І засіви іржаві і замки” // Болючий стогін – кволий і важкий - / Долинув здалеку: умерла мати / “Хтось розілляв безцінні аромати, / Розбивши амфору на черепки”, - / “І вітер знявся – буйний і рвучкий - / Ладен ці мури подихом зламати”. / “То дух живий у творчій боротьбі / Змертвілих форм череп'я розбиває/ Щасливу путь готуючи собі” / І не за тим , що тут її немає / Ридав я , що в просторі голубі / Я вимкнути за нею не здолаю»</i> Б.Тен Зоряні сонети [сонет пам'яті О.І.Білецького: «Безцінні амфори – живі серця людські»</p>	<p>* вісті до в'язня з волі про біду * розбиття келиха людського життя здійсмає буревій * антитеза дух (вітер) vs. в'язниця * визволення через смерть («Кладбище называлось Воля» А. Блок)</p>
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The images of wind as the foe of imprisonment and the simile between wind and spirit are still supplemented with allusions and conventions looking like latent quotations. The lyrical requiem refers to

eternal images that presuppose intertextual experience and its respective application by the reader in the act of sincere compassion necessary for adequate comprehension.

To sum up one has to notice the rise of a broad referential net arising from particular aspectual concomitant circumstances that accompany the respective usage of idioms. This net spreads far beyond the textual borders as well as the boundaries of language and involves transcendental non-verbal reality so that the whole competence of possible observers comes into play to disclose the contents of the phraseology. The properties of poetry as a special genus presupposing transcendental objects (as its inspiration & incarnation) reveal themselves in lyrics par excellence. Phraseology that appears in this genus becomes the compression of textual entities and the condensation of additional meanings acquired due to **functional destination** within the particular contextual and intertextual references. Each textual particle bears the vestiges of the whole providing thus the holographic effect of retention the **acquired connotations** that refer to latent cryptotype. Therefore a phrase used in poetry is radically different from that used within other referential nets. This dependence upon reference becomes obvious within music interpretation of verbal text. R. Wagner's "Parsifal" begins with the exclamation "Hey"; meanwhile this exclamation as the operatic incipit entails the whole expected stream of events and has absolutely different meaning in comparison to the similar commencement of a folksong. Of course, one never would site a separate exclamation, but this exclusive example shows the existence of connotative load endowed with contextual place that refers to the latent reality of non-verbal nature. At the same time it is to remark that the seemingly exclusive case of **exclamations in the role of quotations** becomes the regularity under the conditions of the monosyllabic languages of isolating type: lexical units coinciding with separate syllables, such cases give grounds to see in lyrical context a more general model for endowing textual particles with deep semantic load.

The **connotations** disclosed in a lyrical tissue become the source for the development of **isolating abstractions** and the basis for lyrical imagery. In difference to drama it the **description** of things replaces personalities and their mental representation becomes an autonomous power. Ecphrasis as the paragon for lyrical thought determines the transfiguration of the most negligible things into the vehicles of abstract ideas. In its turn such abstractions become the autonomous power. They address to a reader an invitation to resistance that's to invent possible objections and alternatives. The polemical nature of lyrics presupposes resistant attitude towards the represented descriptions. Therefore the task of analyzing lyrical text can be seen in compiling such **glossaries** where these abstractions would become explicit so that the descriptive details refer to a wider scope of imagery. One finds here the enumeration of **emblems' attributes** building up a kind of pictogram as in the case of proverbs. Lyrical work becomes the laboratory where poetical experimentation brings forth the attributive space of explorative abstractions. Respectively, its description looks like the quest for genuine names and includes at least three aspects: 1) intitution (designated with asterisks renamed entities); 2) implications (obtained from the conclusion and marked with pointers); 3) alternatives (with vs. marks). Compiled in such manner descriptions represent the performable lections of the text where the reader – observer behaves as an actor who supplements the text with own responses. As well as producer's score for a dramatic work the glossary of a lyrical poem has to disclose cryptotype (if any) through the appropriate names representing its interpretative version.

3.4. Imaginary Synthesis as the Source of Idioms

The above discussed problem of the holographic representation of a work as its referential net's compression in a separate detail and of the cryptotype as the latent transcendental reality existent behind the surface of verbal representation comes to the necessity of elucidating those textual properties that enable disclosing this cryptotype (in particular as the lacunas to be replenished) and compressing textual entirety in details. The source of such properties is to be found in the referential net or deixis that in its turn presupposes the problem of contextual & intertextual references taking part in textual integration. Therefore the initial place belongs here to textual integration as the preliminary condition for the opportunity of entire text's compression and of implications on the cryptotype. In its turn this preliminary step is to be continued with the **imaginative synthesis** that can't be reduced to simple aggregation of segregated textual segments. To pass from textual integration to imaginative synthesis one has to involve the transcendental reality of cryptotype representing non-verbal objects.

It concerns both prose and poetry whereas their difference becomes evident with their relation to this non-verbal reality. It would be here to remind the apparent thing that both dramatic play and lyrical poem deal not only with problematic utterances needing not only explorative efforts (as well as prosaic narration needing in particular interpretative efforts in detecting the plot) but also mediating idiolect (together with its poetical conventions). Prosaic pragmatic certitude (ensuing from the priority of codified means of language and the attachment to colloquy) is admissible in epic narration with the necessity of the manifestation of semantic direct meanings. It is practicable colloquial speech with all its codified conventions of conversational etiquette that lies exclusively within the realm of prose. Therefore the seeming simplification of prosaic word entails the involvement of the whole experience of such colloquial conventions. But this attachment to such broad experience is only the external side of prosaic depths. Still more significant is the discussed **transcendental reality** indispensably arising behind the plain direct prosaic descriptions. It is already within the contextual conditions of prosaic textual entirety that the colloquial locutions acquire particular meanings of irreducible residuum making them idioms. The difference of **prosaic** usage from poetical one is its **pragmatic** destination that precludes abstractedness and ambivalent ambiguity proper for poetry. Prosaic "words" due to their connections with **colloquy** are not distanced from "things" as the poetical "words" where the mediation is always presupposed. This difference can be conceived as that concerning the opposition of manifestation vs. latency: in prose verbal

substance is taken in the way of colloquy and represents latency due to the pragmatic attachments whereas in poetry it gives a puzzle to detect and solve. The opposition prose vs. poetry concerns not only the external textual outlook (in particular of versification): epic prose is often more poetical than verses pretended to be lyrics or a chat pretended to be called a dramatic episode. Poetical quality doesn't arise automatically with the application of devices pretended to be poetical.

While being incorporated into an entire textual organism the separate locutions become transformed into **passwords** that belong to this transcendental reality as its procedural signals. Each textual particle becomes inverted: it doesn't refer to transcendental reality but belongs to it as the medium enabling passage to it. The mechanism providing such transformations is the functional structure of a text. The transfiguration of a word incorporated in textual entirety is indebted to the functional distribution that the text endows each its particles with. Then it is functional load that plays the role of mediating link between the verbal surface and its cryptotype. The most insignificant word endowed with special functions becomes responsible for the procedures taking place in non-verbal reality. Thus it is **functional distribution** that imparts meaningfulness to the plainest locutions. Taken as a quotation from the created textual entirety a separate phrase retains all functional ties that are endowed to it and attest therefore the acquired meaningfulness. Functionalism is the most apparent property of synthesis that imparts its properties to all textual particles. It entails the priority of contextual references in opposite to the intertextual ones so that conventions retreat to give place for idiomatic connotations. Functional hierarchy of a prosaic or poetical work gives the scheme (in Kantian sense) of integration that imparts respective properties to textual particles. It becomes traceable in textual stratification where these functional destinations determine the division between the registers and entail the segregation of separate segments used already as the quotations. For instance it is already the phrase of incipit vs. cadence where functions remain as the vestiges of the whole.

Both dramatic and lyrical functional systems and respective referential nets are peculiar for their multidimensionality. Thus double (personal and positional) references of an enunciation in a dramatic work correlate with contextual and intertextual references indispensably present in lyrics. Together with the multidimensionality (that is proper also to prosaic work) the referential net in poetry is marked with its extreme and ultimate extension. We have already discussed the paradoxical statement that the sources for textual integration (such as plot) are situated beyond the reach of proper textual means. This statement can be continued and intensified in the thesis of **transcendental** non-verbal sources of poetry so that textual entirety's foundation can be said to lie beyond the reach of language as such. Poetry deals always with problematic images so that the prerequisite of textual integration is the opportunity of compressing its unity to musical or visual images where verbal substance would make up an account on them. The visible verbal textual entity gives such account in the manner of periphrastic circumscription that would represent the **invisible visual image** or, more generally, the **phantom** of imagination, and at the same time substitute it. Thus one can say of a compression carried out around non-verbal things as the integrative conditions. These conditions are both of **initiation and termination** of creative poetical act that's they belong both to **inspiration and incarnation** of a poetical work.

To continue the initial G.E. Lessing's idea of the insignificance of verbal substance for poetry as opposed to prose one would remind the Gospel's statement: "And the Word became flesh and lived among us ..." (John 1.14). One can say of the **incarnation** of word into imaginary objects that takes place in poetry. In its turn if incarnation represents the terminal point of images' development in poetry it is **inspiration** that can be taken for initial point. The transition from inspiration to incarnation can then delineate the developmental way of poetical image. This incarnation & inspiration in its unity entails still one paradox also noticed by G.E. Lessing. It goes about the enrichment of non-verbal images due to the imaginative power of verbal poetry. While commenting the descriptive poem of J. Thomson ("Laokoon", 11) he stressed: "Der Maler, der nach der Beschreibung eines Thomson eine schöne Landschaft darstellt, hat mehr getan, als der gerade von der Natur kopiert." "The painter who represents a nice landscape according to Thomson's description, would have done more, than in the case as if he copied it immediately from nature" [Lessing, Laokoon, 85]. This reasoning has given substantiation to the famous conclusion (ibid., 13): "So weit das Leben über das Gemälde ist, so weit ist der Dichter hier über den Maler." "As life exceeds painting, so a poet exceeds a painter" [96]. Therefore poetry is to be taken in its permanent references to non-verbal world of imagination that becomes its basis and at the same time gets enriched with its issues. Poetical referential net necessarily reaches the transcendental objects (to return to A.A. Reformatsky's term) so that in its limits it passes over the boundaries of language. The involvement of the transcendental is proper for prose as well but it has the other prerequisites and effects. Pragmatic attachments of prosaic colloquial substance give references to transcendental reality different from those of poetry as the deviation from prose (epic normal narrative genus).

In its turn the involvement of non-verbal integrative foundation both in prose and on poetry implies the necessity of explanatory phantoms (in particular, visual images) that would become the objects circumscribed with proper textual verbal means. It can be exemplified with common practice of memorizing text of a role of dramatics personae. One can mention the **beads** as the paragon for such memorizing technique. The mentioned paradox of the integration of poetic text consisting in the indispensable presence of the non-verbal foundation of phantom for integrative procedures (plot being the most obvious example) can be exemplified especially brightly with the case of baroque drama where things were used as a kind of emblematic designations of general ideas¹⁰³⁴. Such things taken as **emblems** remain common objects no more; they refer to enigmatic **problems** posed for audience as the tasks to be

¹⁰³⁴ «... в барочном театре существовал своеобразный словарь вещей ... Слово и вещь образовывали два самостоятельных ряда, параллельные акциональному» [Софронова, 1993, 155]

conceived and solved¹⁰³⁵. It was of significance that such reference concerned imaginative generalizations and not single objects so that things revealed the whole worldview with its plots and narrative manners¹⁰³⁶. The verbal components of dramatic play resembled inscriptions on things especially in segments addressed to the audience as if inviting to take part in action and demonstrating (with its impossibility) the confrontation of stage and life and therefore the particular dramatic distance¹⁰³⁷. Thus the already mentioned **problematic & emblematic** background of textual integration becomes especially observable and effective. Meanwhile the reference to animated things capable of giving testimonies to situations is not the peculiarity of baroque theatre alone. It is the common practice of memorizing role's text recommended still by K.S. Stanislavski¹⁰³⁸. Visual row appears then as a parallel and equivalent to a proper dramatic text.

Another demonstration of the non-verbal integrative sources comes from the cases of the so called scenic **amnesia** connected with the features of the **stuttering & stammering** in actors' speeches. Actually these cases look like the inversions of loquacity and garrulity with their pleonastic effects. If pleonasm comes back to tautology with its redundancy it is the deficit of verbal means arising from the "self-oblivion" of words in favor of images, to remind here E.G. Lessing's concept. It is known that the factors that promote removing such deficiencies are caesuras and other pauses (German *Luftpause & Auftakt*) not only dividing speech into segments but also representing these segments as the objects of reflexive attitude though they are comprised with the respiratory technique [Саричева, 1955, 145 – 183]. There appears in particular the so called "shame of words" as the inhibitory factor that displaces necessary words from consciousness and entails verbal lethargy. It is the effectiveness of word and its capacity of addressing the audience that promote in overcoming such deficiencies restoring thus the adequate correlation of words and things¹⁰³⁹. This effectiveness is not only of colloquial attachment to pragmatic circumstances; it is textual situation that refers to the imaginative world where the sources of memory are enrooted. Verbal tissue always has a non-verbal implicit foundation (as those of phantom's actions together with emblematic & problematic background) in the manner of auxiliary **mnemonic prompt** as the mentioned "beads" are. Thus **verbal amnesia** can be said to turn into **visual anamnesis**. It implies also the virtual plurality of the versions of this tissue, the given version being not the only possible. Poetic work always looks like a circumscription of some invisible and latent cryptotype (as represented with pictograms). One textual version of such verbal representation can be substituted with another so that they both become **reciprocal periphrastic transformations** of this emblematic circumscription referring ultimately to the latent problem. All it gives evidence that the transcendental sources of poetry's integration are of universal nature. In particular for drama they aren't restricted with action only including diverse forms and sides of imagery. The existence of non-verbal (in particular presumably pictographic or emblematic) integrative textual foundation entails also the involvement of non-verbal outer form. In difference to drama, for instance, there arises an obvious correlation between lyrical contents and versified forms¹⁰⁴⁰ as the **reduced chant**. It goes about musical imagery first of all and not externally taken musical devices as the basis of versification.

The problem of verbal amnesia with the ensuing conclusion on the transcendental non-verbal foundations of textual imaginative synthesis gives grounds for the conjecture of the double destination of this foundation. It hoers in particular about the initial (inspirational) and terminal (that of incarnation) presence of it within the process of textual generation. From one side the integrative premises and inspirational sources are of non-verbal origin, from other side such non-verbal integrative basis involves the elements of outer form that are also from non-verbal realm together with the incarnation of word in the created images. To repeat again the statement of words' "self – oblivion" one can say of poetry extending beyond its proper limits. It goes not only about the versification but the semantic impact that comes from the non-verbal realm of inspiration & incarnation. As the mentioned **markers** of separate locutions the "emblematic" objects can be taken that serve as the **folders or compressors** for verbal textual entities and play the role of "beads" for prayers. All it gives grounds for the conclusion on the transcendental foundations of textual integration in poetry as well as in prose where such premises are of pragmatic origin. Textual synthesis implies transcendental property as it always passes over the limits put with words. In particular it goes about arousing curiosity & admiration referring to the inspirational non-verbal objects as the mentioned "emblems". It is the endeavored terminal effect of **admiration** that is supposed to be achieved as the result of poetic or prosaic work's creation and adequate perception. In its turn this termination must be preceded with **curiosity** that correlates with the incarnation of the textual verbal substance into images. Obviously neither **inspiration & incarnation** nor **curiosity & admiration** refer to verbal substance that is the means and not the purpose of creative act. They represent transcendental reality that lies beyond textual verbal borders and provide textual synthesis.

As to the nature of such transcendental non-verbal **inspirational sources** of textual integration in poetry (as the pictograms or emblems to be circumscribed) one could mention first of all music with its ambiguity and indefiniteness of meanings that affords diverse semantic interpretations and respectively

¹⁰³⁵ «... вещь выполняла не декоративную функцию, ибо, включенная в спектакль, она становилась знаком» [Софронова, 1993, 153]

¹⁰³⁶ «... художественный мир населен идеями, а не предметами» [Софронова, 1993, 153]

¹⁰³⁷ «... слово, обращенное к зрителю ..., фиксировало в сознании зрителя идею иллюзорности происходящего на сцене и способом от противного доказывало наличие особого, замкнутого мира театра» [Софронова, 1993, 149]

¹⁰³⁸ «Передавайте словами видение, а не текст» [quot. Саричева, 18]

¹⁰³⁹ «... следует добиваться действенности слова, в результате которой для него и появится необходимость в объекте, то есть в слушателе» [Саричева, 1955, 62]

¹⁰⁴⁰ «Лирика ... не может создавать художественную реальность вне стиха» [Кожин, 1980, 114]

opportunities of such memorizing pictographic “beads” or “emblems” for words. Such “transcendental” approach for textual analysis has been suggested still at the beginning of the 1970s by E. Etkind who has shown that it is already the presence of stylistically marked lexical substance that can be associated with the delineation of a musical theme¹⁰⁴¹. Further researches have shown that musical images as the integrative textual foundation can be detected in poetry at a wide scale. In particular it concerns A. Akhmatova’s works, for instance, “The Poem without a Hero” where R. Schumann’s “Carnival” has become the inspirational source. Moreover such creative attitude with the searches for inspiration in musical sources correlates with the old tradition of “imaginary” non-existent and invented by the poet music, let only E. Hoffmann’s “Kreisleriana” be mentioned here¹⁰⁴². Lyrical poem implies indirect references to musical images as well as to the “visual poem” of imagination. In particular the effect of “endless melody” can be found in alliterative inner rhymes that are permanently modified entailing the impression of melodious continuity¹⁰⁴³. Meanwhile there are much deeper foundations for musical parallels that come from verbal functional distribution and correlate with that in music: it is attested in particular with the role of cadences where one can find in poetry such peculiar musical subspecies of the kind as those of “suspended cadence” (Germ. *Trugschluss*)¹⁰⁴⁴. Another subspecies of the so called inserted cadence (with the collision of phrases) also can be found in poetic strophes¹⁰⁴⁵. Moreover one has grounds to refer even to those musical inspirational sources that are not mentioned explicitly and are still implied¹⁰⁴⁶. Thus the very existence of **functional hierarchy** presupposes the involvement of transcendental sources represented in a generalized image of chant as the source for poetry (opposed to colloquy for prose)

This functional hierarchy entails more concrete parallels between musical and verbal textual integrative forces that enable in particular the substantiation of the concept of generalized idea of rhythm and harmony. The concept of **semantic rhythm** has been introduced for the first time by A.V. Chicherin as the self-organizing mechanism of the inner form in opposite to the usual concept of rhythm attached to sound outer form¹⁰⁴⁷. It reveals itself in particular in the contrast of tempos that of uttered units and the movement designated with the meanings of verbal substance¹⁰⁴⁸. In this respect one can trace the heredity of the theatrical tempo-rhythm so that not it can refer to action without being reduced to corporeal movement as its external attribute. Such connection with the scenic concept of rhythm enable disclosing its personal parameters: semantic rhythm is especially observable in the portrayal of characters. That it doesn’t go about a kind of pantomimic characteristic of a personality can be attested with the role of epithets and other descriptive devices that concern in particular intentions so that it goes about biography as integrated entirety and not its separate aspects¹⁰⁴⁹. Such rhythmic portrayal is especially applicable for the contrast of characters where not only the rhythmic organization but also the lack of it becomes detectable that gives grounds in such cases to say of what has been called “**arrhythmia**”¹⁰⁵⁰. Therefore one can say of different rhythmic gradations of intensity where even the absence of rhythm is admissible.

The basis of semantic rhythm is to be found in recurrent syntactic structures, though they by no means restrict its developmental perspectives reaching the entirety of a work¹⁰⁵¹. It is just the syntactic source of rhythm and especially the hypotaxis and paratactic constructions as well as the potentialities and actualities that enable involving the textual analysis in disclosing rhythmic organization¹⁰⁵². It is these syntactic processes that entail the involvement of such rhythmic devices as caesura and emphasis, the last

¹⁰⁴¹ In Nekrasov’s “Ballet” for example «соотношение стилистических тем ...; композиция создается расположением и взаимодействием разностильных частей» [Эткинд, 1973, 237]

¹⁰⁴² As T.V. Tsivyann has remarked in these cases poetry looks like «запись несуществующей музыки» [quot. Кац et al., 1989, 234]

¹⁰⁴³ «звуковой материал данного сегмента ... эхообразно повторяет звучание предшествующего и предвосхищает звучание последующего» [Кац et al., 1989, 263]

¹⁰⁴⁴ «... прерванный каданс ... встречаем в тех соединениях ахматовских строк, где последняя строка завершается не точкой, а двоеточием» [Кац et al., 1989, 266]

¹⁰⁴⁵ «на стыке предельно удаленных по смыслу строф ... отсутствие смысловой связи компенсируется чем-то вроде вторгающегося каданса» [Кац et al., 1989, 266-267]

¹⁰⁴⁶ «Незванный звук – один из многочисленных видов уверенной тайнописи» [Кац et al., 1989, 116]

¹⁰⁴⁷ «Для ритма прозы решающее значение имеет не фонетический, а семантический строй поэтической речи» [Чичерин, 1973, 206]

¹⁰⁴⁸ A.V. Chicherin exemplifies this contrast with a plain collocation: «‘Он не шевельнулся ...’, четыре слога проходят как безударные, и здесь это не убыстряет, не убыстряет строку, а, наоборот, образ слова в этом случае основан на замедленной протяженности ритма» [Чичерин, 1973, 206]

¹⁰⁴⁹ It is especially to be seen in I. Turgenev’s “First Love”: «Внутренний ритм изображаемого лица сказывается двойко: в тонкой пластике самих словосочетаний и в изображении жизненного ритма данного персонажа» so that for instance «легким вальсом звучит весь рассказ» [Чичерин, 1973, 38]

¹⁰⁵⁰ For instance in G. Flaubert’s “Madame Beauvray” «растерянным, беспокойным движениям Шарля отчетливо противопоставлены плавно целеустремленные действия Эммы», and due to such contrast «сердцевина шарлевой аритмии» becomes visible [Чичерин, 1973, 206]

¹⁰⁵¹ «Исходные позиции ритма – в поэтическом строе речи, в интонационной и синтаксической форме, дальнейшее развитие – во внутренней и внешней структуре образов, итоговый ритм – в движении сюжета» [Чичерин, 1973, 208]

¹⁰⁵² For example^ «Сложноподчиненное предложение вносит осложнение ритма и обозначает вторжение в сюжет чего-то нарушающего мерное и упругое движение рассказа» [Чичерин, 1973, 215]

especially necessary to designate actuality¹⁰⁵³. Such approach is resonant with that of textual linguistics where the structure of paragraph (as the already discussed I. Galperin's "prosaic strophe") displays its rhythmic properties. That rhythm concerns integrative processes involving the interactions of the parts within the whole is attested with its attachments to plot's evolvement and characters' actions that build up the irreducible and indivisible **synthesis**¹⁰⁵⁴. This synthetic aspect of rhythm entails its attachment to temporality where one can say of different times integrated in a textual entity so that one can say of "**poly-chronic**" structure of artistic time¹⁰⁵⁵.

To sum up, A.V. Chicherin's concept of semantic rhythm presupposes at least five statements that would discern it from that of a commonly acknowledged approach: 1) one can suppose the existence of different degrees of the **intensity of rhythm** because together with evident rhythmic textual organization there can be exclusive cases of the absence of rhythm so that rhythm is gradual organization admitting different degrees of intensity; 2) rhythm always behaves as the integrating power of textual structure that unites together and adapts reciprocally heterogeneous textual components as the parts of the artistic entirety to be created and results in their **synthesis**; 3) there are different **temporal layers** integrated with rhythm so that textual entirety can't be reduced to a linear sequence of events within the only existent "timetable"; 4) rhythm is inherently tied with personal attributes of a character revealing itself within the text and represents the whole activity with its intentions irreducible to a simple corporeal movement in the manner of pantomime so that rhythm contributes in making up a portrayal; 5) the sources of rhythm are to be found in recurrent propositional structures that build up the metrical background for evolving rhythm. One could add here still the sixth statement on rhythm's insufficiency and the necessity of harmony to attain the integrative result of the all-comprising adaptation of textual parts with the whole. Rhythm in the broadest sense is conceived as the integrative power though not the exhaustive one. It comprises the interrelation of the parts within the integrative process although the whole result is not here supposed to be meant; therefore one has still to take into consideration the harmony to come to organic entirety.

This approach has been continued in the doctrine of the prosaic rhythm developed by M.M. Hirschman. Here first of all the heterogeneity of rhythmic components has been taken into account where the polarization of rhythmic elements into the verbal and non-verbal ones is consequently carried out¹⁰⁵⁶. As to the non-verbal rhythm one deals here chiefly with images & actions so that the heritage of scenic rhythm's concepts is felt quite obviously. The essence of rhythm is seen in its self-organizing capacity ensuing from its structure where the existence of invisible virtual metric structure reproducible in one's imagination is presupposed that entails the conclusion of applicability to the tasks of stylistic attribution and the revelation of individual creative features¹⁰⁵⁷. The issues of such self-organizing conduct are traceable in particular in statistical regularities when the deviations from the mean value acquire the meaning of stylistic attribute¹⁰⁵⁸.

Another significant statement concerns the transition between surface and deep structures of textual entity and respectively of the interrelation between textual inner and outer forms: due to the initial heterogeneity rhythm becomes the mediating medium providing conditions for such transition between textual layers¹⁰⁵⁹. This mediating mission of rhythm provides the premises for its stylistic role as the means for textual transformation imparting the necessary stylistic traits¹⁰⁶⁰. Still another facet of rhythm concerns its irretrievability and irreversibility that provide the capacity of representing textual anisotropy as the revelation the anisotropy of time so that not only different temporal layers coexist but also their peculiar directedness from past to future is felt¹⁰⁶¹. To sum up, it would be possible to stress the following

¹⁰⁵³ As in A.S. Pushkin's prose: «Ударность последнего слова фразы это грань ... Даже самые краткие предложения высечены этой гранью» [Чичерин, 1973, 214]

¹⁰⁵⁴ «Сумма ритмов повести или романа образует очень сложную и невычислимую формулу» [Чичерин, 1973, 208]

¹⁰⁵⁵ Such is the lyrical time in Tiutchev's works that looks like «конкретное житейской время, изнутри напоенное трагической силой космических катастроф» [Чичерин, 1973, 203]

¹⁰⁵⁶ «... ритм по-разному проступает на самых различных ... уровнях литературного произведения: он может быть обнаружен и в чередовании более или менее подробно изложенных отрезков действия..., и в повторах и в контрастах ... тем, мотивов, образов ... ритм художественной речи является ... не только одним из полноправных членов в общем ряду ритмов, но и ... фундаментом для существования всех других ... Поэтому ритм прозы не следует ни замыкать в узкоречевой сфере, ни представлять себе исключительно надречевым ... явлением» [Гиршман, 1982, 76]

¹⁰⁵⁷ «В силу такой особенно близкой связи с ... способностью к саморазвитию – ритм оказывается и своеобразным залогом подлинности ... органичности писательского творчества» [Гиршман, 1982, 62]

¹⁰⁵⁸ For instance in A.S. Pushkin's prosaic works «При действительном сходстве итоговых данных со среднеречевыми в абзацах обнаруживаются ... отклонения ... эти колебания не хаотичны» [Гиршман, 1982, 111]. Similar observations concern M.Yu. Lermontov's "The Hero of our Time" where one finds «устойчивость и плотность распределения колонов по слоговому объему» [Гиршман, 1982, 115]

¹⁰⁵⁹ «ритм ... объединяет всю речевую поверхность художественного текста, превращает простую последовательность внешне обозримых и непосредственно ощущаемых речевых элементов в последовательность значимую» [Гиршман, 1982, 79]

¹⁰⁶⁰ «в ритмической композиции можно усмотреть ... пограничную область, где стиливое преобразование текста может выступить наиболее выражено» [Гиршман, 2007, 15]

¹⁰⁶¹ Due to this anisotropy «ясно проступает ритм в самом ощущении необратимости времени» [Гиршман, 1982, 10]

statements: 1) rhythm represents the synthesis of **verbal & visual (mental, motor)** components; 2) rhythm not only provides integrative prerequisites but also performs **mediating mission** as the intermediary link between deeper (inner) and surface (outer) morphological strata; 3) rhythm arises on the basis of invisible virtual **metric axis** as the system of **deviations** from it, whereas such axis can be represented with heterogeneous phenomena, be it a simple accentual scheme, recurrent syntactic structure or a series of tautology; 4) rhythm reveals **temporal irreversibility** as the most essential attribute of time.

An important novelty in discussing integrative effects of rhythm is their genre determination and ensuing intertextual consequences explored by M.M. Hirschman. One can easily find that genre conventions with their codification can play the role of a kind of metric background for developing rhythmic organization. In particular such conventions prepare the system of expectations in the same manner as the metric recurrence of feet in a verse does. Besides it becomes evident that its codification with its reproducibility that implies the formation of metrical space as the prerequisite of rhythm, and vice versa a meter can be regarded as the basic element of an artistic code presuming reproducibility. Meter becomes the condition of reproducibility and therefore entails the consequences concerning codification of a rhythmically organized text resulting in the genre system of conventions. Meanwhile as far as rhythm is taken for integrative power enabling the formation of textual entirety, one has to take into account the different opportunities for the revelations of such integrative powers in general. At one part they can belong to the code and determine integration of a given text as the codified conventions, say, of a genre origin. Such is the situation in rhetoric culture as well as in the classicist tradition with the demands of *imitatio operis* that's of mimetic reproduction of patterns. In this case it is the **intertextual** sources that make textual integration a kind of predestination: the system of genre presumes the preexistent codification of language's substance to be transformed in poetry¹⁰⁶².

Another alternative approach presumes the priority of textual entirety that grows on its proper ground. Intertextual conventions are now to retreat and give place to personal individual preferences with their cultivated spontaneity in opposite to codified conventional motivation. This personal priority comes to the situation inverted in opposite to the priority of genre¹⁰⁶³. Thus it is the integral singular text that determines the meaning of all its elements. Therefore separate units of code (and lexical units with their direct meanings) are regarded as those unapt to be taken immediately and as those unready and unfit for the transformation into textual units¹⁰⁶⁴. Moreover in developing the already cited O. Mandelstam's thought on the work as a unique word it is demonstrated the total transformation of all lexical substance used in a work and its dependence upon the artistic entirety so that direct meanings become something peripheral in comparison to the newly acquired derivative meanings¹⁰⁶⁵. The essential moment is here that it is not only a transformation of reproducible elements and the addition of derivative meanings to the existent semantic load: words are not used in the work but are as if generated with this work, reproducible units of a code don't appertain to the code but are as if created in the arising integral text¹⁰⁶⁶. A word beyond the borders of artistic text and a word within this text look like a pair of absolutely different things. Such situation could be described as the semantic inversion where the direct and the derivative change their places reciprocally. Respectively lexical units become something perfectly new in comparison to those present in vocabulary so that the mentioned **transfiguration** of words becomes here observable¹⁰⁶⁷. Respectively in difference to genre conventions as the metrical basis and the integrative textual foundation of intertextual origin it is the personal stress that entails the attachment of rhythm to individual textual structure: under such conditions rhythm becomes the power contributing most essentially to such transfiguration¹⁰⁶⁸. Subsequently the transformation of speech rhythm in the integral artistic text comes to the removal of any trait of its separate existence so that from integrative **medium** it turns into the **vestige** of integration¹⁰⁶⁹. Meanwhile one can point to the concept that seems to become capable of overcoming the discrepancies between contextual and intertextual connections: it is the concept of **environment or milieu** that generalizes all referential nets of a given textual segment. The doctrine of milieu has been introduced in functional grammar by A.V. Bondarko who suggested it as a counterpart to periphery in

¹⁰⁶² «Именно жанром определяется ... преобразование стихотворного текста в поэтический мир. Только жанровая определенность делает литературное произведение целостным» [Гиршман, 2007, 154]

¹⁰⁶³ Such inversion is proved with the fact that «не личность и воплощающий ее своеобразие стиль входят как элементы в жанровое целое, а наоборот, жанр становится одной из основ складывающегося личностного единства» [Гиршман, 2007, 35]

¹⁰⁶⁴ This situation entails «неготовность составных элементов произведения, которые не являются заранее, а лишь становятся художественно значимыми» [Гиршман, 2007, 49]

¹⁰⁶⁵ «семантическим центром слов как художественно значимого элемента является мир и смысл произведения, а произведение при этом оказывается новым, индивидуально сотворяемым словом, впервые называющим то, что до этого не имело имени» [Гиршман, 2007, 65]

¹⁰⁶⁶ Such approach results in the situation that «каждый значимый элемент ... не готов заранее и не просто теряет ряд свойств вне целого, а вообще не может существовать в таком качестве за его пределами» [Гиршман, 1982, 63]

¹⁰⁶⁷ «цельность композиционного единства произведения не просто выстраивается из слов, но и перестраивает каждое слово, преобразует его, переводит ... на роль своеобразного звука в новом единстве художественного слова - произведения» [Гиршман, 2007, 66]

¹⁰⁶⁸ «ритм вовлекает в свое движение и преобразует каждое слово ..., так что и произведение, в свою очередь, предстает ... как единое слово» [Гиршман, 2007, 67]

¹⁰⁶⁹ «Если речевой ритм вообще – это организованность речевого движения, то в художественной речи ... эта организованность развивается до степени органичности» [Гиршман, 1982, 62]

field structures with the transition to the much broader conceived relations. In this respect milieu can be regarded also as the widening of deixis as it includes also the “sleeping” references that must not become indispensably actual for the given elements. The necessity of milieu consists in its role as the condition for the disclosure of textual functions¹⁰⁷⁰. It is of importance to stress that milieu by no means presupposes chaos or any way of disorder: vice versa, it is conceived as the systemic formation in a weak sense that’s with loosened ties: in particular the entirety is not the indispensable feature though it can become its facultative attribute so that in difference to system milieu doesn’t presuppose integration¹⁰⁷¹. In particular it is diffusion that marks the principal property of milieu as opposed to systemic formations¹⁰⁷². Then the hierarchy of field structure with its opposition of center vs. periphery is now replaced with more flexible relation of **axial vs. lateral** elements. Of a special significance the division of near and far milieu seems to become (as an apparent continuation of A.A. Potebnaya’s near and far meanings) that can be correlated with contextual and intertextual references¹⁰⁷³. Thus one can say of the constant pressure of milieu upon the systemic and integrated textual phenomena in particular as intertextual power¹⁰⁷⁴.

Therefore **intertextual & codifying** properties of verbal substance as such seem to be underestimated in the statements on the singularity of artistic work as such. This uniqueness can be revealed only within the milieu as the existential condition of any synthesis. Not to say of cento one can remind numerous phenomena where the ready stuff is taken as the substance of newly created text so that mimetic precepts remain valid for the broad stylistic areas. The principal objection ensues from the inevitable concomitant codification that indispensably accompanies every textual evolution. There is no textual spontaneity that would not entail reproducibility. This can be exemplified with the paradoxical issues of rhythmical synthesis of the contrast tendencies as it has been observed in A.S. Pushkin’s works so that the new type of rhythmical development is born that takes its place within the new codification and becomes new tradition¹⁰⁷⁵. Thus rhythm returns to the fundamental antinomy of language in disclosing the dialectics of tradition’s historical existence¹⁰⁷⁶: while rejecting tradition it establishes the new one. In particular intertextual opportunities of relative autonomy of motifs are favored in lyrical poems where a conventional figure can appear in different contextual tissues without essentially modifying its conventional meaning. Taken in the broadest sense it is **tradition** with its conditions of reproducibility that determines the metrical axis as the mentioned **deictic phantom** for the formation of rhythm. No need to say that every negation of an old tradition is also the first step for the establishment of a new tradition. Respectively semantic rhythmical analysis necessarily must stretch over the whole textual **corpus** and not to be restricted with the borders of a chosen work as far as the metrical axis of rhythm acquires **intertextual meaning**¹⁰⁷⁷. One could say of tradition as a **milieu with the semantic metrical space**. Besides, it is out of

¹⁰⁷⁰ «Среда по отношению к той или иной языковой единице» has the «роль окружения, во взаимодействии с которым она выполняет свои функции» [Бондарко, 2002, 194]

¹⁰⁷¹ «Возникает вопрос: системна ли среда?» The answer is that «среда не характеризуется обязательным признаком целостности, хотя как частный случай целостная среда возможна» [Бондарко, 2002, 203]

¹⁰⁷² «Среде присущи признаки раздробленности, рассеянности отдельных ее сфер, т.е. признаки слабой и непоследовательной системности» [Бондарко, 2002, 204]

¹⁰⁷³ «Возникает вопрос: нельзя ли использовать ... хорошо всем известное понятие контекст? ... На наш взгляд ... понятие среды ... позволяет интегрировать разнообразные типы окружений ... и вместе с тем сохранить качественную определенность контекста ...» [Бондарко, 2002, 196-197]. The division of far and near milieu can be exemplified with the case of temporality where «по отношению к полю темпоральности ближнюю среду в плане парадигматики представляют ... поля, связанные с понятием времени – аспектуальность, временная локализованность ..., а дальнюю среду – такие поля, как персональность» [Бондарко, 2002, 200]

¹⁰⁷⁴ This interpretation of milieu has been in particular suggested by S.V. Shustova (personal communication 28.09. 2013, Moscow, at the 7-th conference “Language, Culture, Society”: Шустова С.В. К вопросу о перспективности изучения категории каузативности)

¹⁰⁷⁵ The integration of contrast rhythmic tendencies results in the coinage of the new synthetic type: «небывалая индивидуализация ритмических композиций ... заключает в себе в то же время и глубинную общность ритмического развития ... разнонаправленные типы ритмического движения ... переходят в оттенки единого ритма ... Превращение ранее сложившихся разных типов ритмического движения в вариации единого ритмического целого можно отчетливо видеть в эволюции стихотворных диалогов Пушкина» [Гиршман, 2007, 160]. It entails further consequences of the arising tradition: «Уже у ближайшего наследника Пушкина мы видим, как ... напрягаются отношения противоположностей ... в ритмической композиции целого» [Гиршман, 2007, 166]

¹⁰⁷⁶ «... нужно говорить об индивидуальной неповторимости всего эстетического целого, предметным воплощением которого и является ритмически организованное прозаическое высказывание ... На скрытой основе устойчивой ритмической общности зиждется ... художественно- речевое единство многообразия ... обнаруживается это ритмическое единство лишь в формах отрицающей его непрерывной изменчивости» [Гиршман, 1982, 88 – 89]

¹⁰⁷⁷ One has to warn against primitive and simplified approach to intertextual patterns as the sources for metrical semantic space. For instance in one publication the author takes the definition «аттракторами е соціально значимі ідеї, архетипи» so that Mediaeval epoch is identified as «гідність селянського побуту», the Renaissance as «повага до особистості людини» and Romanticism as «сатира на суспільство» [Піхтовнікова, 1999, 13. 55. 58, 145]. Too poor to add any comment! Noteworthy «... проблема границ влияния позиции гармонического центра в тексте остается нерешенной» [Москальчук, 2003.: 42] because central elements (“attractors”) don’t remain invariable.

question to ignore intertextual conditions even if one aims at creating some absolute novelty. Especially it concerns the relation of textual tissue to colloquy, to conversational practice of the epoch, and it has been demonstrated that the meaning of textual rhythmical organization can be conceived only within intertextual confrontations and comparisons. It is already colloquy or chant that must make up constant points for references as to the conclusions about the inner textual rhythmic features. In particular for prosaic rhythm it is colloquy that determines the mean value to evaluate deviations and therefore the metric axis of rhythm. It is such reference to colloquy to be born in mind for evaluating the rhythmic quality of prosaic text so that one can't say about any unique textual entity without intertextual connections.

In particular it concerns syntactic basis of rhythm. It is already the essence of propositional structures of S-P that correlates with the initial metric opposition of **arsis vs. thesis** in an elementary rhythmical cellule. In the both cases it goes about the **functional hierarchy** arising from the division of center vs. periphery within textual tissue. The most inventive text in the manner of L. Sterne can't remain without inevitably recurrent reproduced syntactic structures otherwise it will be merely a grammatical blunder. Therefore it is syntactic structure in the broadest sense that determines the formation of prosaic rhythm: this structure represents textual and temporal anisotropy with its inherent asymmetry (to begin with the asymmetry of propositional structure of subject & predicate). It is the feature of anisotropy that imparts to temporal organization the preferences in comparison to spatiality¹⁰⁷⁸. That is why not only text of a work but the **textual corpus** of a style determines the type of rhythm as it can be exemplified with the outspoken rhythmical features of sentimentalism¹⁰⁷⁹. The same concerns the creative work of a personality with the respective textual corpus as it can be seen in the legacy of A.P. Chekhov¹⁰⁸⁰. It is here to stress the fact that it goes just about **asymmetry** (with the ensuing **anisotropy**) and not only about centralization in the manner of field structures' hierarchy with their opposition of center vs. periphery. One can find **axial vs. lateral** areas that don't presuppose the strict hierarchical subordination. In this respect rhythm arises as an eccentric structure displacing the center and imparting asymmetry to the textual sequence where the relationship of axis vs. laterality discloses the mutability of functional distribution.

These properties of syntactic strictures as the sources for rhythm are especially observable in the positional attachments of rhythmic structures. One of the most significant discoveries in this field is the initial place of rhythm as a kind of starting point of creative process that betrays its inspirational role. This evaluation of **rhythm as inspiration** is actually attested with the writers' answers in the special questionnaire distributed by M.M. Hirschman¹⁰⁸¹. It is especially to underline the role of **incipit** (and initial position as such) for rhythmic organization of a work¹⁰⁸² (especially observable in contrast to the role of **cadence** and final position in harmony). Meanwhile such incipit must necessarily imply the collision to be developed in the further segments of the work¹⁰⁸³. Rhythm as the integrative textual power shows thus the existence of contradiction that passes the limits of the purely verbal substance and involves the transcendental reality. The reasons for such involvement of non-verbal premises in rhythm's development are enrooted in the very nature of rhythm that concerns textual codification and the fundamental antinomy of reproduction and productivity in language. These reasons ensue from the inherent contradictions between rhythmic structure and meter as its existential condition. The statement on the opposition to meter as the most significant property of rhythm comes back to the famous place from Saint Augustine's "Enchiridion" where the essence of this opposition is described within the terms of limitation and infiniteness; of returning and irretrievability as the respective features of meter and rhythm¹⁰⁸⁴. It entails the **transcendental** nature of rhythm in regard to meter. Therefore the contrast of

¹⁰⁷⁸ «В словесном художественном произведении поэтическое время и есть поэтическое пространство этого произведения» [Гей, 1975, 221]

¹⁰⁷⁹ «Повторы однотипных речевых форм сочетаются с однотипными контрастами, одним из примеров которых может быть, кроме смены зачином и окончаний, столкновение больших и малых колонов на сломах в развертывании прозаического периода» [Гиршман, 1982, 109]

¹⁰⁸⁰ «... Чехов, заканчивая абзац или главу, особенно старательно подбирает последние слова по их звучанию, ища как бы музыкального завершения предложения ... тяготение Чехова к союзно-симметричным ритмико-синтаксическим конструкциям» [Гиршман, 1982, 11]

¹⁰⁸¹ «Поиски ритма начинаются буквально с первых слов нового произведения» (В. Панова) «Ритм композиции возникает сразу, мгновенно, при замысле» (В. Сафонов) «Ритм первостепенен. Для меня он следует рука об руку с сюжетом» (Л.Обухова) «Ритм ... особенно важен в первой фразе или в первых четырех-пяти» (Ю. Куранов) «... первую фразу, первую страницу всякой вещи я определенно прошупываю на музыку» (А. Злобин) «Чаще я пишу сперва финал ... тогда ритм найденный для финальной фразы. Затем автоматически держится на протяжении всего произведения» (В.Конецкий) «Ритм ощущается, когда пишешь, а не осознается или задумывается как-то отдельно» (В. Кетлинская) [Гиршман, 1982, 60 – 61]

¹⁰⁸² In particular «суждения о значении первой фразы как камертона ритмической организации целого» exemplify it [Гей, 1975, 219]

¹⁰⁸³ Incipit contains «... толчок, сообразный каким-либо источником энергии. Такой динамический заряд поступает, как правило, от противоречия» [Стеценко, 1989, 185]

¹⁰⁸⁴ «Он понял, что суждению слуха не подлежит ничто, кроме звука ... Но он нашел подобный материал самым презренным, если звуки образовывались без точного размера времени и без определенного разнообразия остроты и густоты. В этом он узнал те самые элементы, которые в грамматике, когда занимался внимательно слогами, назвал стопами и ударениями ... Он попробовал означенные стопы располагать и соединять в известные ряды ... А чтобы ряды стоп не удлинялись до такой степени, что могли бы утомлять его внимание, он постановил им предел, от

manifestation vs. latency is of crucial importance for any rhythmical structure as far as it presupposes the existence of meter as a latent scheme¹⁰⁸⁵. It is already the very structure of rhythm as the deviation from the presupposed metrical scheme that entails the consequences of transcendental nature. Meanwhile this inherent contradiction between rhythm and meter concerns also the fundamental antinomy of language as far as the very essence of metrical space is based upon the reproducibility and codification.

In its turn textual integration is apparently tied with the codification, the more a text being expanded, the more opportunities for displaying a code it gives at one's disposal, and vice versa, textual compression in an aphoristic utterance presupposes the opportunities of its reduction to reproducible code's units. It is already the unavoidable **repetition** together with the growth of textual scope that promotes increasing the opportunities for codification. Still of a more importance is that textual integration as such involves also the integration of conventions indispensably produced and reproduced in a text entailing the formation of a code. Therefore the mentioned problem of codification as analytical concomitant epiphenomenon of textual integration returns with respect to textual generic specification. With view of the cited simile of a text as a single composed word one could say also of motifs as the particles of such indivisible integrity. Still more important is not immediate repetitive appearance of some elements but the formation of the referential net (**deixis**) between them. It is also obvious that deixis is both **contextual & intertextual** phenomenon and concerns both the given text and the whole textual corpus, the last one inevitably involving the procedure of codification. In particular the existence of such intertextual points of reference ensues from the very property of **details'** relative autonomy. Such details present in a textual corpus build up what can be said the metrical space of this corpus delivering thus typical metrical schemes for the particular texts (as for instance in the corpus of genre with the respective schemes of versification). It can be exemplified with the obligatory conventions of a genre, in particular with the key words that determine lexical "tonality". In its turn deixis refers to **phantom** as the textual integrative foundation. Thus one can say of the transcendental background of **deixis & phantom** as the source for integrative textual basis and, in particular, for metrical scheme. Then rhythm as the explicit textual phenomenon stands in transcendental relation to its metrical source.

The existence of unavoidable repetitions as the immediate source of meter makes up the genuine basis for prosaic rhythm ensuing from **permanently recurrent syntactic structures** (in particular of propositions). Prosaic rhythm can be said to appear together with the dots of sentences, and the perturbations of this inevitable order makes up the proper textual rhythm. These "syntactic games" with rhythm can be exemplified with the separate works on symmetry and its removal in syntactic structures: it has been shown in particular that the structures of chiasm and zeugma deliver wide opportunities for the creation and distortion of symmetry. Of significance is that such opportunities involve the disclosure of the actual structure of sentence as in the proverb *<time is that which man is always trying to kill, but which ends in killing him>* where the actual predicate of the whole becomes the theme of the precedent clause representing thus an elegant inversion [Береговская, 36]. The metrical properties of unavoidable repetitions (say, of syntactic structures) can be exemplified also with the so called syntactic phraseology that displays both contextual and intertextual effects of such measure. One can say of syntactic invariants that provide schemes for producing derivative phrases. For instance there has been a special study carried out where nine exclamatory emphatic structures of the kind have been described¹⁰⁸⁶. It is essential that such repeated stable construction give ground for developing different modal and aspectual meanings as the scheme providing conditions for the variability of contents¹⁰⁸⁷. Meanwhile these obvious metrical prerequisites are only the observable side of a greater scope of textual opportunities. One could say that textual key words build up a metrical scheme also without the immediate repetitions of tautological kind: it is peculiar structure of phrase that provides such opportunity¹⁰⁸⁸. Usually one can regard them as pivotal words (and passwords of dramatic action) that correlate with the above discussed predicative schemes of taxis and nexus. In its turn they can remain unmentioned and only implied. It is already the tautology of leitmotivs' repetitions and recursions of key words that represent the outer and the simplest side of textual metrical space that can by no means be reduced to "tautological" organization. One can easily recognize the features of metrical automatic inertia and its rhythmical overcoming with the means of asymmetry and anisotropy in the attributes of rhythm found by the researchers of literature. Such inertia is discovered and described by S.T. Weimann, for instance, in "Decameron" with the tautological repetition of the motif of

которого они бы возвращались, и от этого самого назвал их стихами. А чему не было установлено определяющего конца, но что выражалось, однако же, разумной последовательностью стоп, то он обозначил именем ритма ...» [Августин, 1996, 147]

¹⁰⁸⁵ For instance «там, где сюжет заключает тайну и ее разгадку, по отношению к читательскому восприятию существуют два движения повествования – мнимое и истинное ...» [Стеценко, 1989, 195]

¹⁰⁸⁶ These invariants were «*Что за ...! Какой ...! Ну и ...! Вот (так) тебе и ... Ай да ...! Чем не ...? Тоже (мне) ... Ох уж эти ...! ... как ...*». In such cases «Смыслы ... носят модусный характер ... имплицитно (не вербально) выражают те отношения, которые как бы составляют их семантику» [Всеволодова et al., 2002, 149]

¹⁰⁸⁷ As in example «*Ну и наломала гроза хворосту! – подумал он*» (К.Паустовский) where modality of evaluation and the aspect of irrelevant unaccomplished action are attested [Всеволодова et al., 2002, 145]

¹⁰⁸⁸ For instance in such cases when «... конструкция лексического повтора с синтаксическим распространением не только избыточна, но одновременно и экономна» as in: «*Но вскоре опять разгорались споры, типичные студенческие русские споры, - шумные, длинные и всегда вызванные хорошими побуждениями*» (К. Паустовский) [Акимова, 1988. 17 - 18]

exaggeration¹⁰⁸⁹. In particular the oscillations between the extremities of opposite events are gathered together and added in some wave that comprises and reorganizes their course¹⁰⁹⁰. Such rhythmical reshaping force provides conditions for textual natural breath of compressions and expansions¹⁰⁹¹. Of significance is here the construction of rhythm as the oscillating deviations from some virtual mean values' line made up of tautological contents.

In difference to this concept of semantic rhythm applicable for epic genus there exists still the generalization of rhythm where the peculiarities of dramatic play are taken into account. It goes about the prevalence of action as the distinctive generic dramatic feature with the succeeding growth of the role of interpretative activity (in particular the already discussed observer's participation) that becomes specialized performance involving already the indispensable non-verbal components. The conception of dramatic rhythm (demonstrated in particular in instructive manuals) includes first of all its confrontation to meter as its necessary existential prerequisite¹⁰⁹² and stresses the features of struggle as its most essential quality whereas tempo behaves as a kind of the resultant force of the interaction between rhythm and meter¹⁰⁹³. Therefore the very action represented in a dramatic work has rhythmic structure as the process of the development of conflict through the deeds of dramatis personae and the interaction of their wills¹⁰⁹⁴. Such "agonistic" approach to dramatic rhythm comes back to K.S. Stanislavski's conception of the so called **tempo-rhythm** that concerns the transcendental phantom of action and can by no means be restricted with verbal row (as the outer sound forms of the rhythmically organized signifiers) or the rows of **motion & plasticity**. It is the struggle irreducible to separate components that becomes the genuine substance of tempo-rhythm¹⁰⁹⁵. If the implicit semantic rhythm of a novel as it is conceived for example in the cited works of S.T. Weimann coexists together with the explicitly observable prosaic rhythm of, say, the syntactic constructions with its meters of the recurrent patterns of propositional structures, it is another case within dramatic genus where also the corporeal movement bears the meaning not only of something resembling choreography but of the generalized image of numerous other non-verbal factors that are involved in the performance of a dramatic play and build up a transcendental object of imagery. There appears the generalized spatial image representing transcendental non-verbal powers united with the rhythm. This transcendental nature of tempo-rhythm is attested with its attachment to the so called "supposed circumstances" created with imagery and to the inner state of human beings as they perceive them¹⁰⁹⁶. Therefore one can say of a multitude of tempo-rhythms that "inhabit" a dramatic work and in particular each dramatis persona and subsequently of a "contest" between different rhythms¹⁰⁹⁷. Such "inter-rhythmical contestation" represents the phantom of action as the genuine foundation of dramatic entirety so that it is the thorough action that determines dramatic rhythm¹⁰⁹⁸. This inner essence of rhythm is revealed in the reciprocal connections between the external actions and the internal personal state of mind (or between the manifested and the latent in more general sense) where the virtual "as if" of the "supposed circumstances" becomes the intermediary link¹⁰⁹⁹. In its turn it is the latent and the inherent that

¹⁰⁸⁹ It goes about «инерция сюжетного ритма» where the signifying role is imparted to the special leitmotif – «чрезмерность как ничейная мировая энергия» [Вайман, 1981, 175]

¹⁰⁹⁰ For example it is observable in the novel 4 from the 2nd day so that «вся новелла состоит из микроамплитуд, вся она переменно движется, раскачиваясь от полюса к полюсу ... Из множества таких вот микроамплитуд, усиливающих, укрупняющих фабульные вибрации, возникают мощные ритмические волны – словно над всей новеллой, над всей стихией повествования властвует незримая, созидающая некий избыток сила» [Вайман, 1981, 176]

¹⁰⁹¹ It is due to the rhythm that «... часть – сжатый этюд целого» [Вайман, 1981, 177]

¹⁰⁹² «Метр ... есть равномерное повторение ... метр – это схема ... Метр – однообразен; ритм – бесконечно разнообразен» [Волькенштейн, 1960, 94-95]

¹⁰⁹³ «Ритм драматического произведения образуется в соотношении различных по длительности ... единиц: ... неравномерность ритмических единиц обычно несколько сглаживается убыстрением долгих и замедлением коротких – темп исправляет, выравнивает ритм, приближает его к метру» [Волькенштейн, 1960, 101]

¹⁰⁹⁴ «Ритм драмы есть ритм борьбы; вся картина борьбы распадается на отдельные схватки, удары наносятся словами или внешним действием», and it entails the consequence concerning tempo of action: «Определяет быстроту темпа в каждой сцене более активная воля – воля наступательная, конечно, в соотношении с волей обороняющейся» [Волькенштейн, 1960, 102, 101]

¹⁰⁹⁵ In particular it concerns rhythmic units: «Ритмические единицы парных усилий и контрусиллий соответствуют кускам, на которые Станиславский разбивал актерскую роль» [Волькенштейн, 1960, 101]

¹⁰⁹⁶ «Темпо-ритм нужен нам не один, сам по себе и для себя, а в связи с предлагаемыми обстоятельствами, создающими настроение, в связи с внутренней сущностью, которую темпо-ритм всегда таит в себе» [Станиславский, 2009, 113]. It is exemplified with the contrast of military and funeral marches that can have the same rhythm but radically different meanings.

¹⁰⁹⁷ «... когда, как у Гамлета, в душе борются решение с сомнением, одновременное соединение нескольких разных темпо-ритмов возбуждают внутреннюю борьбу самых противоположных начал. Это обостряет переживание ...» [Станиславский, 2009, 114]

¹⁰⁹⁸ «... артист ищет правильного распределения темпо-ритма по всей сквозной линии действия пьесы» [Станиславский, 2009, 114]. Respectively the instructive recommendation ensues: «Чтобы уловить ритм драматического произведения, необходимо прежде всего остро и постоянно чувствовать единое действие» [Волькенштейн, 1960, 105]

¹⁰⁹⁹ «И хаос и беспорядок имеют свои темпо-ритмы. Четкий ритм речи помогает четкому и ритмичному переживанию и, наоборот, Ритм переживания – четкой речи. Конечно, все это

plays the decisive role in determining the adequate performable tempo-rhythm¹¹⁰⁰ so that it is the transcendental reality that tempo-rhythm belongs to. This can be exemplified also with practical recommendations as to the formation of adequate tempo-rhythm during the preparation of performance (given by K.S. Stanislavsky for "Othello")¹¹⁰¹ where again the "supposed circumstances" of the virtual imaginary transcendental reality becomes the source for the besought decision. Respectively tempo-rhythm is conceived as the attribute of imaginary space and not as a scheme void of contents: one can find such rhythmical mental load with reproducing arbitrary structures and arousing respective sentiments¹¹⁰². Then it becomes the inner personal world where the rhythmical synthesis is carried out.

The difference of the rhythm conceived in such way in drama from that in a novel reveals itself in particular in the necessity of portraying characters and subsequently of distributing their cues in the respective order and sequence. As a very demonstrative example here the work of A.N. Ostrovsky can serve who paid special attention to the first initial cues of a character. In particular he many a time elaborated these utterances reshaping them so that the words used there could become idiomatic traits of the thorough portrayal¹¹⁰³. It becomes demonstrative that neutral or direct forms of utterances as a rule give place to those of intentional form referring usually to presupposition supposed to be known for addressees. The importance of the initial position within such portrayal comes also from the role of the first cues as those starting the action. It is the attachment to the action that radically changes the role of such separate enunciations in drama in comparison to novels where the initial phase of action, generally speaking, can be replaced in the middle segments of narration. In its turn the action as the only and singular distinctive trait of a dramatic play entails the significance of the disposition of separate cues within the role of a character as the sequential and gradual disclosure of the deeds' motivation that is not obligatory for epic text¹¹⁰⁴. Dramatic verbal mask as the device of attaining goals needs respective sequential order unnecessary for novels where the deeds are not so tightly fixed to textual evolution. It ensues from the priority of action also the insufficiency of dramatic textual data for the formation of rhythm. Therefore dramatic rhythm always needs the performer's participation to appear as such. In particular in difference opera and other music dramatic forms the necessity of performer's initiative is stressed by K.S. Stanislavski in his comprehension of tempo-rhythm¹¹⁰⁵. This circumstance entails also the consequences concerning the nature of non-verbal prerequisites of dramatic rhythm that are to be found in particular in music images.

It is to underline still one important consequence of action's prevalence in dramatic genus: it reveals itself in particular in the circumstance that the rhythmic flow of scenic speech itself coincides with the semantic rhythm which in novel has the outlook of a plot's evolution. This rhythmic structure can often be of latent nature without leaving vestiges upon the surface layers of textual entity. In particular it concerns A.P. Chekhov's plays where one says of the inner latent rhythm¹¹⁰⁶. Actually the rhythm

помогает, если эта четкость хорошо оправдана изнутри предлагаемыми обстоятельствами или магическим "если б"» [Станиславский, 2009, 114]

¹¹⁰⁰ «Среди актеров есть, к сожалению, много людей с недоразвитым чувством темпо-ритма. В тех случаях, когда они сами собой правильно чувствуют то, что передают, они тотчас же становятся относительно ритмичными при словесной и действенной передаче своего переживания» [Станиславский, 2009, 115]

¹¹⁰¹ «Как [...] найти этот темпо - ритм нервного ожидания? [...] все силы человека устремлены на ожидаемый объект [...] если вы стоите в неподвижности и после этой паузы хватаете реплику или делаете переход [...] то вы хватаете эти реплики, движения сразу, по 1/8, 1/16, 1/32, а не плавно и не спеша [...] Найдя [...] беспричинный, ритм сам по себе и для себя, постарайтесь оправдать его каким-нибудь магическим и предлагаемыми обстоятельствами из собственной жизни» [Станиславский, 1945, 141, 143]

¹¹⁰² «Попробуйте жить, ходить, вставать,... вол всевозможных темпах и ритмах. Вы увидите, что ... вы сами от производимого ритма будете вспоминать, получать и узнавать самые разнообразные внутренние чувства и ощущения» [Станиславский, 1945, 229]

¹¹⁰³ «О том, какое значение придавал Островский первой реплике действующего лица, свидетельствуют черновые рукописи». Among numerous examples the following case bears outspoken traits of replacing the neutral greeting with a hint implying latent derision: «Где ты, Петр, был? → Где погулял, добрый молодец? (Отец, "Не так живи, как хочется")». In the next example the narrative enunciation is replaced with the indirect depiction of the situation containing implicit vestiges for rendering the narrated events: «Вот и убежали. Никак их не поймаешь, сейчас и убегут → Погодите! Куда вы, куда вы? Что это они все от меня бегают? Никак не поймаешь! (Леонид, "Воспитанница")» [Холодов, 1978, 164 – 165]

¹¹⁰⁴ «Глумов, как и Глафира, постоянно меняет свои речевые костюмы, дабы не быть узнанным, и успешно выдает себя не за того, кем он на самом деле является» [Холодов, 1978, 183]

¹¹⁰⁵ When in opera music delivers necessary rhythmical conditions in drama «артист сам должен заразить зрителя своим ритмом. От драматической игры требуется, чтобы это было не только верно, но и интересно» [Кристи, 1952, 220]

¹¹⁰⁶ «В непринужденной, нестойкой по своему мелодическому рисунку чеховской сценической речи, подобно пламени свечи, ритм скрыт так же глубоко, как настроение. Ритм разговорного языка, зависящий от множества причин, - времени года, времени суток, духовного расположения ..., организует ... всю человеческую жизнь, ... придавая обыденности сакраментальный смысл. Есть в чеховских пьесах ритм быстрого проходного разговора, лирического высказывания, молчания, долгой паузы, будничного и праздничного ритуала – утренних чаепитий, званых вечеров, встреч, расставаний, есть свой музыкальный ритм у надежд и разочарований, есть ритм быта и

conceived in such manner signifies just the peculiar for poetry process of the shift from verbal substance to autonomous images. While using the term rhythm in this meaning one designates the rhythm of speech as the inseparable part and parcel of human activity and subsequently of dramatic action. Moreover it is the latent rhythmic structure that one minds here. One cannot divide within this latency the signifiers (of sound speech) from the signified (of contents and intents) so that subsequently the rhythm of speech remains inseparable from the rhythm of deeds and even physical movements. One can trace here the mentioned **transcendental** nature of poetry consisting in the transition from immanent verbal substance to non-verbal “beads” for memorizing textual integration that display their own inherent **rhythmic structure of corporeal movements and semantic processes**. This inseparability of verbal and non-verbal elements of rhythm as an integrative power is especially traceable in dialogical segments¹¹⁰⁷. Of significance is that such rhythm not only unites **word & deed, sound & sense** but also makes up an impersonal community of the conversation’s participants as an autonomous entity¹¹⁰⁸. Thus it is due to the rise of such particular rhythmic structure that something super-individual comes into play that imparts its will to separate characters. Therefore one can also say of ensembles instead of dialogues as the peculiar textual features of A.P. Chekhov’s dramatic works¹¹⁰⁹. Rhythm imparts organization to a set of events that the narration refers to and discloses their regularity. In particular it represents their temporal order or spontaneity¹¹¹⁰. That such generalized concept of rhythm not only comprises the inner form of imaginative contents in the unity with its verbal outer sound form but also involves the non-verbal circumstances of scenic speech can be seen from the usual scenic practice of conceiving this concept as it is attested for instance by M. Chekhov. It is especially worth mentioning that he says of **centripetal & centrifugal** aspects of rhythm in connection with the phases of **tension & relaxation**¹¹¹¹. In particular there arises the risk of rhythm’s degradation to voluntary and subsequently to automatic movement as the result of its reduction to metric scheme¹¹¹² that entails the opportunities of destructive nature.

While introducing rhythm as the evident generalization of temporality one has to warn against its overestimation as the constructive power. Rhythm can very easily be transformed from productive textual source into a destructive force, the reasons being its integrative insufficiency and ineffectiveness. Due to the inertial metrical scheme of tautology as the initial condition for the very existence of rhythm the **rhythmical** movement can be reduced to **automatic** movement in the manner of a mechanical fly-wheel. Any tautology can become the source of meter with its automatism. It exerts stupefying impact so that the simplification in the manner of ostinato or mantra arises. This inhibitory imitative mechanism has been already discussed. Now one can add that it possesses also provocative properties inviting for interpretative activity in regard to the repeated and reproduced elements. Such destructive effects are usually connected with the so called fascination as the result of rhythmical impact¹¹¹³. It provokes the disinterested game with rhythm for rhythm’s sake that becomes the behavioral feature of the auto-motivation of narcotic kind. The jeopardy of automatic reduction can be seen in the dialectics of will as a psychological correlate of rhythm¹¹¹⁴. Meanwhile the identification of rhythm and will entails also the necessity to take into the account the perversion of will being isolated from mind and sense. Such volition easily becomes anonymous and submitted to some impersonal imperative¹¹¹⁵. That is why rhythm can by no means remain

ритм бытия»; the last species of rhythm «всегда тяготеет у Чехова к кружению на месте, к устойчивым длительным состояниям» [Зингерман, 1988, 204]

¹¹⁰⁷ «Один герой может не слушать другого. Это не мешает ему жить в общем ритме с этим другим, отвечать ему в тон. Способность поддерживать общий ритм разговора – первое условие существования человека на подмостках чеховского театра. Настроение создается ритмом языка и ритмом жизни, общим для группы лиц. Пока в диалоге песть скрытый ритм – скрытое тепло, есть и настроение» [Зингерман, 1988, 204]

¹¹⁰⁸ In particular one finds here «ритм группы лиц – некую коллективную общность» [Зингерман, 1988, 205]

¹¹⁰⁹ One especially singles out «чеховские ансамбли, где каждый голос солирует и аккомпанирует другому» [Зингерман, 1988, 205]

¹¹¹⁰ It can be exemplified with the case of Dostoyevsky: «В творчестве Достоевского “вдруг” занимает настолько сильную позицию, что ... встречается дважды в одном предложении ... У Достоевского часто встречается ... сочетание таких разнонаправленных выражений, как “вдруг” и “наконец” ... Для Достоевского “вдруг” – не антагонист “всегда” » [Гей, 1975, 215 - 216]

¹¹¹¹ «Только целую фразу (не разорванную искусственными задержками между словами) сможете вы наполнить чувством ... Делая паузы между отдельными словами, вы думаете, что эти паузы производят на зрителя впечатление чувства ... Но происходит обратное: благодаря этим задержкам зрители остывают ... Ваше напряжение ... переживается зрителями как время пустое ... Как всякое напряжение, оно задерживает и парализует чувство. Энергия такого напряжения центростремительна, она направляется внутрь. Чувство же всегда направляется вовне, оно центробежно ...» [quot. Кнебель, 1971, 396-397]

¹¹¹² «Речь только волевая (так сказать, метрическая) ослабляет интерес зрителя» [quot. Кнебель, 1971, 396]

¹¹¹³ This effect is attested as an easily recognizable fact: «Погруженные с помощью ритмических воздействий в особое состояние ..., мы начинаем особенно чутко воспринимать все детали ... и особенно сильно реагировать на них» [Бонди, 1977, 124]

¹¹¹⁴ «В музыке воля – это ритм. Ритм выражает волну человека, проявляющую себя в закономерности и стройности движения» [Доливо, 1948, 100]

¹¹¹⁵ To continue the cited author, there can be found the implicit warning: «Если мы почувствовали ритм, доверились ему, он деспотически властен» [Доливо, 1948, 105]

autonomous; otherwise the good will of creation becomes perverted into the evil will of destruction. As well as metonymic semantic shifts from partiality to partiality, rhythm turns to be insufficient for integration.

The essence of rhythm is that it not only remains transcendental in regard to its metrical scheme but also always presupposes something transcendental in regard to itself. In particular such transcendental essence is **harmony** that concerns textual integrity. Rhythm can be said to pass beyond its own borders and involve those situated beyond its reach within the realm of harmony. It is textual entirety that can't be reached with the rhythm as such and without the involvement of harmony. Rhythm remains at the brim of risk between production and destruction, and this risk belongs to its peculiar semantic features. These circumstances cause the well known difficulties of conceiving rhythm that would be adequate for the artistic image¹¹¹⁶. It is such destructive risk of rhythm within the dramatic genus that G.N. Boyadshiyev has described. The comprehensions of scenic rhythm suggested by him presupposes just the meaningfulness of its external revelations as the corporeal movement that discloses intentional purposefulness and inner depth of its foundations¹¹¹⁷. Meanwhile such conceived rhythm always implies the already discussed danger of reduction to automatic metrical scheme that comes to abstraction peculiar for the so called typical roles or *emploies*.¹¹¹⁸ What is qualified as abstractedness can be identified with the mentioned automatism. Vice versa as the paragon of productive and creative effects of rhythm those cases can serve when one feels the existence of inner deep rhythmic structure irreducible to such abstract automatic metrical schemes so that the inner and outer forms coexist and represent their interaction¹¹¹⁹. To remind the just cited Saint Augustine's statement on the potential infiniteness of rhythmical borders, one can conclude of the absence of the features of termination within rhythmic scope and therefore of the necessity of involving harmony to attain textual integration within the closed terminated shape. Naked and bare rhythm can be said to turn into the contradictory quality of the absence of rhythm or arrhythmia.

This can be exemplified with the sample of **conductor's** practice: the whole work must be conducted at one continuous movement as if "in one breath" and not as a combination of separate gestures. Therefore rhythm involves **harmony** to achieve such goal, it appeals to something transcendental. In this respect the personality of conductor can serve as a paragon for textual synthesis. It is the involvement of elements that remain transcendental in regard to rhythm that impart the constructive qualities revealed in a conductor's performance. It is very demonstrative that actually it is harmony and not the rhythm that is meant when it goes about these rhythmical qualities¹¹²⁰. The peculiarity of dramatic semantic rhythm in difference to that of lyrics is to be found in the meaning of **personal intentions** that play the role of **metrical scheme** (whereas it is the tautology of commonly acceptable truths that are meant to become the metrical line of mean values in lyrics). The decisive role of intention for dramatic rhythm is to be seen on the motivational chain that performs the role of metrical scheme. Intentional verve of dialogue is to be detected in the chain of tightly interlaced particulars, so that details point out one to another. Words can be said **not to design but to assign to** things, they don't **describe** the things but just **prescribe** them their meanings. Rhythm as the revelation of intention and of personal attitude will become the source of such referential net. Together with intention the problem **motivation vs. spontaneity** comes forward where the contradiction of rhythm and meter can be interpreted as that of free will and motivational circumstances. Then the volitional side of utterances gains priority and respectively the aspectual parameters of text become essential rhythmic power. The discussed theme of **semantic modulation** substantiates then the necessity of involving the integrative powers of textual organization transgressing the purely verbal borders. Apparently such process of semantic transition involves the whole textual **hierarchy** as the field structure with its center - periphery opposition resulting in its displacement (as the model of actual predication disclosed in message demonstrates). It involves the ideas of semantic harmony as the interrelations of the whole and the parts that indispensably must supplement the concept of semantic rhythm within the development of textual synthesis.

Then the already mentioned V.G. Admoni's idea of the parallels existent between verbal text and musical **score** presumes further developmental possibilities ensuing from the peculiarities of textual integration. The phantomlike non-verbal integrative sources & issues that reflect the transcendental foundation of textual entirety give grounds for the next step to generalization and to pass to the already introduced categories of textual rhythm and harmony. Before doing it immediately it is necessary to stress that in developing the statement on non-verbal transcendental basis of text the concept of **facture** is to be involved as a reasonable device adopted from musicology. It suggests the generalized idea of verbal tissue (comprising the already discussed concepts of speech registers analogous to musical **tessitura** and textual stratification) that not only has an outlook of a non-verbal object but also presupposes the further disclosure of developmental opportunities contained within textual non-verbal premises of integration.

¹¹¹⁶ One can exemplify it with a very eloquent confession and complaint of a poet: «Непокорная ритмическая стихия от меня ускользает» (И. Анненский – А. Блоку, 18.06.1907)

¹¹¹⁷ «... сценический ритм представляется как внутренний строй чувств, определяющий внешний рисунок роли» [Бояджиев, 1983, 139]

¹¹¹⁸ «Абстрактный ритм амплуа ... создает некий сценический характер. Но характер этот, лишенный индивидуального поэтического своеобразия, ... будет обедненным, схематичным ...» [Бояджиев, 1983, 141]

¹¹¹⁹ For instance it goes about the cases when the developmental tension «относится к внутреннему ритму сценической жизни образа, который непрерывно изменяется, в то время как внешний ритм ... остается неизменным» [Бояджиев, 1983, 143]

¹¹²⁰ «Ритм спектакля – это собственная тональность жанра» [Бояджиев, 1983, 150]; meanwhile the concept of tonality belongs to harmony and not to rhythm.

Together with the functional organization of text the thematic attribute comes into play (in particular in the actual division of sentence with the ensuing variability of meanings) that determines what is attached to the stratification of facture. In particular it is worth mentioning here that the concept of the so called “intruding counterpoint” (S.V. Slonimski’s term)¹¹²¹ correlates with the described phenomenon of theme’s transformation into rheme (actual predicate). There has already been used the term “drops” (in regard to N. Leskov’s works) to designate the insertions of the supposed alien speech into the author’s narration. It correlates to the concept of “characteristic layer (stratum)” suggested by V.N. Kholopova where in particular the *idée fixe* of *ostinato* arises¹¹²². It is essential that devices of the kind make music opened to pictorial effects¹¹²³. Functional stratification of facture enables the segregation of **tautological pleonasm**s of commonplaces that build up the background of what can be called semantic metrical scheme as an **interstitial tissue** of text. The existence of facture gives grounds to say of **textual substance** to be reshaped for images. Obviously the “self-oblivion” of words takes place here. Besides, the stress upon substance involves here also the elements of outer form. Meanwhile of significance is the circumstance that the very division of the inner and outer forms depends upon functional distribution and is therefore the aspect of textual integration¹¹²⁴. Thus one can trace the inevitable involvement of harmony as the result of constructive rhythmical development together with the whole scope of musical attributes ensuing from functional textual system.

Semantic harmony becomes especially observable in lyrical impromptu where spontaneous details display there attachment to the entirety of poem. It goes actually about the intensified revelation of **functional** textual structure where the verbal substance is determined with the entirety’s destinations. This textual functionalism is naturally associated with the formation of semantic metrical space that generalizes the referential net of deixis and is applicable to a wide intertextual milieu. Harmony becomes possible due to the existence of something analogous to musical tonality so that spontaneous impromptu presupposes such preexistent measurable semantic space. It is due to the presence of such space that the appearance of lyrical utterances such as R.M. Rilke’s “The Foreboding” (*Vorgefühl*) from “The Book of Images”: “*Ich bin wie eine Fahne von Fernen umgeben ...*” ‘I’m as a banner surrounded with distances’. The image of a poet’s solitude is here comprehensible due to the already existent harmony of imagination where banner can be correlated with the free space and winds that arouse its trepidation. This harmonious unity based on the ready code of conventional and spontaneous images displays in its turn the representation of the whole tissue of textual facture where the lyrical enunciation reveals its emblematic outlook. Phrases taken as quotations from a lyrical poem then acquire the properties of the segments of melodic stuff taken from a musical score. Such is especially the case with the problem of termination in some subspecies of epic prosaic works where the presence of lyrical motifs becomes observable¹¹²⁵. Of a special significance is the contradiction between epic plot as the outer substantiation of textual integrity and the ideal deep reasons for synthesis where the first seems to be unfinished in opposite to the essential termination of a work¹¹²⁶. In particular these properties are disclosed in elegiac influences that have become the source for dramatic “open” finals (as in A.P. Chekhov’s works). Another revelation of lyrical harmony can be found in the mentioned phenomenon of impromptu. Such is the case with Th. I. Tyutchev’s lyrical composition where harmony as the integrative foundation is revealed with overcoming disharmony and the development of contradictions that takes place in a rapid momentary movement¹¹²⁷. Lyrical composition presupposes the sources of semantic metrical space where the key images determine the development of semantic transition or modulation as its structural basis. To exemplify it with the mentioned poet’s works one can cite his “December Morning”:

<p><i>На небе месяц – и ночная / Еще не тронулась тень, / Царит себе, не сознавая, / Что вот уж встрепенулся день, – / Что хоть лениво и несмело / Луч возникает за лучом, / А небо так еще всецело / Ночным сияет торжеством. / Но не пройдет двух-трех мгновений, / Ночь испарится над землей, / и в полном блеске проявлений / Вдруг нас охватит мир дневной ...</i></p>	<p>* слабый признак дня – господство ночи * непроизвольные лучи ** [направляемые неодолимым ходом] * сияющая ночь → свечение ночного неба ** [нерушимость состояния ночи] ** [внезапность смены] * день приходит во всей полноте</p>
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¹¹²¹ «... вновь вступающий голос ... немедленно принимает на себя функцию главного, а главному предоставляет ... перейти на роль сопровождающего контрапункта» [Холопова, 1979, 82]

¹¹²² «... капельная монотонность звука и означает нечто большее, чем простую педаль» [Холопова, 1979, 46]

¹¹²³ «Характеристические пласты стали ярким приемом оперной изобразительности» [Холопова, 1979, 46]

¹¹²⁴ «В искусстве вообще художественная целостность ... сообщает свои свойства всем деталям» [Холопова, 2010, 45]

¹¹²⁵ Such is the case with I.S. Turgenev’s novels where «особенность тургеневских романов именно в их музыкальном строе, лирической оркестровке»; it can be attested with “The Nobility’s Nest” that has «характерный открытый финал, вполне музыкально завершающий авторскую идею, но оставляющий неизвестной судьбу главных действующих лиц романа» [Сахаров, 1996, 316-317]

¹¹²⁶ «... внешняя сюжетная незавершенность отнюдь не означает недосказанности авторской творческой мысли» [Сахаров, 1996, 319]

¹¹²⁷ «Круто, с первой строки – тот образ, в котором заключена решаемая загадка. Через целый шквал трагических отрицаний, сомнений ... добывается финал, не выбравшийся из смятения противоречий и все же очень светлый по своему порыву ...» [Чичерин, 1975, 292]

The image of the struggle between night and day belongs to the universal lyrical conventions. Meanwhile it admits the infinite multitude of possible solutions and in the cited impromptu one finds the contemplated dramatic scene of personified essences. The **entirety** of the whole scene as **the moment of transition** is indebted in particular to the used lexical means. These means are semantically **commensurate** in the sense that they give imaginative details of the different sides of this moment. Another sample also points to the moment of transition but it is conceived with the aid of concomitant images where belt and shade with their interplay attest the moment between day and night.

<p>Quand le ciel couleur d'une joue / Laisse enfin les yeux le chérir / Et qu'au point doré de périr / Dans les roses de temps se joue, / Devant le muet de plaisir / Qu'enchaîne une telle peinture, / <u>Danse une Ombre à libre ceinture</u> / Que le soir est près de saisir. / Cette ceinture vagabonde / Fait dans le souffle aérien / Frémir le suprême lien / De mon silence avec ce monde... / Absent, présent... Je suis bien seul, / Et sombre, ô suave linceul. Paul Valery, La ceinture</p>	<ul style="list-style-type: none"> * le soir caressant les corps avec ces couleurs * l'espace des plaisirs est privé des sons, il s'agit seulement de mouvements visibles * la ceinture mouvante étant presque saisi par les ténèbres * les liens tremblants comme respiration ** [la chose siuè au bord d'existence et du néant] * solitude comme le consequence de contemplation
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In this case the intermediary season of day serves to depict the state at the limits of existence and therefore to refer to the daily concomitant risk. Another sample of an account on the origins of musical instruments as the products of organic growth in R.M. Rilke's sonnet can attest the references to reality conceived itself as a kind of periphrastic description of deeper essence.

<p>Zu unterst der Alte, verworren, / all der Erbauten Wurzel, verborgener Born, / den sie nie schauten. Sturmhelm und Jägerhorn, / Spruch von Ergrauten, Männer wie Bruderzorn, / Frauen wie Lauten... Drängender Zweig an Zweig, / nirgends ein freier ... Einer! O steig ... o steig ... / Aber sie brechen noch. Dieser erst oben doch / Biegt sich zur Leier. R.M. Rilke, Sonetten an Orpheus, 2, 17</p>	<ul style="list-style-type: none"> * geheime Kräfte des Wachstums versteckte im Untergrund ** [die Musikinstrumenten wie Geräte] ** [menschliche Körper dem Instrumenten vergleichbar] * die wachsenden Glieder sind fertig, zu Musikinstrumenten zu werden
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There is still one distinctive feature that enables contrasting such lyrical specimens to those of drama: it lacks personal characters here as in all genera of descriptive lyrical poems based on ecphrasis, and it appears bright testimony of things so that **reification replaces personification**. It is material sensual environment that acts as characters without being personified. It is the details of the world if things that determine the synthesis in lyrics. These details became the points for the **abstractions of isolation** where the reified lyrical images are condensed. The details as the vehicles of such abstraction become the centers for the synthesis that arises whereas in drama such synthesizing role is played with the personal factors. In respect to such cases one can generalize the concept of semantic modulation and suggest its widened notion as the imaginative modulation where the personal development is exposed.

It is not only lexical compatibility that provides conditions for textual integration. It is commensurability of the units of semantic space that can be called **imaginative commensurability** that is the indispensable prerequisite of imaginative entirety and therefore for the synthesis with the involvement of transcendental reality irreducible to purely verbal integration. It is not a barren naked simile: there exist statistical methods enabling the formation of such metrical space. For us it will be of importance to say only that this commensurability gives grounds to say of textual imaginative geometry on the way of the so called chronotope. Meanwhile if the concept of chronotope is restricted with contextual conditions the imaginative metrical space can be extended over intertextual relations. As a musical counterpart to this imaginative metrical space one can remind again tonality (with its presupposed opportunities of modulations and harmonious sequences). The simplest example of such metrical space can be found in the image of artistic time and space condensed in **itinerary** as the basis for dramatic and lyrical enunciations. In its turn it presupposes personification of those committing as adventurous voyage across the scenic space. Not to say of the Japanese "Flowers' Road" as an obligatory element in some dramatic genera it is to pay attention to lyrical itineraries as the voyage of a soul representing in reality the description of a biography and intersecting with the genus of confession. One could remind the species of imaginary voyage with a soul visiting different places. Another species of lyrical itinerary is to be found in ecphrasis as the transportation of things. It is itinerary that can be regarded as the pattern for semantic or imaginative modulation as the model for the entirety's evolvment taken within the contemplation from different viewpoints.

It is to warn that such simple exemplification entails the further question on the "geometry" of synthesis where time gets the undisputable priority over space. Therefore it is **temporality** that gives the foundation for imaginative commensurability. This temporal priority on the broadest sense (that includes the time of history) entails the next conclusion as to the nature of such introduced metrical relations. Meanwhile the time of image is not something like a dial of a clock or the abstract distance of temporal units. Rather it is the existential time of what is called in biology the world of a living being (Germ. *Umwelt*). It is the "living space" for existence that one gets at the disposal and therefore the paradox arises: temporal and personal categories that are normally far distanced display their convergent development until the full coincidence. Within the temporal axis it is the **anticipatory** moments that have the decisive meaning in comparison to those of **retrospection**. As in an orchestra's conductor's

performance the predictability of a moment represented with the so called *Auftakt* is of primary significance, it is the expectations that build up the temporal profile of a dramatic play.

It becomes especially visible in theatre where temporality is conceived as the biographical attribute of a *dramatis persona*. Imaginative metrical space appears as a **Lebensraum** of a personality, and it gives key for the approach to its analysis from the personal viewpoint. Within this metrical space there are those of personal dimension that should get the priority. In particular the personal identification of utterances is to be correlated with their positional functions as far as the questions of temporality are concerned. The position being dependent upon the contextual references the type of personality can exist presumably also beyond the situations represented in the work and necessarily involving intertextual references. The correlation of personality & spatiality (resp. temporality) has already been observed in regard to the social types¹¹²⁸. One can remind in particular the effect of personally determined homonymous dissociation as the source of dramatic idioms that comes back to the really existent differentiation of social dialects¹¹²⁹. These connections of the same word to different personal contents produced for the use of respective social types with the ensuing homonymous dissociation in the collided replicas within a dramatic play are also the witness of the collision of different temporal dimensions. Personal temporality comes here as a verbal mask exposed in the successive order of a sequence of deeds. The enunciations of a *dramatis personae* are therefore the symptoms of their inner personal temporality that is to be detected in the textual integration.

It becomes evident that the contradiction between person and position within the integral work's evolvment becomes the decisive factor for the peculiarities of temporal and spatial parameters of synthesis. One can say of personal characters that determine the semantic metrical space in different genera. The importance of **personal foundation of commensurability** for drama can be seen especially in the very essence of its integration. Any dramatic work can easily dissociate into a series of "numbers" of separate scenes corresponding to the represented situations due to the relative autonomy of situation as such. There's always the risk of such **dissociation into numbers** (as the reduction of opera to "a concerto with costumes"). One can say that **positional conditions** in drama being favorable for scenes' segregation contradict to **personal necessity** of unity. Therefore it is personality that becomes the leading power of dramatic integration and the source for its peculiar temporality. Personal priority gives grounds for conceiving synthesis as a portrayal that can be detected even under the surface of impersonal ephrasis in descriptive poetry. There arise soul & spirit of synthesis so that a work as a whole can be personified as a vivid entity.

This personal attachment of dramatic unity can be exemplified in particular with the prose of F.M. Dostoyevsky where one finds the vestiges of theatre impact in particular in the respective use of improper direct speech in the manner of dramatic replicas¹¹³⁰. Such impact gives essential arguments against M.M. Bakhtin's conjecture as to the pretended polyphonic background of such prosaic peculiarities. The incompatibility of such conjectures as to the seeming counterpoint in prosaic structures can be refuted already with the radical distinctions of respective musical structures¹¹³¹. It is another problem that arises here being concealed with the outlook of the pretended counterpoint: it is the problem of disharmony that is to be overcome to reach synthesis¹¹³². One can point to at least two features that exemplify such disharmony: it is the chaotic haste with the ensuing incoherence of narration on one side, and the automatic use of commonplaces at another side¹¹³³. Such devices of incoherence and automatism entail the necessity of the searches for the uniting powers that would procure grounds for textual integration. Then the problem of disharmony is to return to the above discussed cases of textual incoherence in the scenes of

¹¹²⁸ One can refer to a shrewd observation of Yu. Туныанов on the stable connection between the type of personality and the preferences for spatial structures: «Жажда симметрии – это была у мещанина необходимость справедливости ... Все это нужно для заполнения пространства, которого мещанин боится ... Он и город любит из-за скученности. А между тем диссимметрия, оставляя перспективность вещей, обнажает пространство. Любовь к беспристрастности, подспудности – всего размашистей и злей сказывается в эротике мещанина ...» [cit. Каверин, 1981, 95]

¹¹²⁹ For example such was the role of sexual dialects in the history of Russian: «карамзинисты ориентировались на "щегольское наречие"» where «связь с "щегольским наречием" и вообще с разговорным языком светского общества определяет ориентацию карамзинистов на женскую речь» because «речь женщин всегда была относительно свободна от книжного влияния и соответственно женщины могли рассматриваться как хранительницы собственно разговорной речевой традиции» [Успенский, 1985, 56, 58]

¹¹³⁰ In F.M. Dostoyevsky's novels «момент совмещения читателя с им воспринимаемыми персонажами ... ощущается как их театральность», and to it has also «импровизация как способ высказывания от лица другого человека» contributed, that's the device of improper direct speech [Родина, 119, 116]

¹¹³¹ «Если бы, например, три тещи разделили между собой текст книги ... и стали бы одновременно читать каждый свое, получилась бы тарабарщина ... Когда дело касается литературного произведения, говорить о контрапункте можно только условно» [Апт, 1980, 198]

¹¹³² One could refer to the statement that the synthesis results here from "z nienasycenia formą, spowodowanego wewnętrznym rozdarciem i walką, ciągłym niepokojem, niemożnością opowiedzenia się po jakiegokolwiek stronie" [Brzoza, 1973, 47]. It goes actually about dramatic properties of the novels.

¹¹³³ The researcher has found, respectively. «торопливый, обрывающийся голос повествователя, который, рассказывая, задыхается и спешит» and «мертвый голос, заслоняющая, автоматическая речь» [Чичерин, 1959, 424, 428]

imbroglio (qui pro quo). Such episodes can be generalized with what has been called conclave¹¹³⁴. Noteworthy the device of conclave can be correlated with what F.M. Dostoyevsky used to call *entrefilet*¹¹³⁵ or explanatory insertions of episodic nature. of importance is that such devices serve to the apparent dramatic destination of the retardation (or acceleration) of action so that they coincide actually with a kind of intermezzos used in a prosaic work¹¹³⁶. Therefore there are no grounds for counterpoint: one finds typical dramatic devices that can account for the phenomena taken for polyphony.

One can also detect personalities with the symptoms of the so called fear of time (chronophobia) that are associated also to some peculiar aesthetic attitudes. Enigmatic verve of expressionistic mysteries turns into fear, and it becomes easily traceable in the works of Chr. Morgenstern (1871-1914) who belonged to the satanic circle of R. Steiner together with A. Bely. This fear of time are attested in his utterances on "new lyrics"¹¹³⁷. Such denial of temporality and in particular of history has been declared in his lines from "Fanta's Castle" (abbreviation for fantasy): "*Längst gesagtes wieder sagen / hab ich endlich gründlich satt*" 'I'm fully satiated with what has been said for ages'. Thus the attempts of escaping from time have been here delineated and pretended to be substantiated with the appeal to the exhaustion and saturation. Here the contradictions of naturalism were felt: it proclaimed **nature** meanwhile it appealed to the **artificial** milieu of urban scenery. Beginning with the criticism of infernality it comes to the adoration of the formerly criticized things. Thus the so called "lyrics of the great town" (*Großstadtlyrik*) demonstrated this escape from time into the infernal particulars in the baroque manner of glorifying vanity. Another sample of such nihilism is to be found in the verses of Fr. Wedekind ("Erdgeist"): <*Greife wacker nach der Sünde: / Aus der Sünde wächst Genuß*> "*Glücklich, wer geschickt und heiter / Über frische Gräber hopst. / Tanzen auf der Galgenleiter / Hat sich keiner noch gemopst*>. This glorification of sins needs no further comments ...

Artificial milieu is isolated from history due to its absurdity and therefore it betrays the same escape from time into the habitual particulars. It resembles imaginary promenades in sleep over the fantastical milieu. Thus artificial milieu with its invented metrical space converges with the visionary space of dream. Such convergence plays the fatal role in M. Yu. Lermontov's "Masquerade" that belongs to the class of the so called "dramas of honor" (in particular it comes back to P. Calderon's "One's Own Honor's Surgeon" that betrays also mutuality with the fatalistic dramas). The confusion of the concocted images with the real state of affairs makes the hero to commit the murder so that the personal attachment of eventual temporality can be traced here quite visibly. There's seduction to compare Arbenin with Othello. Meanwhile the seeming jealousy can't be here the foundation because it goes at Shakespeare about the interplay of dubitation that comes to gales decision¹¹³⁸. This interpretation suggested by K.S. Stanislavsky correlates with the picture of delirium's development disclosed here by the psychologist¹¹³⁹. Another case is in "Masquerade". It is the wondrous automatism of Arbenin's conduct that betrays the overt features of schizophrenia¹¹⁴⁰. It is attested with the particular traits of spatiality and temporality that outspokenly contrast to those peculiar for Nina's portrayal. There are at least two aspects that worth attention within such contraposition: the attitudes towards love and spatial imagination.

<p>Нина: <i>Положим, ты меня и любишь, но так мало, / Что даже не ревнуешь ни к кому!</i> (1.3.3). Арбенин <i>меня чужие жены ждали, / Теперь я жду жены своей (...)</i> <i>покорное создание (...), Как агнец божий на закланье / Мной к алтарю она приведена</i> (...) <i>увидал, что я ее люблю, / И,</i></p>	<p>[ЛЮБОВЬ] – противоположные понимания * ревность как свидетельство влюбленности vs. * 1) сравнение себя с любовницами – ожидание как оскорбление * 2) предмет любви как жертва (поговорка «<i>Мать дитя любит – и волк овцу тоже любит</i>»)</p>
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¹¹³⁴ «Для композиций Достоевского характерны многолюдные и бурные сцены, как бы сотрясающие все построение романа ... В теории и критике такие сходки героев называются конклавами» [Гроссман, 1959, 344]

¹¹³⁵ «Этот французский термин означает беглую заметку ... Достоевский превосходно разбирался во всех жанрах современной периодики ... В его композиционной системе это был принцип объективного извещения читателей, ... вставного, короткого фактографического разъяснения ... Иногда Достоевский называет такой прием нотабене, иногда резюме ... avis ... prospectus ...» [Гроссман, 1959, 353-354]

¹¹³⁶ «Действие тормозится приемом междудействия – отступлений, размышлений, раскрытия намерений и тайных помыслов (*Zwischengeschichte*)» [Гроссман, 1959, 396]

¹¹³⁷ "... ist es ein Buch aus der Zeit für die Zeit oder sind es Verse, die überall and allezeit werden gelesen werden, ... Sind diese Verse nur für den Augenblick aktuell und interessant ..., oder sind sie ein Zuwachs zur Gefühls-, zur Anschauungswelt der Menschheit überhaupt. ... warum sollte man einer Zeit, da jeder dritte man geistig produziert, nicht gesteigerte Ansprüche gestatten?" [Morgenstern, 1978, 518]

¹¹³⁸ One traces here «нарастающее сомнение, переходящее не в ревность, как все думают, - Отелло не ревнивец, - а в созревающее решение необходимости уничтожения исчадия ада» [Станиславский, 1945, 161]

¹¹³⁹ «Вероятно, во всей художественной литературе не найдется другого произведения, где с таким мастерством было бы описано течение параноического процесса, как у Шекспира в трагедии "Отелло"... Яго шаг за шагом провоцирует все более глубокие аффекты Отелло, пока, наконец, тот не начинает принимать за чистую монету самую вульгарную ложь, что наблюдается у бредовых больных» [Леонгард, 1981, 297 - 298]

¹¹⁴⁰ «Odnosi się wrażenie, że w chorych coś się załamało, że żyją tylko z poczucia obowiązku, zwykle ludzkie radości już ich naprawdę nie cieszą, śmiech ich jest często sztuczny» [Ке́пи́нский, Schizofrenia, 63]

<p><i>стыдно молить, ужаснулся!</i> / (1.3.2) <i>А: О, я ее люблю, / Люблю – и так неистово обманут ... / О, людям я ее не уступлю</i> (3.1.2). <i>ей не по силам наказанье (...) за что же / Тебя любить? (...) нежности ты знала ль цену?</i> (3.2.2) <i>Н.: Не стыдно ли, не грех / Из пустяков поднять тревогу</i> Арбенин «я смешон, конечно (...)Прочь от меня, гиена!» (1.3.4: <i>А.: Да, я смягчился, если б увидал / Одну слезу ... одну... нет! Смех был мне ответом». «Что слезы женские? Вода! (...) Я ж плакал? Я, мужчина! (...)Я плакал – да!»</i> (3.2.2). <i>Н.:: Как новый вальс хорош! В каком-то упоенье / Кружилась я быстрее – и чудное стремленье / Меня и мысль мою невольно мчали вдаль ...</i>(3.2.1) <i>А. «Пройдут года желаний и страстей, / И все вокруг темней, темней!»</i> (3.2.2). [Владимир Арбенин: <i>со мною случится скоро горе, не от ума, но от глупости</i> (М.Ю. Лермонтов, «Странный человек»)]</p>	<p>* 3) любовь со стороны собственного Я – стыд * 4) любовь как собственность: покорность жертвы (не уступаемой другим) ** [полицейская фразеология: присвоено право карать] [нежность по цене – фразеология торга] ** [симптомы отсутствия чувства юмора: непозволительность смеха] ** [симптомы нарциссизма: плач свой и жены неравноценны] ** [противоположность понимания пространства] * открытость пространства → наличие жизненной перспективы vs. * будущее как сужающееся пространство → отсутствие жизненной перспективы</p>
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The confrontation of the characters betrays overt features of pathological narcissism where the male character proceeds towards the inevitable split of personality. This case of spiritual disease as the foundation of dramatic synthesis can be compared to the the situation of “blackmail + suicide” given in A.I. Sumbatov-Yuzhun’s “The Chains”: here the wife (Nina) who has spent the best years as a courtesan suddenly returns to the husband and demands the daughter educated by another woman (Olga) that lives now with her husband. The decisive role plays here the examination of their attitude towards child that resembles the situation of “Solomon’s court”. Besides. Nina in her turn is persecuted by her former “protector” Proporiev who wants to obtain his profit and threatens her with the promises of disrobing the particulars of her past life. This threat results in her suicide. Nina demonstrates the outspoken features of hysteric personality in particular those of exhibitionism and demonstrative behavior: it reveals in particular in her overestimation of her position¹¹⁴¹. In its turn the character of the blackmailer reminds that of Franz from F. Schiller’s “The Robbers” as a typical demonstrative perseverating personality ready to be the perfect rubbish [Леонгард, 305].

<p><i>Нина: ... я вас ненавижу ... я вырву с корнем это воспоминание из ее души (...) Я не принимаю ваших уступок. Я сама возьму, что принадлежит мне – мою дочь, и отдам вам то, что захватили вы, – моего мужа. Ольга: Как! Заставить ее пережить этот безобразный дележ ... Отказываюсь я бесповоротно ото всего прошлого ради тебя, моя Нюта... Н.: Ваша?! О: Нет, не моя уже ... не моя ... Ваше место свободно ... совсем</i> (4.8) <i>Пропорьев: Если ты думаешь отделаться от меня и прикарамнить себе одной шкуру твоего мужа – ошибаешься</i> Нина: <i>Хочется же мне теперь, когда жизнь почти кончена, забыть прошлое», «лишь бы найти наконец покой.</i> (2.8) <i>Пропорьев: не мне же верить вашим материнским чувствам ... садись к столу да и пиши мужу ... Одного ты не рассчитала, что нельзя насмарку пустить всего прошлого, что ты кукла в моих руках</i> Нина <i>Так нельзя, по-твоему, пустить прошлого насмарку? Можно!</i> (4.9) (А.И.Сумбатов-Южин «Цепи»)</p>	<p>[ситуация «соломонов суд»] * претензии на дочь как на собственность подкрепляются ненавистью к сопернице * уступка мотивируется любовью к дочери [противоположность интенций] * П - угроза разоблачения при действиях по возвращению дочери vs. * Н - намерения не связаны с вымогательством, теперь действия искренни * за отказ от прошлого требуется выкуп ПРОШЛОЕ – ЖАЛОСТЬ – НАСМАРКУ</p>
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Nina and Olga in their collision represent the demonstrative and melancholic types of personality. The underlined sentiments of hatred against the rival from one side encounters the full resignation motivated with love at the opposite side. Were it not the case of melancholy, the sentiment of love would also arouse the question whether such resignation would be profitable for the beloved child with the succeeding resistance. Meanwhile Nina manages to find her inner resources to liberate herself from tyranny through suicide. Another version of the similar theme is to be found in V. Vynnychenko’s “The Sin” where also the liveraion is achieved through suicide. It also demonstrates a persuasive sample of personal attachment as the factor of synthesis as it goes about the autonomous development of a character towards the fall into

¹¹⁴¹ “Historyk maluje własny autoportret zwykle w jaśniejszych barwach niż psychastenik. Zazwyczaj ocenia siebie lepiej niż to czyni otoczenie. Tu tkwi źródło konfliktów” [Кеpiński, Melancholia, 1979, 79]

the dependence upon the blackmailer. Seduction of sin entails its availability and as the result it passes to the point of committing the act of liberation to save the personality.

<p>Монолог Марії: <i>У життях святих диявол раз у раз буває в образі жінки. Страшенно приємно бути дияволом! [...] Поїдь на фронт [...] Там за одну годину робиться стільки всяких чудесних гріхів, що всім печерним монахам і тіточкам не відмолить за мільйони літ [...] Ну скажи мені такий <u>гріх</u>, якого б я не <u>сміла зробити!</u> [...] нічого в житті страшиного нема. Нудно тільки. От це найстрашніше. (1)</i></p> <p>[Сталинський – Ніні (2) «Для нашого брата, жандарма, нема нічого гіршого як отаке абсолютне <u>мовчання</u>»] С. – Марії: <i>а <u>дійсної жертви не можете принести?</u> [...] Так чи не розумніше, не альтруїстичніше <u>прийняти на себе невеличкий, майже зовсім невинний гріх</u>, і тим позбавити своїх од страждання [...] (2)</i></p> <p>Марія – Івану ... <i>ви ради тої людини зробили маленьку, ну зовсім маленьку, майже невинну зраду. ... Ви мусите <u>мовчати</u> ... А в цьому і є загибель для вас. ... Але ж ви піймалися не тільки на цьому, а на тій самій <u>любові</u> ... <u>душу</u> <u>поклала</u>, <u>продала</u> її (3)</i></p> <p>Сталинський <i>Ви навіть померти без моєї згоди не можете ... ви виступаєте проти своїх, а я виступаю проти ворогів. Ви продаєте своїх. От у чому вся штука. Розумієте? Це є найбільше злочинство серед людей. ... І от чого вас це так мучить ... Як не стане тої <u>муки</u>, то не стане й моєї <u>влади</u> ... А все ота ваша <u>любов</u> до своїх.</i> (В.Винниченко, Гріх)</p>	<p>* спокуса гріха здається виправданою фронтовим існуванням * [висновок про вседозволеність] ** [гріх як антитеза лицемірству – як гра з ризиком]</p> <p>* нудота життя виправдовує прагнення гріху ** [готовність до ризику]</p> <p>* спокуса мовчанням, яке обертається залежністю від владарів</p> <p>* спокуса героїчним жертвоним чином ** [софістика гріху як потрібної жертви, що обертається пасткою]</p> <p>** [механіка пастки: примус до мовчання] * гріхопадіння зради через любов – запорука врятування через самогубство</p> <p>* душу покласти – посилення до Святого Письма</p> <p>* непоправність гріху зради робить залежною від влади</p> <p>* любов як джерело усвідомлення гріху ** [висновок через любов здійснити самогубство]</p>
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Here the inevitability of the consequences imparts to the work the features of fatal drama. Another sample of personal dimension in the synthesis of dramatic entirety can be found in the development of Lesya Ukrainka's "Cassandra". Actually the fall of Troy is here conceived through the personal destruction of the heroine. The prophetess demonstrates the unsoundness of her conduct where the knowledge of the future turns into futility. She shows apparent inconsequence of deeds and inability to apply the knowledge granted to her.

Гелен: *Се тільки ти змагаєшся з богами / за те вони тебе й карають* Кассандра: *Що ж, / їх сила в карі, а моя – в змаганні (1)*

К.: *Я завжди чую горе, бачу горе / а показати не вмію і не можу / сказати: тут воно або он там [...]* Андромаха: *Вже ж ти це знала – чом же не сказала? К.: Хоч би й сказала хто б мені повірив?*

А.: *Ти одібрала Гектору відвагу, / зламала дух зловісними речами, / убила впевненість (3)*

Гелен: *[...] дали тобі / пізнати правду, сили ж не дали, / щоб керувати правдою. Ти бачиш / і, склавши руки або заломивши, / стоїш безвладна [...]* А правда від того стає страшніша (6)

(Леся Українка, Кассандра)

Here one finds in the beginning the seeming justification of the struggle for struggle's sake and the grounds for heroic exploits that would disclose the meaningfulness of Troy's defenders' actions¹¹⁴². Meanwhile further the sophistic arguments of defeatism are suggested. First of all the heroine betrays her inconsequence in suggesting two contradictory justifications: 1) she complains the inexact and incomplete knowledge; 2) then she supposes that one would not believe to her. Therefore the ensuing accusations are substantiated. The prophecies are too abstract to be evaluated as predictions. At the same time the prophetess refrains from declaring more precise data that would help in precluding the fatal consequences. This contradiction already gives ground for suspicions. There are no futile deeds in the world – it is not only results but the efforts that have significance. Another image of Cassandra that is not of episodic nature and isn't connected with the fate of Troy can be found in J. Giraudou's "The War of Troy Will not Take Place".

¹¹⁴² The initial lines are comparable to the famous verse: «Пускай олимпийцы завистливым оком / Глядят на борьбу непреклонных сердец. / Кто, ратуя, пал, побужденный лишь роком / Тот вырвал из рук их победный венец» (Тютчев. Два голоса)

Cassandra: Moi, je suis comme un aveugle qui va à tâtons. Mais c'est au milieu de la vérité que je suis aveugle. Eux tous voient, et ils voient le mensonge. Je tâte la vérité. (1.10) J : Giraudou La Guerre de Troie n'aura pas lieu	**[confession] * il est possible seulement tâter la vérité et ne la voir pas
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Here the explication of Cassadra's paradox is suggested in the impossibility of knowing the concrete circumstances and thus of exerting desirable impact upon the future. It is the incompleteness that defines the principal deficiency of the seemingly foreseen events. Therefore the prophetess takes the responsibility for the incomplete truths that she declares, and it entails the meaning of the words that she utters.

These samples of personal attachment as the ground for words' synthetic use takes still another outlook in operatic libretti where the lexical scheme itself approaches those of lyrical poetry. The paragon for the use of key words here can become W. Mozart's "The Magic Flute" where the very initial conception presupposes the conventional use of verbal stuff. One can trace just the lyrical way of the treatment of lexical stuff so that the designations of things become the pivots for the evolvement of action.

Drei Knaben: <i>Zum Ziele führt dich diese <u>Bahn</u></i> (1.15 N. 8) Tamino: <i>Freundschaft und Liebe</i> (2.3) - <i>den Weg der Tugend</i> (2.28) - <i>Bahn zum neuen Leben</i> (Intermezzo 2.11 – 2.12) Drei Damen: <i>Würd ich mein Herz der Liebe weihn, so müßt es dieser Jüngling sein</i> (1..1. N. 1) Pamina: <i>... die Liebe leitet mich! Sie mag den Weg mit Rosen streu'n, weil Rosen stets bei Dornen sein</i> (2.28) Papageno zu Papagena: <i>... wenn die Götter uns bedenken, unsrer Liebe Kinder schenken</i> (2.29) Tamino: <i>... dies Götterbild mein Herz mit neuer Regung füllt</i> (1.4. N. 3) Papageno zu Tamina: <i>Komm, schönes Fräuleinbild!</i> (1.14)	BAHN gegen MAUER WEG gegen PFORTE (mit den Worten geöffnet) Liebe ist das öffnende Wort LIEBE als die Sache des Weihens Liebe als der führende Kraft Liebe als die Quelle der Glückseligkeit BILD als Zeichen der Liebe Bild als Ansprechensmittel
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The key motif of LOVE appears for the first time in the ensemble of the Three Dames who confess to Tamino their amorousness. Their words on the growth of human happiness contain overt allusion to the Jesuits slogan "ad Dei gloriam majorem". Not only does Pamina rescue Tamino: she is fully conscious of the high mission of Love that she is entrusted to serve. She plays the role of Ariadne that saves Theseus. Another term of importance is IMAGE. Noteworthy it is used in elevated version of Tamino falling in love to the image and in the low version of Papageno who appeals thus Pamina. One can easily see that the constant semantic drift becomes traceable here. This kind of semantic modulation concerning the key words can be observed for instance in R. Wagner's "Tristan".

Brangen: <i>sanft und schnell segelt das <u>Schiff</u></i> (1) Kurvenal" <i>Lebt sie denn, so laß dir <u>Hoffnung</u> lachen</i> Tristan: <i>Das <u>Schiff</u>? Gewiß, es naht noch heut, es kann nicht lang mehr säumen</i> Isolde: <i>Wie flöh ich wohl das Land das alle Welt umspannt?</i> Brangena (von Melots Verrat): <i>heimlich euch umgarnt</i>	SCHIFF als HOFFNUNG das Schiff ohne Versäumnisse als das Symbol des Schicksals GARN und SPINNEN gegen Freiheit
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One observes here the use of words peculiar for lyrical poem where just the cryptotype of indirect descriptions is referred. From such referential shifts of circumlocutions the constant necessity of reconsidering the meanings arises. R.Wagner's "The Flying Dutchman" gives another example of semantic modulation referring to the development of plot where the IMAGE of a wanderer is transformed into DREAM of him and then comes to FIDELITY.

Marie: "Immer vor dem <u>Bild</u> ! Willst du dein ganzes junges Leben <u>verträumen</u> vor dem Konterfei?" (Senta's Ballad) Eric: "Ein <u>Traum</u> ist's, hör ihm zur Warnung an!" Senta: "Hier meine Hand, und ohne Reu bis in den Tod gelob ich <u>Treu</u> "	BILD + TRAUM →* vom Bild bezaubert →* Bild ist in den Traum verwandelt TREUE →* aus dem Traum ist Treue geworden
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These transformations are supported with musical means so that a transcendental motivation is given. In A. Berg's "Lulu" the similar modulation concerns some words conceived differently in different voices. < KIND > 'child' discloses perfectly opposite meanings while being used by Alva in praising the beauty of Lulu where her "childish eyes" (*Kinderaugen*) are mentioned and in the reproaching remark of Doctor Schoen on the "childish attitude" (*Kindergemüt*)¹¹⁴³. The positional differences disclose here the characters' incompatibility and the incapability of the last of them to stand up to the examination of human qualities. It is here to stress that due to music the operatic replicas radically differ from the primary text of Fr. Wedekind¹¹⁴⁴. Without applying verbal means the composer achieves the reconsideration of verbal meanings.

¹¹⁴³ For him «... безграничное доверие к самому близкому человеку есть проявление некоего Kindergemüt» [Тараканов, 1976, 299]

¹¹⁴⁴ In particular «сохраняя текст, Берг совершенно меняет подтекст», so that in the last number of Gaeschwitz «слова ... наделяются столь тяжелой нагрузкой, что это уже стоит на грани правдоподобия» [Тараканов, 285, 334]

A peculiar problem of verbal text's entirety and harmony arises in connection to its visual representation together with musical interpretation. It is well known that it is just the **visual image** that stands especially near to the demands and opportunities of an entirety's representation. It is not incidental that 'obscure' contains the same root as 'audible' (as well as Germ. *hören und gehören* or *слух и послушание*). In its turn (and in opposite to the cited example) it is 'avidity' that is etymologically associated with 'vision' (in the same way as *видеть – зависть*). These witnesses exemplify the obligatory presence of intentional ingredients in visual images representing verbal contents: to see something means also to want (or to do not) it, to regard something as invidious implies the intentions of making it invisible and therefore undesirable. The famous Latin proverb *ignota non cupido* 'one doesn't want the unknown' presupposes that the unknown could mean also 'unseen'. Audibility presupposes silence whereas visible contemplation is attached to activity that can't be developed in darkness. The non-verbal integrative textual premises are of musical nature and they impart not only the pretext for memorizing textual passages but also the particular musical artistic peculiarities. These items have been the subject of the famous operatic debates from Glück to Wagner.

The initial point in the development of operatic debates was the inner contradiction of the "serious" opera where masculine parts were destined for castrates' performance so that they looked like feminine voices and the whole **tragedy turned into travesty** as a kind of a comedy with redressing. It was connected with the destruction of dramatic unity so that motifs represented in this opera were loosely combined without attaining integration¹¹⁴⁵. The opposition of affect and effect (represented with airs and recitatives respectively) removed dramatic quality that the performance got the outlook of "a concerto with costumes". That is why the experience of buffo comedy promoted in removing this opposition (in particular with the development of the already discussed ensemble technique). The removal of duality of comedy and tragedy was carried out together with the removal of the duality of affect and effect, sentiment and action. The next step after the development of ensemble technique was that of R. Wagner's proclaiming symphony as the paragon for opera. The thought (cited here from the article "On the Use of Music in Drama") came from the objections against the abstract conception of unity whereas the genuine unity and integrity of a work were seen in symphony that in its turn was presumably the generalization of dance¹¹⁴⁶. Meanwhile the real effect was very far from dramatic integration: rather opera approached lyrical dramatic poem. Actually it was the involvement of the alien genus of lyrics as the foundation of dramatic integration. Wagnerian program of the symphonic model for drama is of a special significance as it takes the transcendental non-verbal musical sources for synthesis. At the same time it was the weak point of confusing drama with lyrics that aroused the criticism of F. Nietzsche. The disappearance of dramatic quality has been described by him (in "The Case of Wagner", §§ 9, 3) as the lack of motivation ("a series of strong scenes") and arbitrariness of solution peculiar for lyrics ("his opera is the salvation opera") so that symphony as the paragon for drama at the same time dissolved the dramatic qualities. These objections can be accepted with the view that R. Wagner's libretti without music actually can be taken for operettas and not for tragedies. It is music that imparts to them pathetic quality ("Tristan" without music looks like a vulgar adultery story and the bare libretto of "Parsifal" has the outlook of antifeminist pamphlet with the final reasoning on "feminine perfidy"). Respectively it goes about the approach to the verbal substance where the transcendental musical powers get the priority.

Such involvement of transcendental musical sources for the synthesis of a work's entirety concerns also lyrical poem where these sources reveal themselves through reference to non-verbal reality. It does not go only about inspirational sources: musical imagery (irreducible to a bare audibility or euphony of sound substance) builds up the genuine foundation for lyrical textual integration and the ensuing synthesis of images. It is not only the singing as such that entails the necessity of taking into account musical sources of outer form of poetry. The essence of poetical image is still more demonstrative for the necessity of involving such musical features. The role of musical foundations as the transcendental source for poetical synthesis is attested in particular with the practice of compiling music to one's own texts (as in the cases of Wagner)¹¹⁴⁷. Apparently it doesn't go only about the concordance of word and melody, the process attaining much deeper imaginative powers inherent to the both artistic fields. Here the

¹¹⁴⁵ Within the general presumption that «сюжет ... рождается сцеплением мотивов - побуждений, страстей, намерений и мыслей персонажей» one finds in the "serious opera" the enumerations of such variegated motifs as «... борьба за трон, шантаж, провокация, заговор, нападение, принуждение (к браку, убийству), ...» not to say of the standard allegorical details as «... перстень, письмо, чаша с ядом, ожерелье, шлем ...» as indispensable stylistic conventions [Луцкер, Сусидко, 2004, 258-259, 262]

¹¹⁴⁶ "Auch diese abstrakte Einheit ... es ist, die uns zu steter Teilnahme an demselben bestimmt ... Unstreitig wird dieser Erfolg am Vollkommensten durch das lebendig aufgeführte Drama erreicht ... Am Entferntesten stand diesem Kunstwerke die Oper ..., weil sie das Drama vorgab, dieses aber ... in lauter inter sich zusammenhängende Bruchstücke auflöste: es gibt in der Oper Musikstücke von kürzester Dauer, welche den Bau des Symphoniesatzes ... ausführen ... Diesen Bau finden wir dagegen im Symphoniesatzes ... In diesem Symphoniesatzes erkennen wir die gleiche Einheit, welche im vollendeten Drama so bestimmend auf uns wirkt ... Dennoch muss die die neue Form der dramatischen Musik ... die Einheit des Symphoniesatzes aufweisen ... hier die ausgeführte and aufgeführte dramatische Handlung die Gesetze der Scheidungen und Verbindungen gibt, welche dort allerursprünglichst den Bewegungen des Tanzes entnommen waren" [Wagner, 1982, 298-299]

¹¹⁴⁷ The interrelationship of music and poetry is stressed in particular by R. Strauss: «Музыка прямо - таки сама просится на бумагу, когда работаешь над текстом собственного сочинения» [cit. Краузе, 306]

idea of double mimetic reflection promoted by G. Lucacs gives grounds to seek such semantic transformations. The involvement of music changes the whole communicative situation and entails also the change of the relations between lyrical and dramatic genera. It is already the mentioned **concert song** that acquires scenic features and therefore the dramatic properties as well. The sung words are essentially different from those read in a poem because they are represented as the scenic speech. When the singer sings the words acquire new connotations absent in their ordinary colloquial use.

It is here only to mention that the meaning of phraseology endures the radical transfiguration while being sung. Let only the known R. Schumann's romance "Ich grolle nicht" be cited where the melodic similarity of the incipit with the phrase "*verlor'nes lieb*" imparts the meaning of complaint to the initial exclamation¹¹⁴⁸. This simple example demonstrates the general law of the variability of meanings in couplets where the phrases in the same places of the repeated tune display their semantic transformability. The very fact that different words are combined with the identical melody makes one to look for the latent meaning. Therefore some **invisible third meaning** arises together with the phrases compared due to their allocation in one place of couplet, and this third meaning is added with music. That is why the famous slogan <"*De la musique avant toute chose / Et pour cela prefere i'impair*" (P. Verlaine)> presupposes semantic and imaginary procedures that can by no means be reduced to outer form of chant. In this respect it is to refer to R. Wagner's concept of the endless or infinite melody that's of melody without termination¹¹⁴⁹ as the counterpart to possible syntactic constructions in poetry. That endless melody is defined as the explicit form of reticent contents attests its attachment to the disclosure of latent opportunities of verbal substance in poetry. To this statement from the article "The Future Music" one can add the reasoning from the treatise "Opera and Drama" where the autonomy of melody is proclaimed so that its infinite opportunities become the source for poetry¹¹⁵⁰. Whether it goes about Verlaine or Wagner, the essential is that the poetical synthesis admits non-verbal sources and points of references. Concert song is the evidence of lyrical and dramatic mutuality where one of genera serves as a transcendental source for the textual integration in another. The sung poem looks already as the staged scenic speech. Reciprocally it is lyrical sources that impart entirety to a dramatic work in Wagnerian sense. One can in particular exemplify the applicability of the concept of infinite melody with poem built as a single sentence of hypotactic structure (for instance, such sample is to be found in R.M. Rilke's "Fragments of the Lost Days" from "The Book of Images", 2.2).

In particular poetry needs the involvement of music as the invisible integrative textual power. It was already Virginia Woolf who launched the program of writing literature as a musical score. The idioms impart to V. Woolf's work semantic rhythm & harmony as the semantic modulation ("rhythmical" as opposed to "narrative" according to her statement). In a letter to the composer Ethel Smith V. Woolf has pointed out: "my difficulty is that I am writing to a rhythm and not to a plot", this ensuing from the fact that "though the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction" [quot. Parsons, 2000, V]. The novel is built of the characters' confessions separated with the inserted author's meditations so that the verbal masks of these characters can be reconsidered as the roles played by the author herself. Therefore it is **reflection** that builds up the foundation of textual imaginative synthesis. For instance, it the author's own declaration that is pronounced by one of the characters, Rhoda: "*Wonder and awe change as they put off the draperies of the flowing tide*" [Woolf, 2000, 131]. Due to such similitude of epics reproducing dramatic properties one can conclude as to the particular idiolect coined in V. Woolf's **soliloquy**. One could call as V. Woolf's precursor the composer G. Mahler whose "Songs of the Died Children" to the words of Fr. Rueckert include already the future "stream of consciousness"¹¹⁵¹. Then such tendencies to synthesis are to be regarded also from the viewpoint of the interaction between the epic, lyrical and dramatic genera and removing their distinctions. At the same time it is not only musical interpretation or inspiration in proper sense that is usually meant here. Rather it goes about the **ambiguity** of transcendental latencies standing beyond textual integration, and it is this unknown **residuum** that is conceived as music (within the other transcendental reality). Of importance is that the real interrelations between genera endure serious changes due to the intrusion of such transcendental factors, be they of music or of other field. One can refer in particular to the experience of J. Goethe who modeled his epic works as the potentially staged texts and owned his intentions of being

¹¹⁴⁸ It has been observed that the melody «по новому объединяет оба элемента, внося в интонацию жалобы оттенок восклицания» [Васина –Гроссман, 189]

¹¹⁴⁹ "Der Dichter, welcher das unerschöpfliche Ausdrucksvermögen der symphonischen Melodie vollkommen innehat, wird sich veranlasst sehen, den feinsten und innigsten Nuancen dieser Melodie ... von seinem Gebiete aus entgegenkommen ...; vielmehr wird er dem Musiker das diesem selbst verborgene Geheimnis ablauschen, dass die melodische Form zu unendlich reicherer Entwicklung fähig ist ... In Wahrheit ist die Größe des Dichters am meisten danach zu ermessen, was er verschweigt ...; der Musiker ist es nun, der dieses Vershwiegene zum hellen Ertönen bringt, und die untrügliche Form seines laut erklingenden Schweigens ist die unendliche Melodie" [Wagner, 1982, 222]

¹¹⁵⁰ «... мелодия, осознавшая приобретенную ею способность бесконечно разнообразно выражать чувство в области чистой музыки, совершенно не обращала внимания на чувственную форму стиха» «жвачкой для певца» «свадьба творческой поэтической мысли с бесконечно рождающей силой музыки» [Вагнер, 1978, 429-430, 434]

¹¹⁵¹ The work being evaluated as «своего рода музыкальное выражение "потока сознания"» [Васина-Гроссман, 378], one would pay attention to the rapprochement of the images of a lullaby and death coming back to the romantic imagination and absent in the poetical source of the composer's creation.

comparable to that of a playwright imagining numerous *dramatis personae*¹¹⁵². Thus the prosaic work must be first played as an imaginary staged representation of dramatic poetry. In this case scene with its artificial imagined milieu and respective semantic metrical space must become that of scenic circumstances. Here one can detect the effect of dramatic poetry as a narrative metatext where the sources for prosaic work are enrooted. Theatre can be then generalized as the ultimate source of imaginative transcendental reality for poetry in the sense of the **receptacle of artificial milieu**. It is already for lyrics that such artificial scenery gives the model for synthesis.

Descriptive poetry of ecphrasis discloses in this respect epic tendencies that promote approaching drama with acquiring scenic imagery of artificially created milieu. Thus a kind of scenic space is created where the epic narration acquires the properties of lyrical confession. It is the **artificial milieu** that becomes the common denominator of naturalism and expressionism where the lyrical imagery betrays confluent movement with that of dramatic art. The attachment of imagery to scenic space of artificiality is described in particular by M. Voloshin in his essay "Theatre as a Vision of Sleep" where this role of artificiality has been exemplified with the case of F.F. Komissarzhevsky's interpretation of Mephistopheles' appearance on the stage so that the artificial milieu approaches the infantile world of toys¹¹⁵³. It is also to warn against the attempts of reducing such theatrical poetical sources of artificiality to imaginative reflection. The romantic irony provokes reflection encouraging semantic transformations and at the same time turns to be endangered with the risk of rhetoric degradation to trivial commonplaces. Irony itself becomes conventional mask, therefore its opportunities are essentially restricted. Besides, it is not mere ready conventions that build up the scenery of artificiality to arouse the poetical imagination because the very theatrical conditions become here the objective of explorative efforts. What imagination brings forth in its turn gives a puzzle to be solved and not the ready information.

In this respect one can find such objectives for exploration in visualized images that are not the ready creative results and nevertheless become invariants for variable textual descriptions. It concerns not only baroque culture of emblems but much broader space of salon traditions. In particular these transformable descriptions of a visual image are the tasks for salon games where they were associated with portraits. A rich stuff of the kind is in particular to be found in the legacy of such writer as I.S. Turgenev, his friend P. Viardot and the participants of their circle. Such "game with portraits" attests in the most immediate way the existence of non-verbal transcendental source of textual synthesis that gives also the invariant foundation for textual transformations. It is noteworthy that the pictorial portrayal performed as the profile drawings concerns the persons supposed familiar for the circle¹¹⁵⁴; meanwhile this suggestion is refuted unview of the improvised manner of painting peculiar for the writer¹¹⁵⁵. This imaginary origin of the faces at the same time didn't preclude their typical outlook so that their verbal descriptions would become a task for the exploration of human characters¹¹⁵⁶. Thus the personal types and not only visual images are here at hand so that the **typology of personalities** in visual imagery converges with the **typical or categorical situations** of functional grammar in verbal interpretation. This attachment to transcendental imagery supports the statement on the **priority of personal dimension in artistic synthesis**. At the same time such **typicality** with easily recognizable faces gave a very wide dispersion of verbal interpretations as in the number 105¹¹⁵⁷. It is worth underlining the exclusive seriousness in the writer's attitude towards such comments' compilation¹¹⁵⁸. Therefore the game can be regarded as the exercises for writing literary work and as the compilation of preparatory stuff: it determines the

¹¹⁵² It is to remind J. Goethe's hero of his theatre novel (whom the author held for «любимым драматическим двойником» [cit. Волгина 256]) with his eloquent confession that he «... всегда страдал от того, что в моей голове постоянно играли свои роли всевозможные герои» [Гете, 1984, 52]

¹¹⁵³ «... живой пудель был нарушением сценических реальностей. Он вносил логику другого мира», therefore the producer suggested that «Фауст обращался со своими словами к пустому, темному пространству» so that for a spectator «особенно жуткими ... показались прыжки пуделя в темноте». It comes to conclusion that «законы сценической иллюзии надо искать в логике детских игр» because the stuff of theatre is similar to «игрушкам в детской. Игрушки мертвы, пока ребенок не начинал играть в них» [Волошин, 353-354]

¹¹⁵⁴ «... некоторые из профилей имеют портретное сходство с лицами, более или менее знакомыми авторам рисунков и некоторым из участников игры ... Это – композиторы и артисты, завсегда на оперы и концерты ... всякого рода честолюбцы, идеалисты и авантюристы ...» [Мазон, 1964, 432]

¹¹⁵⁵ It is attested with the writer's confession: «... я рисовал пять или шесть профилей, какие только мне приходили – не скажу в голову – в перо ...» [cit. Дубовиков, 1964, 440]

¹¹⁵⁶ «... фигурирующие в игре графические и словесные образы ее героев возникали на основе реальной жизни, в них находили обобщенное выражение представления о людях самых различных общественных категорий. Это и делает их художественными образами, придает им ... типическое значение» [Дубовиков, 1964, 440]

¹¹⁵⁷ «Острый, как лезвие ножа, профиль со срезанным подбородком, тонко нарисованный Полиной Виардо ..., интерпретируется очень различно ... Автор первой характеристики (на немецком языке) видит в нем "приказчика ... человека безобидного и неутомимого танцора" ... по мнению третьего автора, он - "сын разбогатевшего портного ... очень любопытный, очень нескромный, очень легковверный"» [Мазон, 1964, 434]

¹¹⁵⁸ «Эти комментарии Тургенев писал так серьезно, что они в достоинстве и мастерстве равняются с некоторыми характеристиками лиц в его повестях и романах» [Дубовиков, 1964, 437]

significance of such verbal portrayal as the transformations of possible textual entities¹¹⁵⁹. Such exertions disclose the points of convergence and divergence between the descriptions of I.S. Turgenev and P. Viardot that have been already scrutinized. There are especially remarkable coincidences that demonstrate the transformability of the same locutions¹¹⁶⁰. It is the selection of eloquent details in portrayal that delineate the respective verbal version. Such are in particular the behavioral features that can determine the fate of a person¹¹⁶¹. This example shows that it doesn't go about visual or audible modality of sensual data but about the typicality and particularity of the image that is of an importance for the determination of invariant features of textual transformability. The simplest portrayal's drawings give pretext for supplementing it with imagery that supplies additional details disclosing the personal fate and possible past and future. That is why the invariant for textual descriptions can be said to be the visualized images of mind and the naked sensual data as such in full accordance with the known K.S. Stanislavsky's thought¹¹⁶². Then one can say of intentional space where the synthesis takes place so that it arises as the result of reflection ("the perception of the perceived") indispensably connected with intention¹¹⁶³. It is just the reflexive attitude that promotes turning verbal substance into imaginative reality. This transfiguration of word as the universal property of literature (both poetic and prosaic) has been shrewdly described by A.V. Mikhailov¹¹⁶⁴. The initial G. Lessing's idea of the "verbal amnesia" is here developed into the statement on the actual **eidetic effect** of the imagery created with the words.

One can conclude from such observations that it is **details** irrespectively of their modality that provide synthesis in difference to textual integration. Details compress and represent the entirety being cited as the quotations. They can be of visual or of musical nature but in any case they find verbal equivalents. Here again one can refer to R. Wagner's statements on the inexhaustible opportunities of details¹¹⁶⁵. Of particular significance is that here the role of details is seen in the explication of the reticent contents of "endless melody" so that details become the means for representing textual latencies. At the same time this comprehensibility of details proclaimed by R. Wagner entailed also the risk of vulgar degradation that was to encounter in the historical fate of leitmotifs' technique. Details are actually conceived as the references to more general and essential images that they represent betraying thus the attachment to old rhetoric traditions flourished in Baroque¹¹⁶⁶. In lyrics this explication and disclosure of latencies with the key words referring to details has been studied in the works of A. Block¹¹⁶⁷. In prosaic work key details are discerned from other particulars so that they serve to represent the entirety¹¹⁶⁸. It is essential that details build up the whole system as at N. Gogol where they demonstrate the absurdity and

¹¹⁵⁹ It is attested with the writer's owning that «Я сохранил все эти очерки ... воспользуюсь <ими> для будущих повестей» [Дубовиков, 1964, 439]

¹¹⁶⁰ Such are «скульптор» - «артист - музыкант» (39); «старик из бывших каторжников» - «негодяй, проведший изрядную часть жизни в тюрьме» (40); «провинциальный нотариус ... честный, мягкий, аккуратный» - «честный чиновник ... спокойный, добрый» (95) > etc. [Дубовиков, 1964, 444]

¹¹⁶¹ As in 16: «Молодой человек довольно незначительный ... не любит одиночества и не любит читать» (Тургенев), «в большом фаворе у женщин и сам их обожает» (Виардо) [Мазон et al., 1964, 464]

¹¹⁶² «...мысли можно видеть. И действительно это так: мы видим мысли внутренним зрением. Видим не только конкретные образы, но и абстрактные идеи. Таким образом, линии мысли и видения сплетаются...» [Станиславский, 2009, 127]

¹¹⁶³ «... к каждому восприятию как интенциональному переживанию принадлежит в качестве неотъемлемого от него то, что оно является восприятием своего воспринятого ... оно ... независимо от вопроса, действительно ли существует, например, воспринятый ландшафт или он, куак обнаруживает последующий опыт, является иллюзией» [Гуссерль, 9]

¹¹⁶⁴ «Слово – не образ, а между тем романист должен, пользуясь словом, не просто пробудить какие-то случайные образные ассоциации у читателя, а ... создать прочные, упорные, общезначимые образы ... Это и есть рост романного слова ... Роман как процесс имеет дело с той расслоенностью уровней, благодаря которой романное слово растет и обобщается, поднимаясь ... к общеисторическому ... Все это – рефлексия, в которой наиболее специфичен для романа именно переход от слова к той объективной картине действительности, которая ... гасит собой впечатление от слова ... Рефлексия – это такая среда и стихия, в которой им благодаря которой образ действительности в романе только и начинает существовать» [Михайлов, 1982, 198-199]

¹¹⁶⁵ «Das unendlich reich verzweigte Detail ... soll sich keineswegs nur dem Kenner, sondern auch dem naivsten Laien ... offenbaren ...; das Eigentümliche dieses Eindrucks ... ist das Wahrnehmen des immer beredter werdenden Schweigens» [Wagner, 1982, 224]

¹¹⁶⁶ It was in particular baroque humor that «весь мир строит как комбинацию из всего отдельного, как энциклопедию частных» because «самый незначительный, случайный и низкий образ, если к нему приравнивается что-либо существующее, есть уже осуществляемый, исполняемый прообраз» [Михайлов, 1981, 29-30]

¹¹⁶⁷ «Есть у Блока излюбленные слова, символика которых необычайно широка и многогранна ... Необычайно емкими становятся у Блока слова *туман, корабль, золотой, тишина, тень, душа, голубой, красный* ... Часто эти слова организуют все стихотворение» [Краснова, 1973, 64]

¹¹⁶⁸ «Деталь тяготеет к единичности. Она заменяет ряд подробностей». therefore «Подробность впечатляет в ряду других. Деталь стремится быть выделенной на первый план». This effect of detail can be exemplified with the case of L. Tolstoy who gives the picture of deceit devouring Natasha with introducing «в подчеркнуто издевательское изображение лжи сценического зрелища» [Добин, 1981, 304, 310, 309]

vanity betraying the infernal essence of reality¹¹⁶⁹. Such systemic quality displayed with the details betrays its similarity with partial synonymy of hendiadys and therefore attachment to the situation they are destined to depict¹¹⁷⁰. To sum up the importance of details could be evaluated as the fundament for synthesis that turns out to be based in the **residual qualities**. It is the perennial residuum of imaginative reality that imparts permanence to the arising synthesis.

The permanent existence of such non-verbal transcendental integrative foundations shows that the initial problem of the opposition of prose vs. poetry discloses their reciprocal dependency. Prose always includes the opportunities of poetry as well as poetry presupposes the already existent prose as its source. The both of them refer to non-verbal transcendental reality whether as the colloquy for its prosaic representation or as the imaginative reality (as dramatic phantom of action or polemically refuted hidden alternative in lyrics) that poetry refers to. It is out of question to take prose and poetry separately, each of the genera presupposing one another and referring to its opposite side. Disharmony and arrhythmia are always to be born in mind while dealing with synthesis as the result of integrative procedures that overcomes and removes them. It is not only the limits of verbal substance that are to be passed over; it is the chaos that is denied with the synthesis. Thus any phrase taken as a quotation from the work of prose or poetry as the result of synthesis is comparable to the particle of melodic tissue that is potentially infinite and endless.

3.5. Versification & Phraseology as the Problem of Textual Integration

The just outlined conclusion on the reciprocity of prose and poetry gives grounds for the conclusion that within the initial G.E. Lessing's problem of poetry as opposed to prose such opposition does by no means coincide with that of verse vs. prose. There are prosaic verses and poetical narrations. It has been already wittily marked by G.E. Lessing: "*Nicht jeder Gebrauch der willkürlich aufeinander folgenden hörbaren Zeichen ist Poesie.*" 'It is not each usage of successively arbitrarily following audible signs that makes up poetry'. Moreover, he has even the grounds to find prosaic and poetical qualities in painting: "*Es gibt also poetische und prosaische Maler.*" 'There are therefore poetic and prosaic painters' (preparatory draughts for "Laokoon", C.2) [Lessing, 234]. The similar thought uttered still more exactly is to be found at S. Mallarmé: "*Dans le genre appelé prose, il y a des vers, quelquefois admirable, de tous rythmes. Mais, en vérité, il n'y a pas de prose.*" 'There are verses, sometimes admirable, within what one calls prose, of all rhythms. But, actually, there is no prose' [quot. Кенигсберг, 1994 (1925), 152]. Therefore in opposing prose to verses it is the semantic and syntactic properties that are to be born in mind first of all. It is not only the presence of meter and rhymes that differs verses, it is their relation to poetry as the semantic means that is to be considered as the decisive factor in exploring them. Vice versa the prosaic rhythm may appear to become even much stricter than that of a verse. As it has been wittily admitted Moliere's Jourdain would boast with speaking not only in prose but even in the rhythmic prose¹¹⁷¹. It is already the constantly recurrent propositional structures that impart rhythmic organization to prose and serve as its metrical foundation. Moreover, one can remind the old stylistic rule of the necessity to avoid purposely any feature of versification in prose – the so called "*vers dans la prose*" prohibition [Жирмунский, 1975]. It is inherent cyclic metrical scheme of the recurrent syntactic propositional structures that imparts the inevitable rhythmical flow. Therefore "to remain prosaic" prose must remove other extraneous forces of rhythm imported with versifying factors. Prose can be said to appear as the result of such **purification and avoidance** of these extraneous rhythmical forces and not only as the primary fact of colloquy. In this respect prose can be called to be derived from verse as its negation in the same way as verse to be derived from prose with the importation of special metrical schemes. That is why in particular prosaic text is more tolerable in regard to the means resembling musical counterpoint in the manner of **simultaneous** representation of different motifs than the condensed versified speech that admit only **successive** sequence beyond the borders of poetic line (let here the famous Yu. Tynyanov's statement on the "density of poetic line" be reminded).

It ensues from here that for generic divisions of speech in prose and verse it is to look for other criteria than those of presence or absence of (manifested or latent) rhythmic structure. Rhythm is the universal quality of each speech and therefore it would be absurd to say of its absence. Such alternative criteria would be those of the opposition of [verse & prose vs. colloquy] that is something much broader than the usual verse vs. prose opposition. It was already Aristotle who underlined the necessity of involving colloquial manner in dramatic speech. The respective statement of "Poetic" (1449a.24, § 4) has been repeated in "Rhetoric" (III.1.1404a.30). Besides, it was developed further in the last treatise in asserting the necessity to stress the distinctive prosaic features¹¹⁷². Still further development this idea has

¹¹⁶⁹ «Мелочи у Гоголя ... сведены в системы», therefore «погружение в кучу мелочей – вовсе не мелочность» [Добин, 1981, 335]

¹¹⁷⁰ For instance «в разных произведениях Чехова находишь неповторимые, но перекликающиеся детали. Не однородные, не однотипные, а однотемные». It entails the consequence of the portrayal so that «у Чехова характеристика персонажей рассыпана крупными в разных местах» [Добин, 1981, 377, 380]

¹¹⁷¹ This shrewd observation belongs to the phonetician G.N. Ivanova – Lukyanova: «... ритм разговорной речи... размерен и строго организован. Но мы привыкли его не замечать ... Так что, продолжая удивлять мольеровского Журдена, заметим, что мы говорим, оказывается, не просто прозой, а еще и ритмической» [quot. Антипова, 1984, 71].

¹¹⁷² «... речь должна обладать ритмом, но не метром, в противном случае получатся стихи» [Аристотель (Риторика), 1978, III.8.1408b.30]

found in Dion of Halicarnassus (XXV) who noticed prosaic speech's capacity to approximate verse or to be distanced from it¹¹⁷³. It is the diversity of metric scheme together with its **sporadic & spontaneous** evolution that imparts to prose its peculiarity (according to him)¹¹⁷⁴. In the same way he gave recommendations for verses approximating prose with applying discrepancies between different metric structures¹¹⁷⁵. The further fate of this idea is to be traced in Lessing's "Dramaturgy of Hamburg" (8): "*Der gänzliche Mangel intensiver Akzente verursacht Monotonie ... Mit der Deklamation hingegen ist es ganz anders ... Wenn wir einen Perioden von mehreren Gliedern als ein besonderes musikalisches Stück annehmen ..., so müssen diese Glieder ... nie mit einerlei Geschwindigkeit gesprochen werden ... so entsteht jene natürlich Musik, gegen die sich unfehlbar unser Herz eröffnet*" [Lessing, Bd. 4, 39]. It is essential that the author takes the non-verbal musical element of melody for the genuine foundation of the metrical peculiarity of poetical speech. The ideas of the kind had also the particular development in the reasoning about the historical priority of versified speech¹¹⁷⁶. Meanwhile this intuitive conjecture despite its naïve outlook turns out to be almost exactly repeated in the conclusions of the newest researches on the reconstruction of the earliest verses' origins¹¹⁷⁷. It casts a new light also on the seemingly understandable problem of prose vs. verse relationship that can by no means be restricted to the prosodic parameters. In difference to prose vs. poetry opposition (that has been earlier dealt with) it involves these parameters but at the same time doesn't revoke their semantic peculiarities.

Versified speech is a particular speech that is specially marked and therefore bears **inerasable seal of connotations**. Prose is not externally discernible from common speech so that its artistic load involves special situations and **irreplaceable cases** where it endures the transformation into an integral image. Therefore semantic peculiarities of verse are **manifested** overtly whereas in the case of prose they are **concealed** and demand **special conditions** for their revelation. The constant and indispensable presence of semantic aspects in the opposition of verse and prose can be attested with the cases of the mixture of them, in particular where versified episodes appear within prosaic tissue. The insertions of poetic texts in prose became one additional source of the rapprochement of prose with the verses as is the case with the song lines that appear while retelling fairy tale. This device of versified insertions within epic prosaic narration is especially widely used in folklore. Meanwhile it attests the indispensable involvement of non-verbal musical element of chant as the textual integrative power. This regularity has been studied for ages disclosing the particular attachment of dramatic works to such musical elements that impart to dramatic play lyrical qualities. In the special research that deals with this problem the role of the insertions as the places of compression in the manner of proverbial locutions and lyrical digressions¹¹⁷⁸. Still more significant was the device in dramatic genus where the efforts to restrict the lyrical segments turned into the opposite¹¹⁷⁹. These properties of lyrical (versified and sung) insertions are traceable for instance in F. Eichendorff's novel "Ahnung und Gegenwart" ("The Foreboding and the Presence") where a series of recollections is given alternatively with the versified insertions exposing the motivation of the characters' deeds. The very plot where the wanderings of the young exiles at the epoch of Napoleonic wars gives pretext for the wide use of such ominous insertions that demonstrate **the attachment of verses to generitive register** of narration. The constant contrasts of welcomes and escapes impart meaningfulness to the slightest details uttered in such peculiar places of speech. For instance, such is the use of verses within the situations of common libations¹¹⁸⁰. These samples combining prose with verses belong to a significant element of German poetic tradition. Such are, for instance, R. Dehmel's novel "Folk and Humanity (the military diary 1914-1918)" where some verses are inserted in the narration as the

¹¹⁷³ «... прозаическая речь может уподобится стихотворной речи» [Дионисий, (196.), 213]

¹¹⁷⁴ «... ритмы пестрят в ней повсюду, но ритмом не связана, так как ритмы эти неодинаковы и встречаются не в одних и тех же местах» [Дионисий, (197.), 214]

¹¹⁷⁵ «... не кончать члены вместе с концом стиха, а рассекать ими стих» [Дионисий, (213.), 218]

¹¹⁷⁶ The echo of the discussions can be found in the lines «*Странная мысль мне пришла! Первобытний язык человека / Не был ли мерный язык, обретенный поэмами снова? / Как он естествен и жив! Он не то, что ленивая проза!*» (И.А. Дмитриев. Язык поэзии. 30.11. 1845)

¹¹⁷⁷ «Славянский стих отражает самую древнюю, исходную форму фразово - просодической структуры или ... соответствует самой древней форме фразово – интонационной модели. ... Древняя форма славянского сообщения и была стихом в его начальном варианте» [Николаева, 1979, 157]

¹¹⁷⁸ "An diesen Versen wickelt sich dann gleichsam die Erzählung auf und ab ... Aus dem einfachen Liedchen ... erwächst das ganze Märchen" ("Vom Blaubart", "Von der weißen Maus") [Thurau, 1912, 98].

¹¹⁷⁹ "Hatte die literarische Kultur in dem ersten Drama den ihm angemessenen Gesang allmählich eingeschränkt und unterdrückt, so drang ein anderer kräftiger Strom musikalischer Poesie aus dem Volke von Neuem auf die schon verweltlichte Bühne, um hier ... zu organischem Kunstwerk zu gedeihen ... Die literarische Zucht ... brachte die Scheidung des musikalischen und poetischen Dramas, aber ohne dass beide Gebiete nun streng von einander getrennt gehalten werden konnten" [Thurau, 1912, 115]

¹¹⁸⁰ Such are in particular the finale episodes of some chapters. Thus in the 3d Chapter (1st Book) "Friedrich hatte Leontins Gitarre mit hinaufgenommen. Er nahm sie in den Arm und sang: *Die Welt ruht still im Hafen* [...]". In the 10th Chapter (1st Book) before the departure (1st Book) the hero opened the window: "Er öffnete das Fenster. Der herrliche Morgen lag draußen wie eine Verklärung über dem Lande". It imparts the inspiration to the hero, so the verses of gratitude appear at his lips: "*Der fleißigen Wirtin von dem Haus / Dank ich vom Herzen für Trank und Schmaus*". In the 12th Chapter (2nd Book) at the libation "Ein anderer junger Dichter ..., der neben der Frau vom Hause seinen Wohnsitz aufgeschlagen hatte ... zog ... ein ungeheueres Paket Papiere aus der Tasche und begann vorzulesen, unter anderen folgendes Assonanzenlied".

impressions of the observed events or G. Hauptmann's "theatre novel" "Im Wirbel der Berufung" ('In the Whirlwind of Vocation').

In its turn the opposite movement of versified prose initiated in particular with the elevated style of Hölderlin's "Hyperion" and continued with the attempts of "verses in prose" (in the manner of Baudelaire) or with metrical prose (as in Spitteler's "Prometheus and Epimetheus") attests the constant presence and coexistence of different prosaic and versified opportunities in the experience of literature tradition. It is in particular **apostrophized forms** that attest the rapprochement of prose to verses and the use of the so called **epenthesis of e** with the aim of metrical balance as in "*es soll geschehn*" (instead of *geschehen*), "*wird er stillestehen*" (instead of *stillstehen*) [Spitteler, 13, 16]. For the development of prose such attempts mean the intention of **separating from colloquy** and the prevalence of generative register as the narration acquires the apparent feature of a treatise in philosophy. It is within meditative lyrics and not epics that such devices are used. For instance in the mentioned "Hyperion" the devices of declamatory prose resembling verses serve to represent generalized sentences and not descriptions of particular events. It is the meditation upon history and the fate of peoples that is debated in such versified prose. One can find amphibrach in the utterance "der bloße Verstand, /die bloße Vernunft /sind immer die Könige /des Nordens" [Hölderlin, 1963, 144] 'the pure reasoning, the pure mind are always the northern kings'; meanwhile it is the commonplace of the phraseology of the epoch. Even when it goes about the particular environmental details they acquire apparent features of omens as in the phrase with rhymed emphasis of such detail: "das Mondlicht schien ihm hell ins Gesicht" [Hölderlin, 1963, 41] 'the moonlight shone brightly at his face'. Meanwhile it is still another source of such phenomena that's to be mentioned together with meditative lyrics. It is scenic declamation with its rhetoric devices that exerted its impact upon prosaic development.

The just mentioned Carl Spitteler's poem in prose "Prometheus and Epimetheus" (1880)¹¹⁸¹ demonstrates the vestiges of theatre origin in *vers blancs* (white verses) though written with the irregular iambic lines (instead of five feet of traditional scenic verse). Noteworthy the author's speech is restricted with the description of events in the manner of an oratorio's witness whereas the meditations are given in the characters' replicas. For instance the initiation of conflict is represented as the seductive proposal of an angel who in the appeal to Prometheus says that "*verworfen wirst Du sein am Tag des Ruhms um Deiner Seele willen, die da kennet keinen Gott und achtet kein Gesetz*" 'Thou will lost in the day of glory for thy soul's will that doesn't know the God nor celebrate the law', therefore he gives the proposal: "*trenne Dich von ihr und ein Gewissen geb' ich Dir an ihrer Statt, das wird Dich lehren "Heit" un "Keit"*" 'leave this soul and instead of it I'll give thee the conscience that will teach thee "-ness" and "-dom"'. Here the suffixes of abstract substantives are 'meant. The response of Prometheus is that the soul "*meine Herrin ist's und ist mein Gott in Freud und Leid*" 'this is my Lady and my God in joy and harm' [Spitteler, 9]. In other words the author delineates here the problem of abstracted "unhappy consciousness" as the result of alienation and rejects it. Therefore one can say of the reflection upon the word as the immediate source of such versified prose, and it is just the property of scenic speech that leaves here the vestiges of its impact.

A perfectly different sample gives the development of **free verse** that resembles prose outwardly though essentially gives an outspoken contrast to it. The conflict of word with meter as the essential property of verse attains here the ultimate degree, and it is just at the limit that this property can seem to converge with the opposite pole of prose. There existed a peculiar kind of the so called anti-syntactical free verse where word collocations appeared to become dissected and thus their mutual "gravitation" became stronger. The invisible metrical scheme exerts its impact especially effectively in such cases¹¹⁸². As an example of anti-syntactical free verse one can cite Rilke's "Requiem" where the Gospel allusions give grounds for free verse exposing discrepancy between the presupposed reference and its use in the given moment: «*Sieh her, / dieser Kranz ist so schwer. / Und sie werden ihn auf dich legen, / diesen schweren Kranz*» 'look here, this wreath is heavy and they have laid it on thou, this heavy wreath'. It is not occasional that the terrain of free verse has become the genera of parables and short "gnomic" sentences associated usually with proverbial and fabulous imagery. It is of a particular interest as well that this association turns to be especially observable in German tradition: as a unique witness of such attachment one can cite the singular verse written by M. Gorki in 1918 in German language (Полн. собр. соч. М.: Наука, 1973. Т.10, 455). The genera of parables and apologues as the terrain of meditative lyrics deliver the space for free verse's development. In particular here the minimal textual scope gives the favorable opportunities for the presupposed and negated metrical scheme so that aphoristic utterances become the genuine sphere of free verse. Therefore in particular one has to take into consideration **semantic and not only phonological** features to discern **free verse** from **rhythmic prose**. The apologues of the kind come back to descriptive lyrical ephrasis with its artificial environment of scenic space. Thus the relationship "verse - prose" involves a much broader one of "literature - theatre".

Meanwhile in its turn already the verse vs. colloquy opposition (as the narrower version of verse vs/ prose) conceals more versatile and manifold interrelations. One deals actually not with the dual division but with the triangle **chant vs. scansion vs. colloquy** where each of the three pairs of oppositions displays peculiar properties. Declamatory speech and singing are not only opposed metrically. They imply also different connotations inherent to them as the different ways of representing contents & intents of the sung or spoken words and of stressing the respective meaningful textual units. It can't remain without

¹¹⁸¹ Rolland has described hte work as «мятеж отдельного человека, отказывающегося променять свою свободную Душу на казенную» and «песнь одинокой и обнаженной Души, над которой люди издеваются и которая спасает людей» [Роллан, 1858, 14: 492]

¹¹⁸² Here «именно стихоразделы, рассекающие привычные словосочетания, придают им непривычную интонационную выделенность» [Гаспаров, 1989, 259]

consequences in particular that singing presupposes also smiling (both lovely and sorrowful) while scansion presupposes neutral or even aggressive countenance¹¹⁸³. Together with the **chant vs. scansion** opposition another pair of **colloquy vs. scansion** becomes more significant for dramatic speech. In theatre the declamatory manner exists autonomously due to **scenic exhibitionism** as a particular convention. Therefore the realistic manner of representing colloquial locutions and conversational devices of customary life appears here to be the aftermath of scansion's approximation to colloquy. Exhibitory quality entails that the speech of dramatic genus inherits all peculiarities of oral speech as opposed to written speech. The declamatory means implied in drama are to deal with the specific complication of oral utterances always loaded with the accompanying concomitant tasks of the entire human conduct so that these means involve the whole image of corporeal movement otherwise segregated and abstracted in written speech¹¹⁸⁴. The impact of oral conditions upon the dramatic scansion has been already noticed and stressed¹¹⁸⁵. It betrays apparent similarity between the scenic declamation and the oral transmission in folklore. Meanwhile oral conditions are here only the outer prerequisite for much deeper stylistic peculiarities as it has been discussed in regard to the "formulaic theory". It is the preexistent commonplaces that provide the properties of reproducing texts peculiar for folklore patterns while dramatic declamation deals with quite different effects where formulaic locutions are replaced with colloquial occasional pseudo-sentences of conversational remplissage. In spite of the mutuality of oral conditions theatre and folklore go along perfectly divergent ways.

Therefore the opposition **scansion vs. colloquy** is to be accepted as the initial point for the development of dramatic genus. It is not the immediate imitation of colloquy that takes the initial place in dramatic speech history. Vice versa this development went from versified scansion that gradually approximated to colloquial manner and imitated it. Scenic speech must be initially **exhibited & elevated** so that the colloquial intrusions appear as the secondary results of imitative attempts. Such way can be exemplified with Ukrainian baroque drama scrutinized by M. Sulyma where the colloquial tendencies have appeared gradually as the result of overcoming distance between scansion & colloquy. In particular it is the devices of enjambment known still in the ancient rhetoric instructive manuals as the "fractured line" (Lat. *linea fracta*) that were widely used there, not to say of the inversed word order (hyperbaton) proper for the syntax of verses¹¹⁸⁶. For instance such disruptions of verses with the aim of approximating colloquy are to be found in D. Tuptalo's Christmas Mystery where the rudiments of the later dramatic speech are felt¹¹⁸⁷. It especially the work of Varlaam Leszczynski that exemplifies M. Sulyma's paradoxical conclusion concerning the absence of verse with the presence of the forms of versification dissolved within the sequence of dialogical disruptions¹¹⁸⁸. One can add here that such steps towards reproducing conversational speech in verses with the aid of disruptions can be found still in W. Shakespeare. For instance the use of enjambments for rendering dialogical retorts is observable in "Macbeth" (3.1): "Macbeth: ... *I'll request your presence*. Banquo: *Let your highness / Command upon me ...*". Such divided lines impart continuity to the flow of conversation and therefore make the versified speech imitate that of colloquy. As to the devices of enjambment as those taken in common opinion for approaching prosaic speech and weakening metric scheme one must stress that they by no means were connected with modernistic movement and the formation of free verse. Vice versa the device of the so called "juncture of verses" (Lat. *junctura versuum*) belonged to obligatory means of Jesuit school drama described in old poetic treatises [Маєлюк, 139]. With such processes of approximation towards colloquy one can come to the conclusion that dramatic **scansion or recitative** builds up an independent type of speech together with versification and prosaic reproduction of colloquialism.

The exhibitory essence of dramatic genus presupposes impossibility of the full reproduction of and identification with colloquy as it occurs in prose. Scenic conventions can't vanish completely; otherwise scenic work would stop to exist as an artistic work. Therefore scansion as the scenic conventions can only approximate to colloquy without coinciding and identifying with it. The priority of tradition and the independent existence of such autonomous scenic manner of scansion can be exemplified with a fluent notice of P. Merimée concerning the reformation of the Spain theatre in the XIX century¹¹⁸⁹. Thus there existed the stable tradition of scansion that was gradually adapted to colloquial needs, and it

¹¹⁸³ «кантиленное пение ... органически связано с колоритом света, радости, восторга ... техническим приемом считается улыбка ... Говор же, декламация ... может повести к выражению подавленности, настороженности, страха» [Холопова, 2010, 233]

¹¹⁸⁴ «... преимущество речи устной перед речью письменной – в сотрудничестве многих органов рта и гортани и в обремененности работою» [Флоренский, 1990, 198]

¹¹⁸⁵ «... в драматическом стихе как в тексте, воспринимаемом на слух, слово за словом, невозможно ... вернуться назад и перечитать написанное» [Бонди, 1996, 353]

¹¹⁸⁶ It has been shown that «аномалії ... урізноманітнювали ритмічний малюнок драматичного тексту» so that for instance in the works of Ioanniki Volkovych «драматург розчленив рядок на короткі відрізки» and in result there appears «схема руйнування декламаційних принципів і зародження на тих руїнах справжнього драматичного твору, максимально наближеного до так званої живої діалогічної мови» where the main role played «розриви римованих віршових пар» [Сулима, 2010, 96 – 97]

¹¹⁸⁷ Here «між двома дійовими особами розірвано сапфічну строфу» so that «в цих розривах визріває прозова драма» [Сулима, 2010, 103 – 104]

¹¹⁸⁸ «Тут є все, що необхідно для вірша, ... але віршового ритму немає, він зруйнувався в результаті діалогічних розривів» [Сулима, 2010, 107]

¹¹⁸⁹ There existed «порочная система сценической декламации», and one of the reformers «осмелился говорить на сцене так, как говорят в обыденной жизни» [Мериме, 1963, 103]

can be generalized as the general rule. That scansion opposes to fluent versification and approaches colloquial speech is attested in particular with the observations at A.S. Pushkin's dramatic works¹¹⁹⁰. The peculiarity of scenic scansion in difference to usual versified meter is its attachment to semantic and syntactic forces of **intention** and respective expectations. The constant presence of the phantom of action compels all textual data to be adapted to it so that it can by no means be the sound meter only that determines the respective expectations. In its turn intentions are interwoven in the net of deixis that becomes the main metrical power. The interconnections of the words' meanings generate expectations and therefore entail the formation of dramatic meter represented with the outer form of scansion. In its turn such interconnections are divided into the contextual and the intertextual ones so that metrical forms of a given dramatic work refer also to the whole textual corpus of the respective genre and style. Of significance is that such dramatic rhythm always becomes the rhythm organized primarily with semantic references and not only with the signifying means.

The irreducibility of scenic scansion neither to prose nor to verse substantiates the statement on its autonomy as a particular speech genre. This autonomy has been disclosed also in R. Barth's observations on the peculiarities of Racine's monologues where enunciations are represented as if they were immediate movements¹¹⁹¹. Scenic scansion has the particular task of disclosing idiomatic locutions and of exhibiting them before audience so that it indispensably must add the element of non-verbal origin as the integrative foundation. Such element is to be found in music, in particular, it can be a kind of vocalization (the **chant without words**) where the prosody of scenic speech is treated separately as an abstraction. The usage of such abstractly prepared and vocalized text is a common practice in the scenic rehearsals. In particular it is here to remind the famous advice of K.S. Stanislavski on the reasonability of uttering scenic speech in the manner of bars in music¹¹⁹². Meanwhile music is not only the outer element of chant that becomes the constant concomitant satellite of verse. It was the great discovery of S.B. Burago that there exists the inner melody inherent to each verse and irreducible to outer sound patterns. Verse does not only presuppose the transcendental concomitant satellite of musical sources as chant: it generates its own musical contents as its inherent (and by no means external) transcendental essence. It seems to be conformed to the ideas of S.B. Burago to say that it is the inner rhyme in the broadest sense (as the allothetic etymological foundations of word) that becomes one of the sources of this "inner melody". One could also add here alliterative means of inner rhyme and the so called euphony with the outer outlook of **charade** that conceals meaningful referential net of textual integration. In particular inner rhyme enables disclosing or at least imitating etymological structure of verbal substance¹¹⁹³. It is the outer form of the inner music of the verse that is disclosed and represented with rhyming devices in the form of charade as the concomitant epiphenomenon of verse though this music can by no means be reduced to such external representations. One can only say that each verse indispensably generates the constant epiphenomenon of charade but the existence of such concomitant epiphenomenon gives testimony of the verse's transcendental musical essence that presupposes multiple and irreducible revelations.

At the same time it would not be justifiable to ascribe the effect of charades to poetry and to versification exclusively. Prose indispensably generates the mentioned rhymed particles as well. It is already the selection and elimination of phonemic elements, their inclusion and exclusion as the indispensable concomitant satellite of any speech generation that entails the formation of such vestiges of puzzling sounds. Charade becomes therefore the indispensable textual epiphenomenon. One could compare the samples of prose and verse of R.M. Rilke ("Auguste Rodin") to find the distinctions between the two kinds of charades.

<p><i>Er konnte mit einer lebendigen Fläche, wie mit einem Spiegel, die Fernen fangen und bewegen, und er konnte eine Gebärde, die ihm Groß schien, formen und den Raum zwingen, daran teilzunehmen</i> [Rilke, 1984, 236]</p>	<p>FL/FR Fläche Fernen (fangen) Form * man stellt sich die Formung als die Verwandlung der Fernen in die Fläche vor</p>
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One finds here the obvious development of alliteration F → R where the particles FL/FR are further replaced with those of BR/GR/RM. The phenomenon of such "inner music" appears in these prosaic lines as the **concomitant effect** so that it intensifies the suggested ideas and promotes detecting particular

¹¹⁹⁰ It was «... возможность легко осуществлять в нерифмованном стихе ... даже обычную разговорную речь» that brought forth «сугубо прозаический стих, в котором выразительность его ритмических элементов сведена к минимуму» so that as the result «Пушкин дает верную характеристику персонажа самим стилем его речи и ритмикой произносимых им стихов» [Бонди, 1996, 364, 367, 368]

¹¹⁹¹ «Если, например, переложить расиновскую речь в прозу без всякого внимания к интонационной драпировке, перед нами обнаружится бурное движение» and it gibes grounds for the conclusion that «ключ к расиновским трагедиям: говорить – значит действовать» [Барт, 1989, 204, 206]

¹¹⁹² «Привычка говорить по тактам делает вашу речь не только стройной по форме, но и глубокой по содержанию, так как заставит вас постоянно думать о сущности того, о чем вы говорите на сцене» [quot. Саричева, 14]

¹¹⁹³ In A. Block's works these properties of inner rhyme are confirmed with the observations that «рифмующиеся слова во внутренней рифме могут выражать однородность характера..., контраст» that substantiates A.V. Chicherin's statement on rhyme as «ожидаемое и потому особо отчетливое обнаружение внутренней формы слова» [Краснова, 79]

connotations arising in the confrontation of separate lexical units. Quite a different case is to be found in versified lines where such coincidences are replaced with regularly used devices.

<p><i>Was lockst du sie? Der Klang ist wie ein Kerker / darin sie sich versäumt and sich versehnt; / stark ist dein Leben doch dein Lied ist stärker ...</i> (R.M. Rilke, Musik. Das Buch der Bilder) [Rilke, 1981, 168]</p>	<p>LK/KL + KR * lockende Klänge + starke Kerker * Leben und Lied als die Äußerungen eines Wesens</p>
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Here one encounters also alliteration together with rhyme, but these devices not only are used systematically, they refer to the meaningful field arising just in the given textual entity. When in prosaic work alliterative means serve as **auxiliary & facultative** profile-making concomitant means, on verse they become the **constituent & autonomous** power that can be consciously separated as a particular rhyming scheme as in the game of *bouts rimés*. Therefore charades in prose appear **sporadically** whereas in verse they are **systematic**. In prose they appear as a **concomitant** epiphenomenon while verse applies them **consequently**. It is rhyme in the broadest sense (the inner rhyme or alliteration as well as the so called allothetic formation) that provides conditions for permanent appearance of accompanying concomitant sound combinations as the background of text in proper sense.

To sum up one can stress that a phrase does always imply the parallel **charade** as a counterpart that coexists together with the given unit of phraseology as a purely versification's unit. In this duplicity it goes about the shade of a meaningful phrase as an independent copy of the "skin" or "surface" of the enunciation. Within such "copy" the inner meaningful deep structure becomes ignored so that one deals with a kind of puzzling sound pattern to be still endowed with the conjectures of sense. Then the particular semantic significance of **rhyme** consists in its capacity of generating special "**virtual particles**" or "**quasi-particles**" (usually of monosyllabic structure or of a combination of consonants). This transformation of rhymed segments into meaningful elements of poetic idiolect has been demonstrated in particular in A. Akhmatova's verses where the similarity to musical leitmotifs is discovered¹¹⁹⁴. The very existence of such detailed segments of charades supplementing textual entity in its proper sense bears witness of the systematic nature of rhyme and of the appearing virtual particles. Respectively such particles become peculiar semantic **formants** endowed with particular meanings and not occasional combinations of phonemes. It is essential that rhyme furthers the separation of syllables and not only phonemes. These effects can be easily exemplified with the widespread device of such a mentioned poetical game as *bouts rimés*. This effect of creating formants as meaningful particles in the manner of reminiscences (leitmotifs) can be regarded as the general rule of textual harmony in poetry that supplements the immediate meaningful textual elements. Therefore versified charades that appear within poetry become the source of **concomitant formants** accompanying the evolvement of a lyrical poem.

It can be exemplified with the line from Polish poetry «*slowo stalo silq*» 'word has become force' (C. Norwid's "Rzecz o wolnosci") where the alliterated element SL as a rhymed particle can be separated. It intersects semantic etymological fields of *слово* 'word' of Lat. *clueo* = *слыть*, *gloria* = *слава* and *cuna* – Lit. *sailai* 'sinew', Germ. *Seil* "rope". Such confrontation refers to the metaphor of the symbols of binding as the mental act. M. Tsvetayeva's idiom «*о путях нытать*» ties two different etymological nests (Lat. *pons*, *pontem* 'a bridge' and *puto* 'to suppose' respectively) thus enabling to represent the symbolism of a road as an allegory of cognitive process. In L. Staff's verse «*Oczy me pełne ciebie /Jak polne krynicy*» alliteration enabling reciprocal rapprochement of *pełny* = Lat. *plenus* and *pole* (Lat. *palam* «openly») that are etymological antonyms. In another L. Staff's verse ("Curriculum vitae", W cieniu miecza) one finds the stressed alliteration of prefixes PO that behaves as an independent particle promoting the combination of the respective words. Besides, there appear the secondary alliterative combination of "far way" (through the initial D) and "way of trees" (through DR).

<p>"Dopiero od posągów, od drzew i od trawy, /Z ktorymi żyłem długo wśród dalekich dróg, /Nauczyłem się prostej, pogodnej postawy"</p>	<p>* posąg pogodnej postawy * dalekie drogi * drzewa drogi trawy (DR/TR)</p>
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Rhyme results in intensification of semantic significance of separate phonemes. In particular it is already the restrictions of space that bring the issue of homonymous convergence. This intensification and the ensuing convergence are to be traced in particular in the cases of adoption. There arise separate **particles** endowed with definite meanings within the borders of a given verse. As the exemplification of artificial particles arising within the rhymes one can detect such sound combinations that belong to those inadmissible in common colloquy¹¹⁹⁵. One can say of quasi-particles of poetic idiolect arising as the result of rhyming. The virtual particles, arising in a text as the result of inner rhyme (alliteration), represent the additional voice interweaved as a counterpoint into the proper author's utterances. Therefore a kind of latent bipartite score arises. These quasi-particles behave as the onomatopoeic forms that need conceiving as a kind of neologism and as exclamations that presuppose eidetic perception. Such attachments of extra-systematic nature approach the risk of passing over the language's borders entailing thus the problem of

¹¹⁹⁴ «Лишь повторяющееся ... соединение ... с определенной идеей заставляет слушателя уяснить значение лейтмотива» The same procedure takes place in the rhymed segments so that «**функциональное сходство** ... с классическим оперным лейтмотивом» becomes evident [Кац et al., 1989, 268, 270]

¹¹⁹⁵ For example in the dictionary of A. Block's rhymes the syllable *-ve* enables confronting the following lexical rows: <голова – синева – листва – трава> and <божество – рождество – существо> [Максимова, Груздева, 408]. This monosyllabic formant discloses the ancient mythological floral images concealed beyond the mentioned verbal substance.

the chaotic destruction of language. For instance in M. Voloshin's verse «Ветер, рыдая, прядет /Тонкие нитки дождя» the virtual particle [NT] is separated due to rhyme so that the elements that correspond to Lat. <tepnis = тонкий> and <нео, неит> are confronted; in the line «Лампу Психеи несy я в руке – синее пламя познания» the substantives *лампа* and *пламя* of different etymological origins are united with the particle {P(LA)M/(LA)MP}. The system of charades indispensably arises together with any rhyming procedure and becomes the source of the mentioned semantic formants. Of a special interest is the relation of such formants with etymons disclosing due to the special rhyming devices of versification that has already been discussed in regard to proverbs. Rhyme furthers **partial homonymy** with its effects of dissociation and at the same time it contributes to lexical **paronymic** attraction. A peculiar poetic etymological simulation is suggested that differs from the effects of etymological regeneration due to the rise of a particular code¹¹⁹⁶. Thus the problem of the interrelations between the supposed **etymons** and the arising alliterative derivative particles is to be posed and solved within the rhyming processes. Homonymous dissociation is therefore to be regarded inseparably with the problems of etymological regeneration and simulation as it has already been discussed within the proverbial material. The involvement of semantics in the interplay of partial homonymous coincidences can be attested with numerous cases of poetical intuition. To exemplify it one can cite some lines of L. Staff. As it is known, the Slavonic *ulica* = *улица* "street" is cognate to *улей* "beehive" and Lat. *aula* "hall" with the primary meaning of a hollow space. One encounters in the verse the synonymous substitution of street with the general way together with the use of the etymological "relative" of beehive. Besides due to the alliterative use of the *tulać, tulaczy* "to be a vagabond" one finds the additional profile of the idea of movement along the space delineated with the formant UL.

«Nie zeszlismy z drogi tulaczey / Pszczoły do ula» (W cieniu miecza)	* UL ulej – tułacze pszczoły → [ruchomość wzdłuż drogi]
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The importance of rhyme is in particular its demonstrative efficacy in producing **monosyllabic effects**. In this respect the situation of monosyllabic languages of isolated type displays reproducibility within poetry. It is to stress the reciprocity of rhyming devices and monosyllabic tendencies: the appearance of monosyllabic quasi-particles within poetic idiolect promotes the development of rhyme and alliteration, as well as they do in their turn in regard to the isolation of separate syllables. The significance of monosyllabic factor as the structural element of the contemporary versification can be seen in the fact that from the stylistic viewpoint «most neutral English words are of monosyllabic character» [Galperin, 1971, 65], the statement can be detailed with the data of Kirchner (who has shown the reducibility of the most frequent verbs to ten monosyllabic roots – be, have, *go, come, do, make, give, take, get, put* – with prepositions). It is interesting that in the contemporary English practically any monosyllabic word generates a rhyming series as for instance <*fold – old (auld) – bold – cold – gold – scold – wold* and Scotch dialectal *yauld* 'alert'> (the reversed alphabetical order enables disclosing the most monosyllabic structure of the core of lexical stuff) [Lehnert]. Such monosyllabic reduction of English verb can be also supported with the data of the dictionary of phrasal verbs that consist mostly of the combinations of a single syllable (*throw, stay, work, see* etc.) with preposition [Courtney]. This conclusion is supported from another side also as the graphic combinations of letters: of importance is that the letter *r* performs here often the role of a vowel in the formation of syllables [Балинская, 286-314]. Moreover the data obtained by C. Pike the structure of English syllable depends essentially upon the accentual conditions so that the number of real syllables turns out to be restricted still more¹¹⁹⁷. It promotes building up the "universal" "fundamental" type of the closed syllabeme that enables reshaping words in spite of their etymological structure as in *war-drobe, teas-poon* [Cygan, 119]. In its turn the decisive distinctive differential features demonstrate as a rule the consonant clusters: in English there are now at least 54 types of syllables with the binary initial clusters and 24 types with the ternary clusters [Торсуев] so that the Tibetan classificatory approach betrays its validity for the English of nowadays! In this case one could remind of the mentioned semivowels from the Tibetan language. These conditions were favorable for the formation of such particular English poetical genus as limerick peculiar for the presence of concocted imaginary names approaching onomatopoeic effects as *Yonghy-Bonghy-Bo* where the apparent source of the first component (young) the second can be guessed in its similarity to <bang> as the bunch of homonyms (collision, fringe of hairs, hashish). Of a special significance is that this monosyllabic tendency is widely used in poetical idiolects. One can easily count up that in R. Frost's poetry the usual multisyllabic structures comprise only twenty per cent of all the scope of text, the rest being occupied with monosyllabic lexical units. Moreover the specific weight of the monosyllabic words becomes even higher as when one takes into account the reduction of the unstressed syllables (situated after the stressed ones) in the disyllabic words as in *rotten* or *stable*.

This construction of initial signifying **root** element with the variable continuing **formants** substantiates the conclusion on the universal properties of syllabic procedures peculiar both for the Indo-European etymons and for the Sino-Tibetan monosyllabic so that the division of initial – medial – final – terminal elements of a syllable demonstrates its broad applicability. The development of homonymy is

¹¹⁹⁶ For instance such idioms as «грешок грошовый», «о путях пытать», «мстить мостами», «осенняя седость» were created preponderantly as it is attested with the lines: «Вещь и бедность – явная свара. / И не то спарит язык!» [cit. by Зубова, 48]

¹¹⁹⁷ «... долгие гласные и дифтонги... встречаются лишь в ударных слогах», moreover, «выбор гласных в безударных слогах... ограничивается самыми слабыми гласными е и и», therefore «сама силлабичность безударных слогов (их участие в отсчете слогов) колеблется: neseseri - nesisri» [Левый, 268]

clearly seen in Japanese where due to the loan-words from Chinese the normative quantity of lexical units is estimated as more than twice as much as in the contemporary European languages [Пашковский, 1980, 182]. One can build up such rhyming series where the initial element plays the role of the uniting feature. Here one can again trace the reverse analogy: when Indo-European etymons display homonymy as the result of reconstruction it is the convergent development that entails the homonymy in the Sino-Tibetan. For instance in the contemporary Chinese syllables have lost terminal explosive consonants that are retained in Japanese loan-words (as *ritsu*, *koku* etc.), and it has contributed to the reduction of syllables' number with the ensuing effect of homonymous convergence. A very persuasive example of such convergent development can be found in the fate of the initial flowing sound: nowadays it is only lateral [l] in Chinese and vibrant [r] in Japanese¹¹⁹⁸. Homonymous hieroglyphic rows with this initial element can be exemplified with the Japanese "loan-words" [*ryu*]: 'to leave / to glide / flow / stream / row / nearby'; another sign gives the meanings 'to become / a kind / other' – all taken in the key of 'water'. The row of [*ryu*(:)/*ryo*:] gives the meaning of 'flow' with the derivatives concerning the movement of fluids. Noteworthy in the contemporary Chinese these rows are homonymous with the Japanese reflection of [*roku*] 'six'. Contemporary Chinese syllable *le* is the result of the convergence of at least two homonyms represented with the different Japanese reflections (*retsu* and *ryo*:) that have the hieroglyphic phonetics of 'bone' with 'knife' (with the meaning 'series, all') and 'dog' with 'mouse' (the meaning 'chase' in the determinant key of 'river'). The cases of the kind are cognate to the above described allothetic forms in etymology. These and other samples of the kind demonstrate the applicability of Chinese monosyllabic experience for the problem of European lyrics. This distanced approach seems to be productive while being used in exploring the rhyming devices of poetry as the survival of the supposed etymons. Meanwhile it is not the case of speculative etymological reconstruction only. Monosyllabic patterns have become a peculiar feature of the contemporary English reflecting its stress system as well¹¹⁹⁹. This apparent tendency is attested even as that undesirable in colloquial communication. "I wish you weren't so damned monosyllabic", says the narrator to the hero in S. Maugham's "Moon and Sixpence" (21) although the answer consisted only of single words and not of syllables.

The shade of monosyllabic patterns appears as the parallel latent charade that becomes textual concomitant satellite. Lexical units being reshaped as the onomatopoeic formations of a charades' kind, it inevitably comes to monosyllabic structures in the manner of **apostrophized verbs** and their Slavonic correlations (already discussed above). These phenomena of **contraction** are of a special significance in regard to the verb in Slavonic languages. N.S. Trubetskoy stresses the cases of the alternative forms with the so called zero vowel as the factor of syllabic variability¹²⁰⁰. A similar phenomenon as the "parasite vowel" (Germ. *Flickvokal*) has been noticed by R. Jakobson in regard to imperative mood as in <*сохнѣ, ездѣ*> [Якобсон, 1985 (1948), 218]. The importance of the **apostrophized** (abridged and contracted) forms of verbs has been already underlined by A.A. Potebnya who has called them "verbal particles" where the aspectual features are usually lost¹²⁰¹. It is significant that such monosyllabic verbal versions retain their syntactic capacities of completion though lose their circumstantial and attributive connections¹²⁰². It attests once more the peculiar role of completive relations. Such contractions impart to words the properties of an interjection: for example such property can be found in *xan* that belongs to the great nest of Lat. *capere* 'to take, *habere* = 'to have'; the same concerns *прыг, скок, тон*. These verbal particles (to use the cited Potebnya's term) build up a sort of monosyllabic "shaded concomitant satellites" appearing in particular as imperatives and exerting essential impact upon the poetic tongue. M. Tsvetayeva uses the effect of replacing a word with monosyllabic structures as *часто* → *час да*: «Оттого так часто горят / Чердаки – часто и скоро - / Час, да наши в красном плаще!»; in the same way one finds *совсем* → *со всем*: «Совсем ушел. Со всем – ушел» [Зубова, 150, 211]. That the phenomenon has a wide distribution can be seen in the apostrophized verbs of English. It is here to pay attention to the convergence of such devices with the Futuristic onomatopoeic use of syllables¹²⁰³. That the verb here

¹¹⁹⁸ It goes about the elimination of alternative variants with the ensuing inversion that results in replacing a phoneme with its phonological antithesis. «среднекитайская инициаль l восходит к древнекитайскому вибранту *r» [Старостин, 1989, 192]

¹¹⁹⁹ «... в страсти к ударению (Betonungstrieb)... заключено нечто гораздо большее, чем простое желание подчеркнуть нужный смысл... ни в одном языке это не очевидно так, как в английском, где ударение сплошь да рядом... изменяет.. собственную природу слогов» [Гумбольдт, 1984, 113]; «Английские безударные редуцированы как количественно ..., так и качественно ..., да и сама силлабичность безударных слогов (т.е. их участие в отсчете слогов) колеблется» [Левый, 268].

¹²⁰⁰ «... о чередовании гласного с нулем ... мы должны отметить тот факт, что здесь особое место занимают глагольные корни ... в глагольных корнях воспринимается как явление, связанное не только с благозвучием, но и с грамматической смысловой функцией» [Трубецкой, 1982 (1934), 111]

¹²⁰¹ «...употребление глагольных частиц всегда неопределенного наклонения» «частица стоит на месте всего сказуемого (стало быть, и со включением вспомогательного глагола, дающего неопределенному наклонению предикативную силу)» «сказуемое без определений времени, наклонения, числа и лица» [Потебня, (4.2), 233]

¹²⁰² «... глагол в этой форме сохраняет способность требовать дополнения, но всегда остается без определения, без обстоятельства образа действия» [Потебня, (4.2), 232]

¹²⁰³ One can remind such Futuristic devices developed by V. Khlebnikov as the imitation of ornithological material (coming forward in regard to the composer O. Messiaen) in what he called «утренние речи птиц солнцу» where the contracted verbal forms were used such as «Перчь! Харчь! Зорчь!»; besides, there appeared some new formations as «результат семантизации согласных фонем» [Григорьев, 1983, с. 109-111, 1986, с. 110]

approximates to an interjection and exclamation can be exemplified with R. Kipling's lines (such as *For all we have and are, / For all our children's fate / Stand up and take the war. / The Hun is at the gate!*). The verses approaching **slogans** entail such convergence with onomatopoeic consequences that estrange such locutions as something alien to the language.

This effect of estrangement entails still broader consequences. One of the most significant powers promoting monosyllabic structures is the **adoption** of alien elements (as is the case with loan words). It is not incidental that futurist movement encouraged the effects of Creole language¹²⁰⁴. Such effects of adoptive processes are observable in proper names that in its turn easily can be converted into interjections. In its turn adoptive processes supply favorable conditions for homonymous convergence of the native and the adopted entailing thus the specific semantic condensation with its consequences of **ambiguity**. Monosyllabic **contraction** looks then like a counterpart to textual **encapsulation** in epigrammatic utterances. Therefore the case of **monosyllabic contraction** bears witness to the fact that rhyme contributes essentially to the more general **minimalistic tendencies** of textual evolvement. It is already the "narrowness" of versification that discloses apparent minimalistic features. Meanwhile due to minimalistic compression (making us remind of epigrams) it furthers also the evolvement of **charades** as the systematic segregation of virtual particles. One can say of charades as the inseparable concomitant satellite of the minimalism that rhyme gives rise to. Rhyme is intermingled with charade and contributes to semantic ambiguity resulting from such confusion. These conditions intersect with the general properties of lyrical genus that encourages the formation of syllabic sequences of charades due to meditative attitude evident especially in epigrams. Charades arise as the element of an alien speech in the sense that they are perceived and conceived as the utterances of some unknown language. Charade comes than as **an unidentified language's utterance**. In this way it imparts ambiguity that arouses efforts of solving the puzzle. Moreover, the very existence of the "inner music" of charades as an inerasable satellite of any speech (both prosaic and versified) reveals the **redundant and unexploited** possibilities of verbal code. The presence of such latent opportunities that have not been still involved in language points to the complementary forces that evolve together with speech generation and supplies this procedure with alternative opportunities disclosed already with a mere rhyme. At the same time the paradox becomes apparent that this **redundancy** turns into its opposite of **randomness**: the incomprehensibility and ambiguity of charades entails their attachment to the terrain beyond the language's coherence. With the "inner music" of charades one passes into the domain of the phenomena inadmissible within the body of language that appertain to **transcendental reality**. This passage paves the path to the involvement of such references to the broader world and at the same time brings risk of chaos.

Lyrical text is opposed to colloquialisms and therefore entails the development of the effects that would provide distance in regard to colloquial speech. Moreover together with charade also the secondary onomatopoeic effects obtain developmental opportunities. Such were in particular the issues of the futurists' lexical experiments. It goes in particular about the device attested with the procedure designated by V. Khlebnikov as 'the searches for the minimal (segments)' («поиск наималов») endowed with meanings: there appears the ultimately compressed space of a single syllable where the phonological procedure of imparting meaningfulness to separate distinctive features takes place¹²⁰⁵. A very particular type of charades is attached to ambiguities arising at the delimitation of **adjacent** words. It is the case that the so called super-comprehensible speech («заумный язык») of the Futurists appeals to. As a demonstrative example of the kind one cites usually A.S. Pushkin's line from "Eugene Onegin" («*Со сна сядил в ванну со льдом*») with the ambiguous opportunities of comprehending the first words denoting together 'a pine')¹²⁰⁶. Charades bring therefore also the risk of reduction to chaos together with the convergence of lexical units to interjections. Here the jeopardy of reducing speech to parroting is to be reminded¹²⁰⁷. The cases of Futurism or Dadaism attest the known symptoms of degradation or the "return to the primitive forms of behavior" peculiar for hysteria [Кеґиґski, 1977, 70]. Such risk was apparently meant already by Sumarokov who designated some of the "charades" resembling hysterical glossolalia as the satanic product¹²⁰⁸. Vice versa the opposite movement to the reduction of words to exclamations can be traced in such elevated use of etymologically onomatopoeic (from *хлюпать*) idiom as «*хляби небесные*» that appeared in the translation of the Gospel. Various kinds of **exclamatory & onomatopoeic degradation** of charades do always presuppose the risk of destruction to be removed with elevating their meaning. This degradation attests in its turn the always present risk of charades degrading to the pathological phenomenon of **glossolalia**.

The rhyming devices of charades as textual concomitant satellites contribute to the rise and development of the already discussed **syllabic sequences** together with **accentual contours** as the counterpart to lexical combinations. It is such sequences that build up the background for versification as

¹²⁰⁴ For instance «"звездный язык" Хлебникова – это прежде всего факт интерлингвистики» [Григорьев, 1983, 15].

¹²⁰⁵ «поэт рассматривает двухконсонантные конструкции ("пальцы" или "станки")..., из которых возникает "ткань", вроде *бар, бор, мол, мел*» as the so called «поиск наималов» that's the search for the minimal meaningful textual units [Григорьев, 1986, 99]

¹²⁰⁶ There is still another persuasive example observed in colloquial speech: «*Диканька кричит: - А по-моему, а по-моему ... - Ты меня помоями твоими не угощай, - на всю улицу откликается зубастая Павла*» (М. Горький, «Кладбище» «По Руси», 1913)

¹²⁰⁷ Noteworthy the words imitated by parrots are not meaningless as the sample cited by N.I. Zhinlin may demonstrate: a parrot «услышал «*да здравствует*» и стал перестраивать эти слова... даздраский поугайчик, даздраска» [Жинкин, 42]

¹²⁰⁸ «*Гордость и тщеславие выдумал бес /Шерин да берин...*» [cit. Сакулин, 196]

the autonomous prosodic structure arising within the flow of speech. Naturally these sequences arise in prose as well as in verse; therefore it is here to remind again that prose opposes not only to verse but also to poetry in general. Prosaic recurrent propositional structures of syntax prepare already the conditions for the rise of meter, and in its turn reciprocally versification can't be regarded only as an external technical device applicable to the already existent textual entity. Vice versa it reveals the inner textual form and in its turn exerts impact on its contents taking part in textual integration as the force endowed with meaningfulness¹²⁰⁹. In the most immediate way this interaction of verse and word as the meaningful powers irreducible to the game of accents and syllables is to be seen in the problem versification & phraseology. That there arise **prosodic preliminary conditions** of syllabic sequences & accentual contours quite independent from lexical stuff is not only evidently observable: the very existence of such conditions becomes necessary for a speech's comprehensibility. In particular one detects always normal and deviational variants of a phrase's prosody that enables their comparison and respective disclosure of the meaning¹²¹⁰. Apparently this prosodic organization concerns prose as well as verse so that versification comes in the play as the aftermath of respective development of phraseology.

Such interaction of versification with phraseology can be exemplified with a special problem of the role of Church Slavonic locutions in A.S. Pushkin's poetry posed already by V.A. Bogoroditski in 1940. This role ensues in particular from the coexistence of various syllabic versions of lexical units from apostrophized forms («усечение») with reduced vowels to prolonged syllables («полногласие»)¹²¹¹. Such variability delivered a certain license to versification¹²¹². A more detailed analysis of editorial versions has shown selective procedures of reciprocal adaptation between **lexical substance and metrical scheme**¹²¹³. Of importance is that the samples of such interaction of verse and phrase demonstrate codification¹²¹⁴. To sum up, one can say of versification's conditions, stylistically marked phraseology and stylistically neutral locutions¹²¹⁵. The interaction of the kind is still more clearly traceable within the syntactic structure of verse. As a well-known example here the Onegin strophe may serve where syntax determines meter¹²¹⁶. Moreover rhythm becomes here the surface structure of the inner syntactic form and is developed just as its revelation¹²¹⁷. Among 12 thousand theoretically possible syntactic versions of the strophe the poet has selected the only possible for the formation of idiomatic phraseology so that rhythm becomes here the generative power¹²¹⁸. These observations meet with the generalized statements as to the **syntactic priority** within the development of versification. Such generalizations have been obtained in particular as the result of the researches of the so called equirhythmic translations where the word order is also to be retained¹²¹⁹. That is why there are enough grounds for the statement of the transition from inner to outer form within the process of the development of versification¹²²⁰. It is to stress again that rhythmic devices of versification are always filled with the semantic and syntactic load as the core of their inner form. In this respect syntactic means (with the respective prosodic conditions) become the mediating link between verse and meaning. The already discussed relationships between semantics and syntax are now to be taken into account in the analysis of versification¹²²¹. Therefore while dealing with versifying schemes one has

¹²⁰⁹ «... структура стиха существует как модифицирующая ... структуру семантическую» because in any case «... ритмическая организация семантических единиц, образующих стих, может модифицировать семантическую их структуру» [Кенигсберг, 1994, 163]

¹²¹⁰ It is neutrality that determines the normative prosody so that «... под нормой следует понимать ... нейтральную в сравнении с увеличенной оценкой ..., нейтральное произнесение, не содержащее никакой полемики»; respectively this neutral norm «создает ... дополнительную ауру – высказывание-тень, которое может оставаться в области чистой прагматической пресуппозиции – вокруг высказывания как бы создается сфера его возможных окружающих миров» [Николаева, 1982, 49]

¹²¹¹ It comes back to «свойственное высокому стилю оды употребление усеченных форм» [Стенник, 1995, 49]

¹²¹² «Славянизмы как бы освобождали от пут версификационной техники» [Ильинская, 177]

¹²¹³ «Пушкин ... стремится к устранению версификационных вариантов, ... сохраняя некоторые из них в стилистических целях» [Ильинская, 127]

¹²¹⁴ «тенденция упорядочения синонимических вариантов» bears witness «о семантической широте славянизмов по сравнению с нейтральными вариантами» [Ильинская, 235, 237]

¹²¹⁵ «благодаря широкому применению поэтизмов ... создавались благоприятные условия для незаметного на их фоне употребления таких же элементов в качестве удобных версификационных вариантов ... С другой стороны, элемент, стилистически нейтральный, например, полногласный, мог в свою очередь стать версификационным вариантом» [Ильинская, 78]

¹²¹⁶ «Синтаксическое строение превалирует над ритмическим» [Тимофеев, 1985, 203]

¹²¹⁷ «... ритм все время меняет синтаксическую окраску. Ритм может проявляться только через синтаксис, приобретает определенность именно благодаря ему» [Тимофеев, 1985, 203]

¹²¹⁸ «Пушкин искал и создавал то, что можно назвать новой поэтической фразеологией» [Тимофеев, 1985, 205]

¹²¹⁹ «... проблема ритма вводится в круг стилистических проблем, прежде всего проблемы порядка слов» [Кенигсберг, 1994, 172]

¹²²⁰ «... внутренняя форма стиха станет нам особенно очевидной на фоне синтаксической структуры» [Кенигсберг, 1994, 160]

¹²²¹ According to M.L. Gasparov, «... в нашу основную тему – метр и семантика – вторгается другая, смежная: ритм и синтаксис. Метр, эмблема семантики, реально выступает ... в виде ритмических вариаций ... в виде слов, связанных в синтаксические конструкции, ... семантические стереотипы, переходя в словесные стереотипы – в формульную поэтику, которая обычно считается достоянием

to bear in mind the set of possible syntactic structures with their syllabic sequences and accentual contours that they can represent.

In particular the source for such metrical schemes are to be found in the just mentioned interplay of prosodic norms and deviations as the precondition of the comprehensibility of a phrase. It is to bear in mind that **meter** as the indispensable existential condition of rhythm does always remain **invisible latent power** present only in imaginative efforts of the communicative procedure's participants (as such interplay of prosodic norm and deviations) and never manifested explicitly. It builds up the presupposition of the "possible worlds" of a phrase. That is why one can't agree with a wide-spread opinion as if the free verse would be approximation to prose (in particular to the verses in prose) and would refuse from meter¹²²². Vice versa, the meter pretended to disappear and to become indefinite, it becomes in actually still intensified suggesting the necessity of searches for it. Therefore the experience of scenic declamation would become more significant for the explanations of the origins both of free verse and prosaic poems. A similar error can be encountered in attempts to reduce some forms of versification to prose as is the case with V. Mayakovski¹²²³. Such approach has been refuted with the detailed researches where it has been shown that the criteria of accented verse are retained¹²²⁴. Meter (as a particular aspect of general semantic metrical space) is always implicit and must be detected with special efforts as the necessary prerequisite for textual rhythmic development based upon the deviations from its successions of tautological "mean values". In its turn it is the **syllabic pulsation** as the relatively independent prosodic counterpart to **lexical interlacement** that plays the key role in preparing conditions for the formation of autonomous versification.

The importance of syllabic structures and the syllabic sequences entail the necessity of reconsidering the role of syllabic versification where syllables are supposed to be taken as equal. One of the evidences on the part of **musical priority** as the invisible external premise for versification can be the origination of syllabic system. It is known that the sources of syllabic poetry are those of metrical quantitative system that as a rule precedes the formation of versification based upon the constant number of syllables. Therefore sing can be said to precede syllabic verse. Respectively the prevalence of syllabic versification is to be regarded as the secondary phenomenon and by no means primary (in opposite to folklorists' viewpoint). This statement must be valid for the Slavonic literatures as it is evident for the Romanic area where the metrical Latin versification was the obvious "ancestor". Syllabic scheme can't be anything other than an auxiliary abbreviation of the previous earlier existent metrical formulae as a prompt for memorizing rhythm gone already into oblivion. This statement on secondary derivative origin of syllabic verse as the simplification of some earlier musical and metrical devices has been substantiated by F. Korsch¹²²⁵. This necessity of the existence of preliminary metrical sources makes each syllabic scheme a derivative that presupposes this "ancestor" and refers to it within the opportunities of returning from verse to song¹²²⁶. This statement finds substantiation in the origins of the Eastern Slavonic syllabic versification that generally was encountered only in the sung form¹²²⁷. This conclusion on the inseparability of syllabic versification from the sung forms is comparable to the data concerning Spanish syllabic system with its at least 88 types of line and 84 strophic rhyming schemes [Navarro, 493 – 519, 524 – 535] where also "the invariable alliance with the sung lyrics" [Navarro, 539] becomes regularity. That is why it is perfectly absurd to ascribe the commencement of versification (as different from song) in folklore to archaic epoch: in this field folklore followed the written culture adopting in particular the neo-Latin forms of verses. The reconstruction of Indo-European verse as the primarily syllabic one presupposes still the **preexistent chant**. It is the reduced chant that gives rise to syllabic versification and therefore the musical metrical system that must be supposed to precede the formation of syllabic verse.

There are viewpoints associating syllabic system with the tendency of stress' stable position within a word peculiar for some languages and ascribing to this property the role of natural argument in favor of the system. Meanwhile the disproof of this viewpoint can be found, for instance in the discussions of the introduction of syllabic-accentual versification on Poland. The examples of syllabic-accentual feet are to be found still in the first monuments of Polish versification (J. Kochanowski's 47th Psalm). One of the fervent adherents of this versification was F. Chopin's teacher J. Elsner (1818). The opponent of this

фольклора ...» [Гаспаров, 2000, 76]. Respectively, «...синтаксические связи внутри строки обычно теснее, чем между строками ... Типы синтаксические словосочетаний известны, число их ограничено ... некоторые словоразделительные вариации предполагают определенные типы словосочетаний» [Гаспаров, 2000, 78]

¹²²² As in the statement of «полный отказ от слогового метра» [Орлицкий, 83]

¹²²³ This simplified approach can be exemplified with V.V. Kozhinov's mistake: «Стих Маяковского оказывается ... обычной прозаической речью, разбитой лишь на строки с одинаковым числом ударений в каждой» [quot. Ивлев, 1973, 65]

¹²²⁴ «Строка отвечает всем требованиям ...: 1) равенство ... мест потенциально ударных; 2) эти сильные места должны совпадать ...» [Ивлев, 1973, 12]

¹²²⁵ «Слоговое стихосложение, по крайней мере ..., где оно не перекрещивается со стихосложением напевно-стопным, как у малороссов, есть в сущности лишь искаженное ритмическими вольностями стопное стихосложение ... До появления слоговых стихов должны быть напевы с однообразной постановкой ритмических ударений ..., что возможно лишь тогда, когда напев подчиняет себе строй сопровождающей его песенной речи» [Корш, 1906, 373]

¹²²⁶ «Слоговое стихосложение всегда возникает на развалинах какого-нибудь иного, но всегда стопного или, пожалуй, тактового ...» [Корш, 1906, 301]

¹²²⁷ «... широкая публика знала силлабическую поэзию только как поэзию поющуюся» [Копылова, Панченко, 1986, 7]

versification K. Budzyk was of the opinion that the foot of meter would coincide with the speech's segment and would become unnecessary reduplication¹²²⁸. The principal fault of K. Budzyk's viewpoint is the ignorance of the presence of latent meter so that the very idea of the existence of virtual rhythmic power turns out to be replaced with something pretended to be real as scansion¹²²⁹. The confusion of meter and real declamatory procedure of scansion takes here place, and it compels the author to acknowledge the real tendencies of syllabic-accentual organization that are revealed in particular in five-syllabic verses with their stable pair of stresses¹²³⁰ as well as in general tendency of identifying syllabic and accentual groups¹²³¹. Instead of the consequent syllabic-accentual verse the Polish tradition approves an accentual verse where the phenomenon of rhythmic modulation as the replacement of regular accentual position finds favorable conditions for development¹²³². Another proof in favour of the priority of musical singing source and the derivability of syllabic system can come from the parallels between syllabic-accentual foot in verse and bar in music exemplified in A.S. Pushkin's works. It was a wondrous simultaneity of novelties in musical rhythm and in poetical versification that has been revealed here. Still another argument against the folklorists' syllabic dogmatism can be found in the actual inequality of syllables pretended to be taken for indifferent units in numerical formulae. Meanwhile it has already been proved that syllables have nothing to do with the neutral units of prosody. Each such unit can be divided into initial, medial, final and terminal elements; moreover, it can't be even indifferent in its duration, diphthong or indefinite vowel being radically variable as to the temporal parameters. In particular in monosyllabic languages there are syllabic schemes with the same numbers but their meaning is quite different from those of ours¹²³³ so that one can only say of homonymous coincidence of the essentially heterogeneous phenomena. It is here to remind the already discussed phenomenon of coarticulation that is of the reciprocal adaptation of consonants and vowels as the functions of the opening / closing the mouth where the parameter of maxillary angle becomes the "common denominator" of the phonemes¹²³⁴. The effect of this regularity for rhythm can be seen in particular in the vibration of durational parameters displaying within separate syllable due to consonants structure¹²³⁵. Therefore syllables turn out to be too complicated structures to be levelled within the numerical formulae of syllabic verses. In this respect a very instructive phenomenon of the so called vocalic harmony in Altaic languages would serve show the inherent interdependence between syllabic and lexical structures as it was underlined by I.A. Baudouin de Courtenay¹²³⁶. Of significance is that not only the quantity and quality of syllable are adapted to the entirety of a word but also the consonants and the whole structure are changed¹²³⁷. In the case of vocalic harmony the initial syllable (due to its coincidence with the root morpheme) becomes the decisive whereas the terminal syllable of word adapts to it and paves the path for rhyming endings¹²³⁸. It entails also the cases of paradoxical recurrent interdependence [Черкасский, 1965, 41] when the initial vowel turns out to be modified. To sum up, what builds up a real unit of a syllabic verse can by no means be reduced to a numerical index. It returns to syllabic sequences that have qualitative parameters irreducible to numbers. Besides, it is the **chant** that is to be found behind the syllabic sequences in making up the system of versification.

The witnesses of the sung lines as the obligatory elements in the development of syllabic versification enable comprehending the viewpoints of M. Smotrycki and other adherents of applicability of metrical system to the Slavonic verse. If one deals with the sing speech such viewpoint will look like something trivial and not extravagant. Under the circumstances any syllable may be prolonged and acquire the temporal measurability¹²³⁹. The jocular declamatory distortions of speech in its turn conceal the old tradition attested in particular with the devices of the so called interior syllables' incantation

¹²²⁸ "... granice stóp albo zlewają się z granicami wyrazów albo ... zaznaczają się w mówieniu przez łagodne lekkie przestanki ... przecięcie wyrazu stanowi subtelne cieniowanie" [Budzyk, 289]

¹²²⁹ "... gdybyśmy wiersz definiowali jako zrytmizowany bełkot" [Budzyk, 14]

¹²³⁰ "pięciozłogowiec ... stał się formalnie tonicznym, stał więc wierszem dwuakcentowym" [Budzyk, 171]

¹²³¹ "zarysowuje się tendencja do utożsamiania członów wersyfikacyjnych z zestrojami akcentowymi" [Budzyk, 165]

¹²³² "... akcenty metryczne wiersza, gramatycznie biorąc, są akcentami głównymi ... dopuszcza się ... akcent poboczny" [Budzyk, 175]

¹²³³ "... в слоговых языках действует принципиально иная фонологическая логика» [Касевич, 2006, 131]

¹²³⁴ Syllables are then defined as «речевые отрезки, в пределах которых коартикуляция имеет место» [Касевич, 2006, 99]

¹²³⁵ «Специальное увеличение времени реализации слогов за счет согласных ... достигается путем использования особенностей артикуляции конкретных согласных в речи как смычно – проходных, вибрирующих и т.д.» [Алексахин, 79]

¹²³⁶ «Гармония гласных в туранских языках служит, так сказать, цементом, соединяющим или связывающим слоги в слова. В ариоевропейских языках эту роль соединения слогов в слово играет прежде всего ударение» [quot. Реформатский, 1987, 134]

¹²³⁷ «Сингармонизм захватывает не только гласные, но и согласные» [Реформатский, 1987, 135]

¹²³⁸ «Позицией максимальной фонематической дифференциации гласных служит начальный слог, которому принадлежит и главенствующая роль в определении звукового облика слова; позицией же наиболее полного выявления фонетических (материальных) особенностей гласных является конечный» [Черкасский, 1965, 40]

¹²³⁹ Even the most stupid phrase will then get an outlook of elevated ancient dactyl as in the typical school instruction: «Го-олову вы-ыше держи-и при сиде-ениш».

(«внутрислоговой распев») when syllables are filled with melodic ornament. It is due to this device of elongating syllables that the impossibility of taking syllables for equal arises [Cardine, 1979]. The phenomena of the variability of syllabic number corresponding to a lexical unit are especially widely encountered in vocal practice where the effect of a syllable's prolongation does already impart to a word the growth of the respective syllabic sequence. Of a special significance are here the witnesses of the so called homoniya («хомовое пение») in the old Orthodox Church where syllables are preponderantly distorted. One of the effects of the homoniya was the formation of the inserted monosyllabic meaningless particles destined to decorate the main text¹²⁴⁰. One of the sources of such device is to be found in the manner of intra-syllabic incantation when a separate syllable was elongated and divided as for example the word *днесь* pronounced as *дъ-ъ-ъ-ъ-не-е-е-сь*. These effects were described as the distortions in particular by Yu. Kryzhanych¹²⁴¹. This phenomenon has been widely studied in musicology delivering evidence in favor of the syllables' inequality. This device can be regarded also as an inversion of the known manner of pronunciation of Latin verses in particular with the rules of elision when the suffix –um was omitted. One can add here also the folklore devices of inserting monosyllabic interjections (*oy, hey, ta* etc.) that does often serve to the preservation of the number of syllables in the scheme of a syllabic verse. Meanwhile such pleonastic effects can have also other consequences, besides, the origin of the scheme in question presupposes the existence of the ways of syllables' prolongation instead of such insertions and therefore of the number's actual variability. In any case it is chant that precedes the formation of proper versification in opposite to prose standing nearer to colloquy.

Another side of the impact of chant over versification can be traced in some revelations of accentual contour that can be found in ultimate **simplification** of rhythm when it coincides with the “quadrangular” metric scheme of redoubled trochaic structure. In this case rhythm demonstrates the **automatism** of movement reduced to meter. No wonder that it is such cases that take the overwhelming majority in infantile folklore. Dadaistic stylizations of infantilism also display preference to such forms. A special study of childish “counting verses” («считалки») undertaken by V.V. Merlin has shown an enigmatic fact of perceiving pauses as an unstressed and reduced vowel¹²⁴². The overt prevalence of metrical automatism can be seen here in the constant contradiction to all normal positions of lexical accents¹²⁴³. This power of inertial movement entails the replacement of accents also in the speeches of adults¹²⁴⁴. Such inertial quadrangular scheme displays some peculiarities while being varied with the distribution of stresses. In Polish poetry, for instance, there were described the two types – that of trochaic type and with three accents. It has been shown that in particular in the first case the contradiction of **lexical substance vs. metrical scheme** arises¹²⁴⁵. In the second case the three-accented line gives more favorable conditions for some peculiar locutions while such tendency is suppressed with the regularly recurrent paired accents¹²⁴⁶. Thus one can conclude on the destructive effects of rhythmic automatism reducing phrases to charades in Dadaistic manner of imitating infantile speech. Oversimplified automatism turns into the perturbation of lexical substance so that exaggerated order becomes chaotic disorder. Phraseology being transformed into charades attests the impact of rhythm. Besides, still another accentual impact upon the phraseology of verses is to be found in the role of pauses. Together with the differentiation of syllables (and their inequality within the syllabic metrical schemes) it is to underline the differentiation of accentual means and pauses that acquire special significance within the tasks of exhibited scenic speech. The hierarchy of accents is the initial step in mastering a role within K.S. Stanislavsky's system so that emphatic stress becomes the entrance towards declamatory solution¹²⁴⁷. Meanwhile the hierarchy is built up also within the pauses of dramatic text. In particular one can point out the least observable respiratory pauses (Germ. *Luftpause*) correlating with the preparatory “flaps” before “strokes” (Germ. *Auftakt*)¹²⁴⁸. The most significant pauses are caesuras that correlate with the actual division of sentence. Besides, one has to take into account the variability of tempo from pattering to elongated vowels so that scenic exhibited speech needs musical score to be comprehended adequately. All these and similar remarks give clear evidences as to the musical sources of verse in opposite to prosaic colloquy.

¹²⁴⁰ The phenomenon consists in the performance of a chant «с вставками в слова между согласными звуками не существующих в речи гласных» [Успенский, 1971, 324]. One discerns in particular «звуки, взятые с небным н, известны под названием аненаек» as well as «хабувы» or «слоги, образованные... из гласных в соединении с гортанной х, или... использование одних гласных в соединении с губной у» [Успенский, 1971, 51, 52].

¹²⁴¹ «... созданы песни, в которых ... есть одни лишь ничто не значащие слова, вроде те-ре-ре, те-ре ...» [Гольдберг, 1985, 397]

¹²⁴² «... пауза это лишь последняя стадия ослабления слога, первой же является пропуск ударения. С другой стороны, пауза, как и в музыке, усиливает предшествующий слог (долю) и эквивалентна его продлению» [Мерлин, 1977, 63] as in «я /(') знаю все на свете»

¹²⁴³ Here is a typical example: «*Шла Машенька темным лесом / за каким-то интересом*»

¹²⁴⁴ It can be exemplified with iambic phrase «я предлагаю выпить в его память» [Мерлин, 1977, 64] (stressed syllables are underlined)

¹²⁴⁵ «... aby trochej mógł być w 100% zrealizowany ..., musiałby wykluczyć wszystkie wyrazy 3-zgłoskowe ...» [Kopczyńska, Pszczółowska, 460]

¹²⁴⁶ «Podobna dążność do wysuwania się na pierwszy plan wersów o jakimś określonym zestawie nie daje się zaobserwować w ukształtowaniu trocheicznym» [Kopczyńska, Pszczółowska, 462]

¹²⁴⁷ «В первую очередь нужно выбрать среди всей фразы одно самое важное слово и выделить его ударением» [quot. Саричева, 17]

¹²⁴⁸ «самой короткой паузой является так называемая люфт-пауза. ... Она необходима для пополнения легких воздухом» [Саричева, 39]

That the approximation towards **colloquy** or the increasing of distance has become the principal distinctive feature of prose and verse can be seen in the facts that the **chant** becomes principal outer power opposing to the inner factors of language. In particular M.L. Gasparov has shown that in the development of Russian verse it was the opposition colloquial vs. sung speech that preceded the development of prose vs. verse. The intermediary position in this opposition is to be found in the songs' collection of XVII-XVIII centuries¹²⁴⁹. Within this controversy between sung and spoken speech it is to pay attention to the so called contrafacture that is the device of changing text towards the unchanged melody. This device can be regarded as the principal proof in favor of the necessity of involving the songs' material to elucidate the origins of versification. One can refer to such universal device of adapting verbal and sung components as that of the so called contrafacture where the same melody is sung with and applied to different verses. Accordingly verse can be then regarded as the "unsung song", as an imperfect or unfinished, unaccomplished chant¹²⁵⁰. These observations and conclusions are resonant with the Ukrainian material where the conjecture of the development of verse from chant has been substantiated by M.M. Sulyma [Сулима 1985]. M.L. Gasparov's experience of involving chant's witnesses for the exploration of verse's development can be extended over dramatic works, in particular over the structure of dialogue as a kind of versified structure. One can easily notice that in music it was a peculiar form of representation used for dialogues that was **neither chant nor colloquy** – it was **recitative**. Of a special significance is the fact that it was recitatives that became the source for the development of ensembles as the most peculiar novelty introduced in the transformations of opera¹²⁵¹. Of significance is here the convergence and contemporaneity of these transformations with the removal of the dualistic model of "affect vs. effect" that's of the opposition of action and sentiment that were represented earlier in arioso and recitatives respectively.

To sum up the interaction between versification and phraseology, one can come to the conclusion of the confrontation of **phrase vs. charade** as the constant feature of poetic text. The reduction to charades implies the destructive risk that rhythmic energy as an autonomous power reveals. That is why lexical substance becomes initial point for creating poetry in spite of all non-verbal integrative textual factors. This substance indispensably must be present at the beginning to demonstrate the poetic transfiguration that has to take place with the rise of textual entity. The world of non-verbal images appears as the result of integration whereas the generation of text begins on the soil of words¹²⁵². Thus the non-verbal elements being involved in verbal process as the necessary powers of textual integration become themselves submitted to the verbal power. Chant and movement being part and parcel of textual generation become also transported in the verbal world. All this results in the problem of the lexical units' syllabic representation so that the opposition **lexeme vs. syllabeme** arises as the foundation for textual integration. In other outlook this problem again attests the parallel existence of **phrase vs. charade**. The non-verbal transcendental textual integrative source of **chant** as the final cause for the development of versification is to be born in mind while considering the dual revelations of phrasal units and syllabic sequences.

The experience of the involvement of the evidences of chant with the aim of studying the properties of a verse can be regarded as paragon for drama too; in particular it is useful as an attempt to grasp the structure of scenic dialogue. In this respect the development of ensemble as the special operatic invention initiated with the dialogical recitatives gives also the opportunities for another glimpse to the interrelations of prose and verse in scenic speech. If in literature it is the interplay between colloquy and the non-verbal chant that determines the formation of rhythm there is another position of dramatic replica. When epic narration **continues** colloquy and lyrical verse involves chant to oppose to it, the scenic speech **represents** colloquy and therefore makes and overt confrontation to it. That is why scenic speech is opposed to colloquy in the same way as verse is so that dramatic recitative becomes radically opposed to colloquy in spite of all devices of its reproduction and imitation in the space of stage. **Dramatic recitative & lyrical verse** can therefore be united not only as those belonging to the genera of poetry in opposite to prose but also as the mutually rhythmically organized on the basis of **confrontation to colloquy** (though in different relation to chant). That dramatic recitative appertains to the realm versification can be seen already from the priority of versified forms in the history of dramatic literature. Prose in scenic speech appears much later than verse. Moreover, the introduction of prose in theatre is connected with the improvised comedy where the commonplaces of colloquy were used. The peculiarity of such ready formulae is in particular there strict rhythmic shapes that prevent from perceiving them as prosaic utterances only. Scenic speech is confronted to colloquy as the verse and a kind of metrical prose,

¹²⁴⁹ «... они были рассчитаны на пение (на заранее известный мотив), но ритмичность их была такова, что и без знания мотива они воспринимались как стихотворные. Их ритмика, опирающаяся на музыку, отличалась замечательным богатством форм» [Гаспаров, 1985, 266]

¹²⁵⁰ The validity of such approach can be exemplified with the experience of the epoch of Tredyakovski when versification' properties were considered «приближающим стих к пению» [Гаспаров, 1985, 270]

¹²⁵¹ It was «специфический буффонный язык – ... ансамблевые интродукции и финалы с их стремительным развитием действия и веселой путаницей и суматохой комических перипетий» [Чигарева, 2000. 83]

¹²⁵² This can be exemplified with A. Tvardovsky's confession: «... размер должен рождаться не из некоего бессмысленного гула, о котором говорит, например, В. Маяковский, а из слов, из их осмысленных, присущих живой речи сочетаний. И если эти соетания находят свое место в рамках любого из ... размеров, то они подчиняют его себе, а не наоборот, и уже являются собой не просто ямб такой-то ..., а нечто совершенно своеобразное, как бы новый раазмер» [quot. Ивлев, 1973, 87-88]

especially as the verse of tales. Therefore one can say of dramatic recitative as of a particular verse that can be regarded as the predecessor of “free verse” together with the lines of proverbs. As the reflected and represented written source of prosaic epic origin scenic speech is radically opposed as their alienated, estranged form. Moreover, it is not only alienated but also carried to the **limit** of “endurance”. Scenic speech is the **exhibited speech** and must be taken in its ultimate and extreme forms promoting hyperbole. That is why it demands **scansion** as the special form of utterance.

Respectively the usual metric factors of literature are replaced here with intentional forces of the phantom of dramatic action. Intention determines suggestion and through it the selection of the expressive devices, in particular of idiomatic common places that act as rhythmic patterns besides the metrics of verse and prose. In particular it goes about the expectations of a partner’s answers in dialogue that contribute significantly to the rhythmic of scenic conversation. For instance while dealing with the insertions of the above discussed improper direct speech one can easily observe that prosaic and versified segments here lose their capacity to be discernible. The interference of voices in such insertions results in textual fragmentation and entails rhythmic transformation of initially planned structure. Such places of disruption are the places of semantic condensation that come here to become an influential rhythmic power displaying intentional destination of the segments. It appears a special kind of dialogical prosaic strophe [Солганик, 1997, 78] as a peculiar unit of dramatic recitative. Thus recitative is not merely a particular formal device. It is organized with intentional background and the respective expectations that can be regarded as the foundations of dramatic rhythm. This effect of **intention** as the source of metrical background for dramatic rhythm can be found in the **expectations** appearing in scenic speech. It can be exemplified with a place of homonymous dissociation in M. Yu. Lermontov’s “Masquerade”¹²⁵³ where the emphasized verb “satisfied” acquires diametrically opposite meanings in the both cues (Nina means her conduct, her husband means the success of the committed poisoning). Accentuation here becomes possible only with the reference to the respective expectations that are of semantic intentional nature and can by no means be reduced to metrical organization of sound substance only. In this respect dramatic metrical scheme displays common features with the concept of **gravitation** known for musicology. Intentions as the source of expectations exposed for the dramatic spectator exert the same effect as the tonality in music.

These intentional prerequisites of metrical schemes that become apparent in drama give grounds for the conclusions as to the peculiar rhythmical properties of **scenic scansion** as the third form together with **verse & prose**. It is already within a reproduced colloquial speech taken as a scenic device that one finds resources for versification in opposite to colloquy. It is especially significant that these rhythmic devices are connected with epigrammatic kinds of versification retained in proverbs. For instance one can find exact features of recitative in the following passage from the Wanderer’s monologue in S. Cherkasenko’s “Snowy Storm” (Act 4): «Правду Ви, Діду, мовили, / що доля наша блукає / по закутках. / Де їй, сердешній, і блукати, / як не по закапелках різних. / Доля небагатьох щасливих / має для блукання / всі простори незміряні / на світі...» ‘You are right, Daddy, in saying that our fate roams in the slums. And where has she still to roam besides various dust-hills. The fate of the innumerable wealthy people has wide immeasurable space for roaming around the world’. One can already find here the features of syllabic verse (8+8, 4, 9+9+9, 6, 8+3). Still more important is the appearance of the motif of fate’s roaming that refers to the proverbs (such as «зустріла мене доля серед чистого поля» ‘my fate has met me in the broad field’ or «добра доля іде з широкого поля» ‘good fate goes from the broad field’) and to the widespread beliefs in the personified fate (studied in particular by A.A. Potebnya)¹²⁵⁴. The attachments of the kind can be also exemplified with Antipov’s monologue from M. Gorki’s “Zykov”: «Пускай, что хотят, / то и думают! / ... Вот она, рука, / которой я жизнь / свою возводил - / это моя рука!» ‘Let them think what they want! Here it is, the hand, with which I’ve erected my life – it is my hand!’. One can easily divide the speech into the segments of five syllables that display also apparent proverbial references: it would be appropriate to cite such samples of composed words as «рукоделше, рукотворный». Such recitatives can by no means be reduced to the cases of rhythmical prose. They betray the presence of systematic outer pattern that serves as the paragon for their metrical organization. One can here remind the syntactic premises of rhythm that has been discussed previously as the obvious source for such meter of scenic speech. This play with asymmetrical displacements of syntactic divisions acquires also the indispensable syllabic measures that would represent it. The repeated schemes of syntactic structures with its concomitant satellite syllabic external representation become the source of metrical organization that imparts rhythmical regularity to scenic scansion.

It can be suggested that the rise of such a novelty in poetry as free verse is deeply rooted in the old tradition of proverbial expressions. Now it would be convenient to continue the searches of the kind and to demonstrate the presence of another source for it that lies in the foundation of drama inasmuch as drama itself can be regarded as one of the sources for aphorisms. Each text, the versified one as well as the piece of prose, possesses its rhythmic structure. For the prosaic text it is the net of syntactic and semantic expectations (together with prosodic means) that are common with colloquial speech and determine the metric scheme for the development of rhythm. In contrast to it verse confronts with colloquial speech as an overtly separated and secluded playground where artificially coined metric schemes oppose to those of colloquial origin. When prosaic text approaches and imitates colloquial speech it is the artificial conventions of an extralinguistic nature that are innate to versified text and set it against each colloquial expression. Due to this artificial and artistic set of conventions any versified texts always bears something alien to colloquial habits and at the same time something mutual with the realm of music culture so that a

¹²⁵³ «Нина: Ты нынче пасмурен! Ты мною недоволен? / Арбенин: Нет, нынче я доволен был тобой»

¹²⁵⁴ «доля представлялась действительно существующим лицом, а потому и хождение ее принималось за действительное событие» [Потебня, 1914, 214]

verse may be defined as a kind of an unsung song. It is the opposition of **chant vs. colloquy** that stands behind that of **verse vs. prose**. Thus one can say of a kind of “cantabile” / “colloquialism” confrontation that lies as the foundation for such an oppositions, and it is the reason why the verse / prose relationship does partly overlap with that of lyrics / epics division: in contrast to epic approximation to colloquial expressions that enables the width of the representation of the chosen subject the lyrical approach presupposes the rise of an abstract poetic space opposed to colloquialisms. In particular folk epics of oral traditions are imbued with formulaic expressions that had their sources in the phraseology of colloquial speech whereas lyrics differ from it with peculiar idioms that are not for the common use. One has also to bear in mind the difference between epic and lyric verse: the first one being homogeneous and causing the impression of monotony it is lyrics that demonstrate diversity. In its turn epic monotony and uniformity act as levelling forces that make a text resemble prosaic and colloquial speech.

Such a treatment of an opposition between prose and verse enables the elaboration of new approaches to the nature of the rhythm of drama texts. To cope with such a task one should bear in mind some generalities concerning the very nature of drama as such. First of all it is to be stressed that both verse and prose in drama do not work as genuine texts of the kind being reflected and represented through scenic play. Drama resembles the case of echo in the sense that speech is presented here “as if split” and becomes “a secondary speech event” [Долгова, 1980, 161]. In other words dramatic texts are “echoed” texts already due to the fact that they are uttered with the tongues of dramatis personae as their direct speech. Furthermore it gives still additional arguments for conceiving drama as what is called “metatext” arising as an epic epiphenomenon that is as a reflected text, both verse and prose.

At the same time one observes also a priority of versified texts through the history of European drama. For the first time prosaic texts were here introduced only by Hrotswith (X c.) in her remakes of Terence’s comedies, and it has occurred as a result of misinterpreted Latin verse due to the loss of cue for the adequate reading of metric verse with its elongated and shortened syllables [Андреев, 1989, 23]. The true revival of drama in occidental world begins with the so called elegiac comedy written in verse. At the same time traditional dramatic verse forms suffer the same confinements that the epic ones: they bear outspoken features of monotony staying thus in the nearest proximity to prose. Drama was originally conceived as a versified text and at the same time as a secondary form of versification capable to reproduce prosaic flexibility. Moreover due to such monotony dramatic verse forms have become the origin for the development of rhythmic prose (one can cite the above discussed experiments of C. Spitteler in German literature). Only much later it has acquired prosaic insertions acceptable only within comedies (the last dealing with private persons and finishing with a happy end, according to early definitions). Bearing these premises in mind one can say that a drama does not have immediate relationship towards colloquial speech as it is the case within the sphere of epics and lyrics. In particular when lyric and epic idioms are immediately confronted with colloquialisms they themselves serve simultaneously as an intermediary link in such a relationship. Dramatic texts demonstrate a kind of “double reflection” (using G. Lukacs’s concepts) towards colloquial speech as a secondary degree of literature, the first grade being occupied with lyrics and epics. One can call drama an “echo” of literature that in its turn “echoes” colloquial speech. From here the conclusion ensues that the conditions for verse / prose interplay arising in drama differ radically from those in literature.

Consequently it is not to wonder that it is just the problem of such an interplay that was being scrutinized and discussed throughout all the history of drama. As one of the most famous testimonies to such an attention let the romantic manifesto “Racine and Shakespeare” by Stendhal be cited. It is the right of tragic play to be written in prose has been substantiated here with the so called doctrine of scenic illusion. The principal reason for the rejection of versified forms in drama is seen in their role as the obstacles for scenic illusion. It is just the illusion that enables distinguishing drama from epics and thus determines specific dramatic peculiarities, so that versification hinders the development of these peculiarities: “*Le public ... aime à entendre réciter des sentiments généreux exprimés en beaux vers. Mais c’est là un plaisir épique, et non pas dramatique*” (The publicity likes to hear how the noble sentiments are recited being expressed with beautiful verses. But it is epic pleasure and not dramatic one). The necessity arises to create “... *des pièces qui fassent pleurer et frémir ... qui donnent des plaisirs dramatiques au lieu des plaisirs épiques*” (the plays that make us cry and tremble ... that give us dramatic pleasure instead of epic pleasures) [Stendhal, 1928, 20 – 21]. In other words prose is regarded here as the means for creating the illusion of reality and of approximation to colloquial speech. Such an attitude towards drama presupposes in itself the reticent recognition of its primary versified sources. In its turn “*une des choses qui s’opposent le plus à la naissance ... d’illusion, c’est l’admiration pour les beaux vers d’une tragédie*” (one of the things that oppose mostly to the rise of illusion is the admiration for the beautiful verse of a tragedy) [Stendhal, 1928, 31]. From here the evaluation ensues (in the Supplement – *Reponse. Romantique au classique. Ce 26 avril*) that versified drama must be regarded as unproductive artificiality. After having discussed “*plusieurs petites conspirations*” the author declares that “*C’est depuis que je meprise les conspirations en vers alexandrins et que je desire une tragédie en prose*” (It is thereafter that I disdain the conjuration in alexandrine verses and desire a tragedy in prose) [Stendhal, 1928, 88]. Apparently conspiracy (conjuration) would here mean artificial convention, and it is for the reason of this artificiality having lost its productivity that versified drama is criticized. This reasoning comes to the final conclusion that “*une tragédie romantique est écrite en prose*” (the romantic tragedy must be written in prose) [Stendhal, 1928, 89]. The author has enunciated still more sharp statement (in the supplement to it entitled “*Lanfranc ou le poète. Comédie en cinq actes*”) against the versified dramas: “*Le vers alexandrine n’est souvent que cache-sottise*” (The alexandrine verse often becomes only concealed folly) [Stendhal, 1928, 95] that’s the verse is perceived as identified with farcical whimsies. Then the reproduction of colloquial speech is to be regarded as the genuine source for scenic speech. To return to

the sources of the discussion it is to remind that the generic dramatic features were identified with those of the romantic style: “*il faut du courage pour être romantique car il faut hasarder*” (one needs courage to be romantic because it is necessary to make a risk) [Stendhal, 1928, 52]. Therefore the substantiation for such rejection of the verse in drama in favor of prosaic speech is found in the reasons of the generic dramatic peculiarities of risk and hazard as distinct from epics and identified with the stylistic principles of romanticism (as it has been put still in another supplement (Lettre VI. 30.04.1824): “... *c’est le plaisir dramatique qu’il faut aller chercher au théâtre et non pas le plaisir épique d’entendre citer de beaux vers bien ronflants*” (it is dramatic pleasure that is to be sought in theatre and not the epic pleasure to listen to high-sounding verses) [Stendhal, 1928, 134]. The witnesses originating from Stendhal are to be supplemented with those from perfectly other scenic observations that belong to S.T. Aksakov. The author doesn’t protest against conventionality, vice versa he acknowledges that the very reproduction of nature presumes conventions. The argument for prosaic speech is borrowed from the actual practice of dramatic performance where verses were pronounced as prosaic lines¹²⁵⁵. The thoughts of the kind were generally the commonplace of the time¹²⁵⁶. Thus one combines the license of writing tragedy in prose with the audacity of risk & hazard as the distinctive features of dramatic rhythm in romanticism.

Such programs (one may cite also other proponents of romanticism as, for example, F. Hebbel in Germany) presume first of all the reticent recognition of the seclusion and self-sufficiency of dramatic space and, as a consequence, the necessity of approaching drama towards colloquial speech. At the same time we have already seen that it is the relationship of a text towards colloquialisms that marks a border within verse / prose opposition. Subsequently, the modification of such a relationship entails the respected attribution of the text, and it is just the case that takes place in drama. The abovementioned “double reflection” of colloquialisms in drama determines the specific use of verse / prose opposition that becomes deeply different from that in literature, so that the rhythm of dramatic text being purposed for scenic declamation turns out to reveal peculiarities that are not identical with those of versified or prosaic text in literature. This statement supports the searches for comparison of drama with some extremities of verse / prose opposition that belong to the space of rhythmic prose and free verse. One regards these novelties usually as the inventions of modernist movement. Nevertheless, there are strong reasons to seek for traditional roots of them and to direct such searches towards the terrain of drama. It is known that free verse in its nature is built as an ultimate contradiction of text to metre scheme in opposite to rhythmic prose where the text acquires metric patterns and shows clearly their presence. Meanwhile the very history of these phenomena in German literature in particular shows their dependence upon the habits of scenic speech.

As a bright example here the creative work of A.Holz (1863-1929) may serve. There exists the deep connection of his experiments in free verse with the style of dramatic monologues, especially as to the field of the specific use of syntactic constructions directed to exert an impact of suggestive force. In particular the especially intensified intentional load in A. Holz’s verses is seen in the manner of as if assigning names to things instead of designating them.

<p>Sieben Billionen Jahre vor meiner Geburt / war ich eine Schwertlilie (1) // “Zu Mittag / gab’s Schweinebraten und Backpflaumen, / zum Kaffee schon / war ich / da“ (5) // “Oft / war’s nur ein Lachen, ein Handdruck von dir, / oder ein Härchen, ein bloßes Härchen, das dir der Wind los ins Genick geweht, / und all mein Blut / gärte gleich auf, ... Dich haben, / dich haben, dich halten und haben, / ganz und nackt, ganz und nackt!“ (16) // “Die Erde dröhnt, / auf schäumenden, wiehernden, preschenden Hengsten, / klirrend, blitzend, eisenumschient, / die ganze, weite, unabsehbare Ebene rings, / donnernd, / in eine einzige, riesige, die Sonne verfinsternde Staubwolke wirbelnd, / hunderttausend wie ahnende, leuchtende, rächende, Erzengel heranbrausende Reiter!” (40) A.Holz, “Phantasia” (1899)</p>	<p>→* ich war die ganze Ewigkeit da, und das Sein erlitt die verschiedenen Verwandlungen →* meine stete Anwesenheit wird durch die Kleinigkeiten des Alltagsdaseins bezeugt →* das Verlangen nach der Geliebte von Genick zum nackten Leib and ganzen Körper ** [Verstärkung: Lachen → Druck → Haar → Körper] * → die Abgründe des Daseins als das Bild des Weltendes ** [die Hengste und Pferde der apokalyptischen Reiter]</p>
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One can unmistakably find here the typical features of theatrical tirades. In particular the figures of gradual intensification of expressive means bring together the device of scenic growing tension. While encumbering the speech with the conglomeration of epithets the author refers apparently to the attempts of

¹²⁵⁵ «... В местах, где говорится без сильного волнения страстей, в торжественных речах ... – напев должен быть. **К чему сей великий труд писать стихами, если читать их, как прозу?** И созвучное протяжение стихов не производит ли живейшего впечатления в сердце человеческом? Скажут, что такое чтение ненатурально: но разве натурально говорить стихами, да еще и с рифмами? В изящных искусствах есть **условная натуральность**» [Аксаков, 1956, 401]

¹²⁵⁶ It can be exemplified with the letter of F. Schiller to J. Goethe of 15.10.1799: « ...все подчиняется закону противопоставления, и подобно тому, как скрипка музыканта управляет движениями танцоров, так и двучленный александрийский стих управляется настроениями и мыслями»

imparting to the speech the elevated outlook. This entails respective rhythmical structure of enunciation. It was in the romantic epoch that the transfer of rhythm from form to contents began to be conceived vividly with the transition from epic to drama. Its intentional essence has become comprehensible here at the decline of the epoch within the works of the predecessor of expressionism Arno Holz who proclaimed the respective concepts. It is known also that the French poet G. Kahn who is said to be the founder of the free verse repeated the principles already formulated by A. Holz who “proposed to regard a line as a countable unit of rhythm ... refusing from the principle of the counting of syllables” [Кудрявцева, 2006, 85]. Our observations upon the connections of his free verse with drama are supported with A. Holz’s own viewpoint upon drama as, according to his proper words, upon “mediated lyrics” [Кудрявцева, 2006, 54]. It means that drama was conceived by him as a kind of derivative and reflected poetry, or, as has been above mentioned, a reflection of second degree. In this case A. Holz’s concept of the so called “necessary rhythm” (“*der notwendige Rhythmus*” where “the rhythm must be born from the contents of a sentence” [Кудрявцева, 2006, 34]) explains the specific referential forces of rhythm in drama. Obviously such rhythm is conceived as the semantic rhythm first of all that finds its incarnation in sound substance as the consequence of specific contents and intents. It is the nature of reflection in dramatic work that causes such transformation of rhythm as motivational and intentional force that contributes to textual integration and therefore obtains the representation with the means of outer form.

While considering such ties between scenic recitative and free verse it is necessary to stress the radical opposition from the so called rhythmical prose. It was already J. Goethe who described the efforts of F. Klopstock to reproduce in “*vers blanc*” ancient complicated meters as the so called “poetic prose”¹²⁵⁷. Vice versa free verse presupposes the existence of a strict metrical scheme concealed behind the surface structure of and revealing itself as a latent force. Such is the case with formulaic locutions of proverbial kind that can be regarded as the immediate sources for epigrammatic “free verses”. In particular such impression is attested with the Church Slavonic phraseology estimated by the poet¹²⁵⁸. The clearest feature of mutuality between free verse and scenic recitative is the role of intention as the metrical foundation of rhythm in both cases. Meter appears here as the **sign of intention** without achieving the given purpose. In this respect free verse intersects with the effect of enjambment as the interrupted expectation. Such metrical effect can be found for instance in D.H. Lawrence’s lines: “*There is rain in me / running down, running down, trickling / away from memory*”. The places of the division coincide here with the moment of expectations.

We can see here very clear and outspoken connection between the concept of drama as “mediated lyrics” and the “necessary rhythm” as the premise for the development of versification. In other words, the structure of a verse and the very attribution of a text as verse or prose depend upon its contents, and a drama being “mediated” or reflected, its text’s attribution depends upon its contents. This statement entails very important implication that drama text with its possibilities of multiple scenic interpretations can’t be regarded simply as a prose or verse. Being the reflected prose or verse dramatic text will not remain the same. That is why this text trespasses the limitations of verse or prose thus giving birth for free verse. Such an evolution from drama to free verse can be traced immediately in the works of E. Verhaeren in French literature. His dramatic experiment “The Dawns” (“*Les aubes*”) is especially interesting because there “the City-Octopus has sucked off the blood from the Village and closed itself upon having killed it” [Шкунаева, 1973, 177]. In this closed, secluded, separated urban space the qualities of dramatic space are best represented. And as the consequence all the utterances of dramatis personae acquire such peculiar qualities that enable distinguishing them from those of literature. As an example let the passages from the monologue of Père Ghislain be cited where free verse is imperceptibly passing to prose. It begins with the free verse of typical exhortations and imprecations: “*Je demande, vraiment, pourquoi je vis encore / Je bêche un champ que le gel rape / Je cultive des prés que les sorts frappent ...*” (I ask, indeed, why I am still alive / I dig the field that was raped with a hoar-frost / I till the meadow that was struck with the fate ...). And further the speech is continued in prose: “Non, non, le père Ghislain n’est pas un pauvre homme. Il est celui – peut-être le seul – qui voit clair ...” (No; no; father Ghislain is not a poor man. It is he – perhaps the only one – who sees clearly) [Verhaeren, 59]. In its turn E. Verhaeren continued the traditions that began with V. Hugo’s. “Hernani” that met the Stendhal’s demands form romantic drama. Although written in verse this tragedy radically rejected verse structure being famous for the frequency of enjambments that abused the division of the lines. Not to say about dialogues where such transfers take place at every step let be a passage from the monologue of Don Carlos be quoted where even the absence of so frequent transfers does not help supporting the verse structure that is loosening due to the scope of subordinate clauses: “*Base de nations portant sur leurs épaules / La pyramide énorme appuyée aux deux pôles / Flots vivants, qui toujours l’étreignant de leurs pils, / La balancent, ...*” (The base of nations bearing upon their arms / The enormous pyramid that leans upon two poles / Vivid waves that always encircling it with their piles / Balance it) [Hugo, 1986, 320].

Meanwhile there are also grounds to generalize the cited observations and to detect the indefiniteness of the borderline between verse and prose in the very nature of drama. One can say about the ubiquitous presence of the demonstrated qualities of dramatic text as such and to link it to the immanent peculiarities of drama. Such peculiarities are those ensuing from the role of the intention in drama speech that is always charged with a certain purport. This speech always is determined with the aim

¹²⁵⁷ “... nahm man auf einmal den Reim weg, ohne zu bedenken, dass über den Silbenwert noch nicht entschieden, ja schwer zu entscheiden war. Klopstock ging voran ... griff man nach einer poetischen Prosa” (J. Goethe. Dichtung und Wahrheit, 18)

¹²⁵⁸ «Весь корпус древнеславянских текстов с точки зрения своей оформленности есть неисчерпаемый источник верлибров» [Купреянов, 1981, 135]

of exerting impact and thus presupposes the implicit or explicit purposes of the reading person. In contrast to lyrics and epics drama is exclusively restricted in the possibilities of the scope of speech that has to be limited with minimal devices and at the same time it is strictly directed with the purport of speech where the intention plays decisive role. Thus the sense of idioms and respectively their mutual references that determine the rhythm of prose or verse depend first of all upon intention. It is obvious that this circumstance is universal and does not depend upon any stylistic (romantic or modernist) program.

The intentional determination of dramatic rhythm reveals itself differently in dialogues and in monologues, both versified and prosaic ones. Each dialogue as such abuses the unity of verse while disrupting its fluency with the pauses between replicas. Such disruptions are to be found even in Racine's most regular verses. Even when he tries to follow the rule of the so called "stichomithy" (where each utterance strictly corresponds to a single line) the hidden dangers to a verse structure become obvious especially when such passages contain a case of a latent disputation, because in such cases hidden debates reveal themselves on the background of metrical similarity as in the following. As an evidence may the passage from "Iphigénie en Aulide" (act 2. scene 2) serve which is built as an isocolon: "Iphigénie: *Les dieux daignent surtout prendre soin de vos jours!* Agamemnon: *Les dieux depuis longtemps me sont cruels et sourds*" (I.: The gods are gracious to take care of Your days. A.: The gods for a long time are cruel and deaf towards me) [Racine, 225]. From such examples one may come to a conclusion that already baroque genre of the so called declamations (the manner of alternative declamation of a text by different persons by lines in a way of the mentioned one sentence – one line correspondence) creates prerequisites for ultimate contradictions of text to metrical scheme. The reason is that each utterance in such alternative scheme becomes charged with new intentional load and bears new purport that contradict each other and abuse the verse scheme.

Meanwhile there are not only dialogues with their fragmentation of text that promote the loosening of versification. In the very nature of dramatic monologues one observes similar forces. Here again one ought to take into consideration first of all the intention that directs the tasks of a monologue. Famous Shakespearean monologues may here serve as evidence. For instance, in "Macbeth" one of the monologues of the principal character (act 1. scene 7) shows hesitation and the confrontation of different arguments. Such hesitation obviously loosens the verse structure: "... *that but this blow / Might be the be-all and the end-all here, / But here, upon this bank and shoal of time, / We'll jump the life to come. But in these cases ...*" [Wagner, 1872, 27]. Constant repetitions of an adversative "but" here become the means of the loosening of verse rhythm. In another monologue (act 2, scene 1) the character demonstrates the rise of the vision of bloody dagger so that the respect utterances disrupt the lines in various places destroying thus verse structure¹²⁵⁹ "Is this a dagger that I see before me ...? / ... or art thou but / A dagger of the mind ...". The commentator of the edition underlines "the abrupt transition from habitual to fantastic and spiritual reality" that becomes a difficult task for an actor who performs this role [Wagner, 1872, 33].

Moreover, there are special observations enabling the conclusion as to the versifying means of the characters' portrayal in Shakespearean dramas¹²⁵⁹. The very reasons that promote loosening and disappearance of metrical scheme in verse do act just in an opposite direction in prosaic texts making them acquire the features of a rhythmic discourse. Prosaic dialogues in drama are built from mutually adjusted common places so that a verse - like structure arises from the patterns that they bring with them. For instance, in Moliere's comedies the conversational formulae, in particular those of politeness become a thesaurus for expanded dialogues thus imparting them their rhythmic patterns. As an example may a dialogue between Cleante and Harpagon from "L'avare" (the avarice, act 4, scene 5) serve: "C.: *Je vous assure que j'en ai tous les regrets du monde.* H.: *Et moi, j'ai toutes les joies du monde de te voir raisonnable*" (I assure You that I regret very much. H.: And as to myself, I enjoy myself very much with seeing Thou reasonable) [Moliere, 24]. Later such a way of patterning the rhythm from common places of colloquial speech in the dialogues in prose was developed by P. Marivaux and called "marivaudage" (from the confusion of French "bavardage" chatter with the name of playwright).

The same concerns prosaic monologues of a drama. Each monologue acts as a kind of an enchantment as it bears clear suggestive destination. Being recited in a manner of a magic spell it evokes implicit rhythmic structures that reveal their explicit forms in interpretative versions. As an example let the monologue of Justice (as an allegorical personification) from Ben Jonson's "Barholomew Fair" (act 3, scene 3) be cited. One encounters here long enumerations that give rise to verse-like structures on the way of parallelism: "The care I had of that civil young man I took fancy to this morning (and have not left it yet) drew me to that exhortation, which drew the company, indeed, which drew the cutpurse; which drew the money; ..." [Jonson, 1978, 153]. Here a constant repetition of the key-word "drew" creates premises for the revelation of rhythm structure of versification. To demonstrate the stability of the effects of the kind the whole text of Jean Cocteau's monodrama "La voix humaine" (The human voice, put to music by Fr. Poulinc) would be cited that is a monologue of a young woman who has a phone chat with her former boy-friend before committing suicide. The monologue is filled with common places of a usual conversation, but each of such phrases acts as a rhythmic pattern that imparts verse structure to the text. It is known for ages that habitual colloquialisms serve as a patterns for developed musical rhythm if recited in a proper manner. For instance it was N.Hogols "The Wedding" put to music by M.Mussorgski where such recited verbal colloquial idioms become the source for operatic stuff. The same took place in the work by F.Poulinc where "separate short phrases of recitative astonish with the diversity of rhythm" [Медведева, 1969, 191]. As to the monodrama itself it would be convenient here to cite an expanded and

¹²⁵⁹ For instance in the Shakespearean style of portrayal it was noticed that «ритмико-синтаксическое строение стиха Ромео предполагает слияние строк, ускорение декламации» [Тарлинская1, 1981, 294] in opposite to Julietta

short phrase to show the use of rhythmical structures of plain and ordinary sentences in dramatic recitative: “*Je sais bien que je n’ai plus aucune chance à attendre, mais mentir ne porte pas la chance et puis je n’aime pas te mentir, je ne peux pas, je ne veux pas te mentir, même pour ton bien*” (I know well that I have no chance for expectations, but to cheat will not bring the chance, and, then, I don’t like to cheat you, I can’t, I won’t cheat you, even for your benefice) [Cocteau, 1976, 49]. Here the whole utterance becomes a verbal tissue where repeated words impart rhythmic structure building thus a kind of recited verse.

The connection between the fascinating rhythm of scenic “conversation about nothing” and the resulting effect of humor despite the vacuity of such conversation has been attested in the mentioned “*mariveaudages*”. It is here wit for wit’s sake that entails such effects. One can refer to F.W. Schelling who differed the demonstrative wit (*Witzigkeit*)^o from wit in proper sense¹²⁶⁰. It is apparent that such effect is not attained with the verbal means only, the sources being enrooted in the stream of scenic speech as a whole. In particular it is the device of unfinished (abrupt) phrases that give together a particular rhythm of humoristic dialogue. One can guess the termination and this ambiguity is the premise for humor. It is the intention that is only slightly marked with the commencements and remains suspected. In a way such rhythmic device can be regarded as the inversion of childish scansion. Such comical effect of unfinished phrases can be exemplified with the works of the Austrian playwright J.N. Nestroy where they are frequented.

<p>«Julie: <i>Die Gefahr ist drohend, man muß ihm alles entdecken</i> – Pappinger: <i>Bevor’s andere Leut’ tun</i>» (4.1) «Pappinger: <i>Wenn ein übertragener Mann so eine junge Gemahlin hat, die um ein guts Wort beinah seine Tochter sein könnt</i> – Pauline: <i>Mein Gatte ist nicht über achtundvierzig Jahre, ist folglich</i> – Pappinger: <i>Ich will auch nicht sagen, daß er für Hochdieselben zu alt ist, ...</i>» (1.11) «Puffman: <i>Impertinenter Mensch, hinaus!</i> Thomas; <i>Oho, ich bin ja Ihr verschwiegener Freund; so böhs anschrien könntest S’ mich, wenn ich was ausplauschen tät, wenn ich saget, der Mann</i> – Puffmann: <i>Still, Unglückseliger!</i> – Thomas: <i>Ich bin auf kein Fall’ unglückselig, ...</i>» (2.4) (J.N. Nestroy, <i>Der Schützling</i>)</p>	<p>* entdecken → es ist besser selbständig das tun, ohne zu warten **[der komische Wankelmut] * zu jung für dem Mann → überschwängliche Höflichkeit ** [komische Versuche der Schmeichelei]</p> <p>* die Bedrohung des Ausplauschens eines Geheimnis → das Abbrechen → das Verzichten ** [komische Versuche das Gespräch zu unterbrechen]</p>
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The expectations and the responses meet apparent cognitive dissonances as the basis for humoristic consequences. In such cases situational comprehensibility is partly retained even for the persons that don’t understand the language. There are non-verbal means that render humor. In a dramatic work the intentions of dramatis personae play the role of a metrical background as far as they determine the sense of reciprocal references of lexical units. In its turn the intentional load of utterances causes an essential specific weight of commonly acceptable and comprehensible idioms that serve as a mediator for communicating suggestive influence of theatre speech. Due to the intentional nature of dramatic text the concepts of speech acts (those of perlocution and illocution) disclose their explanatory validity as to the rhythmic structure of drama in the way that it is intention that determines the selection of such idioms. As a conclusion we can substantiate the statement that free verse by no means belong to the inventions of the twentieth century. Vice versa it is deeply rooted in the very nature of recited dramatic speech and in particular in that of dramatic scansion. It means in its turn that the commonly recognized and respectable verse / prose opposition does not exhaust all the opportunities of verbal rhythm. There are not only intermediary and transitive forms between them such as free versed or rhythmic prose. It goes about dramatic recitative that suggests bilateral negation of the both of them suggesting thus a third way of rhythmic development. Scenic scansion can be said to deal with the task of overcoming the resistance of constantly appearing **charades**. In this way it contributes to textual comprehensibility as the unidentified element of charades to be deciphered turns out to be removed.

Generic properties of the dual structure of poetry (as opposed to prose) find their revelation in verse vs. scansion as the correlates of lyrics vs. drama. The inner duality of poetry is here revealed through the duality of lyrical verse and dramatic recitative. Both prose and poetry are accompanied with the concomitant satellite or epiphenomenon of **syllabic pulsation** that conceals the puzzling charades. There appear special **formants** (as separated virtual particles) representing lateral & latent “musical” textual organization that remains inherent both to prose and poetry. Prose in this respect opposes to poetry as the terrain of heterogeneous metrical background (including charades) vs. homogeneous meter of versification (and the systematic rhyme). Respectively sporadic prosaic charades give place to systematic charades of poetry. These systematic charades refer to transcendental reality in the sense of involving non-verbal sources. In particular one can say of chant for lyrics and scansion for drama as such sources. The phenomenon of elevated dramatic speech builds up the prerequisite of scenic scansion as the exhibited. There are two absolutely different types of speech that meet together in the terrain of scansion – those of rhythmical prose and free verse. The distinction of them can be traced within their origins. Free verse can be then conceived as the derivation of recitative (together with proverbial meditative utterances). In opposite to rhythmical prose that represents the inner prosaic opportunities of becoming conform to verse

¹²⁶⁰ «простое остроумие, равно как и остроумничанье, свойственно исключительно сентиментальному стилю» [Шеллинг, 1966, 179]

it is in free verse that discloses the outwardly existent paragon. Systematic properties of metrical space provide free verse's contrast to rhythmical prose that displays sporadic features of rhythmic organization. At the same time these properties can't be still regarded as sufficient. It is the infinitesimal deviations from metrical schemes that play the decisive role in the formation of versification and scansion as well as in the profile-making of prose. It has been very shrewdly described in the conversation between A.B. Goldenweiser and L.N. Tolstoy¹²⁶¹. To generalize this thought one can say of infinitesimal measures in semantic metrical space where such infinitesimal deviations appear as their particular revelation. It is the **negligible infinitesimal residua** that build up the fundament for entirety as the details represent the whole synthesis. One could say therefore of vital trepidation instead of syllabic pulsation where the small vibration plays the decisive role for the entirety's formation. Both prose and verse within the dimensions of chant and colloquy involve these vital forces to apply phraseology as the expressive means to the representation of textual contents, and the infinitesimal unobservable units have here decisive meaning.

¹²⁶¹ In particular L.N. Tolstoy has remarked: «Это вы верно заметили, что в ритме существуют бесконечно малые величины, от расположения которых зависит вся сила впечатления. Эти бесконечно малые величины существуют, впрочем, во всяком искусстве и овладение ими и составляет задачу настоящего мастера» [cit. Гольденвейзер, 1959, 283]

Conclusion. Aspects of Sympathy as the Primary Sources of Poetry

The above said observations on the referential net as the basis of textual integration and its transcendental attachment in poetry with the consequences of the presupposed metrical space as the autonomous power entail the necessity of passing to these powers situated beyond the reality of language. The indispensability of the involvement of such non-verbal powers ensues from the transcendental foundation of deixis as the existential prerequisite of textual integration. Within this realm of transcendental reality it is **sympathy** as the initial productive power for textual generation that must be called first of all. Both prosaic and poetic imagination would be out of question without **curiosity & amazement** as the initial and terminal phases of any explorative procedure¹²⁶². No need to say that these passions are impossible without sympathy: anger and fear in their pure and abstract form are incompatible with amazement. It is amazement that represents sympathy and therefore presupposes curiosity in opposite to antipathy with its repulsion where the cognitive attraction of curious things is precluded. Meanwhile it is important to stress that this attitude concerns the exploration itself and not its object. It is the work of scouting within the fiends' camp that demands sympathy for the process of observation and not to the observed foes! Therefore the advantages of sympathy that warrant its prevalence ensues from its including also negative moments and being thus more general and voluminous than forms of antipathy. **Sympathy presupposes optimism** and therefore it isn't tied to some definite object. Sympathy is the cognitive attitude that involves explorative assurance with the ensuing affirmation of truth without any approval of the explored and disrobed object. It concerns cognition for cognition's sake without any consequences in regard to the explored object. The phenomenon of what is called in French *la haine dans l'amour* 'hatred within the love' can exemplify this generalization. From sympathy's priority in its turn ensues the necessity of comedy as the means for the **examination** of "serious" prosaic utterances¹²⁶³. Thus laughter can be regarded as a touchstone for textual verity and the adequacy of its comprehension. It is from the beginning here to warn against any suspicion of cynicism or of indifference and tolerability in regard to the evil. The presence of comic elements that are comprised within the most disastrous narration does by no means presuppose the approval of the represented evil. Not to say of Dante's Francesca that has depicted so that she is conceived as the victim of human contemporary opinion and by no means of the divine condemnation it is the very concept of comic as the universal and ubiquitous that stands there. This approach can be taken for valid also in more general sense irrespectively to its historic origin: the probative function of comedy as the presence of **optimistic** belief in the victory of truth (*veritas vincit*) gives the most persuasive testimony to its ubiquity. It is the **paradox of observer** that gives reasons for the latent sympathy and bitter comedy standing behind the most tragic events: the very fact of them being seen and attested opens possibility for the judgment of history and the genuine evaluation of the represented account. The monstrous apparitions of the past become laughable because they have been seen. The observer doesn't exert influence on the observed object immediately, meanwhile the very existence of it makes the world as a whole different from that without an observer.

If sympathy is the initial transcendental prerequisite for creative process the generic peculiarities of poetry as opposed to prose are marked with the comical features where the already mentioned irony seems to take an important place. In opposite to prose's seriousness poetry always presupposes the opportunity of **irony** at least as a rudiment to be developed. When prose aims at the **exactitude** of the represented colloquial sources with the consequences of seriousness it is the indispensable poetical **ambiguity** that entails **irony**. One can add to the previously discussed problems of the semantic shifts and the **ambivalence** of the coexistent affirmation and negation (together with the ambiguity of the personal attribution of utterances that irony entails) that the effect of irony can be felt in the vestiges of poetical impact on the development of prosaic genus in early Romanticism where novel has been conceived as the universal model¹²⁶⁴. The peculiarity of irony is first of all the dual ambivalence of meanings concealed within the enunciation so that the contradiction of **manifestation vs. latency** (or surface vs. background in other terms) becomes its prevalent feature endangering the enunciative coherence of the utterance as regards its compatibility with the logical law of the excluded middle¹²⁶⁵. Meanwhile such play with the risk of absurdity gains the prominent place in poetry whereas it hasn't much significance in prose. For dramatic and lyrical enunciations with the decisive role of latencies this property of irony becomes one of the constituent powers whereas for prosaic simplicity and seriousness such ironical ambivalences don't have comparable consequences. Poetry intensifies the significance of creative interpretation as the indispensable integrative power of drama and lyrics entailing thus the development of irony. Therefore it

¹²⁶² It is here to remind that there exists at least two different correlations of amazement in the Slavonic: here it goes about **умилєніє** (Gr. *ταπεινός*) that is to be discerned from astonishment as **удивлєніє** (as the translation of Gr. *ecstasy*).

¹²⁶³ One can remind here the witty Fr. Hebbel's statement on the probationary role of jest: "Der Scherz ist die Probe für die Stichhaltigkeit des Ernstes; was den Scherz nicht vertragen kann, steht auf schwachen Füßen. Das gilt von Leben und Kunst" [Hebbel, 1970, N. 4213, 407]

¹²⁶⁴ For instance it can be exemplified with "Schlegel's conception of ironic Roman as absolute genre, a mixture and melting of all other discourse genres" [Finlay, 54]

¹²⁶⁵ "... irony surfaces as that which violates (while reaffirming as background) the principle of *tertium non datur*" [Finlay, 20]

is in poetry where the irreducibility to logical compatibility is stressed especially¹²⁶⁶ in opposite to prose with its intensified similitude to colloquial reality. It is due to the interpretative opportunities that the **productivity of irony** becomes evident. Irony discloses the opportunities of generalization involving the play of the presupposed typical attributes taken as the latent background for ironical references. **Type & ideal** as the necessary presupposition are always taciturnly present behind ironical utterances. In particular irony as the device of portrayal presupposes the existent personal markers and verifies their correspondence with the ideal image of personality. Such verification's procedure initiated with ironical attitude discloses the discrepancy between the imagined latent ideal type and manifested real features that afford various ways of interpretation¹²⁶⁷. In this way irony contributes to disclosing delusions.

At the same time it is the importance of irony that entails also the fragility and vulnerability of poetry because irony bears the already mentioned risk of nihilistic reduction to seriousness with the ensuing leveling of textual profile¹²⁶⁸. That is why irony can easily turn into its opposite of tedium (as it was the case with romantic irony transformed into positivism). Irony presupposes **possible deceit** while pointing to the inadequacy of the uttered judgment. This deceitful enunciation must become the objective of criticism and struggle carried out with ironical hints. The source of such deviations from verity lies in the fact that irony as the indispensable concomitant satellite of reflection both in dramatic metatext and in lyrical abstractedness. Vice versa prose doesn't oppose top reality through such reflection and therefore hasn't such reinforced necessity of irony. Irony presupposes prosaic **seriousness** to deny it; meanwhile it denies also **sincerity** and arouses **suspicion** towards each enunciation. In spite of the cases of "sincere deception or delusion" it is the intention of verity that sincerity attests. Therefore hypocrisy if presupposed as the preexistent possibility to be tested. Irony presupposes the possibility of **falsification** (deceit) concealed with the manifested utterance and therefore the contradiction of manifestation vs. latency as the decisive prerequisite of adequate comprehension. At last, together with the hypocrisy of deceitfulness and the respective suspicion irony presupposes also the **superiority** of those deriding over the derided object. Such unilateral asymmetry essentially impoverishes the above described advantages of ironical approach. This risk of proud and arrogant self-confidence essentially diminishes the cognitive value of irony.

Comical imagery in its turn presupposes the involvement of "possible worlds" where one wouldn't be restricted with the obligations as seen with commonsense. Such set of possible worlds can be detected within the genus of tale and in particular of the fabulous imagination of **fairy tale**. Both comedy and tale are inherently interconnected: apparently the virtual world of fabulous imagery in fairy tale presupposes the prevalence of comedy already due to the obligatory happy end of salvations' motives¹²⁶⁹. Meanwhile these motives represent only the outer and external sides of fabulous and comical mutuality. Of significance is the virtual reality detected both in tale and in comedy where the unforeseen and surprising phenomena are displayed that otherwise can't be noticed. It presupposes the so called images of **impossibilities** (*impossibilia*) that can't be reduced to a mere inversion of common sense (in the sense of *mundus inversus*). That such possibilities are to be perceived as impossible doesn't entail their derivability from something preexistent as its interpretation (in particular parody as a very special kind of comedy). Existential joy is autonomous to the same degree as *dolor existientiae*. Fabulous world is to be explored and examined so that the discoveries entail here such joy as the cognitive force with the concomitant sentiment of amazement. These properties of tale are of significance for dramatic poetry. The thought about the role of tale for theatre has been uttered, for instance, by S. Krzhizhanovsky in his doctrine on the virtual nature of scenic art. His presumptions were the contradiction between existence and habitual life as those of invisible essence and external semblance that entail the last to become immediate source of theatre¹²⁷⁰. In its turn the solution of this contradiction is to be found in what would correlate with the possible worlds represented in the scenic space in fairy tale where the phenomenon of metamorphose plays the main role¹²⁷¹. Both tale and theatre can be said to give their enunciations in subjunctive mood.

Fairy tale not only doesn't know unsolvable conflicts, happy end being its obligatory element: in opposite to myth this genus always deals with game and therefore precludes the fatal inevitability of ritually foreseen course of events. In this respect fairies resemble dreams where all becomes possible but

¹²⁶⁶ In particular it is stressed that "... to assume that the law of transposition as contrariness could adequately account for all irony would be to assume that all discourses are constructed according to the logical system of similarity – opposition, according to Aristotelian middle, i.e. the law of excluded middle" [Finlay, 40]

¹²⁶⁷ "... what if the presupposed contexts are not universal and common for all thinking beings? In this case, the meanings posed by the various presuppositions are never reducible to the logical totality of identity" [Finlay, 36]

¹²⁶⁸ It has been underlined in particular as the property of wit: «Нам недостает шутки потому что нам недостает серьезности, которую замещает теперь все уравнивающее остроумие, что смеется равно над добродетелью и пороком и упраздняет их» [Жан-Поль, 141]

¹²⁶⁹ This mutuality of tale and comedy has been noticed in particular in regard to «комедии Островского, рисующие ... как кроткие приказчики чудесным образом получают руку купеческой дочери и обретают счастье. Главное, что сближает комедию со сказкой, - счастливое завершение судьбы героев» [Штейн, 1981, 258]

¹²⁷⁰ «Бытия глаз неймет, оно незримо. ... Бытие – едино. Быт ..., поскольку ему не удается стать бытием, срывается в зримость, множественность и изменчивость, то есть в театр. Быт весь есть театр поневоле» [Кржижановский]

¹²⁷¹ «Однако можно, не разрывая нити причинности, просто развязать ей узел и снизить с нее явления – в мир чистой предположительности. ... Только сказка с ее чудесными превращениями ... дает актеру достаточную свободу в омножествлении себя» [Кржижановский]

they don't coincide with the mythological obligatory wonders and miracles. Play replaces the miraculous phenomena with spontaneity. Therefore it begins its existence when the outer compulsory paragon for activity vanish and the actions are done for their own sake without external purposes. Respectively the conventions of game have no compulsory consequences as in the case of rite. In particular the enchantment and enthrallment of the fairy tales comes from the replacement of miracles with playful spontaneity. Game comes here instead of magic ritual actions. Therefore it is the optimistic viewpoint that prevails here in spite of all and makes a bridge to the historical worldview where the perspective of the course of events promises the final disclosure of the Isis' cover. Instead of miracles one deals here with the mental experimentation in the field of historical opportunities that "open windows" to the unlimited and unforeseen development. This quality enables comparing tales with drama. It has already been stressed that tales belong to dramatic genus as far as their reproductions can't be restricted with epic means. Being retold each tale involves scenic conditions and respective imagination.

That tale and fabulous imagery belong to the initial transcendental sources of poetry enables replacing the mentioned irony of self-conceit with the more general idea of **humor** that precedes all other forms of comedy. The priority of humor within the diverse forms of comedy ensues from the constant presence of the passion for beauty as its indispensable concomitant satellite included within the habitual reality¹²⁷². Such coexistence of the sublime and the low within the same humoristic entity may seem a blend when viewed from the space of abstract attributes but actually it represents the initial inseparability of the both in the existent world. Therefore it is the phenomena of the terminated and the mortal that humor always deals with¹²⁷³. In this respect humor continues and widens the category of **amusement** that was used in the preromantic epoch as the opposite to satire and irony¹²⁷⁴. In difference to pure diversification of entertainment humor demonstrates its capacity of coming to the **extreme** in the same manner as tragedy does. It is not here merely hyperbole of lampoon or a mere absurdity that one would deal with in comedy and that would make humor: the essence lies in attaining limits of the represented phenomenon. The paradox of humor is that it can be absolutely serious without any hint to absurdity. In the same way lampoon must not necessarily arouse laughter as it was the case with the ugly and rude lampoons of Reformations that had their destinations in provoking malicious condemnation. Vice versa humor doesn't presuppose aggressive behavior so that any hint to aggression is converted in and conceived as a form of caress. This humoristic conversion of assault into caress attests the duplicity of manifested and latent meanings as the essential feature of comedy belonging to the cognitive and not to the existential sphere. Still more important is that such duplicity becomes here examined at the extreme^ the action of the attacking person turns into something radically opposite. This duplicity comprises cognitive processes as a whole and in particular the difference between the depicted object and the very fact of this object's descriptive representation. This distinction entails such paradoxical consequence as the latent humor of optimism accompanying the most disastrous tragedies. In spite of and together with hatred and disgust such account arouses the moment of satisfaction with the very fact of attesting the perfidy as disposed to the heirs' judgment. That is why the awful events retold in the books of Maccabees are concluded with the eloquent testimony of the most sorrowful and at the same time optimistic smile: "For just as it is harmful to to drink wine alone or, again, to drink water alone, while wine mixed with water is sweet and delicious and enhances one's enjoyment, so also the style of the story relights the ears of those who read the work. And here will be the end" (Maccabees, 2, 15.39) [The Holy Bible, The Apocryphal Deuterocanonical Books of the Old Testament, 1995, 194].

The importance of humor ensues from its compatibility with sincerity as the intention to verity in opposite to irony that betrays skeptic attitude to verity. When irony posits the contradiction of manifestation vs. latency as the main place humor doesn't presuppose any suspicion of deceit. Humor discloses the **ambivalence** and the coincidence of alternative meanings without deceit as the tolerable semantic duplicity where incongruence becomes admissible as the property of such fundamental property of language as **homology**. Humor can be said to be enrooted in the nature of language as the "fuzzy set" of meanings with its tolerability. Humor ensues from **ambiguity** as the inseparable property of language as such. Subsequently humor retains sincerity and open-mindedness that enable the existence of the so called "black humor". These properties represent the most essential and general features of comedy as such that's its ambivalence that reveals the **interpretative duplicity** (and multiplicity) of utterances¹²⁷⁵. This duplicity of ambivalence as the fundamental property of humor has been detected for ages¹²⁷⁶. That is why humor is always spontaneous; otherwise it loses its definitive features. From here ensues also the particular

¹²⁷² «... мы видим себя в чем-то совершенно простом и в то же время прекрасном. Это порождает веселое и радостное состояние, которое очень похоже на то скрытое и совершенное блаженство..., но при этом оно существует и радуется нас в нашем родном, знакомом, земном мире» [Зольгер, 192]

¹²⁷³ One of the definitions suggests humor as «великолепный порядок конечных вещей в мире» [Галич, 223]

¹²⁷⁴ «забавный предмет возбуждает одну лишь веселость: предмет, достойный осмеяния, вызывает и смех и презрение» [Хоум, 1977, 192]

¹²⁷⁵ «... базой комического служит именно концептуальный признак, — его структура строго разделяет образную и интерпретационную составляющие ... в такой модификации исходного образа, при которой он становится «двуликим»: сохраняя, , прежние образные черты, он обретает и новые, характерные для образа уже совершенно другого (качественно) концептуального признака» [Кошелев, 2007, 289]

¹²⁷⁶ One can refer to a witty observation of Fr. Hebbel: "*Humor ist Zweiheit, die sich selbst empfindet*" [Hebbel, 1970, N. 1566 (94.1839), 313]

humoristic capability of comprising sorrow and condolence together with pure existential joy¹²⁷⁷. It is the last point of existential attachment that affords such generalizing comprising opportunities of humor where the conscience of the **mortality of all existence** indispensably takes its place¹²⁷⁸. Therefore humor is free from unilateral side of laughter as the expression of joy¹²⁷⁹ in the same way as grotesque where laughter is mixed with fear with the essential difference that here sound and not ill forms take preference.

The priority of **humoristic comedy and smile** ensues immediately from the priority of **sympathy** that includes negative moments as its necessary concomitant satellites. It is the incompatibility of humor with aggression (presupposed with the pathetic) that has been discovered and underlined in early romanticism¹²⁸⁰. That is why humor always presupposes the reversibility of derision so that the laughing person derides oneself. Moreover humor as the revelation of sympathetic passion is regarded as opposed to tedium and attached to love¹²⁸¹. This revealing mission of humor comes from its destination of disclosing virtual “possible worlds” absent in the reality at hand. Thus the contradiction of **humor vs. tedium** arises with peculiar humoristic ambivalence’s tolerability (that in tragedy tedium becomes out of question ensues from the essence of catastrophe). Besides as a more general contradiction one has to compare humor and **pudency** (shame) that comes as a usual concomitant satellite of **risibility**. Although one has already attracted attention to such opposition it is to stress that it is of **cognitive and not existential** nature whereas these two aspects are blended together [Капачев, 1990]. Laughter presupposes pudency of shame and not ire, aggression or terror. If tedium concerns both comedy and tragedy it is the specific aspect of pudency what concerns comedy. It goes here about the comical version of catharsis as a triumph instead of catastrophe where the comprehension of shame comes to conscience without existential consequences as well as in tragedy. That pudency and shame belong to pure cognitive realm can be attested with its origin that presupposes the normative behavior with the respective restrictions of conscious nature. As well as in tragedy the distance between spectator and stage is presupposed (otherwise the intrusion of irascible spectators would be inevitable) so in comedy the sentiment of shame as the result of illumination or catharsis can’t entail consequences in the audience’s conduct. Pudency presupposes the abuse of conventions and therefore the previous existence of **conventional code** for game. Apparently such code belongs to cognition and has nothing to deal with the existential consequences as in Fr. Goya’s picture representing the torture of “The Punishment with Shame” (“No Help” from “Capriccios”, N. 24). Humor and shame can be said to supplement one another reciprocally and don’t contradict one to another. They both become mobilizing cognitive abilities necessary for sound activity. In this respect it is worth reminding that the concepts of shame and conscience are correlated (in particular for conscience in German one discerns *Gewissen / Bewusstsein*)¹²⁸². Therefore one can say of shame as the part of personal conscience in the same relation as soul to spirit (conscience being conceived as the source of the “remorse of conscience”). It gives additional arguments in favor of the cognitive nature of humor and shame.

At the same time together with tedium humor contradicts and correlates to the pathetic and the elevated: in this property its opposition to satiric derision (that correlates with pathetic confirmation of those opposed to the derided subjects) becomes apparent¹²⁸³. Meanwhile it would be erroneous to deduce another opposition of humor vs. pathos (in opposite to the correlation of **satire & pathos**) due to the constant coexistence of the low with the sublime in humoristic entities¹²⁸⁴. Therefore humor unites the **sublime & doleful** together with immediately **derisible** things. Moreover humor can be said to be open also for **the gracious and the heroic**. These opportunities are to be discerned from the risk of being derided as in the famous words about a single step between the elevated and the ridiculous (ascribed to Napoleon). One could object to this statement that it presupposes not only the fall from grandeur to laughter but also the movement in the opposite direction attested with the known proverb that “each joke contains only a part of joke, all the rest is very serious” (or in a much more somber version that “corpses don’t experience any shame”). Therefore such examination of the pathetic turns into that of the

¹²⁷⁷ «радостному, легкому наслаждению... неизбежно сопутствуют печальные мысли о непрочности прекрасного» [Зольгер 195]

¹²⁷⁸ That is why humor arouses «... чувство не только внутренней боли, но и всеобъемлющей скорби ... Скорбь эту возбуждает в нас... мысль о ничтожности самой идеи, которая, однажды воплотившись, должна разделить судьбу всего смертного... Такова действительная судьба прекрасного на земле!» [Зольгер 196]

¹²⁷⁹ One can remind here the famous words: «Сердцу закон непреложный - / Радость-страданье одно» (А. Блок, «Роза и крест», песня Бертрана)

¹²⁸⁰ «Смеющиеся добродушны и нередко встанут в ряды осмеиваемых; дети и женщины смеются больше других, гордецы ... меньше всех; Арлекин, ни на что не притязающий, смеется надо всем, а гордый мусульманин – ни над чем» [Жан-Поль, 145]

¹²⁸¹ One can cite an eloquent testimony: «Чувство юмора не менее религиозно, чем чувство любви — мы одинаково вырываемся из-под власти сатаны улыбаясь и целуясь. Князь мира сего был бы доволен, если бы мы всегда и во всем подчинялись норме этого мира, не подозревая возможности выйти за её пределы — в мир иной. Не знаю, очень ли жарко в аду, но что там адская скука — это несомненно» Кротов Я. Юмор // Сайт священника Якова Кротова

¹²⁸² The same one could say of the Slavonic with its *стыд / совесть*.

¹²⁸³ «Осмешение, то есть нравственное негодование, совмещается с постоянством возвышенного чувства ... – но не смех. Короче, заклятый враг возвышенного – смешное ...» [Жан-Поль, 130]

¹²⁸⁴ Humor doesn’t tolerate infinity («не допускает бесконечность») therefore «душу юмориста волнует не житейская глупость, а человеческая – волнует всеобщность» so that «юмор нисходит в ад, чтобы вознестись на небеса ... возникает смех, в котором есть и величие, и боль» [Жан-Поль, 148-149, 152]

effectiveness of humor as well. The existence of the so called heroic-comical and tragic-comical genera attests the blend and transition of humor to the elevated forms of pathetic expression. The common denominator here can be grace that displays the opportunities of **pathetic playfulness**. This feature marks in particular the triumphant smile accompanying the disclosure of deceit. Its can be exemplified with the scene from E. Schwarz's "The Draco" where the latent powers of the protagonist become disclosed.

<p>Бургомистр: <i>Лучшие люди города прибежали просить вас, чтобы вы убрались прочь! [...]</i> Ланцелот: <i>Я понимаю, почему эти людишки прибежали сюда на цыпочках ... Чтобы не разбудить настоящих людей (1)</i></p>	<p>* горожане, которые за дракона, при власти * походка выдает, что эта власть очень шатка</p>
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The very fact of attested discovery of falsification and the opportunity of disrobing the lie marks the protagonist's victory. In the middle of the tension of struggle it becomes possible to detect still one detail of deceit and to attest the vicious nature of antagonists. Such situation is often to encounter in various comedies. The surprise brings essential consequences as in the scene between Joan of Arc and Robert de Baudricourt in B. Shaw's "Saint Joan" (1).

<p>J.: [...] <i>the Dauphin will give me all I need to raise the siege of Orleans [...]</i> <i>They have promised to come with me. Polly and Jack and ...</i> R.: <i>Polly! You impudent baggage, do you dare call squire Bertrand de Poulangey Polly in my face? [...]</i> Steward: [...] <i>They both want to go with her.</i> R.: <i>Mf! [...]</i> <i>Get out; and wait in the yard.</i></p>	<p>* there are all necessary powers to pursue the goal * the message is incredible because of the familiar appellations addressed to the nobility * this incredibility proves to be false as the fact really has taken place ** [the surprise of the disproved expectations]</p>
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Here the presumption is put to shame. The self-conceited feudal gets the confirmation of the serious support delivered to the simple girl. His embarrassment follows that marks the initial step of heroine to her victories. One could compare such pathetic triumphant smile with the famous Archimedean exclamation and designate this **pathetic humor** as the **heuristic humor**. Such smile of insight correlates with the habitual use of smile as a silent answer of confirmation. It marks the moment of discovery as the satisfied curiosity. Another sample of bitter humor can be a concomitant circumstance to the revelation of unsolved contradictions as in the tragic-comical line from S. Rudansky's "King Nightingale".

<p>Злотокрила: <i>«Не могу я вийти замуж, / Поки силу маю. / І тогді не вийду замуж, / Як силу втеряю. / Бо хоть би сама я хтіла, / Не допустить сила, / Щоб жоною кому була / Пані Злотокрила. / А відбийте в мене силу – / Що із мене буде? / Ні я людей не захочу / Ані мене люде»</i> (С. Руданський Цар Соловей, 3. 209 - 220).</p>	<p>* ані з силою ані без сили заміжжя неможливе * наявність сили не лише дає волю, але і узалежнює від сили * втрата сили робить нелюбою і позбавляє мети життя ** [ситуація роздвоєння на себе і свою силу]</p>
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The situation of the "powerless power" marks here the difficulty to be overcome. Meanwhile the very fact of this contradiction becoming made the ingredient of consciousness betrays its humoristic effect. As far as the consequences become predictable they lose their terrifying properties. The situation discloses its bitter humoristic due to its comprehensibility despite its unsolvable state. It is a bitter smile that becomes concomitant satellite to this contradictory situation.

One deals with virtual phenomena still to be detected and explored that humor gives hint to. These synthetic advantages of humor provide its developmental capacities for comedy as the indispensable **cognitive power**. Laughter and weep can be said to be united within humor due to its disclosure of virtual reality¹²⁸⁵. Meanwhile one has to bear in mind that weep can be aroused also with a mere **cowardice** and not with the sorrow as well as laughter can be produced due to **stupidity**. It is here to stress again the importance of cognitive vs. existential aspect for humor that promotes involving participants in a hazardous play without endangering personal conditions and therefore entails arrivisme as the particular feature of scenic exhibition. The jocular struggle arises that has not the meaning of a genuine contest. The opposition of manifestation vs. latency as one of the essential comical properties is here revealed so that what has an outlook of an assault has actually the meaning of a friendly contact. The definition of comedy as an unserious risk of cognitive nature without existential consequences as in an effect of a "**predator in a cage**"¹²⁸⁶ (which will by no means be funny when encountered out of the cage) presupposes the representation of such phenomena that are distanced from reality within cognitive space. This effect attests the difference between the object and its representation, therefore it doesn't go about any sympathy to the ugliness represented, the **sympathy concerns the truth of depiction and not the object** itself. One deals here with the passive object of **contemplation** instead of the participants of **action** so that one passes from

¹²⁸⁵ «Жажда вечности – вот что такое потребность в плаче. Добро, любовь, справедливость, верность, красота, – субъективное слияние с бессмертными ценностями человеческого бытия и составляет сущность плача» [Борисов, 58]

¹²⁸⁶ Attested with the known utterance «*прелесть, какая гадость*» (В. Качалов)

existential to cognitive conditions. In radical difference from fear and terror that are of existential nature smile designates the revelation of mystery and in particular it marks the refutation of deceit. It arises here instead of fear the boldness to describe the awful objects and the very possibility of giving testimony on their ugliness. This audacity of observation accounts for the inevitable presence of latent bitter laughter behind the depiction of the most lugubrious events that are rendered due to this depiction to the conscience of the succeeding generations. This bitter absent laughter attests the victory of those who have managed to notice evils and describe it thus attesting its ugliness and denying its right for existence. This bitter smile of sympathy for truth entails **optimistic** viewpoint of the terminal confirmation of truth.

As well as in tragedy it goes here about the copy not to be identified with the original. While dealing with the reproduced and imitated perturbations that have nothing to do with reality one indulges in amazing and amusing oneself without fear for the possible risk. One deals here with the situation when **existential conditions can't exert impact upon essence** or as the Chinese could say, "the face would be saved". It is such secured amazement and amusement that provoke humoristic laughter. **Comical catharsis** is just the disclosure of such existential security together with the consideration of the possible risk. It is the triumphant smile of those having conceived the identity and detected the latent meanings. The opposition of **cognitive vs. existential** (that converges with **existence vs. essence**) together with **manifested vs. latent** attributes of the represented things becomes the prerequisite for humoristic attitude. Apparently this moment coincides with that proper also for tragedy in the moment of recognition (the above discussed $\alpha\nu\alpha\gamma\omega\sigma\sigma\iota\varsigma$) but its distinctive features are to be found in **curiosity** that follows even tragic catastrophe and comes to the disclosure of its roots. The tragedy remains tragedy, meanwhile at the same time it affords the bitter smile of triumph over the antagonists portrayed with all their ugly details. As far as a tragedy becomes disclosed and represented it presupposes also a kind of a breath of relief ensuing from the very fact of its elucidation. At the same time this fact of tragedy being explored and represented brings a contradictory moment: the particular tragic (often fatalistic) motivation of inevitability disappears here. Curiosity (not only attached to the scene of recognition) discloses the details of tragic events and foretells the victory over them with making them known. In its turn as far as comedy prefers surprises of the disparate spontaneous deeds¹²⁸⁷ (that concerns both pious amazement and vulgar astonishment) it is indispensable spontaneity accompanying the most tragic events that opens possibility for bitter smile. The consequence of such spontaneity is the known humor's predilection for chaotic randomized scenes in the manner of conclave or imbroglio. That is why humor appears in the heart of tragedy as the confirmation of the observer's successes imparting to the whole a particular sense of bitterness.

In this respect **exaggerated criticism** (as in the cases of malicious and compulsory laughter to be regarded further) turns out to become the inversion of **sugary decorativeness** that functions as a disguising deceit. That is why in particular the opportunities of **satire** are limited in the same way as those of irony are because the pure derision degrades to nihilism¹²⁸⁸. The property of laughter to become **friendly & encouraging** belongs just to the qualities of humor in opposite to satire. The aggression proper to satire presupposes antipathy that precludes its priority whereas the phenomenon of bitter humor associated with condemnation and hostility presupposes also the distanced contemplative representation of this antipathy before coming to the respective conclusions. Unilateral criticism of satire means prepared aggression whereas bitter humor acts as a kind of "rapping on the shoulder" and imparts "the feeling of fellowship, of a neighbor's elbow" in enduring the current existential harms. In this way bitter humor imparts hope and foresees the condemnation of the represented malice without attacking it in the present moment. Humor is the manifestation of **optimistic hope** that comes together with love and belief. Therefore humor is free from aggression, malice and hatred¹²⁸⁹. That satire is incompatible with humor can be exemplified with F.M. Dostoyevsky's works. In particular it is due to the lack of spontaneity and the imposed artificial compulsion of ritualistic nature that humor is destroyed¹²⁹⁰. The opposite picture of the implied bitter humor of condemnation is attested within the most tragic events of the Paris commune as in V. Hugo's verse "Les Fusillés".

<i>Dans un noir peloton vingt jeunes filles passent; Elles chantent; leur grâce et leur calme innocent Inquiètent la foule effarée; un passant Tremble. - Où donc allez-vous? Dit il à la plus</i>	* le cortège de mort passe * les victimes sont élu pour le monstre militaire * il excite l'embarras des observateurs *c'est égal qu'on fusille ou non parce que nous les
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¹²⁸⁷ «В трагедии или серьезной драме мы ощущаем необходимость последовательного развития действия, в комедии мы этого не ощущаем». [quot. Головченко, 1979 (Gruber, 116)]

¹²⁸⁸ «Сатира не может быть единственным содержанием комедии, ибо последовательно проведенное отрицание ведет к нигилизму» [Штейн, 1981, 254]

¹²⁸⁹ «... мы смеемся добродушно и благожелательно над всем земным и над собой...; ничтожное и существенное сливаются в одно ... прекрасное силой своего воздействия способно облагораживать обыденное» [Зольгер, 193]

¹²⁹⁰ This compulsion has been very exactly stressed in the manner of representing the supposedly comic personalities: «Если говорить о тайнах юмора, то одна из этих тайн в легкости смеха, в его непринужденности и непосредственности. А у Достоевского в одном из самых смешных его рассказов ощущается нарочитость, иногда натянутость». The reason is that though the writer acknowledged that «Юмор открывает прекрасное в комическом», he avoided beauty and comes to the foreseen result: «А когда прекрасного не было, то и комическое исчезало» [Заславский, 1959, 450, 446, 449]

belle. Parlez. - Je crois qu'on va nous fusiller, dit-elle.	dédaignons
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In difference to sarcastic immediate condemnation one deals here just with the bitter humoristic optimistic smile of martyrdom. It is the contemplative distanced picture of execution that is given here, and the very fact of such testimony to male brutes of the platoon marks the cognitive victory over the depicted rogues. Paradoxically the deepest sorrow and hopelessness conceals in poetry a deeply concealed bitter smile. It is the humor of the victory over the observed and disclosed butchers that can't be tolerated as the human beings. Besides the humoristic bitterness is attested with the victim's answer where the disdain to these butchers is clearly attested. Such humoristic bitterness betrays the existence of a single observer capable of not accepting and approving this harm of the societal "order". The very testimony becomes the condemnation and brings a bit of optimism. Thus the paradoxical **humor of melancholy** arises. The situation of **martyrdom** itself entails optimistic element due to the fact of being attested and therefore brings forth the phenomenon of **heroic humor**. It is the humor of those condemned to perish as the soldiers of Thermopiles. Dante's most lugubrious pictures presuppose humor of the existence of their observer. The Japanese writer Akutagawa's novel "Hellish Tortures" where the painter is compelled to see her daughter burn at the bonfire entails a very bitter grin of the conscience of attested and disclosed crime. Humor presupposes **contempt** to those caught as the objects of a poet's shrewd observation. The humor consists in the fact that the malice can't manage to escape the disclosure of its foulness. Therefore humor does by no means presuppose any kind of reconciliation or toleration of the depicted phenomena no to say of approval; it is the tolerability of attentive observer aiming at the disclosure of the explored foe that humoristic tolerability means. Humor tolerates the necessity of contemplation and not the existence of the object of contemplation. It means lyrical contemplative distance and impossibility of intrusion in difference to other forms of the comical. Therefore the very testimony given to malice in its representation is not identical with the pure recognition of some mythological prototype, say, of Antigona in the cited examples. Such identification would mean reduction to the eternal and the resignation from condemnation of the recurrent phenomena¹²⁹¹. Rather it goes about the identification of **type & ideal** standing behind the represented persons and the respective historical fates: Such is the meaning of the humor of melancholy that displays its identification of the **optimism**.

Humor as the smile with sympathy of optimism takes the initial position in the development of the forms of comedy. The absence of malice is not only the property of humor in opposite to satire: it reveals the fundamental property of sound laughter to deride both the external object as the laughing subject¹²⁹². This property can be defined as the **bilateral essence of humor** where both the object and the subject are derided¹²⁹³. One can say of the reflexive nature of smile that always returns to the laughing person as its immanent object. Vice versa malicious laughter is always unilateral and therefore loses this reflexive property getting the property of irreversibility instead. Humor with its skeptic attitude is then replaced with the presupposed pride and self-certitude of malicious laughter. Therefore **self-criticism** is the basis of humor. That is why humor promotes removing the arrogant **pride of self-assurance** (as in irony) together with the **despair of despondency**. Humor becomes necessary for the authentic evaluation of situation and adequate decision as the element of optimism. Satire is connected with anger, irony with contempt, grotesque with fear. Meanwhile humor tolerates sorrow but doesn't entail it as an indispensable consequence. Within the most detestable conditions it appears at the background as the sign of the events being disrobed and put to condemnation. The priority of humor ensues also from the absence of some original source that would serve as the primary phenomenon. Humor doesn't interpret some preexistent source and represents itself as its proper source. It is already the mentioned phenomenon of heroic humor attesting optimistic hope and belief in the meaningfulness of the exploits that gives grounds for the autonomy of humor present in the most incredible situations.

It seems too obvious that comedy has developed first and foremost in theatrical form, and that its presence within the epic narrative seems to become much more seldom. Meanwhile although the seriousness is associated with epic distance it is here that at the same time irony is evoked as the result of estranged evaluation of the narrated events. One has to discriminate seriousness from tragedy as well as humoristic attitude from laughter as the device of derision. These gradations and demarcations enable disclosing the essential ties between comic meanings and textual means for their representation. Therefore neither rite nor its parody (as the inversion) can be regarded as the primary forms of comedy. For instance the type of the comedy of intrigue where in the initial position one finds the lovers and their wedding "crowns the end" can be supposed to come back to the fertility ritual. Meanwhile it would be erroneous to try to reduce such comedy to rite. In particular it would be gross error to identify laughter with sexual irritation: such conjecture would refuse the ability to laugh to all who doesn't belong to sensible and lightly irritable persons. Therefore one has to involve the proper comic capacities of cognitive semiotic

¹²⁹¹ As it has been very aptly remarked: «Подыскать для любой разыгрывающейся перед тобой или с тобой драмы мифологический архетип и, следовательно, заранее примириться с ее развязкой легче, чем остаться с этой драмой один на один» [Апт, 1980, 181]

¹²⁹² As it has been wittily remarked «... в смехе древний кроется обычай: высмеивать свое же существо» (И. Северянин, сонет Гоголь)

¹²⁹³ This bilateral revelation is to be seen as the universal rule of sound comedy: «В простодушии и смирении Репетилова также есть элемент насмешки над собственным ничтожеством» [Штейн, 1981, 264]

nature that would procure such effects without the blend with existential circumstances and attachment to respective rites.

In its turn compulsory ritualistic laughter removes any feature of spontaneity and turns therefore in the opposite: it becomes **pathological perversion** of the existent normal revelation of risibility. Besides, of a special importance is that rite always presupposes or entails **deceit & hypocrisy**. The very latency of humor (evident in the cases of the mentioned bitter humor) attests its attachment to sincerity where one has no necessity to proclaim it in the external manifestation. Therefore it is a gross error to take compulsory laughter for the primary form of laughter as such on the grounds of its being attested in antiquity. Any compulsion and violence in regard to laughter would make it artificial and secondary that contradicts the spontaneity as its initial source. In particular it concerns the particular form of **grotesque** where the comical elements are blended with those of tragic nature. That is why the statement on the priority of the so called ritual laughter (the term suggested by V.Ya. Propp) seems to be invalid not to say of the efforts to generalize this approach of the imparting universal meaning to grotesque. That it goes just about the pathological perversion with aggressive inclinations can be exemplified with the suggested correlation of ritualistic laughter and violence¹²⁹⁴. This form of laughter is apparently described and defined as the perversion in particular due to its attachment to funeral rites and to mortal revelations¹²⁹⁵. This perversion is to be seen also in the phenomenon of **compulsory laughter** that would symbolize the revitalization¹²⁹⁶ and must therefore contradict to spontaneity as the inherent property. Such correlation of ritual laughter with the opposition of vital vs. mortal things (especially clearly observable in the rites of initiation and passage)¹²⁹⁷ apparently restricts its opportunities whereas humor doesn't bear the obligation of representing life only within its contradiction to death and functions as the autonomous phenomenon independent from the mentioned opposition of life and death¹²⁹⁸. In this respect it is of importance that even the most ardent partisans of the idea of ritual laughter's priority must acknowledge that in the cases of the so called funeral laughter (that's of the laughter accompanying funeral rites) its place is restricted so that its samples can't be demonstrated separately¹²⁹⁹. It means that ritual laughter is a very narrowed and specialized case that can't be taken for primary source of comedy. Besides it is here to notice that the rites of funeral laughter represent a well known case of the so called protective magic actions. In particular it concerns the known universal connections of funeral and wedding rites: meanwhile to substantiate the thesis on ritual laughter its partisan must concoct hypothesis on sexual contacts with a dead body¹³⁰⁰ so that even to kiss the corpse in coffin would mean something sexual¹³⁰¹. Meanwhile the facts of the kind are too well known in Christian milieu to be ascribed to pagan antiquity: one can remind the rites of the kind in criminal urban underground or the carnival of the dead corpses in the so called Capuchins' cemetery in Palermo (not to say of the macabre dances reflected in particular in Fr. Villon's poetry)¹³⁰². In reality it is either magic **protection** (as the rites against vampires within funeral habits) or a naked

¹²⁹⁴ It has been suggested the notion «смех / движение / сексуальное возбуждение» [Лашенко, 2006, 83, 126, 99, 101, 132-133, 199] where «идущие рядом смех, секс, движение и насилие некогда являлись ... взаимным миметизмом. Выделить здесь первичное и вторичное невозможно» [Лашенко, 2006, 78]

¹²⁹⁵ Propp refers in particular to «факт смеха при смерти, классическим примером которого служит так называемый сардонический смех. смех при убивании превращает смерть в новое рождение, уничтожает убийство» [Пропп, 1999, 236]

¹²⁹⁶ «Если с вступлением в царство смерти прекращается и запрещается всякий смех, то, наоборот, вступление в жизнь сопровождается смехом. Мало того: если там мы видели запрет смеха, то здесь мы наблюдаем завет смеха, принуждение к смеху» [Пропп, 1999, 231]

¹²⁹⁷ «Запрещено смеяться в царстве смерти. Весь обряд посвящения есть симуляция смерти. Засмеявшийся обнаруживает, что он не вполне очистился от земного, точно так же, как шаман, пришедший в царство смерти, смехом выдает себя за живого» [Пропп, 1999, 230]

¹²⁹⁸ One can remind the already cited sonnet where this autonomy of humor becomes evident: «*Вот, чтобы дольше жизнь не замрала / Нам нужен смех как двигатель крови*» (И. Северянин, сонет Гоголь)

¹²⁹⁹ It is of significance that «среди погребальных плачей могли встречаться ... и рождавшие неизменный смех. Однако плакальщицы, как правило, не решались исполнять такие плачи в присутствии посторонних» [Лашенко, 2006, 29-30]; in its turn «иногда забавы проводились в специально отведенное для этого время, ближе к утру» [Лашенко, 2006, 33]

¹³⁰⁰ Although «Прямых свидетельств существования в погребальной культуре славян ритуального секса с умершим не сохранилось... (Возможно, по отношению к мировой культурной традиции архаики такое утверждение неправомерно) (прим 241)» the author acknowledges that «Хорошо известен обширнейший корпус данных о происходивших в погребальном обряде сексуальных контактах участников с Героем – Дублером... Можно допустить, что перед нами некая остаточная форма древнейших ритуальных действий» [Лашенко, 2006, 67]. Meanwhile the mentioned element of wedding rite is a typical example of protective rite of fertility that has nothing to do with laughter.

¹³⁰¹ The author underlines «пережиточные формы ритуального брака с покойником... » where «поцелуй был не просто смягченным вариантом ритуального брака... Он и был, видимо, одной из многочисленных форм ритуального коитуса» [Лашенко, 2006, 75]

¹³⁰² The first case has been described in the novel "A Watchman" («Сторож») by M. Gorki, the second case is to be found in the chapter "Sicily" of "Vagary Life" (La vie errante) by G. de Maupassant. One can add here also Gr. Kvitka - Osnovyanenko's novel "The Dead Men's Sunday" where the hero is compelled to while away a night together with the dead men, and he saves himself due to amusements that apparently serve for the protective destination.

perversion but in no way a vulgar sexuality¹³⁰³ that plays role here. Besides, it is to remark that human sexuality can by no means be reduced to something bestial. As to the cases of ritual laughter in question they represent typical forms of grotesque as the blends of laughter with something of an alien nature. At least it would be too bold to take the pirates “Merry Roger” for the primary source of comedy!

A particular place is here taken with the **obscenities** that are exaggerated within ritual laughter and subsequently destroy the sentiment of shame instead of instigating it. Pudency is here lost due to the **monotony** that is common with the cases of artistic productivity of those ill with schizophrenia. One deals here in reality with the case of perseveration where the monotonous utterances arouse actually tedium. In particular it concerns the use of obscenities in ritual laughter that can't be comprehended adequately when taken without the whole set of situational circumstances. Meanwhile human beings cannot retain such monotonous series of obscenities in memory as well as they cannot memorize pain. Therefore such series can be ritualized as the episodes of textual randomization without further consequences. The effect of monotonous artificial chaos arises as the ritual orgy. This orgiastic form reveals itself in the circumstance that ritual laughter as a kind of grotesque is also incompatible with lyrical attitude presupposing solitude and seclusion. It is already the **fascination** involving **impersonal mob** that precludes any idea of lyrical solitude. In particular it is **aggression & hysteria** that take the central place here¹³⁰⁴. One can take the consequences of fascination for the criterion of the pathological perversion of laughter. In particular due to fascinating effects ritual laughter always acquires an outlook of laughing **choir**. It precludes any possibility of seclusion and solitude. Together with the artificial arbitrary temporal prolongation of laughter this consequence of fascination ruins any possibility of individual personal attachment of such form of laughter. Not only ritual laughter isn't merry and funny (rather it becomes tedious) but also the object of derision isn't ridiculous (as is the case with a corpse in funeral laughter). In particular due to fascination the effects resembling automatic impersonal laughter were introduced in the modern theatre and from there have even been supplanted into music¹³⁰⁵. It is the effect of **narcotic motivation** of “laughter for laughter's sake” that marks these consequences: such are the cases of the Olympic “eternal laughter” or of the rites of flagellation revived by Condorcet in the French revolutionary epoch as “the means for laughter”. The so called ritual laughter can be regarded within the row of such narcotic doping. Vice versa a sound laughter as humor destroys all fascinating and entralling effects due to its skepticism. Humor prevents in particular suggestive effects in opposite to “contagious laughter” of pathological fascination. The essential effect of fascinating ritual laughter is the **paralysis of will** and the ensuing terror¹³⁰⁶ whereas humor is protected against it. This issue accounts for the specific conditions of intensified risk when the phenomenon arose (as in mediaeval society).

Laughter is more easily to produce and simulate than tears in particular, it can be produced arbitrarily whereas tears that are usually aroused with outer force and can remain inimitable¹³⁰⁷. Moreover, there exists the special kind of polite laughter that accompanies the jokes uttered by the persons of a higher social rank. Of course, such laughter is a forgery and simulation as well as tears can be. The difference is that it becomes much easier to simulate laughter and therefore the opposite form of behavior turns out to be suppressed¹³⁰⁸. At the same time the ritual weeping and plaint is of ancient origin are much better known and described by J.J. Frazer as those with relics in the Old Testament¹³⁰⁹. Such ritual plaints developed in the whole textual corpus of the poetry of cemetery have been derided by M. Twain in “Huckleberry Finn” (where the sorrow for sorrow's sake was exposed in a girl's manuscripts). Both weep and laughter then display connections to arbitrary, compulsory and voluntary regulation. Therefore one can trace even the implementation of obligatory laughter as a kind of official duties as it took place in

¹³⁰³ As in the statement on *«idée fixe, что довлекла над сознанием наших архаических предков... добиться возможно более активного движения тел ... откровенно сексуальные забавы с ряженым покойником»* [Лашенко, 2006, 71-72]

¹³⁰⁴ In the cases of fascination «смех... продолжал сопровождать убийства и массовые казни» exemplifying thus «примерами связи смеха и насилия» and «допингом беснующейся толпы» [Лашенко, 2006, 102, 99-100] the aggressive origins of ritual laughter with such effects as «эйфория, оправданная самим смыслом обряда, ... кошмарный истерический смех» [Лашенко, 2006, 108]

¹³⁰⁵ Such was the case with V. Meyerhold who encouraged S. Prokofiev to write his “Love for Three Oranges” (attested in his letters to N. Myaskovsky from 04.06 1923 and of the last from 10.03.1926) and essentially influenced D. Shostakovich's “Nose”: in the last opera in particular the researcher has detected a whole series of scenes taken from the scenic interpretation of “The Inspector” such as the episodes of bribes, of the protagonist's delirium and courtesy [Бубенникова, 1975, 59 - 63]

¹³⁰⁶ It is due to such paralysis that one has to acknowledge destructive properties of ritual laughter so that «состояние человека, некогда совершавшего подобный смех, не имело ничего общего с весельем и радостью» [Лашенко, 2006, 78]; respectively terror, fear and horror become here the initial powers: «ужас в таком смехе играл колоссальную роль. Так смеясь, люди начинали бояться самих себя» [Лашенко, 2006, 81]

¹³⁰⁷ «в смехе человек становится мериллом мира, а в плаче, напротив, ощущает над собой господство вечных ценностей мира» [Борисов, 2007, 63]

¹³⁰⁸ It arises «блокирование плачевых форм культуры» [Борисов, 2007, 58]

¹³⁰⁹ It goes in particular about Jacob who met Rachel with tears (Genesis 29.11). The comments attest that it comes back to a widespread habit: «... слезы, проливаемые при встрече или расставании, часто являются простым выполнением этикета ... Меня однажды весьма позабавила сцена ... С подлюжины друзей ... вернулось домой ... Все общество было поглощено обычной церемонией плача; вдруг две женщины ... вытерли слезы ... обратились к собранию: мы сейчас пойдём, поставим еду в печь ...» [Фрэзер, 1990, 283]

Russia under the rule of Peter `the First¹³¹⁰. Subsequently the so called ritual laughter becomes only one of the derivative forms of such regulated service as the **simulation of laughter** in the same way as the **simulation of weep** is in the mentioned habits. Meanwhile the very necessity to suppress either laughter (as in the so called *agelastics* where the necessity to refrain from smile has been proclaimed) or seriousness (as in the so called ritual laughter) represent the effects of taboo with its inhibition and prohibition. All it remains within the limits of mythology and magic way of thought. Besides, the very fact of simulation always brings deceit and hypocrisy. The mask of insincerity and forgery comes into play where the **copy** of laughter is by no means funny as the original could be (as well as the copy of tears can become that of a “weeping Crocodile”). Then the grinning faces are to be regarded as masks concealing the genuine intentions. Such effect of mimicry destroys playfulness as the principal property of genuine laughter due to the ubiquitous presence of deceit. In particular, parody and lampoon as a special kind of simulation discloses itself as the preponderant distortion or hyperbole and the purposeful deceit (that loses its deceiving properties). Laughter arises as the result of the disclosure of the incoherence of copy and original and of the ensuing deceit if the simulation has been carried out awkwardly with the respective purpose. Mimicry becomes then identified with absurdity.

To sum up one can confirm the priority of humor in opposite to grotesque and ritual laughter as its derivation. Humor comprises joy & dole, elevation & depreciation as the antithetic sides of indivisible phenomena. So grotesque does too (where weep and laughter become indiscernible as in the case of hysteria), but humor is free both from ritualistic compulsion and pathological perversion. That is why humor takes the initial and grotesque the derivative position within the development of comedy. The grotesque of ritual laughter betrays apparent unilateral property: be laughter regulated voluntarily and arbitrarily, so the **restraint** from laughter (as in the mentioned *agelastics*) would become also the indispensable **constraint**. The derision becoming void of spontaneity, it will be transformed into serious action destroying comedy. Vice versa humor is marked with tolerance towards the coexistence of contradicting sides. Due to this tolerance humor displays but only spontaneity but also **liberty**. It would be out of question to smile without the existent freedom. Then smile designates liberty as the independence from existential conditions and the retention of essence in spite of such conditions. It is liberty that imparts playfulness as the discovery of possible worlds. This approach can be exemplified with the famous passage from “The Usual Wonder” by E. Schwarz where the necessity to deal with the unforeseen spontaneous possibilities is stressed: < Хозяин: Как ты смел не поцеловать ее? Медведь: Но ведь вы знаете, чем это кончилось бы! Х.: Нет, не знаю! Ты не любил девушку! М.: Неправда! Х.: Не любил, иначе волшебная сила безрассудства охватила бы тебя. [...] А ты что сделал из любви к девушке? М. Я отказался от нее. Х.: Великолепный поступок. А ты знаешь, что всего раз в жизни выпадает влюбленным день, когда все им удастся. (2)>. The Bear’s arguments resemble those of Cassandra as to the foreseen fatal result and the futility of struggle. Such sophistic statements are easily to refute while taking onto consideration the impact of the foreseer’s information upon the future events (as the particular case of the observer’s paradox where his or her very existence exerts influence upon the situation in the world). A certain parallel to this episode can be found in B. Shaw’s “Man and Superman” (3) where Don Juan (as the provisional incarnation of Tanner the bridegroom of Ann) makes a parody of a sermon with the aim of praising hell as a refuge from reality.

<p>J.: [...] <i>heaven is the home of the masters of reality; that is why I am going thither. [...] hell is the home of the unreal and of the seekers for happiness. It is the only refuge from heaven [...] and from earth, which is the home of the slaves of reality.</i></p>	<p>* escapism brings me from heaven as it is too real * luck coincides with the virtual worlds ** [therefore luck is delirium] ** [the implied conclusion of luck’s identity with narcotic virtual delusions]</p>
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Not to deal with the sophisms of the both quotations let it be stressed that the problem of what has the grounds to be taken for reality is here connected to the spontaneity or its absence. It would become the revelation of pride and self-conceit to regard the future as something predictable and motivated and this refutability of the cited sophisms approves the presence of humor as the vehicle of spontaneity.

These spontaneous unpredictable effects impart to laughter such essential temporal peculiarity as its **brevity** in comparison to tears¹³¹¹. Melancholy is always much longer whereas smile sparkles for a short moment; one can say of short jokes whereas to render tragic contents one needs much larger scope, and it entails also the known rebukes as to the superficiality of comedy¹³¹². **There are no tragic counterparts to brief jokes**. What can be taken for it looks actually as the so called black humor that

¹³¹⁰ As it has been stressed by A.V. Panchenko at the 9-th International Congress of Slavists (Kiev, 08.09.1983), it continued the habits when «скоморохов принуждали к смеху насильно». The substantiation is to be found in the doctrine of Kyprion on the so called united human being

¹³¹¹ This thought has been outspokenly proclaimed by Stendhal in the already cited manifesto: “*Seulement, le comique est comme la musique: c’est une chose don’t la beauté ne dure long pas*” [Stendhal, 1927, 43 - 44]

¹³¹² «Для того, чтобы вызвать ... горе, ужас, нужна основательная подготовка ... Только зная характер ..., мы отдаем ему свое сочувствие ... А чтобы рассмеяться, нам достаточно подметить один нелепый поступок. Но именно быстрота, скоропалительность реакции не позволяет зрителю сразу же возвыситься до обобщающей оценки» [Сахновский - Панкеев, 1969, 43]

demonstrates the consequence of the **spontaneity & immediacy** of comic effects¹³¹³. It was in particular the reason for the places of comedies as the *intermezzos* inserted within a tragedy. This connection of comedy with immediate reaction (in opposite to the necessity of preparatory evaluation in tragedy) entails decisive distinctions in phraseology. Witty enunciations have obvious preferences in textual compression (anecdotes being the pattern). At the same time the compressed text can't make a comedy in the whole. One can richly decorate a speech with witty remarks; meanwhile the whole will be tragedy: such is the case in tragicomedy¹³¹⁴. A series of jokes turns at the end into a tragedy (as is the case in B. Shaw's plays). Meanwhile this comic succinctness is not to be overestimated. One can find the examples of proverbial enunciations with bitter irony and tragic implications¹³¹⁵. Meanwhile they presuppose the involvement of intertextual data for tragic conclusions. It goes therefore about implicit and explicit representations of comic and tragic contents with the preferences for comic explicit brevity. As to the larger scope here the situation is obvious: an elongated joke loses its comic effect so that, as a rule, **prolixity ruins comedy**. Meanwhile such opposition must not be overestimated: within the field of comedy it is also to observe the temporal contrast between short and quick outbursts of laughter and much more durable smile of amazement. The property of prolongation is that of amazement whereas in laughter it can be detected only within the cases of pathology as the **intoxication of laughing gas**. In particular the mentioned orgiastic laughter of rites can be only provisionary & local device. As a rule this brevity entails a very essential distinction of comedy from tragedy that consists in a particular comical actualism that's the refusal from temporal perspective of the future: when tragedy expects the catastrophe to come there's no expectations of the kind in comedy that is perceived as a prolonged current moment of the present time¹³¹⁶. This "moveable feast" of comedy associated with the brevity of laughter entails the compressing properties of humoristic locutions. In particular the humor of such locutions is often implicit and demands special efforts to be excavated and comprehended. Therefore the problem of silent risibility that's of the latent forms of humor (that can't be noticed with the first glimpse neither detected immediately) arises already in the proverbial utterances. These compressing and concealing properties of humor contribute to its priority as the vehicle of brevity within dramatic tissue. That is why humor is justly identified with the single given elusive moment of the actual present time¹³¹⁷. It would be here erroneous to identify such humoristic attitude with the amusement and entertainment: vice versa this concentration upon the actual moment demands special spiritual efforts¹³¹⁸. Such concentration presupposes the negative acts off rejecting expectations and recollections so that the motivational links of the current event disappear. Such temporal property of humor accounts also for the role of chaotic scenes (the so called conclaves, imbroglia, qui pro quo) as the device for comical effects. One of the consequences of so called agelastic (prohibiting and excluding laughter) approach is the lack of diversity in conversational scenes. Then tedium is usually associated with the monotony; in its turn the capriciousness as the attempt of finding variegation in details gives only the inversion of monotony. Randomness and tedium converge together so that the comic effects don't arise from diversity as such. The role of comical "divertimenti" and "intermezzos" as the amusing scenes doesn't mean the identification of textual heterogeneity with humor. Monotonous variegation of some "conclaves" can demonstrate it. The apparition of spontaneity remains here only an apparition because actually all tours of such artificial diversification can be foreseen. Vice versa the genuine spontaneity of humor gives grounds for comparing it to love¹³¹⁹. It is noteworthy that love and compassion (filled with pity) are often synonyms where the avoidance of preponderant derision is praised very high¹³²⁰. Humor is therefore not identical with laughter for laughter's sake. Rather it approaches condolence and sorrow as the optimistic side disclosed behinds the gloomy circumstances and sentiments. It is optimism and not pure derision that determines humoristic verve.

¹³¹³ As in the comic dialogue: <– Hey, carpenter, what for a trough dost thou make over there? – It is not trough, my lord, it is Your coffin>

¹³¹⁴ That is why one can't agree to W. Gruber's statement that «отдельные ситуации сами по себе не являются комическими или трагическими» [quot. Головченко, 1979 (Gruber, 116)]. Apparently one needs referential net and the developmental perspective for adequate comprehension of a separate situation, meanwhile a situation bears in itself a certain interpretative load with comic or tragic preferences. One can exemplify it with anecdotes that belong to the realm of humor.

¹³¹⁵ As in the proverbs <«Пришла беда, отворяй ворота» «Бездна бездну призывает» «Что имеем, не храним, потерявши – плачем»>

¹³¹⁶ As W. Gruber has put it, when «действие любой драмы несет в себе чувство будущего, в этом отличие драмы от повседневности» so it is perfectly another case: «в комедии нет будущего: на протяжении спектакля наше чувство будущего аннулируется» [quot. Головченко, 1979 (Gruber, 117)]

¹³¹⁷ As it is attested in the verse: «Веселую жизнь проводящим, / Живущим одним Настоящим / Я песенку эту пою...» (И. Северянин, Песенка о настоящем)

¹³¹⁸ One can refer to the persuasive testimony: «Мы не умеем – а надо научиться – жить в мгновении, в котором ты находишься, ведь прошлого больше нет, будущего еще нет, и единственный момент, в котором ты можешь жить – это теперь» [Антоний, 2007, 46]

¹³¹⁹ One can find still one testimony in the verse: «Любовь – беспричинность. Бессмысленность даже, пожалуй. / Любить ли за что -нибудь? Любится – вот и люблю» (И. Северянин, Любовь – беспричинность)

¹³²⁰ One can cite A.F. Koni who stressed this quality at one of his contemporary writers: «Господствующий тон произведений Горбунова есть юмор без оскорбительной насмешки и без ядовитой иронии» [Кони, 1968, 138]

The fundamental place of humor within the forms of laughter's culture is tied with its contemplative tolerance of attentive observer displaying sensitivity towards the diversity of world and therefore with its cognitive priority. Humoristic properties are inherent already to idiomatic opportunities of language and attested with proverbial locutions as wit's samples. Therefore humor is tied not only with the existential factor of joy, but first of all with the cognitive force of curiosity (in opposite to grotesque or farce where such cognitive aspects of comedy aren't significant). It is already anecdotes as the extended proverbs where such connection between curiosity and comic effects become visible. It is curiosity as the source of cognitive activity that the humor arouses. It is here to stress that curiosity can by no means be conceived as a "cognitive aggression" as it doesn't presuppose experimental distortion of an object and is restricted with contemplative attitude. Amazement and admiration are associated with recognition and illumination (insight) that belong to tragedy as well. Paradoxically it concerns also the details of a tragic hero's martyrdom to be described and attested where humoristic bitterness is revealed. The sound curiosity is developed from the reflex of orientation (I.P. Pavlov's "what is it" reflex). This contemplative nature of humor can be attested with the known motif of Turandot where the smile arises just as the cognitive and not as the existential sign. It is just the case of the above suggested **heuristic laughter** that presupposes pathetic, heroic and tragic elements. It is to bear in mind that not only the events represented in text as the **existential** data are given but also the very representation of them as the **cognitive** achievement takes place. The most detestable events are mirrored and mapped; therefore their existence becomes attested, and this testimony itself brings **optimism**. In this map the events are identified with types & ideals and thus with the historical fate that becomes their verdict. Humor arises due to this hope of the malice being disrobed and condemned in the historical perspective. **Elegy** represents sorrow; meanwhile the very existence of this representation gives account of it and thus removes the pure **melancholy** adding optimistic humoristic verve. It is the textual self-reference of reflection that entails optimism and brings forth the latently existent concomitant humor. In this way heuristic laughter turns into **heroic** one. Risibility & pudency arise together as the development of curiosity in opposite to terror & tedium and as the signs of the victory over them. Here the principal distinction between humor and grotesque is to be taken into account. Humor presupposes tolerance and indulgence as the humanistic attitudes indispensable for explorative cognitive activity. Grotesque doesn't necessarily arouse curiosity (in particular due to the ugly forms provoking repulsion). A somber and gloomy grotesque is to be found in the discussed case of N.V. Gogol's "The Betrothal" where the initial comic events turn into macabre images. The M.M. Bakhtin's concepts of grotesque and "grotesque realism" can generalize also "ritual laughter".

In opposite to its normal laughter presupposes shame as its counterpart but there are no hints to shame in farcical obscenities where the very sentiment of shame gets degraded. It alone gives grounds to regard overgrown and exaggerated grotesque as an anomalous phenomenon (in particular as that to be encountered in hysteria or hebephrenic diseases) whereas humor deals with the world's imperfection without preponderant derision. It does by no means entail the toleration of malice and reconciliation with it as it would seem to ensue from the approach to humor as the effect of testimony given to the represented malice. As it has been shown, the distanced contemplative description of the malice implies already its condemnation and the recognition of the detected malice doesn't mean its approval. Therefore it is **grace** that has to be taken for the genuine source for humor with its heroic heuristic forms. The category of gracious enables joining together comedy and lyrics that can be found in **lyrical comedy**. At the same time it arouses the question of the compatibility of contradictory elements, namely those of the spontaneity of laughter with the peculiar lyrical conventionality as well as lyrical predilection of solitude and melancholy with the humoristic necessity of communion. No game can be conducted in solitude, therefore it presupposes indispensably communication entailing the **paradox of humor** observed and revealed just in the **seclusion of an observer**. Lyrical comic phenomena are to be found first of all within the epigrammatic works. Actually those elements of drama that are free from the obligatory attachment to the distinctions of tragedy and comedy and are regarded usually as epic insertions belong to the domain of lyrics. It goes about the inner world of characters that gains priority here. These lyrical features of humor can be traced in the cited samples where it is already the particular comical brevity that precludes the developed communication. Humor is capable to engender a sound kind of "contagious laughter" that is quite different from the discussed fascination of ritual laughter. Therefore in particular the conclusion on **suicide** as the ultimate consequence of laughter (proclaimed by the ancient cynics as by Lukian) displays sophism because it would presuppose the reduction of laughter to ritual obligation void of spontaneity. Meanwhile already the Christian celebrations of Christmas and Easter involve heroic and pathetic laughter of the right affair's victory. It is overtly opposed to carnival and parody as the secondary derivative laughter (mystery occupying the primary place). The particular place of comedy in the development of dramatic art is attested with its leading role in overcoming its dualistic relation towards tragedy and creating realistic drama. This process is especially clearly attested in the history of opera where operas - *buffa* had taken the initiative in comparison to operas - *seria*. If tragedy has funeral rite as its origin with the consequence of the inevitable flow of events and fatalism, comedy always presupposes the playful procedure of a game with its unforeseen issues of spontaneity. Tragic events (as the irretrievably motivated chain of causation) are opposed to the risk and hazard involved in comical deeds (hopeless as they can be in the case of heroic bitter humor). 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. As the antipode to tedium humor provides opportunities of grasping chaos as the category of vanity. This experience has been inherited in vaudevilles. It is comedy where the way towards realistic drama has been paved. Thus the grotesque images in drama were introduced. The development of comic forms in this direction has come to the rise of tragicomedies where the cumulative compilation of jokes resulted in tragic solution.

The existence of gracious sources of humoristic imagery enables looking for correlative phenomena in the human inner world's development. One can find the common denominator of comedy and tale in the infantile imagery and in particular in puppetry. **Optimism** is the inseparable feature of childish life endowed with **vitality**. That is why humor can be regarded as one of the fundamentals of infantile mentality. Wondrous and miraculous elements in comedy as the result of spontaneity are the unforeseen phenomena of *deus ex machina* (salvation or happy end) that apparently come back to infantile mentality. It conforms to the spontaneity of behavior proper for child. Humorous priority is attested with the attachment to happy end (or the fabulous "miraculous assistant"). Such features of the infantile world can be concentrated around the two fields: those of the imagery of fairy tale and of comedy as the proper inclination of childish age. There are numerous evidences in favor of the priority of smile in infancy. In particular they concern the smiling blind born babies (that excludes any conjecture of imitating smile from the adult patterns)¹³²¹. This autonomy of laughter is confirmed with its attachment to the health of a baby¹³²². Still more clearly the priority of laughter is observable in comparison with weep: in difference to the adults where the convergence of the both takes place baby retains the outspoken opposition¹³²³. And of special significance is the constant attachment of laughter to sympathy in particular due to the derivation of smile from the copy of maternal mammillae¹³²⁴. In its turn tale as the terrain of playful inventiveness and imagination becomes the indispensable instructive area as far as it is with play that a child acquires the necessary behavioral patterns. The importance of fairy tale for childhood is evident already from the initiation that builds up its structural model. The age of childhood being the preparation for the passage to the state of adult, this model as the behavioral pattern becomes especially influential. Infantile negativism intersects with the rites of passage and ensuing prohibitions. A very significant side of fairy tale is that of puppetry that becomes its common denominator with infantile mentality.

While dealing with the childish imaginary world it is worth putting an accent upon the **inability to deceive** without getting red that betrays infantile adherence to what is sincerely taken for truth in the case of "sincere delusion" (even the impossible invented stories as those of "a cup that falls down" with sovereign decision). This inability becomes peculiar for infant and attests the full absence of any vestige of mimicry in its behavior¹³²⁵. Therefore deceit and the absence of spontaneous sincerity are beyond the possibilities of an infant's behavior. This inability of a child to be insincere means also that **irony is out of the reach** of infantile mentality, not to say of the above discussed ritual laughter. They are replaced with humor. It is due to spontaneity that comical deeds display their similarity to the infantile forms of conduct¹³²⁶. 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. One could only remind such sample: «Зайчику, де ти був? – У лісі. – Що бачив? – Горіхи. – Чом не взяв? – Сміх не дав» [(Довженко et al.), 1984, 340]. In particular humor reveals itself in nonsense poetry. One could here remind the genre of limerick where idiomatic locutions serve as verbal masks. With such disguise the disclosed contradiction exerts specific comical effect. Vivid and visible picture becomes here the disguise for something that can't be liable for reasoning. Imaginative transparence invites for mental transcendence in the fabulous world of seeming absurdity. It is the images of singularity capable of attracting attention that become the canonis device as in E. Lear's limerick: "There was an Old Man of Aosta / Who possessed a large cow but he lost her". This is still to be continued in the phenomena of abracadabra peculiar for Dadaism and originated from the childish poetry. They are already to be detected in such typical species of incipit with reduplications where the meaningful names are reduced to exclamations and treated as interjections as «куй, куй, коваль». In such cases the above discussed charades come as the problems to be conceived and regarded as the puzzles for childish play. This poetry of nonsense is founded upon the identification of play and reality, and the same concerns animal tale. In this respect bestiary represents the oldest form of comical imagery connected with fables so that one sees justly here the source of comedy as a kind of fable's inversion¹³²⁷. It is of importance that childish humor acquires its forms together with the formation of the notions of personal mortality perceived with humorous attitude as the object of play.

Thus the usual simile of a poet and a child comes to the essential mutuality of the both circles of experience. The parallels between poetical and infantile mentality can be substantiated with the thorough statement about the experimental background of poetry. It is not to follow the Dadaistic tradition only to get persuasive evidences as to the existence of infantile and poetical mutuality. The roots lie much deeper.

¹³²¹ «Грудной ребенок начинает улыбаться ... не путем подражания окружающим, иначе бы слепые от рождения не улыбались» [Пейпер, 1962, 113]

¹³²² «Появление смеха всегда признак выздоровления» [Пейпер, 1962, 113]

¹³²³ «... легко заметить сходство между сильным смехом и плачем, ... когда человек смеется до слез. У грудного ребенка этого, однако, никогда не бывает» [Пейпер, 1962, 114]

¹³²⁴ «... можно рассматривать улыбку как двусторонний поиск груди» therefore «развитие дружелюбного выразительного движения из враждебного мало вероятно» [Пейпер, 1962, 115]

¹³²⁵ In opposite to it the role of mimicry is traceable in a wide scope of phenomena of biological world that are attached to the so called social behavior: «Мы придаем психической мимикрии исключительное значение в развитии средств общения, так как в ней впервые проявляется отчетливое отделение фактического переживания ... от внешнего выражения» [Тух, 1970, 232].

¹³²⁶ One can refer again to the shrewd observation of Stendhal: "Voyez ces jeunes filles ...: elles rient de tout. Ne serait-ce point qu'elles voient le Bonheur partout? Voyez cet Anglais morose ... il ne rit de rien: c'est que rien au monde n'est capable de lui procurer la vue de bonheur" [Stendhal, 1927, 48]

¹³²⁷ As for instance in A.W. Schlegel's statement: «Подобно тому, как басня выводит наделенных рассудком животных, так и комедия изображает людей, удовлетворяющих с помощью рассудка свои животные инстинкты» [cit. Аникст, 1980, 46]

One can cite as an example P. Valery who discerns five phases of creative process: “*Ecrire ou faire quoi que ce soit a partir de zero – 1. Desordre initiale. Eblouissements – vertiges ou vide, rien; 2. Tatons, Ebauche d’un chemin – dans la masse mentale – 3. Acts nets – (Region des) – 4. Jugements – reculs – 5. Enrichissements (Phase de) simplification*” [Schmidt-Radefeldt, 36]. These phases can correlate with those of an infant coping with its first attempts of speech. The text is created “*a la queue leu leu*” so that there appear initial illuminations with disparate names and thereafter first propositional forms. Poetry permanently returns to infantile imagination that is in particular to be elevated in creating lyrical seclusion. One can say of **infantile and lyrical solitude** that discloses the common foundation of individual worldview’s formation.

In its turn the condensed representation of childish imagery is to be found in puppetry. The comprehension of a puppet as an actor capable to represent universally and at the same time as a counterpart or even an incarnation of a godling has been proclaimed still in the famous essay of H. von Kleist. The meaningfulness of puppetry as a missing link towards poetic conventionalities can be proved already with the very fact of special attention paid to it as the support for conventionalities’ formation¹³²⁸. Another essential puppetry’s property is its attachment to comedy¹³²⁹. And still one peculiarity consists in its infantile directedness¹³³⁰. Thus one can say of at least three factors of **conventionality – comedy – infantilism** united in the phenomenon of puppetry. Besides, one could add the representation of those things as the **markers & folders** of word that have already been demonstrated in the descriptive lyrics. All it together makes puppetry an outspoken counterpart to prose with its seriousness. It is through puppet that instrumental and verbal mediums, transformation and information display their inherent connection. Puppetry represents a paradoxical case of childish fatalism (as the way of conceiving initiation’s preparation). Kalidasa’s “Shakuntala” and its latest reflections (as that of A.S. Pushkin’s “Water-Mermaid”) can be regarded in this respect as puppet plays. The both heroes (King and Shakuntala) behave as puppets as they have no responsibility. One encounters the utterances of characters that betray the acknowledgement of the fatal inevitability so that the restoration of the total order of the universe is achieved without their participation (the metamorphosis in the mermaid has taken place besides the will of the character). It is also evident that the case exemplifies tragedy unusual for puppetry and at the same time endowed with the concealed bitter humor.

This fabulous imagery condensed in puppetry where the tale is represented most vividly can be traced as the theatrical performable experience. It has already been observed that tale exists in reality being retold and transmitted as a scenic performance. This statement may be extended over all folklore that can be conceived as an improvised performance (as far as each speech act is also a performance). The question then remains only whether it goes about the prevalence of productive or reproductive ingredients in this creative activity. As to the childish world it is the moments of spontaneity that attract attention here first of all. The so called supernatural entities arising in fancy & fairy images and referring to folklore demonology are easily recognizable as the spiritual abilities that motivate characters’ deeds. The effect of *deus ex machina* is then to be conceived as the intrusion of unexplored inexplicable power of one’s soul’s depths. Namely the personified sins and inclinations that are to be recognized in the staged revelations are to be inferred from the hidden appeals of a subconscious level. Such interpretation gives grounds to regard such fairy tales as those appertaining to lyrics. If ballads have overt tendency to epics, it is paradoxical tales’ fancy that makes intermediary link to lyrical poem instead of epics. Miraculous & marvelous events & entities have thus to be explained through psyche and its unknown & unexpected, sudden turns of the flow of deeds. Therefore the task arises for the searches of psychoanalytical interpretation of the so called miracles (and the supernatural generally taken). The importance of fairy play consists in the return to the sources of drama as poetical genus. If a tale demonstrates the initial phase of dramatic play’s historical development (being retold as the interplay of dramatis personae’s cues with the narrated events) the terminal phase could be found in the fancy story or play. Fairy tale is to be conceived as a lyrical drama inasmuch as it takes imaginary world as if it were genuine reality. The imaginary turned into the genuine within fictitious circumstances betrays also the historical background peculiar for some cases of feminine exhibitionistic behavior. It is within the scenery of exhibitionism that the lack of substantiation of the deeds is compensated with the **spontaneity** of conventions. This compensatory mission as the genuine feminine property is especially evident in the vogue of dress. Fairy world of imagination displays thus its mutuality with that of **convention & exhibition**. The lyrical traits are here to be found in conventionality replacing the usual dramatic arrivisme. Respectively **arrivisme vs. exhibitionism** can be regarded as the classifying features in the opposition of drama vs. fairy play. The exhibitionistic features are traceable in particular in the passages of the so called *remplissage* (and the special kinds of chatter that’s *bavardage*) where old improvised speeches were fixed up. As an example of poetical comprehension of childhood as the lyrical world of sincerity comparable to the genuine mysterious world of things one can be take R.M. Rilke’s verses.

¹³²⁸ «Особенно сильно интерес к кукольному театру проявляется ..., когда театру приходилось вести борьбу за условность» [Богатырев, 1971 (1940), 128]

¹³²⁹ «... все популярные кукольные театры для взрослых имеют тенденцию стать театром комическим *par excellence*» [Богатырев, 1971 (1940), 134]

¹³³⁰ «... именно у детской публики кукольным театром достигается наибольшая сила эстетической информации» [Богатырев, 1971 (1940), 135]

<p>“Ein jedes Ding ist überwacht / von einer flugbereiten Güte / wie [...] jedes kleine Kind bei Nacht [...] wer sich ausschließt jedem Kreise” “Da muß er lernen von den Dingen, / anfangen wieder wie ein Kind” [Rilke, 1985, 126]. “... gieb eine Nacht: da blühen alle Dinge” “Mach, daß er seine Kindheit wieder weiß” [Rilke, 1985, 148-149] “Ich will nicht diese halbgefüllten Masken / lieber die Puppe” (4te Elegie)</p>	<p>* Ding und Kind sind die vergleichbaren Wesen als die Gegenstände der Überwacht * die Nacht befreit die Seele von der Kreise die die Vorstellungen beschränken * Dingen sind Lehrer * die Nacht and der Traum sind die echten kindlichen Eigenschaften * Kindheit ist Seligkeit * die Masken sind häßlich und zweideutig, deshalb lügnerisch</p>
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The apparent attachment of child, thing, puppet (as a counterpart to mask) and the nocturnal liberty of imagination given here presupposes further elucidation. With the transition from infancy to childhood in the 7th year of life one's language competence endures decisive transformations. A new person arises and therefore the new personal idiolect is coined. It becomes the necessary premise of initiation that the whole childhood deals with its immediate preparation¹³³¹. This extremely dangerous traumatic period of life varies very essentially in various cultures: for instance in Southern Indian tradition one finds one of the ultimate case for liberties¹³³². It is the permanent state of transition that marks the whole age. Respectively this age is conceived as the age of passage. It is due to such status that this age gives license to playfulness in some cultures¹³³³. It is interesting in this respect that here one finds just the opposite sample for the preceding sample¹³³⁴. Then the origin of the perverse forms of ritual laughter can be correlated with the age status as its particular behavioral mask and mark – as, for instance, the lower status obliges to constant smile (or to short trousers in dress-code). The newcomer of personality must “translate” into his or her personal tongue the precedent experience, so he or she must respectively coin one's own concomitant code as a subsystem of language. Obviously the instrumental environment remains primary as the existential condition of personality; meanwhile within the personal developmental map of events it occupies the secondary place as the preparatory circumstances for becoming adult. Of importance is that in this age the concept of constancy appears and therefore the opportunities to deal with counting and other numerical procedures come into play¹³³⁵. Assimilation and adoption as the leading features of infantile strategy of linguistic behavior is resonant with the known statements of J. Piaget where it is assimilation that becomes the fundament of any habit¹³³⁶. The initial condition for the ability of semantic transition is the formation of categories and respectively of the division of world. Meanwhile it is only after the 7th year of age that such ability appears¹³³⁷ though the first steps towards mastering it began in the first months of life¹³³⁸. Moreover the first adopted verbal patterns are inseparable from the integral somatic

¹³³¹ The first symptoms of «утраты непосредственности» and «горькой пилюли» when «между желанием и действием вступает переживание того, какое значение будет иметь это действие для ребенка» come at the eve of the 7th year [Обухова, 1995, 22]

¹³³² For instance «индийские дети позволяют себе такие вольности, о которых европейские не отваживаются даже мечтать», therefore «существует огромный массив детской литературы на дравидских языках. Книги буквально пронизаны ностальгическими чувствами тоски за прошедшим детством» [Альбедиль, 137, 148]

¹³³³ For instance in the communities of Northern Russia «... молодежь существовала не в рамках оппозиции взрослых будни – праздники ..., а в специфической временной системе ... Время, которое отводилось молодежи ... – по сути основные признаки переходных обрядов ... Образ жизни молодежи в течение перехода носил ... название игра» [Бернштам, 1988, 231]

¹³³⁴ «Сама молодежь боялась попасть под действие нечести» [Бернштам, 1988, 247]

¹³³⁵ It is still in the age of five years that a child «совершенно не склонен допустить, что одно и то же количество жидкости может остаться инвариантным в ходе изменений формы, вызванных переливанием жидкости» [Пиаже, 1969, 250] whereas after the 6th year a child «сравнивая оба столбика одинаковой высоты, тут же замечает, что один из них шире другого ... , заявляет, что один стакан содержит больше жидкости, потому что он толще, больше» [Пиаже, 1969, 260]. If till the end of the 5th year «достаточно пересыпать определенное количество бусинок в сосуды различной формы и размеров, чтобы ребенок немедленно стал думать, что количество бусинок увеличивается или уменьшается» [Пиаже, 1969, 275] it is after 7th year that «воспринимаемые разности координируются операционально, они начинают измеряться ..., увеличение ширины уравнивается или сравнивается с сопровождающим его уменьшением высоты» so that a child can come to conclusion independently: «Я накрываю стакан и вижу, что здесь больше, потому что еще остается место» [Пиаже, 1969, 287].

¹³³⁶ J. Piaget divides in particular the species of «воспроизводящей ассимиляции ... (упражнение), обобщающей ... (расширение рефлекторной схемы на новые объекты) и рекогнитивной ... (опознавание ситуаций)» [Пиаже, 1969, 156]

¹³³⁷ It has been detected that «в области понятий ребенок моложе 7 лет не может проявить способность к связыванию, образующему логические по объему классы и обеспечивающему их постоянство» [Пиаже, 1969, 468]

¹³³⁸ It is the first step towards the abilities of generalization when, for instance, Lawrence in the 2nd months of age «odwraca spontanicznie głowę do tyłu i w tej pozycji spogląda długo w głąb kołyski. Potem uśmiecha się, powraca do pozycji normalnej, a po chwili rozpoczyna tą czynność od nowa. ... po dłuższym śnie, ledwie rozbudzony, już odwraca głowę do tyłu i wybuca śmiechem» [Piaget, 82]

images of a child's movements¹³³⁹. It entails the well known phenomenon of childish scansion that paradoxically converges with the scenic manner of pronunciation.

Subsequently the effects of homonymy lie beyond the susceptibility of an infant. That is why an infant can associate the same sound complex with different things¹³⁴⁰. Alice's question to the Mock Turtle "why you call him *Tortoise*" is retorted with the answer: "We call him *Tortoise* because he *taught us*", said the Mock Turtle angrily. "Really you are very dull". Therefore the inner rhyme (*tortoise* and *taught us*) is supposed already to be sufficient for the motivation of a sign's meaning. The Duchess' explanation of the origin of mustard is founded upon the homonymy of the word mine: "There's the large mustard – mine near here. And the moral of that is – "the more there is of mine, the less there is of yours". In L. Carroll's "The Hunting of the Snark" there appears the passenger who "was famed for the number of things / He forgot when he entered the ship", and although the lost things were of no importance because "He had seven coats on when he came" still "the worst of it was, / He had fully forgotten his name". It is the proper name that becomes here the primary source of wisdom. One can say that just in childhood the first premises for poetry (together with one's personal idiolect) as such come to being. The personal concomitant code deals with images instead of lexical direct meanings that come into oblivion within one's consciousness' scenery – be here G.E. Lessing's statement reminded. This concomitant epiphenomenon isn't to be regarded as a metasystem while it deals with visible and palpable individual images instead of abstract descriptors. It is idioms that are coined here. The preparatory state of childhood correlates overtly with the poetics of caprices and scherzo. It is the realm of the humorous and the gracious that the childhood comprises. It is here that the intuition of lateral thinking is developed. The Dadaistic attempts to reduce poetic speech to childish efforts were just an exaggerated confirmation of the renowned simile "child - poet", so the paradoxical statement on infantile sources of poetry is not too extravagant¹³⁴¹. Of a more importance seems to become the mutuality between infantile and scenic speech. One could remind the effects of scenic amnesia of words in favor of deeds (that are to be described as if autonomously) that obviously resembles the formation of childish idiolect. Actor's behavior is in this respect analogous to the verbal searches of an infant trying to retell the events. In this comparison of childish behavior with scenic play it is still to warn against taking childish confabulations and imagination for ordinary deception. Child doesn't know to lie or cheat; it always remains sincere, the lie being betrayed very easily with face getting red. It accounts for the phenomena of childish absurdity and the poetry of nonsense as the revelations of childish sincerity. It is still to add that the phonological experimentation at the brims of language betray fetishistic features where words and things intermingle reciprocally. Overtly onomatopoeic effects of adoption new words as reconsidered in attachment to the known sounds become the source for the development of symbolism. Meanwhile such Dadaistic practice is only an episode in much broader sphere of infantile mentality as the inherent property of poetry Childish speech bears traits of incantations and at the same time of "automatism". Therefore of importance is that the common denominator appears to be the **idolatry of puppetry** as the most essential feature of infantile age. Puppet as an idol personifies the world of tale. It is the wondrous password that an infant expects with his sincere belief in tale and fabulous miracles. These peculiarities of infantile age account for the known simile between theatre and childish play¹³⁴². In its turn these infantile features of idolatry are still more developed in balladry as an essential source for dramatic poetry. Puppetry and balladry have essentially common that they represent the both sides of the fundamental dramatic opposition of **fate vs. fortune**. Puppet incarnates and personifies alienation as the common property of any action. Father Carlo's "product" of Buratino becomes the leading character that liberates his own producer.

It is well known that there is specific type of drama that is tightly connected to folklore – the so called proverbial drama or staged proverbs known especially due to the works of A. Musset and P. Merimé. There is still another point of interconnections between theatre and folklore – that of the mutual links between drama and ballad. More precisely, such mutuality affords conditions to generate some peculiarities in drama itself that make it nearer to epics. The problem of ballad as a source for theatre and a force of drama's transformation gains significance especially with respect of the fact that there exists a mighty stream of the so called ballad prose (ballad novel) [Копистянська, 2005, 187 - 248]. Of a special importance this attachment to balladry has in Ukraine where one of the first examples ("Natalia from Poltava" by I. Kotliarevsky) has been conceived as a shepherd play, "The Stolen Happiness" by I. Franko demonstrates a typical ballad situation of rivalry, "The Snowy Storm" (already discussed) by S. Cherkasenko exemplifies a feminine victim sacrificed in vain attempt of reconciling the foes. One can trace certain tracks of ballad model within the narrative tissue of V. Woolf's dialogic narrative. That "Waves" were conceived in a ballad manner is attested with the words of one of the characters, Bernhard that can be regarded as the writer's *alter ego*: «I pass from house to house like the friars in the middle ages who cozened the wives and girls with beads and ballads. I am a traveller, a pedlar, paying for my lodging with a ballad» [Woolf, 123]. In this respect it becomes a certain counterpart to R. Wagner's "The Flying Dutchman" (especially to Senta's ballad where the whole opera's events are summarized). There are to be mentioned first of all manners of the presentation of the narrative stuff, namely that of alternative

¹³³⁹ So that «все дети ... начинают говорить, прежде всего усваивая ритмический контур слова ... например, вместо слов тревога – *тигога*, самовар – *мататар*, молоток – *комоток*» [Пунина et al., 1948, 92]

¹³⁴⁰ As in «(дай мне) не чичку, а чичку» where the word can designate both a match (спичка) and a bird (птичка)

¹³⁴¹ It can be exemplified with the enunciation that «стихи происходят из детского лепета» [Якубинский, 196]

¹³⁴² «Законы сценической иллюзии надо искать в логике детских игр» [Волошин, 1988, 354]

utterances of the personalities participating within the action, creating thus a predisposal for developing a typical ballad - like structure. Such a prerequisite to reproduce ballad verve reveals its opportunities in the plot of the work that is to be conceived as a kind of confronted confessions or reports of the events of own life. Besides, there are to be shown also apparent parallels and differences between the two cases of suicide – those of R. Wagner's Senta and of V. Woolf's Rhoda as feminine outsiders. Both belong to ballad motifs of the examination of truth in love. In the "Waves" such a conjecture is substantiated with special relations between Rhoda and the absent dramatis persona Percival (whose very name and fate of a stranger and wanderer similar to that of the Dutchman betrays hints to R. Wagner's legacy) that are witnessed namely with the flowers picked and offered by her for his grave after him being perished. As to special ballad aquatic motifs they are to be compared with Percival's death resulting from his fall from the horse as a counterpart to the wreck, horse being treated as an aquatic being. Another evident mutual motif is attached to the presence of water boundaries separating dramatis personae. To compare here are to be mentioned the lines from "The Water of Tyne" ("*The waters of Tyne stand between him and me*"). As another sample may serve the perception of water through ears as in the lines "*I sing my song ... like an old shell murmuring on the beach*" (V. Woolf) and "*songs of the birds and the sounds of the waves are heard by the wreck*" (in the ballad "Wreck of the Julia Dear"). One can discern such derivative images as drops, bubbles, tide (relating to the concept of time as in a proverbial expression), tear (as a kind of an aquatic substance), waterfall (as a designation of a precipice), shade, darkness, sunset that serve to create a special poetical language bearing evident connections to ballad imagery that are outspokenly confessed by the authoress herself (8-th episode). These samples give grounds to acknowledge the essential contribution of fabulous balladic elements in theatrical development.

The so called epic theatre by B. Brecht's was developing as a remake of the old ballad opera (and German 'Singspiel' respectively). Meanwhile the role of ballad discourse is much more important for the revelations of the cognate tendencies in theatre – in particular in the appearance of fairy tales and interplay of opera and oratorio. Not to mention the well known samples of the use of ballad plots and compositional schemes in Slavonic cultures (J.Slowacki's "Balladyna", L.Staff's "Godiwa" in Polish, A.S. Pushkin's and A.S. Dargomyzski's "Rusalka (The Fairy Mermaid of a River)" and A. A.Block's "Rose and Cross" in Russian) it is worth indicating numerous attempts to deal with the stage interpretation of ballad in music theatre. Such an epoch-making oeuvre as W.Mozart's "Don Giovanni" has had old Spanish ballad as its foundation. One can refer to the comparison of the folk versions of the German ballad "*Bernauerin*" with Fr. Hebbel's drama and K.Orff's opera. Therefore it is quite naturally that aphoristic summaries of a proverbial type in B.Brecht's songs in "Caucasian Chalk Circle" that has a plot of Solomon's judgment as its foundation become the source for the disclosure of the conflict making and protest oriented core of ballad plots. The notion of epic theatre is associated with the innovations introduced by B. Brecht, especially with the so called songs that have to play a role of narrative similar to those performed by the so called witness ("*testo*") in ancient oratorios and mysteries. Such songs betray in essence their ballad origin and thus enable the treatment of them as the continuation of old tradition of "ballad opera" witnessed in particular with B. Brecht's remake of "*The Beggar's Opera*" (as the "*Three Pence Opera*"). To a certain degree epic theatre overlaps the so called theatre of representation though does not fully coincide with its scope¹³⁴³. There arises the particular communicative situation where the case of oratorio with its witness enters the borders of drama: respectively a drama's author participates now in action as the bearer of commentaries¹³⁴⁴. It is also to stress that from the prerequisites of this trend the consequences of what could be called "sociological fatalism" ensue that would coincide with the theory of the naturalistic sources of epics. It was just the mask of witness that served for Brecht as a paragon for epic discourse in theatre, and as a pattern for such a play he cited an example of a discussion of a road incident¹³⁴⁵. Such an approach to epics explains the role of the category of provocative in Brecht's aesthetics¹³⁴⁶ (that concerns also the so called "political theatre" of Erwin Piscator), so that the presence of epic distance would arise as a kind of a so to say "provocative testimony" documented by the *dramatis personae*.

Such a "testimony", in its turn, entails irony and grotesque as the chief means for creating epic elements of drama. First of all, it goes about distance that arises when one becomes aware that the flow of events in drama turns out to become void of serious consequences. As an example may serve Eric Bentley who detects the presence of an ancient type of ironical person in such a work of B. Brecht as "*Caucasian Chalk Circle*"- a typical parable to a known plot of Solomon's judgment¹³⁴⁷. This allegory doesn't contradict to naturalism as the constant background because the sense of parable is interpreted as the

¹³⁴³ One of the differences is that «Brecht attacked the preceding conception that the hero ... cannot be altered by circumstances» and, respectively, «the consequent irresolvable conflict between the "fixed" hero and the world» [Subiotto, 1982, 32 - 33].

¹³⁴⁴ In the case of epic theatre "the author excludes himself from the work but is present in the form of narrator" so that in drama "concomitant distance from the action" arises that resembles epic distance between the narrator and the narration [Subiotto, 1982, 30, 31]

¹³⁴⁵ B. Brecht indicated «... einen Vorgang, den sich an irgendeiner Straßenecke abspielen kann: der Augenzeuge eines Verkehrsunfalls demonstriert einer Menschensammlung, wie das Unglück passierte» [quot. Subiotto, 1982, 34]

¹³⁴⁶ «Im Provokatorischen sehen wir die Realität wiederhergestellt» [quot. Böckmann, 1961, 19]

¹³⁴⁷ Similarly to his ancient predecessors of the type, «Azdak has the characteristic limitation of the Brechtian rogue: cowardice. Or at any rate: courage insufficient to the occasion» [Bentley, 1981, 176]

substitution for the actual events¹³⁴⁸. Parables that B. Brecht uses in his plays according to his intention bring forth also grotesque as a means of the presentation of reality¹³⁴⁹. The same is observable in ballad that also introduces irony with absurdity, for example, through hyperbolic presentation of events. These devices are to be found still in Fr. Villon's poetry, in using locutions that lies in the field of the so called *impossibilia*.¹³⁵⁰ In a similar manner such locutions are used by G. de Machaut who adapts incredible exaggerations that arouse the impression of purely rhetoric means, that can't be taken seriously¹³⁵¹. Both in ballad and in drama absurdity (as well as irony and grotesque) destroys the principal feature of dramatics in the sense that the inevitability of the succession of deeds disappears and so the concomitant dramatic risk of these deeds does. Although such a transformation resembles a return of drama from a pure play to premeditated ritual it goes in reality about its approach to epics and not a recurrent development, because the necessity of the reconstruction of hidden sense becomes here obvious, and it is just the narrative presupposition of dramatic events that prevails in such an imaginary reconstruction. In particular mysteries and carnivals that have won their revival in the XX-th century do promote epics and not ritual. In this respect one can refer to the missing link between the Wagnerian tradition of musical drama and that of "epic theatre" that is personified with the work of B. Shaw as the "perfect Wagnerian" and at the same time the promoter of social criticism (in spite of all weakness of this criticism being void of perspective).

The collocation "epic theatre" is known to be a notion concocted by B. Brecht. Meanwhile it presupposes and really bears a much wider field of collocations. In reality the very origin of realistic drama as the result of the removal of earlier dualistic division into tragedy and comedy is indebted to epic influence. The immediate introduction of epic elements into dramatic space is usually achieved with the appearance of narrative text in ancient dramas (the party of chorus) or in oratorio (the so called witness or *testo*). The same case takes place in puppet theatre, for instance, in Poggi's plays where Kasperl informs audience about the events. It was not only B. Brecht either who used ballad devices as a source for inspiration and transformation of drama on the way of getting more tight connections to epics. One should mention first of all expressionistic movement and especially the operas of A. Berg – "Wozzeck" and "Lulu", written on the works of G. Büchner and F. Wedekind respectively. It goes by far not only about the plots that were used in the operas. Idioms that are peculiar for ballad play even more important role enabling both retardation of action and meditative replicas that approach those of epic narrative. For example in "Wozzeck" the fatal utterance of Mary about knife that is a typical locution of "cruel romances" becomes the key concept of a work and predicts its final conclusion. Wozzeck's meditative air "Wir arme Leut" ('We are poor people') resembles ballad protest-songs' phraseology. It is significant also that the jester from Büchner's drama is absent in opera. It is worth mentioning also that ballad discourse is richly represented in Büchner's dramas through immediate quotations, as in "Wozzeck" in the song of Käthe where the ballad "Auf dieser Welt hab' ich kein Freund" is quoted [Тараканов, 1976, 98]. It is indicative that in these lines blood is mentioned as the witness of murder that belongs to the genre's standard locutions¹³⁵². In "Lulu" still more the utterances of cruel romance prevail. For instance, the utterances of the chief person are abundantly imbued with the phraseology typical for formulae of the departure and seclusion of lovers («Wir werden uns nirgend treffen!» ('we'll never meet again')) [Тараканов, 1976, 298]. Another utterance of Lulu resembles a widespread riddle: «Ich habe nie in der Welt etwas anderes scheinen wollen als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen was ich bin» ('I have not been in the world ever something other than one imagined me and one has not me something other imagined than I was') [Тараканов, 1976, 317]. Moreover, F. Wedekind's own songs sometimes create the background for Berg's invention (as in the musical insertion after the scene of Dr. Schön's murder). In F. Schreker's opera "The Blacksmith of Gent" where one of the Flemish legends of Ch. de Coster is employed the epic retardation of action is evoked due to those elements of folk theatre that were transferred into ballad¹³⁵³. It is just the grotesque that unites this manner of expression with ballad where the portrayal of a hero also is marked with the juxtaposition of contrast features and a kind of "hyperrealism". In the same series of works it is worth mentioning "Die Bernauerin" by K. Orff to F. Hebbel's drama written on the background of well known ballads. Here epic retardations and meditations are achieved through devices of music, especially due to commenting parts. Instead of narrative in epic prose here the commentary becomes the chief vehicle of epic verve. In the place of broad descriptions of the flow events that the dramatis personae present in F. Hebbel's play the opera delivers devices of commentaries that have an outlook of an amplification of folk text. They get importance the more as the narrative element in a dramatic tissue.

¹³⁴⁸ "While the parable lacked the form of actual historical concreteness, Brecht was well aware that it had a vicarious authenticity that accommodates the author's intent, namely the clarification of the system" [Subiotto, 1982, 42]

¹³⁴⁹ According to Brecht's own words, «er will den Zuschauer auf groteske Art Einblicke ... ermöglichen» [Goldhahn, 1961, 108]

¹³⁵⁰ As in his "Ballade de la Grosse Margot" where he proposes «tenir publique escolle / Ou l'escollier le maître enseigne» ('to support a school where pupils would teach their mistresses')

¹³⁵¹ Such as in his 18-th ballad: «... puis qu'il est ainsi / Qu'a moy occire est vo pensee / Puis qu'il vous plaît, forment m'agree» ('if your thought is that it is for me to perish I would agree to').

¹³⁵² Another example of the kind does Büchner's "Danton's Death" supply, where Lucille also sings ballad on lovers as stars in the sky.

¹³⁵³ As the composer himself has put it, «Was mir vorschwebte, waren die alten Legenden-, teufels- und Fastnachtspiele ... Für derartige Komödien empfiehlt sich für die höllische Sphäre der Überrealismus der Abnormen ...» [quot. Hädler, 1984, 152].

All these examples give grounds to the statement that the very approach of drama towards epics as the sequel of the assimilation of ballad discourse (and not of a similarly more natural way of staging or screening a novel itself) includes a paradox that entails at least two questions – or, better to say, a bilateral question. From one side, it is necessary to decide what qualities of an assimilated ballad make drama so to say “more epic” and what properties of ballad itself make it capable to serve as a substitute for a novel and to provide conditions for the penetration of narrative in drama instead of staging / screening a respective novel. In other words it means the necessity to explain why the oblique way of choosing ballad appears to be more preferable than the direct way of staging / screening prosaic works. It is interesting here to admit that B. Brecht himself often regarded his own works as dramas not for play but for the reading (*Lesedrama*) and used to recommend reread it after a performance¹³⁵⁴. From the other side, it is necessary to find out those features of epics that turn out to become the consequence of such an assimilation of ballad (as well as, more widely, of folklore) stuff in drama. One has to trace those epic peculiarities that drama acquires as a result of its connections to folklore. In the first place they include the means of irony and grotesque, of absurdity and juxtaposition that produce incredibility of action and thus estrange action and generate epic distance, as well as the devices of commentary that substitute prosaic narratives. One ought at the same time to take a reservation that it was not only ballad that richly penetrated the theatre in the XX - th century. One dealt with a wide folklore impact that had such branches as tale and the mentioned proverbial drama. For instance, the works of M. Maeterlinck and E. Verhaeren demonstrate even the greater role of a tale as folklore source of theatre, let it be said about K. Gozzi’s “*fiabas*” (scenic fairy tales). Nevertheless it was ballad that had played an eminent historical role in the development of drama. One has reasons to say that ballad represents for drama folklore stuff in its generalized outlook. Such a generalized representation (or, better to say, image of ballad) gives grounds to widen our “bilateral” problem and to subsume it under universal categories.

At the first place one should take into consideration that the relation “drama - ballad” ought to be regarded as a particular case of more general dualistic model “literature - folklore”. Folklore as a counterpart to literature bears epic verve and imparts it to drama which in its turn approaches epic narrative while acquiring folklore stuff. The question thus arises as to the forms of such a narrative in drama. In its turn the relation “drama - epics” is to be correlated with the question on the place of ballad itself within the folklore generology (that is the research of genres). In particular it concerns the relation “ballad – tale”. It would be here appropriate to remind the already mentioned L. Yu. Britsyna’s observations that tale could be regarded as a one actor drama in its actual existence, reproduction and performance [Брищина, 2006]. The same concerns ballad as far as epic prose of tales exists within folklore as a kind of staged texts, and so does epic poetry of ballads too. Such mutuality and reciprocity of ballad and tale must be supplemented from another side with principal difference between the two genres. As it was already shown by E. Meletinski, if tale presupposes recurrent events and can be reiterated many times for the same audience it is perfectly different case when ballad (as well as novel) is concerned: here novelty and anomalous outstanding phenomena are demanded. Both tale and ballad lie most nearly to drama because they presuppose staging texts for their reproduction. Meanwhile ballad has still one mutual element with drama that lacks for tale: that is novelty and, to quote Eric Bentley again «not imitating but exaggerating nature of dramatic art» [Бентли, 2004, 197] or, in other words, the extremities that unite drama and ballad. Then ritual can be said to occupy the remotest place from them being the origin of dramatic play and at the same time their opposite. The very formation of space for play in drama becomes possible when the overt conflicts and ensuing risks arise that were precluded in the realm of rites. In this respect ballad in its relation to drama may be regarded as a kind of vehicles for penetration of epic element – in full accordance with B. Brecht’s views.

Ballad personality in contrast to a tale’s hero does not only abuse an interdiction. The hero of ballad radically opposes the whole order and thus introduces conflict and protest. Deeds of defiance and arrogance get in ballad a much bigger specific weight. Game with risk replaces ritual. The hero challenges the order as a **mutineer** unusual for folklore rites. While dealing with “drama – ballad” relations one should also take into consideration the importance of such relations not only for epic transformation of modern drama but also for the formation of dramatic work in New Time as opposite to earlier dichotomy of tragedy and comedy. It is well known that it was by no means novel or any other epic branch of literature that exerted influence upon dramatic art so that its development has resulted in the turning point of G. Lessing’s works. The so called bench songs (*Bänkelgesang*) and gaits ditties (*Gassenhauer*) that belonged to folk theatre repertory and intermingled with ballads were the immediate sources of newly created works. It is worth mentioning that J. Goethe’s collecting work in balladry was developing together with the creation of his “*The Theatre Mission of Wilhelm Meister*” (the first version that had been conceived as a paragon pattern of novel). Even not to say about J. Gay one should indicate the dependence upon ballad imagery that is to be felt in G. Lillo, namely, the way of the decision - making that the dramatis personae prefer. For instance, the words of repentance of Barnwell uttered upon the coffin of his uncle just murdered by him resemble the triple gradation of ballad oaths: «*Murder the worst of crimes, and parricide the worst of murders, and this the worst of parricides!*». Triplicate formulae belong to universal rhetorical devices, but in such a chain of deeds they are peculiar for ballads¹³⁵⁵. The repentance serves here

¹³⁵⁴ Thus, for instance, as regards his “Three Pence Opera”. «Brecht empfiehlt ..., die Oper nach der Aufführung zu lesen ... aus Mißtrauen gegen die Theater» [Ekman, 1969, 104]

¹³⁵⁵ Such are, for instance, three admonitions of invisible Death to Bishop in R. Southey’s ballad “*Bishop Bruno*”. Such a marker of ballad style is used already by Th. Ingoldsby in the parody: «*In each one’s hand was a huge birch broom, / On each one’s head was a steeple-crown’d hat, / On each one’s knee was a coal-black cat*» [Ingoldsby, 1882, 29].

as the turning point that foretells the subsequent destruction of hero, so that sentiments and passions arising from unmotivated habits and purely symbolic gestures are becoming the moving force for significant deeds. Thus the events follow loosely one another in the manner of ballad where there lacks the explanation of their causes.

In its turn the very rise of drama is richly endowed with the legacy of the mentioned ballad - like bench songs. For example, in G. Lessing's "*Minna von Barhelm*" one can detect tracks of their specific poetics. Such is the principal idea of the work that is proclaimed twice in an echo - like manner by both heroes in the final scene of the arrangement of affairs.¹³⁵⁶ Such duplicity betrays the contraposition as a consequence of the denudation of conflicts in ballad that makes it narrow to drama. In general the story of Minna who seeks her sweetheart belongs to the repertory of ballad plots of the examination of lovers' fidelity, in particular, such a plot is witnessed with the motif of the return of unrecognized lover and with the motif of an active maiden who makes her lover reveal own passion. It is known that as a predecessor of G. Lessing can be regarded Chr. Weiße's "*Rosemunde*" as overtly built upon ballad foundation. Here (as later in J. Slowacki's "*Balladyna*") appears a Lady Macbeth - like feminine person outstanding for cruelty and perfidy. The very plot of Schiller's "*The Robbers*" has an outspoken attachment to balladry and to protest songs (in particular to those about smugglers popular in Schiller's time). For instance, the rivalry between brothers (as between Karl and Franz) with similar to Schiller series of events can be found in Scandinavian ballad "*Ebbe Skanmmelson*" (where Ebbe kills his brother Peder and leaves for becoming a robber). Another source for the plot is to be traced in Ukrainian ballad "*Podolyanka*" (sister at her brothers who have become robbers). It is of importance not only the presence of those or other motifs themselves (such as the final decision of Karl that is equal to suicide) as well as their compositional relations but the type of discourse, and especially of that found in protest songs that determines epic inclinations of the drama. In another Schiller's drama "*Perfidy and Love*" ("*Kabale und Liebe*") the chief feminine dramatis personae Lady Milford and Louise Miller resemble a pair of respective ballad adversaries, especially sisters (as the Black Isot and the White Isot in Scandinavian ballad "*Tristram and Isot*" or in similar Ukrainian ballads). Moreover, one can here detect parallels in the ballads about the gifting of lover not only due to suicide committed by Ferdinand and Louise but on the very essence of intrigue. It goes about the defamatory letter written by Louise under the violent pressure of Wurm that plays the same role in drama that poison does in ballad. Perhaps the very name of the person who dictates the contents of the letter to Louise presupposes a subconscious hint to the parallel "letter as poison": Wurm denotes a worm, a kind of snake. The very process of the concoction of the letter written to the words uttered by this "snaky" person resembles a ballad scene of a visit of innocent person to a witch - doctor. The real suicidal poisoning comes here as a result of this symbolic poisoning in the letter. The same entity gets in ballad and dramatic plays different instantiations.

Such examples of the tracks of balladry in the very process of the formation of new drama seem to be of significance for the explanation of the relations between dramatic and epic contents. The very essence of drama in opposite to those of comedy and tragedy is peculiar for its parallels to epic literature, especially to short novel. In fact one deals often with a kind of an abridged novel, where direct speech is presented without narrative components and adapted for staging. Quite a loose and fuzzy difference between drama in proper sense and the versions of novels arranged for staging seems to be of an importance for the elucidation of their relation towards ballad as well to the relation between ballad and legend within the realm of folklore. To overcome the dualistic "tragedy - comedy" model drama had to install new relations to epics, and just here ballad played its role. The most obvious way here led through the rise of characters and conflicts that were to be traced most clearly in the Romantic era. To enumerate only most eminent samples one should begin with the mentioned R. Wagner's "*The flying Dutchman*" that is itself a kind of staging ballad. In its turn the famous Senta's ballad serves here as a peculiar song insertion that imparts narrative to the dramatic flow of action and in such a way designates as an allegory the plot of the play. The contents of this ballad is interesting also due to the fact that such a plot is here exposed as a chain of verbs that create a kind of the tagging in the manner of Julius Caesar's phrase "*veni vidi vici*". Be the nominal parts of sentences omitted, then one detects the tagging verbal succession: «*antreffen (das Schiff im Meer) – wachen (ohne Rast) – fliegen (ohne Rast) – erlösen – finden (getreues Weib)*» ('to meet (a ship in the sea) – to keep awake (without rest) – to fly (without rest) – to be rescued – to find (a faithful wife)'). Actually Senta forebodes the flow of events and thus foretells the plot.

Here the coming events of the opera are denoted and thus an epic narrative is created. H. Ibsen's "*Peer Gynt*" can be regarded as a staged ballad too. A typical ballad plot of examination (here as an itinerary) gives here an occasion for the exposure of a program of action in the dilemma - either to depart in search for one's self or to be satisfied with oneself. Such a conflict excludes tale and belongs to the realm of ballad. In E. Rostand's "*Princesse lointaine*" ('The far princess') the ballad plot of searches for the person known due to portrayal gives rise to the conflict of the choice between the ill poet who reached this maiden and his messenger to whom this princess falls in love. Epic element here is represented with discussions and reflections of leading characters that give a kind of reports on their decision - making (besides the inserted songs). Another sample of epic discourse in drama is to be found in A. Block's drama "*Rose and Cross*" where the song insertions denote turning points of action and give allegoric explanation

¹³⁵⁶ «*Gleichheit ist immer das festeste Band der Liebe*» by Tellheim, and then «*Gleichheit ist allein das feste Band der Liebe*» as an answer by his sweetheart. The same echo - like effect concerns Minna's cues about laughter: «*Kann man denn auch nicht lachend sehr ernsthaft sein? ... das Lachen erhält uns vernünftiger als der Verdruß*». This utterance is to be referred to the opposite opinion «*Es ist das schreckliche Lachen des Menschenhasses*» as well as to the words of an Innkeeper from the beginning of the play work «*man ist verdrießlich wenn man seine gehörige Ruhe nicht haben kann*»

to the events. In all these samples one finds such circumstances that promote the reconstruction of the absent narrative elements. A very particular case of treating balladry in drama as a vehicle of approaching narrative represents puppet theatre. It was already famous H. von Kleist's essay on puppet shows that designated the commencement of a new attitude towards this art. Here it is to mention again the works of Fr. Pocci who essentially promoted the revival and remake of puppet theatre. For instance, in his remake of "The Cinderella" ("Aschenbrödel") the conditions of such a theatre permit to introduce a commentary that presents report of the events, as in the chorus that predicts: «*Der golden' Schuh an deinem Fuß / Er ist's, der dich erlösen muß*» ('It is the golden shoe on your leg that must rescue you'). In another Fr. Pocci's elaboration of the plot of "Sleeping Beauty" (known also as "a white faced beauty"), in "The Thorn of a Rose" the flow of events becomes known to the audience due to the consecrations of magic beings. All such examples show that one encounters a very vast scope of epic devices in dramatic discourse associated with ballad. These devices embrace inserted songs, commentaries and generalized conclusions of dramatis personae, meditations and retardation of action, ironic and grotesque verve of discourse, elements of absurdity. The epic elements of drama can be designated as those procuring the reconstruction and comprehension of a narrative presupposition that is implicitly present in each drama. There is reticent epics hidden behind a drama, and ballad promotes in detecting it. The commentaries of dramatis personae substitute immediate narrative with direct speech and in an oblique way reproduce epic line. In its turn the ironic attitude enables conventionality to become the factor of predictability and in this way to promote the reconstruction of narrative.

As an example of epic effects of a very bitter irony may serve Ödön von Horvath's play "*Geschichten aus dem Wiener Wald*" ('Stories from the Vienna Forest'). One has already indicated the connections of this play with the traditions of folk theatre as well as with Brecht's parables in the epic theatre, especially with his "*Der Herr Puntilla und sein Knecht Matti*" [McGown, 1982, 76]. Meanwhile these connections are even deeper and broader and they extend to the epoch of "bench songs". It is not accidentally that the chief feminine character of the play bears the name Marianne that is an obvious hint to the famous ballad of J. Gleim where the fate of the person is in fact very similar. It goes about the destruction of a maiden that was compelled by the parents to matrimony with an antipathetic person. In J. Gleim's poem «*geht in schwarzer Lüge Mama zu ihr*» ('mother comes to her with black lie') and tells her calumny as if her sweetheart would be already married. In Horvath's play the situation gets even worse because both male participants of such an amorous triangle turn out to be not rivals themselves but in the first place antagonists to Marianne so that she is not only mistaken in her own choice but also loses all vital goals with the death of her child. Such an aggravated version of ballad solution of conflict is here especially interesting for those idiomatic devices that are used to present Marianne's struggle for her pride and honor. Just in the moment of betrothal with Oskar who was chosen to her by her father she pronounces a very notable phrase that betrays her rhetoric pathetic experience and her intentions only to defend her rights: «*Ich laß mich von euch nicht mehr tyrannisieren! Jetzt bricht der Sklave seine Fessel – da!*» ('I won't let you tyrannize me more! Now the slave breaks his chains – here!'). At the same time she addresses her sweetheart Alfred who does still hesitate with resolute words: «*Laß mich aus dir einen Menschen machen – du machst mich so groß und weit*» ('let me make a man of thine – thou will make me so great and wide'). Alfred answers: «*Du erhöhst mich*» ('thou will make me lofty'). And just in the next act in a year after the birth of child she reminds him this conversation obtaining an outspoken lie as a reply: «*(Marianne:) Du hast mir gesagt daß ich dich erhöh (Alfred:) Das hab ich nier gesagt*» ('Thou hath said me that I make thou lofty – (Alfred:) I have never said it'). Such an echo - like confrontation, as it has already been mentioned, belongs to ballad stylistic devices. Another typical idiom of cruel romances is to be encountered when she makes an attempt to return to parental home: «*Ich werf mich noch vort den Zug*» ('I'll throw myself under a train'). Just in this moment during a festivity she is abused by a new character – Mister that embodies the financial power. He accuses her of committing a theft and now again returns a version of her utterance of defense: «*Ich will mich nicht mehr geschlagen werden!*» (I will not more be beaten!). Such exclamations belong to the phraseology of protest. At last, when in the final scene after Marianne's return from prison the letter comes that informs about the death of her child such an exclamations appears again in reply to Oskar's admonitions: «*(Oskar:) Gott ist die Liebe, Marianne, und wen er liebt, den schlägt er (Marianne:) Mich prügelt er wie einen Hund!*» ('(Oskar:) God is love, Marianne, and he beats whom he loves (Marianne:) He beats me as a dog!'). The last "he" denotes here also Oskar who used to treat her in such a manner. Then the final words of Oskar «*... du wirst meiner Liebe nicht entgehen*» ('... thou will not avoid my love') suppose that love is here conceived as violence. Epic discourse in this play is revealed through such idiomatic devices that impart the tint of predestination to the depicted events and thus determine a distance in the attitude to them. For instance, the exclamatory protesting locutions by Marianne become predictable and thus remove dramatic indefiniteness reinforcing at the same time the epic traits of estranged presentation. In general such predictability is conditioned with ironical attitude towards the well known plot that this play bears. It is here to observe how drama conducts experimentation with the shift of meaning.

In contrast to these overt ballad elaborations it is interesting to admit that ballad tracks are felt in such dramas that lie very far from this trend. In particular these tracks are sensitive in R.M. Rilke's early theatre attempts that immediately preceded his famous "Cornet". One has already remarked an epic character of naturalist drama as a pretext for presenting nuances¹³⁵⁷. At the same time one can trace also the contribution that ballad tracks have here made – especially in the treatment of separate motifs. In "*Das tägliche Leben*" ('Everyday life') the development of a love story between a painter George and his model

¹³⁵⁷ "Der epische Charakter des naturalistischen Dramas gab Rilke die Möglichkeit, seine Begabung für die Darstellung feiner Nuancen zu entwickeln" [Münchow, 19]

Masha is depicted. Although the drama resembles a staged novel one can easily detect such motifs. For example, a hint to this love story gives motif of secret matrimony that appears in ha episodic dialogue between George's sister Sophie and her guest: «(Sophie:) *Nach ihrer Meinung soll man leise heiraten?* ('According to your opinion one ought to marry quietly?') (Leopold:) *Ja, möglichst unauffällig* (Yes, as imperceptibly as possible)». Another motif concerns window that is associated with feminine element. George mentions it in his chat with Masha that he sleeps till late «*nur um das viele unbenutzte Licht nicht zu sehen, mit dem sich das Fenster füllt*» ('so that only not to see a lot of unnecessary light that fills the window'). Such an assertion can easily be deciphered as a kind of unconscious psychological defense. Such hints make references to a typical ballad motifs' repertory. Such motifs can be treated as a kind of idiomatic problems. It has been already shown how the process of letter writing in Schiller's "Perfidy and Love" substitutes the process of venom producing in ballad. Here we deal with various idiomatic designations of the problem (VENOM and respectively LETTER) and the attaching attributes (SNAKE in ballad, WORM (= Wurm) in drama). Together with the attributive representation of problems there are loose listing structures of generalities (as those of pronominal predicates in the mentioned Senta's ballad from "The flying Dutchman"). From such a viewpoint it becomes essential that both drama and ballad demonstrate a very clear structure of text as centralized and normalized space. One can detect axial and lateral zones that overlap the generalities and particulars represented in the text and determine their hierarchy. It is the old notion of catastrophe that is peculiar for drama and is not obligatory for novel where culmination may be dispersed. In its turn ballad is discernible as compared to other folklore genres due to its clearly delineated culmination point. For instance, in German Ballad "*Der Hauptmann von Köpenick*" (about the real events that took place in 1906 when a disguised shoemaker has arrested the town council) one can easily separate key line: «... *im stolzen Hauptmannskleide / Nur ein Schuster war gesteckt*» ('it was the shoemaker who was hidden under the arrogant colonel's uniform'). A persuasive example of such axial motif gives the "*La balade du grand macabre*" ('The ballad of a great murderer') by M. de Ghelderode. The play where carnival schemes of absurdity are adapted deals with the arrival to Breughelland of Great Murderer Nekrozotar who proclaims the end of the world and demands that the state prepares to it. These preparations are interrupted with Salivaine, the wife of the philosopher (a type of Xantippa) who demands from Nekrozotar the dry herring: «*Ce hareng saur, où est-il?*». The answer of Nekrozotar («*Il est mort*» 'He is dead') concerns himself. Thus the symbol of dry herring designates the turning point of the drama and serves as a rescue from the world end. It is this singular word that drama can be said to be written on behalf of it. Beside this field structure that unites drama and ballad there is the feature of a textual heterogeneity that is the sequel of dialogical fragmentation. N.Kh. Kopystianska has already underlined that in ballad «one scene follows the preceded one without transitions, explanations, descriptions» [Копистянська, 2005, 225]. Moreover it goes about the absence of immediate description of the narrated events¹³⁵⁸. If the aforementioned catastrophe in drama and culmination in ballad act as integrative forces, the very nature of drama as experiment in the theatre play and examination of words entails the fragmentation of text. All these observations give grounds to the conclusion that together with ballad novel there are reasons not only to separate special ballad drama but also to trace respective historical trends of the development of drama. It is due to ballad that drama acquires epic features and develops respective devices that enable the reconstruction of narrative presupposition. Conflict, protest, risk of extremities and examination of speech reveal themselves through a sophisticated interplay of epic and drama promoted with ballad tradition.

These transcendental sources of dramatic poetry in balladry can be traced further in the purely musical terrain that can serve as a model for generating texts of verbal substance in the reverse way. The difference will become obvious when we bear in mind that there existed still another parallel between verbal and music arts, namely between novel and sonata. The term ballad has been used here to designate a very special mood of presenting and elaborating music material that entailed essential consequences in the sphere of the so called developmental forms including those of sonata. It should be described within the system of notions that presupposes the narrative way of presenting music stuff as opposed to those of dramatic or rhetoric traditions respectively. Perhaps the earliest indication concerning such an approach towards the use of balladry titles in instrumental music is to be found in R.Schumann's Fantasy where a special episode with the title "*Im Legendenton*" appears. As N.Marston [236 - 237] has put it, "it is the sense of disjunction, of fissure between different kinds of music" that acquires an outlook of an "unexpectedly sung song" and liberates the listener from "sonata-form mold". In this particular case it is endowed with such an effect due to insertion of vocal imitation in the purely instrumental field. The meaning of such disjunction (that has taken place in the latter samples of ballad as well) is to be regarded as a certain counterbalance to such a peculiarity of all the evolutionary forms (including the mentioned "sonata-form mold") as the so called thematic elaboration (in German *Motivenarbeit*) with the derivative contrast that provided earlier the continuity of thematic procedures. This counterbalance of confrontation as opposed to derivation in its turn reveals a much more generalized validity: it goes about the opposition to earlier foundations of developmental forms that were associated either with theatre or with old rhetoric prescriptions. The thematic elaboration corresponded to the episodes of so called peripetia (where struggle took place) of classical drama or to confutation of a "righteous" rhetorical sermon. It is the well known fact that even the latest works of Beethoven show very strict dependence upon the rhetoric traditions of music. That is why those means of expression that acquire the designation of balladry are overtly confronted to earlier conventions, and they conceived as the means of narration being an embodiment of absolute music.

¹³⁵⁸ In ballad novels «не описують ситуацію, а викликають ... живе уявлення про подію» [Копистянська, 2005, 225]

This circumstance should be accepted as an explanatory model while dealing with the fact that it is still the first eminent example of the romantic piano ballad (Chopin's Ballad g-moll) that is marked with essential shifts indicating the new treatment of sonata form. As Fr. Eibner [108] has put it, "it will become obvious that the form of Chopin's ballad g – moll cannot be read on the basis of themes and harmonies only, when one becomes aware of the manifold thematic procedures that take place there". The changes of sonata form that took place in Chopin's ballads are connected to the mentioned idea of disjunction (that is of the confrontation of heterogeneous themes that would estrange the stream of music ideas). Thus in the 1-st and 2-nd ballads an insertion of alien theme before the finale takes place together with the mirroring in reprise (in German *Spiegelform*), in the 3-d ballad such a confrontation takes place before an abridged reprise, while in the 4-th ballad one deals with a kind of derivative contrast dissolving primary theme in an ornamental stream without using special devices of disjunction. Anyhow both contrasts of confrontation (that overwhelm here) and those of derivation serve the mutual goal of the formation of a kind of epic distance. One may say the confrontations are introduced to be overcome (and so the derivative contrast too), they both serve to create a playground to reveal and unfold the integrative forces of a work. Epic distance plays here the role of a prerequisite for artistic synthesis as an aim of the program of absolute music itself. In difference to the more widespread monothematic procedures that lead to the formation of the so called thorough composition (in German *Durchkomponieren*) here the compositional continuity was achieved due to artistic motivation of the integration of heterogeneous stuff.

From the very point of such a role of epic distance within the form building procedures the question arises as to the selection of such a stuff which would be attributed as a mark of balladic semantics. One can come to a conclusion that a certain system of such music signs has been coined. Perhaps they can be better demonstrated on the example of Liszt's ballads that were written later than those of Chopin and served as a preparatory attempt for the famous Sonata h-moll. In full accordance with the concept of epic distance ballad contents is presented as something remote – both spatially and temporally. In this respect the material selected for ballads differs from the previously dominating in sonatas thematic stuff such as themes of the character of operatic airs or of rhetoric mottoes. Thus the formation of narrative style as the vehicle of absolute music evoked the process of the development of new rhetoric means that soon have replaced those of old rhetoric tradition. Such a transition corresponds to the essence of balladic artistic language that is marked with formulaic quality. To these means one would refer such devices, as for example, the use of the intervals of thirds (and sixths as their inversions), especially as the intervals for doubling the melody. Such means are to be found in the inserted theme in Chopin's 3-d ballad, in Liszt's 1-st ballad, they are often used by Brahms. It is interesting to admit, that Debussy's so called "Slavonic ballad" contains an intonation of "swaying" thirds. Another device of a "balladic" character can be regarded as particular rhythmic figures, especially those of anapest that are already used in the mentioned episode "*Im Legendenton*" by R. Schumann. One can include in the number of such devices also the broad use of instrumental declamatory means that are peculiar especially for Liszt's style.

The experience of Brahms' ballads attracts attention still to another side of narrative style that lays beyond the limits of sonata-like integration. Written chiefly in three – partite forms (with complicated reprises) they represent a kind of idyll comparable to the pages of composer's contemporary Adalbert Stifter. Here lyric concentration reveals itself as a counterbalance to epic distance that acts as an integrative force. In other words one can say about an interplay between centripetal and centrifugal forces represented with lyrics and epics respectively. The presence of both epic and lyric elements in ballad genre is reproduced in music through the development of a strain that arises around the axial force of lyrics that integrates the distanced elements. As far as the late romanticism is concerned such force gains a very particular expression which can be defined as a nostalgic attitude. The commemorative essence of ballad thus becomes coherent with the tendency of stylistic development of romanticism towards retrospectivism, and its traces are firstly witnessed by Brahms. Moreover, such a tendency reveals its coherency with still another romantic stream: it goes about oriental wave. In this respect it is worth reminding that in Japanese language the word "sabishi" that is used to signify the concept of "beauty" bears also another sense of "ancient", "antiquity". Such a worship of nostalgic attitude that resembles also the glorification of melancholy in European culture can be evaluated as a common denominator of oriental and retrospective tendencies of romanticism represented in artistic ballad.

In its turn the nostalgic attitude and retrospective tendencies being reflected in the contents of artistic piano balladry are very clearly expressed in Grieg's Ballad, which is interesting for many reasons. First of all this work being written as a cycle of free variations to the original Norwegian theme is remarkable due to a very singular choice of such a theme. The melody contains two features that betray very old and apparent connections between folklore and baroque style. Melodic line here delineates a very widespread in the baroque era locution – namely, the so called rhetoric figure of *passus duriusculus*. The rhythmic structure, in its turn, acquires the outlook of the so called *proportio peritiorum* (or *ionicus minor* in ancient terms) that coincides with the so called mazurka rhythm. Such a choice bears witness of late romantic retrospective tendency represented by the composer. As to the formal disposition these variations are particular for the reason of overcoming the difference between monopartite and polyartite compositions – the problem that has won its sharpness in the next century. Of a special importance the circumstance seems to become that the integration of variations' cycle is founded on rhythmical development. It is due to the contrast of rhythmical transformation (the introduction of so called dotted or cyclical dactyl) that the central section becomes clearly delineated and the next one where the primary rhythm returns can serve as a reprise. Such formal procedures serve nostalgic attitude creating a kind of music memorial of the inner world of a lyric hero. It is due to narrative style developed in piano balladry that these and other heterogeneous elements become integrated in a continuous stream of music speech representing lyrical imagery.

It is the generalized image of something passing over the narrow borders of chamber world that is usually comprehended as a quality of ballad and in its turn this chamber quality that betrays the scenic attachments of lyrics. Thus one can describe such a quality in the terms of opposing notions of far and near (those of the far world belonging simultaneously to the world of one's own past). Ballad deals with anomalous deeds and therefore it borders with the phenomena of wonder that belong to the fairy tale. Fabulous imagery of a fairy tale and ballad is overtly opposed to mythology with its ritualistic restrictions imposed upon mentality. If balladry belongs to the chief prerequisites in overcoming the dualism "tragedy vs. comedy" with imparting epic verve to dramatic and lyrical discourse, it will be perhaps fairy tale that contributes to establishing new interrelations between drama and lyrics. Being an intermediary stage in the development from myth to epics the fairy tale becomes also a bridge from mystery play to fairy play in theatre and as the consequence the necessary element in the development of dramatic poem. In this development it is to point to such decisive step as that of elaborating fairy imagery as the field of mental experimentation where the characters display their abilities to pass over the borders of common sense. Such step can be ascribed to C. Gozzi.

One can regard C. Gozzi's tales as the paragon for scenic interpretation of fabulous fairy imagery¹³⁵⁹. The most essential is that the protagonists and chief heroes of all tales are feminine personalities. It is in "Turandot" that for the first time in theatre an attempt has been made to represent feminine character in its full autonomy and originality. The motives of the Heroine's refusal to acknowledge the victory of Kalaf are those of adherence to freedom without any hint to the usual images of feminine capriciousness. Turandot's monologue blames masculine side of treacherousness and of oppressing women treated as husbands' slaves. The idioms of "pretended love" and "foul slavery" give grounds for Turandot's decision to continue the contest in the additional examination (guessing the origin of Kalaf) supported with the threat of suicide. In its turn Kalaf's agreement means actually also his readiness to commit suicide so that it goes actually about the risk of double suicide (reminding the motifs of Romeo and Juliette). Turandot obtains the secret due to her trusty servant deceiving Kalaf, but it is also Turandot who rescues Kalaf from his suicide with her declaration of love. Such coexistence of seeming contradictions becomes the principal novelty in representing feminine soul at the stage discovered by Gozzi. "The Blue Monster" deals with the necessity of keeping secret. The fidelity of the spouses – the husband Taer and his wife Dardane – is exposed to examination by the magician who makes a monster of the husband and a warrior of the wife. Besides, she is obliged to be silent and meets this demand being jailed as the result of calumny. Her husband who has turned into monster has no such obligation: as he appears together with her in the same prison he rescues her from execution as he shows that the supposed warrior is in reality woman, and in this moment the term of enthrallment is expired. The feminine endurance and fidelity are praised here. A similar prohibition of chatter is represented in "The Raven" where Gennaro steals for his royal brother the bride Armilla together with a falcon and a horse, but becomes cursed by Armilla's father who makes the prepared presents dangerous for the king and at the same time forbids Gennaro to say about this secret. Then Gennaro kills both falcon and horse and bids the king to postpone his marriage. In response the king condemns him to death; then he says the truth and turns into stony statue (as the consequence of curse). He is rescued by Armilla who commits suicide; her father enlivens her as the "*deus ex machina*" in happy end. Again feminine exploit becomes the decisive step in dramatic action. In "The King Deer" the hero has the talent of transplanting his soul in different bodies, so he informs of it his minister while being together with him at the hunt. Then to demonstrate this ability he transplants himself in the killed deer, his minister occupies his body and then from a deer he makes his is compelled to settle in the corpse of a beggar. This pretended beggar with the king's soul manages to inform the king's wife Angela and it is she who finds the magician with the outlook of a parrot who restores the justice. Angela's fidelity is here the decisive power that enables punishing the malice and returning to harmony. "The Happy Beggars" deals with a similar case of the disclosure of treason. King's wife again bears the name of Angela. King pretends to be absent with the aim of examining his minister who begins to do malice with concocting unjust love affairs. Angela appears to the minister under the name of a monstrous person whom he promises to marry. Besides, it is the fidelity of the wives of the harmed spouses that contribute to the disclosure of the tyrant.

In "The Green Bird" it is the repentance of Barbarine that saves her brother and all protagonists. She is together with her brother exposed to the examination with the seduction of speculative doctrines and of unexpected undeserved richness: she sends the brother to find rarities for the whims of her courtship-maker of higher rank. There the beloved brother turns into a statue. When Barbarine learns about the harm she rejects her fortune to rescue the brother. It is love that triumphs over false doctrines and hazardous luck. In "Zobeida" the heroine (called as the play) who has been stolen as a wife by the magician manages to detect his secrets and to liberate her and his victims. It is the doubts that she is tested with. She hesitates as to the certitude of the confided secrets and only having overcome these hesitations and doubts the victory comes. In "The Woman Serpent" the love story between the fairy girl Kerestani and king Farruskad is represented, and it is her lover who doesn't stand the previous test of temptations with the curiosity and with the prohibition of curses. Then the fairy girl turns into a serpent, so that to get her again the prince must be tested with a series of exploits where the decisive is kissing the monstrous serpent where his sweetheart's soul dwells now. In reality it is Kerestani who suffers most as she has made her option and the weakness demonstrated by the king previously exposes this love to risk. Feminine wisdom

¹³⁵⁹ One could remind also the extravagant vagaries of C. Gozzi's contemporaries and compatriots and their mannerism's predilection towards anomalous phenomena such as charlatan (the painting of Pietro Longhi, 1702 - 1785) and uncommon devices as the so called airy perspective with the effects of dampness (the invention of Francesco Guardi, 1712 – 1793)

and endurance again save the peace. In “Dzeim, the King of Djinns or the Devoted Slave” one finds the real triumph of feminine endurance and persistence. The unidentified sister Dugme works as a slave under the name of Dzelika at a princess and substitutes her for her bridegroom when the princess is turned unto a tiger in consequence of a curse. She manages to restrain from contacts with her pretenses husband and due to insistence at the expired term of curse enables the sister’s returning to human body. In “The Love to Three Oranges” Ninette being turned into a pigeon by the rival manages to return to the human body due to her endurance and persistence. Thus a unique gallery of feminine personalities appears: Turandot, Dardane, Armilla, the both Angela, Barbarina, Kerestani, Dzelika, Nimette – all they (not to say of the other unmentioned here) demonstrate the particular dignities of feminine world and disclose the opportunities of humoristic viewpoint discovering ways for truth and justice. This fabulous world of feminine exploits where love stories gain the priority is resonant with C. Gozzi’s own utterance attested in his recollections¹³⁶⁰. It is in this world that truth and deceit are exposed to the severest examinations. Maternal and infantile smile is the genuine signs of sincerity, so that to testify poetical truth one should imagine oneself a child and put childish questions capable of detecting humor.

Thus we can come to the final conclusion: a **mere joke** is that grain from which a dramatic play and a lyrical poem grow. As to the evolvement of such compressed joke into a play or a poem, it resembles the game of a brooklet where the marked word as if a person takes the proper pair. Such game becomes poetic experimentation bringing forth jokes and giving rise to their evolvement. The importance of this game is of a much broader scope and concerns the verification of verbal enunciations as such. All language’s existence is a thorough process of passage and transition. Therefore there always must be antecedents of the preexistent state that are transformed into the consequents of the succeeding intended state. Such transfiguration represents language’s mode of existence. Poetry intensifies these properties inherent to prosaic text. Humoristic verification of utterances discloses the authenticity of utterance and the adequacy of comprehension thus paving path to truth. Infantile glimpse enables examining the existent opinions and disclosing their verity. Any word is infested with the risk of falsification, and poetry brings antidote to it.

Poetry becomes then a kind of lie-detector where deceitful words are exposed to examinations with the conversion into jokes. This probationary mission of humor has been very wittily disclosed by G. Chesterton in his appraisal of Shakespearean works as those resistant to critics. In particular he pointed to the heroic nature of humor displayed in the most unthinkable circumstances. The paradoxical contrast and coexistence of humor and grief attests the universal sources of comical sentiments¹³⁶¹. Such approach represents the vision of world’s imperfection and comprehension of it with the ensuing consciousness of the necessity of its transformation. It would seem appropriate to stress that such laughter is heroic (according to G. Chesterton) and by no means ritual laughter. Moreover, in another place the author warns before cynicism that can easily be blended with sound wit and humor thus blaming it with perversion¹³⁶². It comes in its turn to the apology of realism that has been carried out by D. Chesterton in regard to Ch. Dickens. The mimetic foundations of great literature are to be taken as the sources for the vitality of creative work. The truth detected with humor and supposed to be the ideal goal of realism can by no means be reduced to imitative reproduction or description of details. The aim consists in removing the falsifying risk of language and therefore in imparting to text the examination-proof properties of durable existence¹³⁶³. Falsification is the native sin of language, and it is the task of realism to purify speech from this sin. Sympathy brings forth humor that provides conditions for such purification from falsification and confirms the inevitability of the disclosed truth with its optimism. Language is richly endowed with the risk of falsification, and it is due to the poetical mimetic sympathy that such risk is intended to be avoided. As Horace has put it once, *ridendum dicere verum / Quod vetat?*, and the Latin proverb says, *veritas vincit*.

¹³⁶⁰ “Wer aber glaubt, dass man mitten unter Schauspielerinnen leben kann, ohne sich zu verlieben, täuscht sich sehr. Um diese armen Mädchen zu leiten, wie man will, muss man sie lieben oder zumindest so tun. Das ist das Mittel, sie anzuspornen, zu führen, zum Gute zu bringen, ihre Gefühle zu erheben ... Sie sind aus verliebtem Teig geknetet ... Bei Schauspielerinnen ist das Wort Freundschaft ein Fabelwesen, man ersetzt es durch das Wort Liebe and verliert seine Zeit nicht mit Zwischenstufen. Wenn man von Freundschaft zwischen zwei Frauen spricht, so heißt das, dass man einander schlimme Streiche spielt und Judasküsse gibt” [Gozzi, 1986, 108]

¹³⁶¹ «Гамлет или Ромео и Джульетта ... выдержали натиск смеха ... Когда Гамлет встретил Могильщика, он обнаружил ..., что над серьезными вещами могут смеяться даже те, кто стоит к ним очень близко. Веселая песня Могильщика – героический гимн демократии, и от ее звуков, как от пенья петуха, рассыпается весь мир Пеллеаса и Мелисанды ... Тех, кто действительно знает лондонскую бедноту, поражают две вещи: как беспросветны ее несчастья, и как непрерывно балагурство» [Честертон, 1991, 224]

¹³⁶² The author underlines that «я подчиняюсь обычаю, принял добрый порядок ... предпочитаю свадьбы разводам, а детей - абортam» therefore he discerns himself from those for whom «цинизм смутно ассоциируется с остроумием, вот они и восхищаются Уайльдом, когда он, махнув рукой на остроумие, ударяется в цинизм» [Честертон, 1991, 214, 216]

¹³⁶³ «в литературе не может быть вымышленного персонажа, точь-в-точь воспроизводящего живого человека ... в привычном утверждении, что великое искусство подобно жизни, заложен несравненно более глубокий смысл ... великая литература подобна жизни, сродни ей, потому что она жива» [Честертон, 1981, 264-265]

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Юдкин-Рипун, И.Н. Афористические основы драматической и лирической поэзии.
Резюме.
Введение. Проблема поэтического языка и его кодификации

Представления об особом поэтическом идиолекте (Аристотель), об отличительных свойствах поэтического слова как образа (Г. Лессинг) восходят к мифологии и соответствуют также данным о фольклоре как особом стиле применения разговорных форм в совершенно новых значениях (Е. Бартминский). Идиолект произведен и ограничен по сравнению с языком, но вместе с тем обособлен, а потому его развитие описывается этимологическими моделями. Языковой картине мира присуще подобие (гомоморфизм, гомотопия), а не тождество (изоморфизм), что влечет за собой ее неполноту как коренное свойство и, как следствие, свертывание и развертывание (компрессию и экспансию) текстов как способ существования языка (0.1 *Идиомы как необходимая составляющая языковой картины мира*). Следствием гомотопии является наличие пространства для семантических сдвигов, а потому и постоянно присущая языку производность значений, деривация, открывающая возможность и необходимость образования идиом. Свойство неполноты влечет за собой неизбежную множественность языков и проблему переводимости. Наряду с неполнотой, еще одним универсальным свойством языкового материала, проистекающим из гомотопии, является неоднородность (В.М. Солнцев). Свойства неполноты и неоднородности определяют особое место рефлексии и интерпретации как способа существования языка и осуществления его посреднического призвания. Отсюда следует, далее, ведущее место отрицания. Интерпретируемость связана со свойством преобразуемости (превращаемости) словесного текста и постоянно присущей ему неопределенности (амбивалентности). Тем самым задается и приоритет изолирующей абстракции над абстракцией обобщения, что с необходимостью влечет за собой формирование абстрактного атрибутивного пространства признаков и частичной характеристики объекта, откуда вновь-таки следует необходимость идиоматики. Различаются предметы и признаки (образующие отвлеченное атрибутивное пространство), а соответственно – обозначения предметов и отсылки к признакам. Вместе с тем, приоритет отрицания и рефлексии влечет за собой риск лживой информации, связанный также с ритуализацией табу. Словесность изначально наделена порочными возможностями фальсификации (лжи), путь к устранению которой ищется, в частности, в развитии поэтической образности. О необходимости учета указанных особенностей идиолекта свидетельствуют известные трудности классификации поэтических образов, сказочных сюжетов и пословичных текстов (0.2 *Противоречия и затруднения кодификации идиом*). Так, разложение образов на элементы влечет за собой их распределение по разным рубрикам, у пословиц не учитывается возможность их различных толкований, требующих многомерной классификации.

Раздел 1. Идиомы как проявление фундаментальной антиномии языка

1.1. Языковая фундаментальная антиномия воспроизведения и созидания как диалектика мимесиса
Отправной точкой становления языковой действительности является противоречие между воспроизведением языковых единиц и созданием текстов (В. Гумбольдт, А.А. Потенба). Фундаментальная антиномия языка состоит в противоречии между воспроизведением и творчеством, определяя приоритет продуктивности созидательных сил языка, проявляющейся как всеобщее свойство языка – деривация, порождение производных смыслов (1.1.1 *Семантическая производность как сторона языковой продуктивности*). Приоритет продуктивности над воспроизводимостью проявляется как приоритет текста над кодом. Уже любой повтор обязательно сопровождается смысловым сдвигом, обнаруживающим нетождественность всякого воспроизведения элемента кода в тексте. Знак как воспроизводимый элемент должен быть выделен и отмечен, стать предметом рефлексии. Поэтому в собственном смысле знаками должны считаться идиоматические выражения. Инверсией порождения (генерирования) текста является его кодификация как сведение (редукция) к воспроизводимым единицам проистекающая уже из различия частотных показателей этих единиц. Изучение текста предстает также как его автодескрипция – раскрытие его преобразовательных и кодификационных возможностей, а не только описание со стороны, в частности, через экспозиции (И. Кант) как антитезы дефинициям. Текст сам предполагает наличие наблюдателя (арбитра) для своего самораскрытия (1.1.2 *Экспериментальные текстовые преобразования как автодескрипция*). Исследовательская процедура претает как запрограммированный, заложенный в тексте аналитический эпифеномен, порождаемый рефлексией над текстом. Со своей стороны, приоритет рефлексии влечет за собой необходимость экспериментального исследования текста, являющегося одновременно одним из средств его порождения. Простейшее вычленение цитат совпадает с приемом парцелляции (навешивания скобок и многоточий), обнаруживая фразеологическую продуктивность. Текстовые единицы разделяются на минимальные и максимальные или необходимые (лексические) и достаточные (пропозициональные) в качестве средств порождения текста (1.1.3 *Противоположение лексических и пропозициональных единиц*), где обособление первых задает его преобразование в списочные структуры. Определенность слова как особой лексической единицы в качестве морфологической категории утрачивается с ретроградным развитием изолированного и инкорпоративного строя (как в английском). Дуалистическая модель (парадигма – синтагма, содержание – выражение, диахрония – синхрония) преодолевается на основе морфологического функционального подхода, где порождение текста представимо как реинтеграция кодовых элементов (1.1.4 *Противоположение выраженности и скрытости как основа языковой асимметрии*), включающая не только явно выраженную (манифестируемую), но и скрытую (латентную) информацию – криптитип текста.

1.2. Текстовая интеграция и стратификация как проблема порождения и истолкования

Единство текста базируется на сквозной референционной сети взаимных ссылок (1.2.1 *Дейксис (система ссылок) как основа текстовой интеграции*). Сами условия существования текста предполагают совмещение процессов свертывания и развертывания, сжатия и роста, которые осуществляются на основе этой сети, как контекстной, так и интертекстуальной, относящейся к корпусу текстов и соответствующему коду. Идиоматизация выражений представляет свойства их текстуальной позиции. Парадокс основания (выводимость нового знания вопреки сводимости тавтологических следствий из исходных принципов) как логическая предпосылка фундаментальной антиномии языка дает возможность соотнести порождение текста с развитием выводного знания, несводимого к сумме суждений (1.2.2 *Выводная природа текстовой интеграции как следствие парадокса основания*), а тем самым и постоянного порождения новых текстов на основе исходного. Это свойство преобразуемости текста осмыслилось в терминах трансформаций, которые понимались как варьирование некоего инвариантного содержания, представляемого достаточно узко – как абстракций обобщения, что противоречит природе языковой абстракции изоляции. В частности «деривационные деревья» совпадают со схемами амплификации (заполнение абстрактной конструкции декоративными деталями). Функциональный подход (А.В. Бондарко) предоставляет альтернативу трансформационному, где нерешенной оставалась проблема инварианта текстовых преобразований (1.2.3 *Инварианты и коварианты преобразований в отношении к пропозициям и аппозициям*), которая сопоставима теперь с прототипом (и далее с криптотипом), а трансформации сравнимы с его перифрастическими представлениями. Так понимаемый инвариант представляет только одну из текстовых функций, а сами преобразования – цепь метаморфоз. Для идиоматики особенно существенным оказывается понятие категориальной ситуации и интерпретационного потенциала. Последнее, в частности, позволяет говорить об экспериментировании (в противоположность импровизации) как свойстве текста, связанном с его испытанием и с созданием системы экзерсисов как аналитического эпифеномена автоописания. Личностные, временные и иные измерения текста представляются как его функции, причем первые, выявляя интенциональную нагрузку, позволяют говорить о телеологии текста (1.2.4 *Модальные и актуальные предпосылки интеграции текста как посреднического сообщения*) в связи с переходом от потенциального к актуальному содержанию сообщения и с делением на модус и диктум (Ш. Балли). Коммуникативные характеристики представляются через персональные (а, следовательно, интенциональные и телеологические) как выявление внутренней неоднородности (например, возможность преобразования предикации в диалог катехизиса) в форме дискуссии через отрицания. Текст предстает как анизотропное явление, характеризующееся асимметрией и полемым строением – иерархией центра и периферии (В.Г. Адмони) и далее как схема (в смысле И. Канта) с единством обобщений и частных, мотивировки и спонтанности его развертывания. Это позволяет говорить и о перспективе и горизонте текста, относя к последнему степень различимости коннотаций, возникающих в сети ссылок. Тем самым определяется стратификация текста, в частности, его расслоение на регистры (вследствие неоднородности) как исходная предпосылка его кодификации (1.2.5 *Функциональная стратификация текста*). Кодификация предполагает привлечение корпусных методов (восходящих к Я. Гримм) и неизбежно сопровождается насыщением и исчерпанием, откуда возникает проблема редуцируемости или, напротив, несводимости текстовых единиц к воспроизводимым единицам кода (1.2.6 *Интерпретационная основа текстовой интеграции*). Интеграция текста завершается содержательной формой, определяющей его функции, в целесообразности и целостности представляющей позиционную детерминацию идиом. Ситуативный и атрибутивный подход функционализма особенно продуктивен для идиоматики.

1.3. Идиомы как морфологическая категория

Функциональный подход к тексту как первичной (по отношению к коду) языковой реальности предполагает морфологическую концепцию языка в единстве его внутренней и внешней форм как истока функциональной дифференцировки. Форма текста рассматривается как достигнутый результат интеграции. Определяющими категориями морфологического подхода является диалектика внутреннего и внешнего, скрытого (латентного) и явного (манифестированного), глубинного и поверхностного. Формирование идиом тогда представимо как раскрытие потенциала внутренней формы (криптотипа) и переход к внешней форме или от смысла к значению как воспроизводимому элементу кода (1.3.1 *Семантическая деривация как морфологический процесс*). Концепция идиоматики (В.М. Савицкий), связывающая идиоматичность выражения с границами корпуса текстов его применения, позволяет учитывать контекстные и интертекстуальные референции как истоки коннотаций. Через эти референции как поисковые, эвристические средства выявляется потенциал внутренней формы как «сгущения смысл» (А.А. Потебня). Переходы как источник идиоматики осмысливаются в терминах объектно-атрибутивного пространства, где за объект принимается не познанное, а неизвестное, проявляющееся через признаки. Основой идиоматического содержания оказывается коннотация или «приращения значения» (А.А. Потебня) как частичное проявление глубинного через поверхностное. Идиомы понимаются как следовые, остаточные явления интеграции, а их коннотации представляют единство мотивировки и спонтанности (1.3.2 *Обобщение и специализация значений как морфологическая проблема*), которое представляет единство известного и непознанного как характеристику проблематичности ситуации, соотносимой с идиомой. В идиому может превратиться любое разговорное выражение благодаря соответствующей референции: простейший пример – пароль. Со своей стороны, идиоматика не только раскрывает криптотип, но и формирует его, поскольку морфогенез включает как генерирование текста, так и его кодификацию. Отсюда следует понимание идиомы как медиума – посреднического звена в развитии содержательной формы (1.3.3 *Идиомы как интерпретационный феномен семантической деривации*). Это позволяет рассматривать отношения семантики и синтаксиса как взаимную аппроксимацию (вместо

ограничительных моделей) и усматривать особую роль в местоименных образованиях как «исходах» (Н.Ю. Шведова), противопоставляемых именам собственным. Идиоматическая неопределенность и амбивалентность (1.3.4 *Идиомы как представления проблем*) представляет единство мотивировки и спонтанности как выявления проблемы посредством перифрастического описания.

1.4. Задачи идиоматической кодификации

Усложненность содержания (С.Г. Гаврин) вместе с традиционными воспроизводимостью и устойчивостью как основные признаки идиом дают основание усматривать в них проявление кодификации обособленной знаковой системы как продукта развития корпуса текстов. Проблематичность содержания отражает единство знания и незнания и противостоит понятиям таинства или чуда и представляется как амфиболия. Отсюда следует проблематичность определения того, что могло бы выполнять назначение семантической единицы и, в частности, неприемлемость концепта для этой функции (1.4.1 *Проблема идиоматической семантической единицы*). Основой для выбора тут является посредническое назначение идиомы как медиума, выявляемое в коннотациях. Характеристика идиоматического содержания представляется через анализ сочетаемости, что приводит к представлениям о частичной (ситуативной) синонимии (как в перечнях предметов, относящихся к одной ситуации) и омонимии (как в рифме), обобщающихся в понятии горизонта коннотаций (1.4.2 *Идиоматическая таксономия как проблема синонимии и омонимии*), развитием которого оказываются понятия изотопа и изосемантического ряда. Наряду с рифмовкой для идиоматики особенно существенны приемы омонимической диссоциации как источника поляризации смысловых оттенков. Для синонимии существенным оказывается не столько идентичность, сколько частичное (а не общее) отрицание, в силу чего антонимия обретает решающее значение.

1.5. Этимоны как кодификационная противоположность идиоматики

Реконструированные этимоны как предельный продукт теоретической рефлексии составляют метасистему таксономии как основы кода. Согласно гнездовому методу, отнесение эмпирического материала к таксономическому классу (гнезду) предполагает, что элемент этого материала рассматривается как рефлекс элемента метасистемы, направленный противоположно реконструкции (А.С. Мельничук). Этимоны как представители соответствующих классов (гнезд) образуют плотное множество, стремящееся к исчерпанию теоретических возможностей, что влечет за собой риск вырождения в теоретические фикции (проблема омонимии этимонов, по О.Н. Трубачеву). В то же время возникают явления неопределенности – интерференции гнезд и, что более существенно, силлабических цепочек (В.В. Шеворошкин), не идентифицируемых с реконструируемыми этимонами (1.5.1 *Проблема кодовой интеграции*). Такие вакантные теоретически возможные места в этимологической системе как не идентифицированные силлабические цепочки сопоставимы с шарадами. В этимологии воссоздается общеязыковая проблема мотивировки и спонтанности (диффузии), представленная парадоксом множественности этимологических решений (М.М. Маковский), который можно осмысливать и как множественность рефлексов рассматриваемого этимона. Создается сетчатая таксономия как альтернатива генеалогическим деревьям, что отвечает, в частности, дополнительности индоевропейского (ностратического) и синотибетского путей развития как дивергентного и конвергентного. Имманентная спонтанность языковой системы отражает ее гомологию и представляется изоглоссами как несводимыми к этимонам остатками, что позволяет сопоставлять их с идиомами (1.5.2 *Изоглоссы как проявление спонтанности*). Вводится понятие интертекстуальной изоглоссы как потенциальной идиомы.

1.6. Текстовое описание как проблема интерпретации (111)

Если предельной точкой кодификации является система этимонов, то отправной точкой – дескриптивная процедура, которая предполагает участие наблюдателя как партнера коммуникативного процесса экспериментирования со скрытыми текстовыми возможностями (1.6.1 *Описание как кодификация*). При условии, что кодовая метасистема дескрипторов отсутствует, задача предполагает выявление прототипов представленной в тексте ситуации. Описание начинается с преобразования цитат, придающего тексту вид центона. Особенно существенным оказывается противопоставление перечислений (в частности, принимающих вид так называемых соответственных стихов, где предикаты и имена входят в разные списки) и пропозициональных структур (в частности, представления целого текста одним гипотаксисом или зевгмой). Описание предполагает реконструкцию имплицитных, латентных компонентов текста, в частности, заполнение лагун, мест умолчания. Отсюда проистекает дескриптивный парадокс: комментарий предшествует цитированию, а распространение текста его свертке. Воспроизводимые фрагменты текста имеют облик незаконченных предложений в «телеграфном стиле» (1.6.2 *Семантические сети как основа интерпретационных комментариев*). Вычленение существенных элементов, включаемых в аннотацию, предполагает предварительную стратификацию текста, не сводимую к противопоставлению общностей и частных или конструкции и декорации, а выявляющую атрибуты и функции представленной проблемы. В основе дескрипции лежит идентификация и дифференциация представленной в тексте категорической ситуации, выявление ее опознаваемых и воспроизводимых признаков и функций, позволяющих судить об идиоматичности текста.

Раздел 2. Родовые особенности поэзии как проблема интерпретации

2.1. Эпиграмматическая пословичная лирика как кодификация поэтических ситуаций

Существует особый класс идиом как обозначений ситуаций, вычленяемый как пословичные изречения. Они функционируют не только как самостоятельные тексты (эпigramмы), но и как несамостоятельные текстовые образования (Я. Мукаржовский), сопоставимые с лирическими отступлениями и с особым, так называемым генеративным речевым регистром (представляющим обобщенные высказывания), что обосновывается функциональным подходом (2.1.1 *Пословицы как аллегорическое представление проблематики в медитативных лирических отступлениях*).

Применение этого подхода позволяет усматривать источники разделения поэзии на роды в стратификации текста на регистры: генеритивному регистру соответствует медитативная лирика, коммуникативному регистру (прямой речи) соответствует драма и суггестивная лирика. Пословицы как готовые изречения функционируют в речи в качестве цитат – изречений некоторого оракула, демонстрируя единство идиоматики и цитации. Они всегда представляются как ассимилированные компоненты языковой системы. В частности, существует практически неограниченный корпус авторских выражений – «крылатых слов», которые могут становиться пословицами в соответствующих условиях – так называемые эпгонимы (Л.П. Дядечко). Пословицы несводимы к кодовым элементам, поскольку их воспроизведение предполагает изменения истолкования и возможность преобразования. Они обозначают именно проблемные ситуации, не предполагающие однозначной характеристики.

Старое определение пословиц как особых аллегорий предполагает их отнесение к особому роду риторических фигур – так называемому металепису. Благодаря конденсации смысла пословицы предстают как информационный пакет, дающий свертку потенциального текста (например, в виде морали басни). Преобразуемость пословиц основывается на предполагаемом умозаключении, в котором они служат обоснованию выводов. Особенно ярко продуктивность свойства преобразуемости проявилась в особой традиции так называемых сценических пословиц, в которой любое пословичное изречение рассматривается как свернутый сценарий драмы, предполагающий развертывание и соответствующее текстовок преобразование. Практически любая пословица является свернутым сценарием драматической сцены, представляющим ее через перифрастические описания. Перифрастическая трактовка пословиц следует из их включенности в сети референций, предполагающих контекстуальные и интертекстуальные соотнесения (2.1.2 *Пословичная преобразуемость как интертекстуальное свойство перифрастических описаний эмблематики*). Эти перифрастические описания подразумеваемого объекта дают основание сопоставлять пословицы с барочным жанром эмблемы, где стихи относились к подразумеваемому изображению, в частности, пиктограмме как мнемоническому средству. Правила преобразования пословицы в диалог следуют уже из системы диктальных и модальных вопросов (подразделяемых на тотальные и парциальные, по Ш. Балли). Трансформации пословичного текста включают: 1) выведение возможных следствий (импликаций); 2) раскрытие латентных смыслов и заполнение лакун; 3) поиск альтернативных изречений; 4) построение вопросно-ответных высказываний типа катехизиса. Все это позволяет из самого краткого текста выводить развернутое повествование. Иллюстрации можно найти в упомянутых сценических пословицах.

Пословицам свойственны противопоставления, как явно выраженные, так и подразумеваемые, предполагающие ряд альтернатив (2.1.3 *Пословицы как кодификационное представление противоречий*). Эта имманентная антитетичность коренится уже в универсальном свойстве амбивалентности, сопряжении возможностей противоположных пониманий одного изречения. Отсюда проистекает постоянно присущий пословицам юмор и наличие курьезных деталей. Описывая контрасты и конфликты, пословица представляет соответствующую проблему, соприкасаясь с парадоксами и тавтологиями. Тем самым предполагается дискуссия, ведущая к юмористическим (в том числе и в черном юморе) выводам. Пословицы предстают как экспериментальное испытание словосочетаний, в которых складываются новые условности (2.1.4 *Эксперимент и конвенция как основа текстовой интеграции и вычленимости мотивов*). С созданием экспериментальных высказываний связаны эффекты спонтанности, видимого отсутствия мотивировки, а также преднамеренного абсурда, вновь-таки создающего юмористический эффект. Создаются своеобразные пакеты условностей как средства их кодификации.

В основе противопоставления пословиц и поговорок лежит то же разделение по принципу необходимости и достаточности, что и относительно лексических и пропозициональных единиц речи. Это подтверждается возможностью комбинирования поговорок в одном предложении с получением комического эффекта. Поговорки, в частности, сопоставимы с недоговорками как неполные, незавершенные изречения, а вместе с тем, не содержат оснований для выводов, как пословицы. Взаимность пословиц и загадок определяется общей основой обозначения проблемных ситуаций, где для загадок предусматривается известное решение (2.1.5 *Интерпретационная основа видов пословичных изречений как представлений проблематики и эмблематики*). Синтаксическая структура пословиц либо представлена гипотаксисом, либо включает возможность такого представления. Пословичные изречения предстают как аннотации сюжетов и потому предполагают развертку в притчу (2.1.6 *Перспективы и аспекты в текстовой свертке*). Ведущая роль принадлежит парным конструкциям – от словосочетаний до синтаксического параллелизма.

Схема тела и пиктографический соматический «алфавит» являются основой кодификации пословичной семантики. С переходом к внешней форме криптитип пословиц находят средства выражения прежде всего в значениях, относящихся к частям тела (2.1.7 *Соматические мотивы и эффекты шарады во внешней форме пословиц*). В пословичном корпусе прослеживается формирование собственной фонологической системы на основе рифмовки и обособления значимых частиц как особых формант. Обнаруживается эффект профилировки пословичного текста как предел схождения планов содержания и выражения. Возникает постоянно действующий конфликт «паремия - шарада», в которой заключено и развитие последующих форм рифмовки. Благодаря возникновению шарад версификация в рамках пословичного корпуса предстает как противодействие обычным для него этимологическим фигурам (в том числе и псевдо). Феномены народной этимологии и деэтимологизации предложено рассматривать как проявления единого процесса этимологической симуляции (2.1.8 *Этимологические проблемы пословиц*). Это позволяет представить диахронные этимологические референции пословиц как проявления двуединого процесса этимологической

регенерации и этимологической симуляции, что соответствует единству мимесиса и мимикрии в общем морфологическом подходе.

2.2. Драматические и лирические роды как отклонения от повествовательной нормы

В основе разграничения поэтических родов (лирики и драмы) оказываются предпосылки расслоения текста на регистры (в частности, информативный и генеритивный для лирики, информативный и коммуникативный для драмы). В свою очередь, эти аспекты дополняются коммуникативными и телеологическими характеристиками, предполагающими распределение функций автор – адресат – персонаж – наблюдатель. Значительное расхождение между интерпретационными версиями в поэзии приводит к тому, что функция наблюдателя расщепляется на исполнителя и аудиторию, причем в драме обособление исполнительства происходит явно, а в лирике в скрытом виде развертывания внутренней формы, где читатель одновременно призывается сопереживать лирическому герою подобно актеру. К этим характеристикам добавляются еще противопоставления родов по показателям: дистанция (в частности, эпическая отстраненность или граница между аудиторией и сценой) – участие (лирическое сопереживание), созерцание – действие (как исключительный приоритет драмы), наконец, тотальность (требуемая в драме и эпосе) – частичность (присущая лирике) описания. Тезис о родстве драмы и лирики (В. Гумбольдт) исходит из понимания драмы как инсценизации эпика, что предполагает вовлечение лирической медитации, сформировавшейся в рамках самого эпоса как его особого регистра (2.2.1 *Драма как эпическая метасистема*). Такой подход позволяет открыть во взаимодействии драме и лирики источник идиоматики. Обособление коммуникативного регистра позволяет рассматривать драму как метатекст эпического повествования.

Коммуникативный парадокс драмы обнаруживается в особенностях адресации текста. Внешне реплики адресованы одним персонажем другому, партнеру диалога, но фактически конечным адресатом оказывается публика (так называемый эффект перлокуции). Еще одна коммуникативная парадоксальность драмы – кажущееся отсутствие авторского текста (за исключением нескольких ремарок) и самоустранение образа автора от участия в действии. Эта видимость на самом деле устраняется тем, что в драме постоянно присутствует авторская точка зрения на происходящее. Внешне драма выглядит как своего рода центон – набор цитат, приписываемых действующим лицам, однако он обратим в солилоквию – разговор одного из персонажа с собой, где голос партнера представим как собственные возражения. Такое строение открывает широкие возможности для достижения предельно допустимой неполноты текста и его максимальной неоднородности, хаотизации, особенно ярко проявляющегося в так называемых сценах недоразумения (*qui pro quo, imbroglia*). Здесь используются так называемые разовые высказывания (В.Г. Адмони), коллоквиализмы как источник идиом. Происходит превращение хаоса в канон, а коллоквиализмов в конвенции, что соответствует психологическому так называемому ага- феномену (озарение, иллюминация). В драме слово не только представлено, но и выставлено напоказ как предмет театрального эксгибиционизма – в противоположность лирике, требующей уединения. Драматическое слово – это слово публичное и ростральное, предназначенное для трибуны, откуда происходит также риск его истерической деградации. Сцена создает особо благоприятные условия для формирования идиоматики. Именно неоднородность и неполнота драматического текста вызывают необходимость не просто в компетентном наблюдателе, способном восстановить повествование по репликам персонажей, но и в исполнителях, интерпретирующих текст. Исполнительское звено как составляющая драматического текста следует из его особых свойств. Драма всегда предполагает непонимание, недоразумение, а потому и соответствующие истолкование и разъяснение, предоставляемое исполнителем. Тем самым определяется еще один коммуникативный парадокс: условие существования драматического текста как целостности лежит вне его, в наличии адекватной компетенции аудитории и актеров, реконструирующей недостающие звенья и связи.

Особенность драматического текста определяется тем, что в нем всегда присутствует невидимая сила, которая не представлена явно словесным материалом, но без которой ни одно высказывание не имеет смысла. Эта сила – фантом: драматическое действие. О нем невозможно судить по записанному тексту: драма – это только ряд реплик действующих лиц, и задача исполнителей обнаружить это действие и представить его на сцене (2.2.2 *Драматическая телеология фантома действия*). Все, что совершается в драме, определяется отношением к действию, представленному как виртуальная сила. В частности, любая драматическая реплика – это зашифрованная команда, она высказывается ради действия и имеет смысл именно как команда к действию, которую надлежит расшифровать исполнителям, даже если с виду эта реплика – чистый рамплиссаж. Любая реплика драмы оказывается не просто тропом, а именно перифрастическим описанием по отношению к действию. В частности, такая замена необходима и из чисто поведенческой стратегии действующих лиц – например, из необходимости утаить определенную информацию. Отсюда естественно следует, что имплицитные, латентные данные, стоящие за текстом и восстанавливаемые исполнителями, имеют, в конечном счете, форму императива. В драматической речи ни одно высказывание не может быть адекватно понято вне отнесения к действию. Поэтому изучение образных средств нуждается в таком же комментарии и преобразовании, которым в процессе репетиционной работы подвергается текст. Любая реплика предполагает вопросы, на которые она отвечает, альтернативы, которые она отвергает, а тем самым и выводы, которые из нее следуют и которые приводят к императивам действия. Отсюда происходит особая необратимость, неизбежность и непоправимость драматического текста, вызывающая, в частности, потребность в суфлере, и противопоставляемая мотивам фатума и фортуны. Эта усиленная анизотропия текста определяет противоположность драмы ритуалу. Действенная природа драмы определяет ее специфическую атмосферу экстремизма и арривизма (стремления к достижению ради него самого), наряду с эксгибиционизмом, наличие сюрпризов и сувениров как деталей

диверсификации обстановки. Приуроченность драматического текста к реконструируемому воображением действию и ограниченность временных рамок влечет за собой представление на сцене узловых, поворотных моментов, откуда следует высокая степень структурированности текста (2.2.3 *Кризис как базовая драматическая текстовая функция*). Драма представляет не просто развертывание конфликта, а именно критические точки этого процесса, что создает особо благоприятные условия для представления функциональной структуры ситуаций, соответствующих сценам эпизодическим или обязательным.

Лирике так же, как и драме свойственна коммуникативная парадоксальность – скрытость автора, представленного как инкогнито. Еще один аспект парадоксальности – это созерцательное участие, предполагающее воображаемый театр как основу образности (2.2.4 *Лирическая абстракция как источник драматического фантома*). Именно оно порождает своеобразный театр представления, в котором читатель разыгрывает сопереживание образам поэмы. Здесь создается благоприятная среда для создания изолирующих абстракций, которые переходят далее в драму как атрибуты ситуаций (что засвидетельствовано, в частности, развитием драматической поэмы). Для лирики оказывается несущественной драматическая анизотропия, время представляется абстрагированным в отличие от драматической акции, направленной к определенной точке будущего и представляемой только текущим моментом настоящего. Определяющая роль интерпретации в раскрытии скрытого смысла поэзии предполагает выявление тех возможностей, которые предоставляет аспектуальные параметры восстанавливаемого имплицитного подтекста в различных поэтических родах. Так, для драмы конечным «продуктом» возможных преобразований оказывается повелительное наклонение, императив, отсылающий к подразумеваемому действию. В лирике высказывание может быть преобразовано в форму страдательного залога; оказывается возможным говорить о восстановлении форм индоевропейского медиопассива и даже эргативной конструкции (2.2.5 *Аспектуальные предпосылки лирических родовых особенностей*). В силу отвлеченности лирического высказывания личные формы активной конструкции оказываются несущественными и в принципе заменяемыми пассивными. «Самозабвение слова» (Г. Лессинг) в поэзии отличается от проявлений трансцендентности в прозе, где обычные разговорные фразеологизмы становятся атрибутами уникального представления ситуации.

2.3. Родовые особенности описательных процедур в поэзии

Задачи преобразования текста связаны не только с его истолкованиями, но и самой практикой исполнительского искусства. Актер, изучающий роль, никогда не занимается «попугайничаньем» то есть не воспроизводит буквально текст. Первоначальные версии текста, обрабатываемые в процессе репетиционной работе, являются его пересказом, и только в окончательной версии достигается точное воспроизведение. Более того, практика систематического преобразования текста в его исполнительском освоении коренится в самой природе драмы как метатекста по отношению к эпическому первоисточнику, что очень хорошо видно при инсценизации романа. Эта практика породила такой специфический жанр паралитературы, как режиссерские тетради, в которых фактически осуществляется восстановление воображаемого романа, положенного в основу исполняемой драмы. Образцы подобных «романов», написанных вслед за драмами, можно найти в изданных тетрадях К.С. Станиславского (2.3.1 *Проблемы составления либретто как драматической аннотации*). Здесь прежде всего восполняются лакуны и раскрываются импликации, представляющие скрытые смыслы. Такие комментарии к драмам можно рассматривать как «либретто» в широком смысле, поскольку они являются основой для работы исполнителей. Практический вид они обретают в сценических этюдах. Такое «либретто», репетиции и спектакль обозначают основные этапы исполнительского творческого процесса. Анализ «либретто» дает представление о возможностях трансформационной грамматики как техники преобразования текста, в частности, вскрытия его импликационного потенциала. Преобразования пословиц оказываются прообразом для более масштабной работы над драматическим текстом. Паремология имеет и более непосредственное отношение к драматическим текстам, поскольку именно со сцен идут в фольклорную среду крылатые фразеологизмы и именно в сценической речи пословицы особенно интенсивно используются.

Преобразования эти продолжают в комментировании драматического текста режиссером, в репетиционной работе (не говоря уже об импровизационном театре). Развертывание действия в ролях уже само по себе предполагает преобразовательную деятельность (2.3.2 *Описание как процедура преобразования текста*). Из положения функциональной грамматики об интерпретационном потенциале следует, что возможности описания (как исходного уровня истолкования) текста заключены уже в самом тексте, а их развертывание предстает, в частности, как автодескрипция. Интерпретация, а потому и исследовательский аналитический аппарат, содержатся в недрах самого текста как сопутствующий аналитический эпифеномен, как постоянный «спутник» текста. Поскольку же аппарат исследования текста (а потому и его истолкования и исполнения) заключен в самом тексте, основу и начальную точку всяких интерпретационных процедур составляет автодескрипция. Такие процедуры составляют, в частности, редактирование текста, его переработку для инсценизации. Особое место занимает практика импровизационного театра, всецело построенной на перифрастическом описании ситуации и соответствующей текстуальной трансформации. Собственно исполнительское истолкование драматического произведения предполагает наличие либретто (суфлерского текста, режиссерских версий), где раскрывается скрытый смысл отдельных реплик, составляющих текст той или иной роли. Структура референции в атрибутом пространстве признаков позволяет здесь выявлять сопровождающие коннотации. Исполнение всегда включает воспроизведение в качестве отправного, нулевого уровня автодескрипции текста в его предельно полном варианте, где приоритетом является идентификация. Сам принцип имитации образцов предполагает определение границ допустимого преобразования исходного текста и набора приемов экспериментальных

изменений этого текста в отнесении к тому, что остается неизменным. Ключевым звеном исполнения тогда оказывается преобразование, трансформация текста (в том числе свертка), исходящая из поиска альтернатив (антитеза, антонимов) явно высказанным утверждениям. В частности, воссоздание текста тут способствует развитию приемов фразеологической синонимии. Подход, соединяющий приемы трансформации и опыт исполнительской трактовки драматического текста, является также умственным экспериментом, так же как и репетиционная работа актера и режиссера. Преобразование текста в перифрастическом описании предполагает также создание и испытание экспериментальных вариантов трактовки текста, как это и осуществляется в исполнительском творчестве.

Раздел 3. Фразеология как субстанция поэтических родов

3.1. Чужая речь как модель поэтического экспериментирования

Отправной точкой формирования идиом в исполнительстве является цитирование как элементарный миметический акт, создающий условия для смыслового сдвига. Миметический процесс неизбежно порождает экспериментальное преобразование текста. Воспроизведение (в частности, цитирование) предстает как нулевой уровень такого преобразования, включенный в процесс исполнительской интерпретации. Наиболее непосредственную форму эта экспериментальная процедура обретает в облике прямой речи как чужого слова, выявляя диалогическую структуру текста. Воспроизводимая, повторяемая чужая речь то есть цитата (в том числе реплика персонажа), является следствием стратификации текста в коммуникативном интенциональном измерении, в отношении персональных атрибутов. Но цитирование всегда предполагает идиоматическое употребление цитируемого материала: цитата равнозначна идиоме.

Источники этой диалогистики коренятся уже в предикации, когда противопоставление подлежащего и сказуемого заключает возможность конверсии в вопросно-ответную структуру катехизиса. В свою очередь расслоение текста на авторскую и прямую речь представляет только одно (персональное) измерение стратификации – так называемую локацию, которое уже непосредственно связано с пространственно-временными аспектами – локализацией. Стратификация является необходимым результатом рефлексии над текстом, а особенность персонального ее измерения состоит в выявлении интенциональной нагрузки высказываний. Составляющей стратификации является сегрегация текста на сегменты как исходный момент его агрегации с последующей интеграцией. Соответственно устанавливается взаимосвязь персонального и позиционного аспектов референциональной сети текста (характеров и ситуаций, в терминологии драматургии). Реплики предполагают двойную отнесенность не только по отношению к текстуальным осям позиции – персоналии, но и в плане коммуникативной оси автор – адресат – наблюдатель. Особую роль обретают аспектуальные характеристики реплик как показателей ситуации. Эффекты ретардации и акселерации в драматическом тексте связаны с противопоставлением представляемых событий и обычаев (обычного хода действия). Формируется дейксис по типу местоименной связи. В лирике образ инкогнито предопределяет специфическую амбивалентность. Всякая реплика раскрывает возможность идиоматизации отнесенных к чужому голосу выражений уже при использовании как пароля, отсылающего к криптотипу (в частности, фантома действия): так в репликах идиомами становятся коллоквиализмы. Особый интерес для цельности текста представляет так называемая несобственно-прямая речь, связанная с эффектами иронии и интерференции голосов. Она предстает в виде фразеологических вставок в завершенные предложения отдельных оборотов, приписываемых чужим голосам, которые родственны предельно сжатым лирическим отступлениям и представляют возможную драматическую игру.

3.2. Сценическая ситуация как основная единица исполнения драматического текста.

Специфика драмы в плане стратификации на реплики прямой речи состоит в том, что при видимом отсутствии авторской речи текст предстает в виде центона цитируемых высказываний действующих лиц, который, в то же время, всегда может обратиться в солилоквю, когда диалог представится как дискуссия одного из персонажей с самим собой. Этот аспект двойственности драматического текста совмещается с упоминавшейся двойственностью отнесения персональной и позиционной сетей референций реплик (характеров и положений). Такие условия благоприятны для испытания альтернатив, составляющих неперемное условие развертывания диалога как дискуссии, в котором реплики связываются по антонимическому и антитестическому принципу, как полные или частичные возражения и дополнения друг к другу. Необходимость интерпретации проявляется в том, что разные исполнения одного и того же драматического текста предстают как омонимы с различными смыслами. Повторение одной и той же роли в различных исполнениях дает фактически различные по смыслу тексты, которые следует рассматривать как подобные омонимы (хрестоматийный пример – Ричард 3-й у Д. Гаррика как «злодей» и Э. Кина как «авантюрист»).

Особо интенсивные неполнота и неоднородность драматического текста влекут за собой его представление как лакунарного текста, предполагающего дополнение комментирующими истолкованиями – так называемым меморандумом. Фигуры эллипсиса и апосиопезы составляют основную принадлежность драмы. Текст пьесы как совокупности реплик дополняется возможным (виртуальным) суфлерским или режиссерским текстом, разъясняющим и расшифровывающим реплики как идиоматические выражения, образующие оболочку криптотипа действия. Условия драматического текста благоприятны для применения функционального анализа, направленного на выявление опознаваемых и воспроизводимых в исполнении (а потому кодифицируемых) атрибутов текстуальной ситуации. Соответственно, драматический текст предполагает свои возможные интерпретационные адаптации в виде дополнения из разъясняющих комментариев. Эти адаптации, в свою очередь, отсылают к трансцендентной (А.А. Реформатский) реальности фантомов действия, реконструируемых по репликам персонажей. Такой подход согласуется с концепцией трансцендентной дедукции (И. Кант), с которой сравнимо исполнительское истолкование

драматического текста. Трансцендентная реальность драматического действия является предельным звеном развертывания референционной сети (дейксиса) текста, связывающей реплики в единое целое взаимными ссылками. Особую значимость для драмы обретает противопоставление латентности и манифестации, отсылающей к трансцендентному криптитипу, стоящему за явно представленными репликами. Словесное вещество становится строительным материалом новых возможных миров и претерпевает преобразование в репликах драматического текста. Специфическую роль тут проявляет драматический эксгибиционизм, в силу которого коллоквиализмы представляются как сценический материал и превращаются в неповторимые идиомы. Представление драматической сцены в либретто с исполнительским комментарием оказывается необходимым спутником для адекватного понимания идиоматики, вскрывающим криптитип со стороны, не представленной в репликах. Такой сопровождающий текст являет собой меморандум в виде маргиналий, устанавливающих отношения реплики к действию драмы. Тем самым продуктивность драматического текста проявляется через толковательные и преобразовательные возможности афористики, представляемой как свертывание скрытой информации.

3.3. Лирическая фразеология как исполнительское средство

Одна из особенностей лирической поэзии, сближающая ее с драмой, состоит в интенсификации ее интерпретируемости (отмеченной, в частности, И. Анненским). Лирический текст как бы приглашает к дополнению его догадками о скрытых смыслах, к выстраиванию дополнительных разъясняющих вариантов, что вытекает из парадоксальности созерцательного участия адресата. Обилие скрытых цитат как проявлений несобственно-прямой речи лежит в основе понимания лирики как эпизодической сцены. Отдельные фразы (в частности, конвенции) оказываются высказываниями, приписываемыми персонифицированным силам как голоса чужой речи. Лирический текст обретает облик солилоквии (выгляда внешне как монолог) и обнаруживает сходство с драматическим жанром декламации, где отдельные фразы провозглашаются как реплики разных лиц. Вместе с тем, в отличие от драмы, лирика имеет дело не с лицами, а с вещами, поэтому драматическому олицетворению в ней соответствует опредмечивание, овеществление (реификация), где характерные детали становятся источниками изолирующих абстракций. Тем самым любой лирический текст обнаруживает также признаки центона. В практическом преобразовании текста этому соответствует навешивание кавычек, которые, кстати, одновременно указывают и на наличие деривационного, непрямого смысла. Лирическое высказывание не предполагает сценического исполнения, зато оно ожидает от читателя умственного эксперимента, равносильного воображаемому спектаклю. Об этом свидетельствует и наличие целого направления суггестивной лирики, композиционного принципа апострофы, то есть обращения к адресату. Со своей стороны, условности как остаточные явления-спутники, определяющие кодификацию текстов и преобразование существующих кодов, всегда несут опасность вырождения в произвол и искусственность. Этому риску манерности противостоит представление лирикой внутреннего мира человека, апеллирующего к симпатии. Сопереживание как бы проигрывается в воображаемом театре одного актера. Такой подход к лирике как к исполнительскому жанру находит наглядное проявление в жанре концертной песни.

В силу потенциальной театрализации лирика предстает как скрытая дискуссия, посвященная умственному эксперименту. Лирика – это всегда полемика со скрытыми, подразумеваемыми антитезами, так что лирический стих создается как возражение в споре. Отсюда проистекает особая сопротивляемость (резистентность) лирических образов, где, в частности, ведущая для всей лирики тема одиночества возникает как результат избегания давления общества. Лирика с необходимостью нуждается в голосе «иноного» как лица, отличного от постоянно присутствующего инкогнито, что влечет за собой текстуальную антитетичность и антонимичность, а следовательно, и скрытую полемичность. Интеграционным принципом в лирике, соответствующим роли действия в драме, следует предположить наличие альтернативы, скрытой полемики с некоторым положением, опровергаемым лирическим произведением, ряда антонимов к лирическим образам, что обязательно предполагает интертекстуальное отнесение. Если в драме, предназначенной для сценического исполнения, действие является интеграционным стержнем, то целостность лирического текста, погруженного в поток сознания и исследующего аффекты, а не эффекты действия, основывается как раз на отрицании антитез. При этом существенно, что антитезы и антонимы могут вообще и не упоминаться, они оказываются не манифестированными, а латентными и требуют восстановления в таком же качестве импликации текста, как и действие в драме. Лирика всегда предполагает то, что не упомянуто и скрыто, но что оказывается осью отсылки высказанного, необходимой для его осмысления. Сам факт частичной номинации предопределяет наличие неназванного, того, что не упомянуто, но имеется в виду, подразумевается. Такой невидимый ряд антонимов и альтернатив тому, что названо и упомянуто, необходимо восстанавливать так же, как ряд действия в драме. Лирическое высказывание всегда предполагает отсылку к иному, обращение образу инобытия. Лирические коллизии осуществляются во внутреннем мире лирического героя. Соответственно трансцендентная реальность лирики не выходит к действию, а относится к подразумеваемым представлениям. Этим достигается эффект лирической транспортировки (переноса), когда представляемая ситуация осмысливается как события в воображаемом возможном мире: отсюда – упомянутая возможность представления ситуаций в страдательном или возвратном залоге и даже восстановления признаков архаической эргативной конструкции благодаря созерцательности, в противоположность действенности драмы. Созерцательность лирики как основа изолирующего абстрагирования приводит к независимости когнитивных результатов познания от экзистенциальных условий представленных в тексте объектов, а тем самым к феномену лирического оптимизма как следствию правдивости этого представления или описания. Текст как когнитивный феномен обнаруживает автономию по отношению к экзистенциальной судьбе описываемых объектов, а критерием оказывается правдивость

и искренность. Это же определяет ведущую роль описательной лирики и жанра экфразиса, преобладание субстантивного стиля и овеществлению (реификации) образов как основе изолирующих абстракций. Эмблематика и проблематика вещного мира становится основой трансцендентной реальностью лирики как основы ее интерпретационных адаптаций. Тогда исполнительские возможности лирики, развертываемые в воображаемом театре, представляются глоссарием, раскрывающим смысл образуемых абстракций. Продуктивность лирической афористики видится в выявлении богатства коннотаций, скрытых за описываемым предметным окружением, и представляющих изолирующие абстракции. Благодаря средоточию коллизий лирика становится основным полем поэтического абстрагирования.

3.4. Образный синтез как источник идиоматики

Любая частица художественного текста наделена голографическими эффектами сохранения и воссоздания коннотаций, обретенных в этом тексте. Такие эффекты неотъемлемо связано с предельными свойствами текстуального поэтического дейксиса, приводящего к трансцендентной реальности, как в поэзии, так и в прозе. Отличие состоит в том, что проза, ориентируясь на разговорную речь, непосредственно входит в неречевую реальность, тогда как поэзия отсылает к миру воображения. Участие трансцендентной реальности в интеграции текста влечет за собой необходимость синтеза как качественно высшей формы интеграции, определяющей наделение сегментов текста соответствующими неотъемлемыми свойствами. Вдохновение и воплощение как основы синтеза лежат вне языка как «неопределенная предметность» (Г. Лукач), соответствующая, в частности, музыкальной семантике.

Именно в синтезе обнаруживается пространственно-временная организация поэтического произведения (хронотоп). Его предпосылкой является создание семантического метрического пространства как основы для развития семантического ритма (соотнесения частей между собой) и гармонии (соотнесения частей с целым). При оценке этих факторов синтеза необходимо учитывать как деструктивные возможности гипертрофированной самостоятельности ритма, так и конструктивную роль дисгармонии как преодолеваемого сопротивления. Метрика задается уже воспроизводимостью синтаксических структур, определяющих русло для ритмического развития. Тогда пространственно-временная организация синтеза предстает прежде всего как персональное, личностное начало и осмысливается как жизненные перспективы персонажа. Приоритетное место персонального измерения (локации и локализации) высказываний в достижении синтеза обнаруживает в произведении дух и душу, скрытые за текстом. Произведение, если в нем реально достигнут и осуществлен синтез, оказывается подобием живого организма, где отдельные элементы текста оказываются определяемыми благодаря функциональному назначению.

3.5. Версификация и фразеология как проблема текстовой интеграции

Противопоставление поэзии прозе вовлекает фактор внешней формы, в котором проявляется функциональная нагрузка внеречевых обстоятельств. Тогда оппозиция «стихи-проза» соотносится с противопоставлением «говор-пение», что влечет за собой представление о «скандировании». Для сравнения их оказывается невозможным ограничиться только просодическими факторами и становится необходимым привлекать семантику соответствующих форм. В особенности этот актуально для исследования проблемы «верлибр – ритмизованная проза», где первый обнаруживает не только подразумеваемую метрику, но и семантические связи с эпиграммами и пословицами, с театральной декламацией. Для стиха предполагается наличие подразумеваемого возможного распева как его виртуального источника. Предполагается самостоятельность сценического речитатива как возможного источника верлибра (и фактор его отличия от ритмизованной прозы). Рифмовка порождает особый фонологический окказиональный код, в котором аллитерационные частицы предстают как форманты, предполагающие наделение значением, пригодным для данной контекстной позиции. Значительна роль в создании подобных эффектов стяжения, в частности, моносиллабических глагольных форм. Из рифмованных формантов образуются шарады как сопутствующий фактор рифмованной речи. Шарада предстает как обобщенная форма скрытого присутствия в тексте возможной иноязычной информации. Она представляет внешнюю форму, требующую своего осмысления и восстановления соответствующей внутренней формы. Эффект шарады свидетельствует о наличии избыточных неиспользованных возможностей словесного кода и об их превращении в свою противоположность при построении текста. Это влечет за собой риск вырождения шарады в глоссологию.

Выводы. Аспекты симпатии как изначального истока поэзии.

Поэзия с ее исполнительским истолкованием являются необходимым средством устранения той лживости, фальсифицируемости, которая неизбежно сопровождает словесный материал. Исполнительство (в том числе воображаемое) позволяет вскрыть фальсификацию через испытание афористических высказываний как представления юмора. Текст испытывается на лживость либо искренность через обращение к юмористическим средствам. Первоисточники юмора лежат в удивлении и любознательности, то есть в чисто когнитивной сфере, независимо от экзистенциальных обстоятельств. Особенно значимой оказывается тут роль сказочной образности и детского кукольного мира. Детская неспособность обманывать и серьезная искренняя «честная игра» оказывается пробным камнем поэтической правдивости. Соответственно реалистическая правдивость оказывается условием оптимизма относительно судьбы представленной в тексте картины реальности.

Юджін-Ріпун І.М. Афористичні основи драматичної і ліричної поезії
Резюме

Вступ. Проблема поетичної мови та її кодифікації

Поняття про особливий поетичний ідіолект (Арістотель), про особливі властивості поетичного слова як образу (Г. Лессінг) сягають міфології і відповідають також уявленням про фольклор як особливий стиль застосування розмовних форм в цілком своєрідних значеннях (С. Бартмінський). Порівняно з мовою ідіолект є похідним і обмеженим, а водночас відособленим, тому він описується етимологічними моделями. Мовній картині світу притаманна подібність (гомоморфізм, гомологія), а не тотожність (ізоморфізм), звідки випливає її неповнота як докорінна властивість та, внаслідок цього, згортання і розгортання (компресія та експансія) текстів як способів існування мови (0.1. *Ідіоми як необхідна складова мовної картини світу*). Гомологія уможливорює наявність простору для семантичних зрушень, а відтак і постійно наявні в мові процеси деривації похідних значень, які з необхідністю ведуть до постійного формування ідіом. Властивість неповноти тягне за собою також множинність мов і проблему перекладу. Поруч з неповнотою ще одну властивість мовного матеріалу, зумовлену гомологією, становить неоднорідність (В.М. Солнцев). Властивості неповноти та неоднорідності визначають особливе місце рефлексії та інтерпретації як способу існування мови та здійснення її посередницького поклонання. Звідси випливає, далі, провідне місце заперечення. Інтерпретаційні властивості пов'язані з перетворювальними можливостями тексту та постійно притаманною йому невизначеністю (амбівалентністю). Відтак визначається пріоритет ізоляційної абстракції над узагальнюючою абстракцією, що тягне за собою необхідність абстрактного атрибутивного простору ознак та часткової характеристики об'єкту, що знову-таки обґрунтовує необхідність ідіоматики. Розрізняються предмети та ознаки (що належать до атрибутивного простору), та, відповідно, позначення предметів та посилення (референція) на ознаки. Водночас пріоритет заперечення та рефлексії містить також ризик невірної інформації, пов'язаний також з ритуальним табу. Словесність від початку поділяє хибні можливості фальсифікації, а шляхи до її усунення шукають в розвитку поетичної образності. Про необхідність урахування зазначених особливостей ідіолекту свідчать відомі труднощі класифікації поетичних образів, казкових сюжетів та прислів'їв (0.2. *Суперечності і утруднення кодифікації ідіом*). Зокрема, розклад образів на елементи тягне за собою їх розподіл по різних рубриках, у прислів'їв не враховуються можливості їх відмінних тлумачень, що потребує багатовимірної класифікації.

Розділ 1. Ідіоми як вияв фундаментальної антиномії мови.

1.1. Мовна фундаментальна антиномія творення та відтворення як діалектика мімесису

Вихідна точка становлення мовної дійсності полягає в суперечності між відтворенням мовних одиниць та творенням тексту (В. Гумбольдт, О.О. Потебня). Фундаментальна антиномія мови полягає в суперечності між відтворенням та творчістю, визначаючи відтак продуктивність творчих сил мови, що виявляються через таку загальну мовне властивість, як деривація – породження похідних значень (1.1 *Семантичні похідні як аспект мовної продуктивності*). Пріоритет продуктивності над відтворенням виявляється як пріоритет тексту над кодом. Вже будь-яке повторення кінце супроводжується значеннєвим зсувом, де виявляється нетотожність відтворюваних кодових елементів у тексті. Знак як відтворюваний елемент повинен виділятися я відзначатися, ставати предметом рефлексії. Тому знаками у власному сенсі повинні вважатися насамперед ідіоматичні вирази. Інверсію породження тексту становить його кодифікація як зведення (редукція) до відтворювальних одиниць. Процес кодифікації започатковується вже відмінністю частотних покажчиків цих одиниць. Вивчення тексту постає також як його автодескрипція – розкриття його перетворювальних та кодифікаційних можливостей (а не лише опис ззовні стороннім спостерігачем), зокрема, через експозиції (І. Кант) як антитези дефініціям. Текст сам передбачає наявність спостерігача (арбітра) для свого саморозкриття (1.1.2 *Експериментальні текстові перетворення як автодескрипція*). Дослідницька процедура постає як запрограмований, закладений в тексті аналітичний епіфеномен, породжений рефлексією над текстом. Зі свого боку, пріоритет рефлексії тягне за собою необхідність експериментального дослідження тексту, яке водночас постає як один з засобів його породження. Найпростіше вичленування цитат збігається з прийомом парцеляції (накладання дужок та лапок, додавання крапок), виявляючи фразеологічну продуктивність. Текстові одиниці поділяються на мінімальні та максимальні або необхідні (лексичні) та достатні (пропозиціональні) як засоби породження тексту (1.1.3 *Протиставлення лексичних та пропозиціональних одиниць*), де відособлення перших визначає перетворення тексту в спискові структури (лістинг). Визначеність слова як особливої лексичної одиниці та морфологічної категорії втрачається з розвитком ізолюваного та інкорпоративного мовних устроїв. Дуалістична модель (парадигма – синтагма, зміст – вираз, діахронія – синхронія) долається на основі морфологічного функціонального підходу, де породження тексту подається як реінтеграція кодових елементів (1.1.4 *Протиставлення виявлення та приховування як основа мовної асиметрії*), де міститься не лише явно подана (маніфестована), але і прихована (латентна) інформація – криптип тексту.

1.2. Текстова інтеграція та стратифікація як проблема породження та витлумачення

Єдність тексту спирається на суцільну референційну мережу посилення (1.2.1 *Дейксис як основа текстової інтеграції*). Самі умови існування тексту передбачають суміщення процесів згортання та розгортання, стиснення та зростання, які здійснюються на основі цієї мережі, як контекстної, так й інтертекстуальної, що належить до корпусу текстів та відповідного коду. Ідіоматизація виразів фіксує властивості їх текстуальної позиції. Парадокс основи (виводимості нового знання всупереч зводи мості тавтологічних наслідків з вихідних принципів) як логічна передумова фундаментальної антиномії мови дає можливість співвіднести породження текстів з розвитком вивідного знання, яке не

зводиться до сукупності суджень (1.2.2 *Вивідна природа текстової інтеграції як наслідок парадоксу основи*), а відтак і постійного породження нових текстів на основі вихідного. Ця перетворювальна властивість тексту осмислювалася зазвичай в термінах трансформацій, які уявлялися через варіювання певного інваріантного змісту, що визначався досить звужено – як узагальнююча абстракція, всупереч природі мовної ізолюючої абстракції. Зокрема, «дериваційні дерева» збігаються в такому разі з прийомами ампліфікації (заповнення абстрактної конструкції декоративними деталями). Функціональний підхід (О.В. Бондарко) надає альтернативу трансформаційному, де нерозв'язаною залишалася проблема інваріанту текстових перетворень (1.2.3 *Інваріанти та коваріанти перетворень у відношенні до пропозицій та аппозицій*), який тепер зіставляється з прототипом (та далі з криптотипом), а трансформації – з перифрастичними описами прототипу. В такому розумінні інваріант становить лише одну з текстових функцій, а його перетворення – ланцюг текстових метаморфоз. Для ідіоматики особливо істотним виявилось поняття категоріальної ситуації та інтерпретаційного потенціалу. Останнє, зокрема, дозволяє говорити про експериментування (на протигагу імпровізації) як властивість тексту, пов'язану з його випробуванням та із створенням системи екзерсисів як аналітичного епіфеномену автодескрипції. Особові, часові та інші виміри тексту подаються як його функції, де перші, виявляючи інтенціональне навантаження, дозволяють казати про телеологію тексту (1.2.4 *Модальні та актуальні передумови інтеграції тексту як посередницького засобу*) з переходом від потенційного до актуального змісту повідомлення та з поділом на модус і диктум (Ш. Баллі). Комунікативні характеристики уявляються через персональні (а відтак інтенціональне та телеологічні) як вияв внутрішньої неоднорідності (приміром, можливість перетворення предикації в найпростіший діалог типу катехізису) у формі дискусії через заперечення. Текст постає як анізотропне утворення, якому властиві асиметрія та польова будова – ієрархія центру та периферії (В.Г. Адмоні) та далі як схема (в сенсі І. Канта) з єдністю узагальнень і частковостей, мотивування та спонтанності його розгортання. Це дозволяє казати про перспективу та горизонт тексту, де останнє характеризує, зокрема, поріг розрізнення конотацій, які виникають в мережі послань. Відтак визначається стратифікація тексту, зокрема, його розшарування на реєстри (внаслідок неоднорідності) як вихідна передумова його кодифікації (1.2.5 *Функціональна стратифікація тексту*). Кодифікація передбачає залучення корпусних методів (започаткованих вже Я. Гріммом) та неодмінно супроводжується вичерпанням можливостей деривації, звідки виникає проблема можливості зведення окремих текстових одиниць до відтворювальних одиниць коду (1.2.5 *Інтерпретаційна основа текстової інтеграції*). Інтеграція тексту завершується змістовною формою, якою визначаються окремі функції, доцільну й цілісну, де відбувається позиційна детермінація ідіом. Ситуативний та атрибутивний підхід функціоналізму особливо продуктивним виявляється для дослідження ідіоматики.

1.3. Ідіоми як морфологічна категорія

Функціональний підхід до тексту як до первинної (стосовно коду) мовної реальності передбачає морфологічну концепцію мови у єдності її внутрішньої та зовнішньої форм як витоку функціональної диференціації. Форма тексту розглядається як досягнутий результат інтеграції. Визначальними категоріями морфологічного підходу стають діалектика внутрішнього та зовнішнього, прихованого (латентного) та виявленого (маніфестованого), глибинного та поверхневого. Формування ідіомів тоді постає як розкриття потенціалу внутрішньої форми (криптотипу) і перехід до зовнішньої форми або від сенсу до значення як відтворювального елементу коду (1.3.1 *Семантична деривація як морфологічний процес*). Концепція ідіоматики (В.М. Савицький), яка пов'язує ідіоматичність виразу з межами корпусу його застосування, дозволяє враховувати контекстні та інтертекстуальні референції як джерела конотацій. Через ці референції як пошукові, евристичні засоби виявляється потенціал внутрішньої форми як «згущення сенсу» (О.О. Потебня). Семантичні переходи як джерело ідіоматики осмислюються в термінах об'єктно-атрибутивного простору, де об'єктом вважається не пізнане, а невідоме, що виявляється через його ознаки. Основу ідіоматичного змісту становлять тоді конотації або «нарощування значення» (О.О.Потебня) як часткові вияви глибинного через поверхневе. Ідіоми за такого підходу а постають як слідові, залишкові явища інтеграції, а їх конотації являються собою єдність мотивації та спонтанності (1.3.2 *Узагальнення та спеціалізація значень як морфологічна проблема*), що становить єдність відомого та непізаного як характеристика проблематичності ситуації, співвіднесеної з ідіомою. На ідіому може перетворитися будь-який розмовний вираз завдяки відповідній референції: найпростіший приклад – пароль. Зі свого боку, ідіоматика не лише розкриває криптотип, але і формує його, оскільки морфогенез містить як генерування тексту, так і його кодифікацію. Звідси впливає розуміння ідіоми як медіума – посередницької ланки в розвитку змістовної форми (1.3.3 *Ідіоми як інтерпретаційний феномен семантичної деривації*). Це дозволяє розглядати відношення семантики та синтаксису як взаємне наближення (замість обмежувальних моделей) і вбачати особливу роль займенникових утворень як «витоків» (Н.Ю. Шведова), на протигагу іменам власним. Ідіоматична невизначеність та амбівалентність (1.3.4 *Ідіоми як репрезентація проблем*) подають єдність мотивації та спонтанності через виявлення проблеми засобами перифрастичного опису.

1.4. Завдання ідіоматичної класифікації

Ускладненість змісту (С.Г. Гаврін) разом з традиційними відтворенням та стійкістю як основні ознаки ідіом дають підстави вбачати в них вияви кодифікації відособленої знакової системи як продукту розвитку корпусу текстів. Проблематичність змісту відображує єдність знання і незнання і протистоїть поняттям таїни або дива, а подається і осмислюється як амфіболия. Звідси впливає проблематичність визначення того, що може виконувати призначення семантичної одиниці та, зокрема, неприйнятність концепту для використання у цій функції (1.4.1 *Проблема ідіоматичної семантичної одиниці*). Основу для вибору тут становить посередницьке призначення ідіоми як

медіума, виявлене через конотації. Характеристика ідіоматичного змісту подається через аналіз сполучальності, що веде до уявлень про часткові (ситуативні) синонімію (як у переліках предметів стосовно однієї ситуації) та омонімії (як у рими), що узагальнюються в поняттях горизонту конотації (1.4.2 *Ідіоматична таксономія як проблема синонімії і омонімії*) і дають виток для понять семантичного ізотопу та ізосемантичного ряду. Поряд з римуванням для ідіоматики особливо істотні прийоми омонімічної дисоціації як джерела поляризації значеннєвих похідних. Для синонімії істотною виявляється не стільки ідентичність, скільки часткове (а не загальне) заперечення, внаслідок чого антонімія здобуває вирішального значення.

1.5. Етимони як кодифікаційна протилежність ідіоматики

Реконструйовані етимони як граничний продукт теоретичної рефлексії становлять метасистему таксономії як основи коду. За гніздовим методом, віднесення емпіричного матеріалу до таксономічного класу (гнізда) передбачає, що елемент цього матеріалу розглядається як рефлекс елементу метасистеми, спрямований протилежно реконструкції (О.С. Мельничук). Етимони як представники відповідних класів (гнізд) утворюють щільну множину, що тяжіє до вичерпання своїх теоретичних можливостей, несучи також ризик виродження в теоретичні фікції (проблема омонімії етимонів, за О.М. Трубачовим). У той же час виникають явища неозначеності – інтерференції гнізд та, що вагомніше, силабичних ланцюжків (В.В. Шеворошкін), які не ідентифікуються з реконструйованими етимонами (1.5.1 *Проблема кодової інтеграції*). Такі вакантні теоретичні можливі місця в етимологічній системі як не ідентифіковані силабичні ланцюжки можна порівнювати з шарадами. В етимології відтворюється загальномова проблема мотивації і спонтанності (дифузії), засвідчена парадоксом множинності етимологічних рішень (М.М. Маковський), який можна осмислювати і як множинність рефлексів уявного етимона. Складається січхаста таксономія як альтернатива генеалогічним деревам, що відповідає, зокрема, взаємним доповненням індоевропейської (ностратичної) та сіно-тибетської мовних родин як дивергентного та конвергентного шляхів мовного розвитку. Іманентна спонтанність мовної системи відображає її гомологію і подається через ізоглоси як незведені до етимонів залишки, що дозволяє порівнювати їх з ідіомами (1.5.2 *Ізоглоси як вияви спонтанності*). Впроваджується поняття інтертекстуальної ізоглоси як потенційної ідіоми.

1.6. Опис тексту як проблема інтерпретації

Коли граничну точку кодифікації становить система етимонів, то вихідну точку – дескриптивна процедура, яка передбачає участь спостерігача як партнера комунікативного процесу експериментування з прихованими текстовими можливостями (1.6.1 *Опис яка кодифікація*). За умови, що кодова метасистема дескрипторів відсутня, завдання передбачає виявлення прототипів поданої в тексті ситуації. Опис починається з перетворення цитат, що надає тексту вигляду центона. Особливо істотним стає протиставлення переліків (лістингів, зокрема, з виглядом так званих кореспондуючих (відповідних) віршів, де предикати та імена входять в різні переліки) та пропозиційальних структур (зокрема, подання цілого тексту одним гіпотаксисом або зевгмою). Опис передбачає реконструкцію імпліцитних, латентних компонентів тексту, зокрема, заповнення лакун, місць замовчування. Звідси походить дескриптивний парадокс: коментар передує цитуванню, а поширення тексту – його згортанню. Відтворювальні фрагменти тексту мають вигляд незавершених речень в «телеграфному стилі» (1.6.2 *Семантичні мережі як основа інтерпретаційних коментарів*). Вичленування істотних елементів, які входять до анотації, передбачає попередню стратифікацію тексту, що не зводиться до протиставлення узагальнень та частковостей або конструкції та декорації, а виявляє атрибути та функції досліджуваної проблеми. В основі дескрипції лежить ідентифікація та диференціація поданої в тексті категоріальної ситуації, вияв її відтворювальних та розпізнавальних ознак і функцій, що дозволяють судити про ідіоматичність тексту.

Розділ 2. Родові особливості поезії як проблема інтерпретації

2.1. Епіграматична прислівна лірика як кодифікація поетичних ситуацій

Існує особливий клас ідіомів для позначення ситуацій, відособлений як прислів'я. Вони функціонують не лише як самостійні тексти (епіграми), але і як залежні текстові утворення (Я. Мукаржовський), що можуть зіставлятися з ліричними відступами та з особливим, так званим генерітичним мовленнєвим реєстром (в якому подано узагальнені вислови), що обґрунтовується функцій ним підходом (2.1.1 *Прислів'я як алегоричне подання проблематики в медитативних ліричних відступах*). Застосування цього підходу дозволяє вбачати джерела поділу поезії на роди в стратифікації тексту на реєстри: генеративному реєстру відповідатиме медитативна лірика, комунікативному реєстру (прямому мовленню) відповідатиме драма та сугестивна лірика. Прислів'я як готові твердження функціонують в мовленні в ролі цитат – висловів певного оракула, демонструючи єдність ідіоматизації та цитації. Вони постають як асимільовані компоненти мовної системи. Зокрема, існує практично необмежений корпус авторських висловів – «крилатих слів», які можуть ставати прислів'ями за відповідних умов – так звані епоніми (Л.П. Дядечко). Прислів'я водночас не зводяться до кодових елементів, оскільки їх відтворення передбачає зміни тлумачення та можливості перетворення. Вони позначають проблемні ситуації, що не припускають однозначної характеристики.

Старе визначення прислів'їв як особливих алегорій спирається на їх віднесення до особливого роду риторичних фігур – так званого металепису. Завдяки конденсації сенсу прислів'я постають як інформаційні пакети, що дають згортання потенційного тексту (приміром, у вигляді моралі байки). Перетворення прислів'їв спирається на тому умовиводі, який мають на увазі для обґрунтування висновків та імперативів до конкретних вчинків. Продуктивні властивості особливо виразно виявилися в особливій традиції так званих сценічних прислів'їв, де будь-який прислів'яний вислів розглядається як згорнутий сценарій драми, зокрема, що передбачає розгортання та відповідне текстуальне

перетворення. Практично будь-яке прислів'я становить такий згорнутий сценарій драматичної сцени, подаючи її через перифрастичні описи.

Зі свого боку, перифрастичне трактування прислів'їв впливає з їх розміщення в мережах референцій, які передбачають контекстуальні та інтертекстуальні співвіднесення (2.1.2 *Прислівні перетворення як інтертекстуальні властивість перифрастичних описів емблематики*). Ці перифрастичні описи об'єкту, який мають на увазі, але не називають, дають підстави порівнювати прислів'я з бароковим жанром емблеми, де вірші стосувалися зображення, а також враховувати досвід кодування прислів'їв піктограмами як мнемонічними засобами. Правила перетворення прислів'їв у діалог впливають вже з системи диктальних та модальних запитань (що поділяються, своєю чергою, на тотальні та парціальні, за Ш. Баллі). Трансформації прислівного тексту містять: 1) виведення можливих наслідків (імплікацій); 2) розкриття латентних значень та заповнення лакун; 3) шукання альтернативних висловів; 4) побудову висловлювань з питань та відповідей типу катехізису. Все це дозволяє з найкоротшого тексту виводити розгорнуту оповідь. Ілюстрацію можна знайти у згаданих сценічних прислів'ях.

Для прислів'їв властиві протиставлення, що як подаються у явному вигляді, так і мають на увазі, а відтак кожне прислів'я завжди тягне ряд альтернатив (ц2.1.3 *Прислів'я як кодифіковані подання протиріч*). Ця іманентна антитетичність прислів'їв коріниться вже в універсальній властивості амбівалентності, зіставленні можливостей протилежних тлумачень одного вислову. Звідси впливають постійно властивий прислів'ям гумор та наявність курйозних деталей. Описуючи контрасти і конфлікти, прислів'я позначає відповідну проблему, стикаючись за парадоксами та тавтологіями. Відтак передбачається дискусія, що веде до гумористичних (в тому числі в чорному гуморі) висновків. Прислів'я постають як експериментальні випробування словосполучень, в яких виникають нові умовності (2.1.4 *Експеримент і конвенція як основа текстової інтеграції та відокремлення мотивів*). Створення експериментальних висловлювань супроводжується ефектами спонтанності, видимою відсутності мотивації, а також навмисного абсурду, який зносу-таки викликає гумористичний ефект. Створюються своєрідні пакети умовностей як засобів їх кодифікації.

Протиставлення прислів'їв та приказок спитається на той же поділ за принципом необхідності та достатності, що й лежить в основі протиставлення лексичних та пропозиціональних одиниць. Це підтверджується, зокрема, можливістю поєднання приказок в одному реченні з одержанням комічного ефекту. Приказки можна зіставляти з недовомовленостями як неповні, незавершені висловлювання, які разом з тим не містять таких підстав для висновків, як прислів'я. Взаємність прислів'їв та загадок, своєю чергою, визначається спільною основою позначення проблемних ситуацій, де для загадок передбачено відоме розв'язання (2.1.5 *Інтерпретаційна основа видів прислівних висловів як подання проблематики та емблематики*). Синтаксична структура прислів'їв або виявлена гіпотаксисом, або ж містить можливість такого вияву. Прислівні вислови постають як анотації сюжетів і тому передбачають розгортання у притчі (2.1.6 *Перспективи та аспекти в текстовій зортуці*). Провідна роль належить тут парним конструкціям – від словосполучень до синтаксичного паралелізму.

Основу кодифікації прислівної семантики становить схема тіла та відповідна піктографічна абетка. З переходом до зовнішньої форми криптип прислів'їв знаходить вияв насамперед в позначеннях частин тіла (2.1.7 *Соматичні мотиви та ефекти шаради в зовнішній формі прислів'їв*). В корпусі прислів'їв простежується формування власної фонологічної системи на основі римування та відособлення значущих частинок як особливих формантів. Спостерігається ефект профілювання прислівного тексту як границі сходження планів змісту та виразу. Виникає постійний конфлікт «паремія – шарада», де вміщено і розвиток наступних форм римування. Завдяки виникненню шарад версифікація в межах корпусу паремій постає як протидія звичних для нього етимологічним фігурам (в тому числі псевдо). Феномени народної етимології та деетимологізації запропоновано розглядати як вияви єдиного процесу етимологічної симуляції (2.1.8 *Етимологічні проблеми прислів'їв*). Це дозволяє подати діахронні етимологічні референції прислів'їв як вияв двоєдиного процесу етимологічної регенерації та етимологічної симуляції, що відповідає єдності мімесису та мімікрії в загальному морфологічному підході.

2.2. Драматичні і ліричні роди як відхилення від оповідної норми

В основі поділу поетичних родів (лірики і драми) виявляється розшарування тексту на регістри (зокрема, інформативний та генеритивний для лірики, інформативний та комунікативний для драми). Своєю чергою, ці аспекти доповнюються комунікативними і телеологічними характеристиками, які передбачають розподіл функцій автор – адресат – персонаж – спостерігач. Значна розбіжність між інтерпретаційними версіями в поезії веде до того, що функція спостерігача поділяється на функції виконавця та аудиторії, до того ж у драмі відособлення виконавства відбувається явно, а в ліриці – у прихованому вигляді розгортання внутрішньої форми, же читача водночас закликають співпереживати ліричному героєві подібно до актора. До цих характеристик додається ще протиставлення родів за показниками дистанції (зокрема, епічне відмежування або межа між аудиторією та сценою, усвідомлення відсутності справжності в театральній дії) – співучасті (ліричне співпереживання), споглядання (у ліриці та епіці) – дія (як винятковий пріоритет драми), нарешті, тотальність (вимога драми та епіки) – частковість (властива ліриці) опису. Теза про спорідненість драми та лірики (В. Гумбольдт) виходить з розуміння драми як інсценізації епіки, де вимагається залучення ліричної медитації, сформованої в межах самої епіки як особливого регістру (2.2.1 – *Драма яка епічна метасистема*). Такий підхід дозволяє відкрити у взаєминах лірики й драми джерело ідіоматики. Відособлення комунікативного регістру дозволяє розглядати драму як метатекст епічної оповіді.

Комунікативний парадокс драми виявляється в особливостях адресації тексту. Зовні репліки адресуються одним персонажем іншому – партнерові діалогу, але фактично кінцевим адресатом

виявляється публіка (так званий ефект перлокуції). Ще одна комунікативна парадоксальність драми – позірність відсутності авторського тексту (за винятком кількох ремарок) та самоусунення автора від участі в дії. Ця видимість насправді усувається тим, що в драмі постійно присутня авторська точка зору на події. Зовні драма має вигляд центону – сукупності цитат, приписуваних дійовим особам, однак він здатний перетворюватися на солілоквию – розмову персонажа з собою, де голос партнера уявляється як власні заперечення. Така будова відкриває широкі можливості для досягнення гранично можливої неповноти тексту і його максимальної неоднорідності, хаотизації, особливо яскраво засвідченої так званими сценами непорозуміння (*qui pro quo, imbroglio*). Тут використовуються так звані разові вислови (В.Г. Адмоні), колоквиалізми (розмовні звороти) як джерело ідіоматики. Відбувається перетворення хаосу на канон, а колоквиалізмів на конвенції, що відповідає психологічному так званому ага - феномену (просвітлення, ілюмінація). Слово в драмі не лише репрезентується, але і виставляється для огляду як предмет театрального ексгібіціонізму – на противагу ліриці, що вимагає усамітнення. Драматичне слово – це слово публічне і ростральне, призначене для трибуни, звідки випливає також ризик його істеричної деградації. Сцена створює особливо сприятливі умови для формування ідіоматики. Саме неоднорідність і неповнота драматичного тексту викликають потребу не лише в компетентному спостерігачеві, здатному відтворити оповідь за репліками персонажів, але і у виконавцях, які б інтерпретували текст. Виконавська ланка як складова драматичного тексту впливає з його особливих властивостей. Драма завжди передбачає нерозуміння і непорозуміння, а тому відповідне тлумачення і роз тлумачення стає прерогативою виконавців. Відтак визначається ще один комунікативний парадокс: умови існування драматичного тексту як цілісності лежать поза його межами, в наявності адекватної компетенції аудиторії, яка реконструює відсутні ланки.

Особливість драматичного тексту визначається тим, що в ньому завжди присутня невидима сила, яку не виявлено в словесному матеріалі, але без якої всі вислови позбавлені сенсу. Ця сила – фантом драматичної дії. Про неї неможливо судити з записаного тексту драми – то лише ряд реплік дійових осіб, а завдання виконавців полягає у виявленні дії та поданні її на сцені (2.2.2 *Драматична телеологія фантому дії*). Все, що відбувається в драмі, визначається відношенням до дії, поданої як віртуальна сила. Зокрема, будь-яка драматична репліка – це зашифрована команда, вона висловлюється заради дії і має сенс саме як команда до дії, що повинна буди розшифрована виконавцем, навіть коли такі репліки становлять чистий рамплісаж. Будь-яка репліка виявляється не лише тропом, але саме перифрастичним описом стосовно дії. Зокрема, необхідність такої перифрастичної заміни впливає вже з поведінки дійових осіб, з їх стратегії – приміром, з необхідності приховати ту чи іншу інформацію. Звідси випливає, що імпліцитні, латентні відомості, які стоять за текстом і відтворюються виконавцем, мають у кінцевому вигляді форму імперативу. В драматичному мовленні жодний вислів не може бути адекватно зрозумілим поза віднесенням до дії. Тому вивчення образних засобів потребує такого коментаря і таких трансформацій, які виникають в процесі репетиційної роботи з текстом драми. Кожна репліка передбачає запитання, на які вона відповідає, альтернативи, які вона заперечує, а відтак також висновки, які з неї випливають і які введуть до імперативів дії. Звідси випливає також особливі незворотність, неминучість і нездатність бути виправленим, притаманні драматичному тексту, які викликають, зокрема, потребу в суфлері та зіставляються з мотивами фатуму і фортуни. Ця посиленна анізотропія тексту визначає також протилежність драми та ритуалу. Дієва природа драми визначає її специфічну атмосферу екстремізму та аривізму (прагнення до досягнень заради них самих), поруч з уже згаданим ексгібіціонізмом, а також наявність ефекту сюрпризів і сувенірів як впровадження деталей урізноманітнення довкілля дії. Зв'язок драматичного тексту з реконструйованою уявною дією та обмеженість часових обмежень тягне за собою подання на сцені вузлових, поворотних моментів, звідки випливає високий ступінь структурованості тексту (2.2.3 *Криза як базова драматична текстова функція*). Драма подає не лише розгортання конфлікту, але репрезентує саме критичні точки цього процесу, що створює особливо сприятливі умови для виявлення функціональної структури ситуацій, яким відповідають обов'язкові або епізодичні сцени.

Комунікативна парадоксальність властива ліриці так само, як і драмі: це – прихованість автора, що зазвичай постає як інкогніто. Ще один аспект парадоксальності – це споглядална участь, яка передбачає уявний театр як основу ліричної образності (2.2.4 *Лірична абстракція як джерело драматичного фантому*). Саме така парадоксальність тягне за собою свої рядний театру уяви, де читач розігрує співпереживання образів поеми. Тут створюється вдячне середовище для ізолюючих абстракцій, які переходять далі до драми як атрибути ситуацій (що засвідчено, зокрема, розвитком драматичної поеми). Для лірики виявляється неістотною драматична анізотропія, час подається абстрагованим на відміну від драматичної акції, спрямованої до певної точки майбутнього та засвідченої лише поточним моментом теперішнього. Визначальна роль інтерпретації в розкритті прихованого сенсу поеми передбачає виявлення тих можливостей, які надають аспекту альні параметри відновлюваного імпліцитного підтексту в різних поетичних родах. Так, для драми кінцевим продуктом можливих перетворень виявляється імператив, спрямований до тієї дії, яку мають на увазі. В ліриці вислів може біти перетвореним на форму пасивного способу, більше того, виявляється можливість казати навіть про відновлення форм індоевропейського медіопасиву та навіть ергативної конструкції (2.2.5 – *Аспектуальні передумови ліричних родових особливостей*). Внаслідок абстрагованості ліричного вислові особові форми активної конструкції виявляються неістотними і в принципі можуть заміщатися пасивними. «Самозабуття слова» (Г. Лессінг) в поезії відрізняється від виявів трансцендентності в прозі, де звичайні розмовні фразеологізми стають атрибутами унікального подання ситуації.

2.3. Родові особливості дескриптивних процедур в поезії

Завдання перетворення тексту пов'язані не лише з його витлумаченням, але і з практикою виконавського мистецтва. Актор, який вивчає роль, ніколи не вдається до удавання з себе «папуги», він не відтворює текст сам по собі. Вихідні версії тексту, сформовані в процесі репетиційної роботи, становлять його переказ, і лише в остаточній версії досягається точне відтворення. Більше того, практика систематичного перетворення тексту в процесі його виконавської підготовки коріниться в самій природі драми як метатексту стосовно епічного першоджерела, що наочно простежується в інсценізації романів. Ця практика породила такий специфічний жанр паралітератури, як режисерські зошити, де фактично здійснюється відтворення увяного роману, покладеного в основу виконуваної драми. Взірці подібних «романів», написаних за драмами, можна знайти в оприлюднених зошитах К.С. Сьаніславського (2.3.1 *Проблема укладання лібрето як драматичної анотації*). Тут насамперед виповнюються лакуни та розкриваються імплікації, що виявляють приховані значенні навантаження. Такі коментарі до драм можна розглядати як «лібрето» в широкому сенсі, оскільки вони становлять основу для роботи виконавців. Практичного вигляду вони здобувають в сценічних етюдах. Такі лібрето, репетиції і спектакль позначають основні етапи виконавського творчого процесу. Аналіз «лібрето» дає уявлення про можливості трансформаційної граматики як техніки перетворення тексту, зокрема, виявлення його імплікаційного потенціалу. Перетворення прислів'їв виявляються тоді прообразом масштабнішої роботи над драматичним текстом. Пареміологія має також безпосереднє відношення до драматургії, оскільки саме з театрального кону ідуть до середовища крилаті фразеологізми і саме в сценічній мові прислів'я використовуються особливо інтенсивно.

Такі перетворення продовжуються в коментуванні драматичного тексту режисером, в репетиційній роботі (не кажучи про імпровізаційний театр). Розгортання дії в ролях вже само по собі передбачає перетворення (2.3.2 *Опис як процедура перетворення тексту*). З положень функціональної граматики про інтерпретаційний потенціал впливає, що можливості опису (як вихідного, нульового рівня витлумачення) тексту містяться вже в самому тексті, а їх розгортання постає, зокрема, як автодескрипція. Інтерпретація, а відтак і дослідницький аналітичний апарат, закладені в надрах самого тексту як супутній аналітичний епіфеномен, як постійний сателіт тексту. Оскільки ж апарат дослідження тексту (а тому і його витлумачення та виконання) міститься в самому тексті, то й основі та вихідну точку всіх інтерпретаційних процедур складає саме автодескрипція. Такі процедури охоплюють, зокрема, редагування тексту, його переробку для інсценізації. Особливе місце займає тут практика імпровізаційного театру, цілком побудованого наа перифрастичних описах ситуацій та відповідних текстуальних трансформаціях. Власне виконавське витлумачення драматичного твору передбачає наявність лібрето (суфлерського тексту, режисерських версій), де розкрито прихований сенс окремих реплік, що складають текст тої чи іншої ролі. Структура референції в атрибутивному просторі ознак дозволяє тут виявити супровідні конотації. Виконання завжди містить відтворення як вихідний, нульовий рівень автодескрипції в її найповнішому варіанті, де пріоритетом стає ідентифікація. Вже самий принцип імітації зразків передбачає визначення меж можливих перетворень вихідного тексту та набору прийомів експериментальних змін цього тексту стосовно того, що залишається незмінним. Ключову ланку виконання тоді становить перетворення, трансформація тексту (в тому числі його згортка), яке виходить з шукання альтернатив (антитез, антонімів) до явно висловлених тверджень. Зокрема, відтворення тексту тут сприяє розвитку прийомів фразеологічної синонімії. Підхід, який сполучає прийоми трансформації з досвідом виконавського трактування драматичного тексту, становить також розумовий експеримент, так само як і репетиційна робота актора та режисера. Перетворення тексту в перифрастичних описах передбачає також створення та випробування експериментальних варіантів його трактування, як це здійснюється у виконавському мистецтві.

Розділ 3. Фразеологія як субстанція поетичних родів

3.1. Чуже мовлення як модель поетичного експериментування

Вихідну точку формування ідіоматики у виконавстві становить цитування як елементарний міметичний акт, що створює умови для значеннєвого зсуву. Міметичний процес неодмінно породжує експериментальне перетворення тексту. Відтворення (зокрема, цитування) постає як нульовий рівень такого перетворення, інтегрований до процесу виконавської інтерпретації. Безпосередню форму ця експериментальна процедура здобуває у вигляді прямого мовлення як чужого слова, виявляючи діалогічну структуру тексту. Відтворене, повторене чуже мовлення, тобто цитата (в тому числі репліки персонажів), є наслідком стратифікації тексту в комунікативному інтенціональному вимірі, стосовно персональних атрибутів. Але цитування завжди передбачає також ідіоматичне слововживання цитованого матеріалу: цитата дорівнює ідіомі.

Витоки цієї діалог істики коріняться вже в предикації, коли протиставлення підмета і присудка містить можливість конверсії в структуру катехізісу з чергуванням запитань та відповідей. Своєю чергою, розшарування тексту на авторське та пряму мовлення подає лише один (персональний) вимір стратифікації – так звану локацію, що вже пов'язане з часовими і просторовими аспектами – локалізацією. Стратифікація становить необхідний результат рефлексії над текстом, а особливість її персонального виміру полягає в засвідчуванні інтенціонального навантаження висловів. Складову стратифікації становить сегрегація тексту на сегменти як вихідний момент його агрегації з наступною інтеграцією. Відповідно, встановлюються взаємини персонального та позиційного аспектів преференційної мережі тексту (характерів та ситуацій, за термінологією драматургії). Репліки передбачають подвійне віднесення не лише до текстуальних осей позиції – персоналії, але і стосовно комунікативної площини, де провідний вимір подає вісь автор – адресат – спостерігач. Особливу роль здобувають аспекти альні характеристики реплік як показники ситуації. Ефекти ретардації та акселерації в драматичному тексті пов'язані з протиставленням поданих подій та звичай (звичайного перебігу подій). Формується дейксис типу займенникових зв'язків. У ліриці образ інкогніто визначає

специфічну амбівалентність. Кожна репліка розкриває можливість ідіоматизації віднесених до чужого тексту висловів уже внаслідок використання її як пароля, що відсилає до криптотипу (зокрема до фантому дії): так в репліках ідіомами стають колоквіалізми. Особливий інтерес для цілісності тексту становить феномен так званого невласне-прямого мовлення, пов'язаний з ефектами іронії та інтерференції голосів. Воно постає у вигляді фразеологічних фрагментів завершених речень, приписуваних чужим голосам, що виявляє спорідненість із стиснутими ліричними відступами і подає можливу драматичну гру.

3.2. Сценічна ситуація як основна одиниця виконання драматичного тексту

Специфіка драми стосовно стратифікації на репліки прямого мовлення полягає в тому, що за видимої відсутності авторського мовлення текст постає у вигляді центона цитованих висловів дійових осіб, який водночас завжди може перетворитися на солілоквию, коли діалог буде подано як дискусія одного персонажа з собою. Цей аспект двоїстості драматичного тексту суміщається зі згаданою подвійністю віднесення персональної та позиційної мереж референцій реплік (характерів та положень). Такі умови вдячні для випробування альтернатив, що складають обов'язкову умову розгортання діалогу як дискусії, де репліки пов'язуються на антитетичній та антонімічній основі, як повні або часткові заперечення і доповнення одна до одної. Необхідність інтерпретації виявляється тут, зокрема, в тому, що різні виконання одного й того ж драматичного тексту постають як омоніми з різними значеннями навантаженнями. Повторення однієї й тієї ж ролі в різних виконаннях дає фактично відмінні за сенсом тексти, що слід розглядати як такі омоніми (хрестоматійний приклад – Річард 3-й у Д. Гарріка як «злодій» та в Е. Кіна як «авантюристик»).

Особливо інтенсивні неповнота та неоднорідність драматичного тексту тягнуть за собою його подання як лакунарного тексту, що передбачає доповнення коментарями та витлумаченнями – так званім меморандумом. Фігури еліпсису та апосіопези складають постійну складову драматичного тексту. Текст п'єси як сукупність реплік доповнюється можливим (віртуальним) суфлерським або режисерським текстом, де роз'яснюються та розшифровуються репліки як ідіоматичні вирази, що становлять оболонку криптотипу дії. Умови драматичного тексту сприятливі для застосування функціонального аналізу, спрямованого на виявлення розпізнавальних та відтворювальних у виконанні (а тому й кодифікованих) атрибутів текстуальної ситуації. Відповідно, драматичний текст передбачає свої можливі інтерпретаційні адаптації як доповнення з коментарів. Ці адаптації, своєю чергою, відсилають до трансцендентної (О.О. Реформатський) реальності фантомів дії, які реконструюються за репліками персонажів. Такий підхід узгоджується з концепцією трансцендентної дедукції (І. Кант), що може зіставлятися з виконавським тлумаченням драматичного тексту. Трансцендентна реальність драматичної дії стає граничною ланкою розгортання референційної мережі (дейксису), що пов'язує репліки в єдине ціле взаємними посиланнями. Особливу вагомість для драми здобуває протиставлення латентності і маніфестації, що відсилає до трансцендентного криптотипу, який стоїть за явно поданими репліками. Словесна речовина стає будівельним матеріалом нових можливих світів і зазнає преображення в репліках драматичного тексту. Специфічну роль тут виявляє драматичний ексгібіціонізм, завдяки якому колоквіалізми подаються як сценічний матеріал і перетворюються в неповторні ідіоми. Подання драматичної сцени в лібрето з виконавським коментарем стає необхідним супутником адекватного розуміння ідіоматики, розкриваючи криптотип з боку, не засвідченого репліками. Такий супровідний текст являє собою меморандум у вигляді маргіналій, що встановлюють відношення репліки до драматичної дії. Відтак продуктивність драматичного тексту виявляється через тлумачні та перетворювальні можливості афористики, поданої як згорання прихованої інформації.

3.3. Лірична фразеологія як виконавський засіб

Одну з особливостей лірики, що дає підстави до її зближення з драмою, становить інтенсифікація її інтерпретаційних можливостей (засвідчена, зокрема, І. Анненським). Ліричний текст наче запрошує до доповнення його здогадками про прихований сенс, до розбудови додаткових роз'яснюючих варіантів, що впливає з парадоксальності споглядальної участі адресата. Широка наявність прихованих цитат як вияву невласне-прямого мовлення лежить в основі розуміння лірики як драматичної епізодичної сцени. Окремі фрази (зокрема, конвенції) виявляються висловами, приписуваними персоніфікованим силам як голоси чужого мовлення. Ліричний текст дістає вигляду солілоквию (з зовнішнім виглядом монологу) і виявляє схожість з драматичним жанром декламації, де окремі фрази виголошуються як репліки різних осіб. Разом з тим, на відміну від драми лірика має справу не з особами, а з речами, томі драматичній персоніфікації тут відповідає уречевлення (реїфікація), де характерні деталі стають джерелами ізолюючих абстракцій. Відтак будь-який ліричний текст виявляє також ознаки центона. В практичному перетворенні ліричного тексту цьому відповідає додавання лапок, які водночас позначають наявність дериваційного, непрямого значення. Ліричний вислів не передбачає сценічного виконання, але він чекає від читача розумового експерименту, рівнозначного уявному спектаклю. Про це свідчить наявність цілого напрямку сугестивної лірики та композиційного принципу апострофи, тобто звернення до адресату. Зі свого боку, умовності як залишкові явища – сателіти, визначаючи кодифікацію текстів та перетворення наявних кодів, завжди несуть також ризик виродження в довільне штукарство. Цьому ризику манерності протистоїть подана в ліриці сценічна реальність внутрішнього світу людини, яка апелює до симпатії. Співпереживання наче програється в уявному театрі одного актора. Такий підхід до лірики як до виконавського жанру знаходить конкретну реалізацію в жанрі концертної пісні.

Внаслідок потенційної театралізації лірика постає як прихована дискусія, присвячена розумовому експерименту. Лірика – це завжди полеміка з прихованими антитезами, які мають на увазі, але не виголошують, так що ліричний текст створюється як заперечення в сперечаннях. Звідси впливає особлива опірність (резистентність) ліричних образів, де, зокрема, провідна для цілої лірики тема

усамітнення виникає як наслідок уникання тиску суспільства. Лірика завжди потребує голосу «іншого» як особи, відмінної від постійно присутнього інкогніто, що тягне за собою текстуальну антитегічність та антонімічність, а відтак і приховану полемічність. Інтеграційним принципом у ліриці, що відповідає ролі дії в драмі, слід визнати наявність альтернативи, прихованої полеміки з якимись твердженнями, які спростовуються ліричним твором, існування ряду антонімів до ліричних образів, що обов'язково передбачає також інтертекстуальні співвіднесення. Коли в драмі, призначеній для сценічного виконання, дія стає інтеграційним стрижнем, то цілісність ліричного тексту, зануреного в струмінь свідомості та орієнтованого на афекти, а не ефекти дії, спирається саме на заперечення антитез. Тут істотно, що антитези і антоніми можуть взагалі не згадуватися, вони можуть бути не маніфестованими, а латентними і вимагати відновлення в такій якості текстуальної імплікації, як і дія в драмі. Лірика завжди передбачає те, що не назване і не згадане, що приховане, але що становить вісь для посилань, необхідних для осмислення явно поданого тексту. Самий факт часткової номінації визначає наявність неназваного, того, що не згадується, але про що фактично йдеться. Такий невидимий ряд антонімів та альтернатив тому, що наявне і згадане, необхідно відновлювати так само, як дію драми. Ліричний вислів завжди передбачає відсилання до іншого, звернення до образу інакбуття. Ліричні колізії здійснюються серед внутрішнього світу ліричного героя. Відповідно, трансцендентна реальність лірики не виводить до дії, а стосується уявлень цього світу. Цим досягається ефект ліричної транспортації (перенесення), коли подану ситуацію осмислено як події в уявному можливому світі: звідси випливає вже згадана можливість подання ситуацій в пасивному або зворотному способі або навіть відновлення ознак архаїчної ергативної конструкції завдяки спогляданню, протилежному драматичній дієвості. Споглядальність лірики як основа ізолюючого абстрагування веде до незалежності когнітивних результатів пізнання від екзистенційних умов поданих в тексті об'єктів, а відтак до феномену ліричного оптимізму як наслідку правдивості цього подання або опису. Текст як когнітивний феномен виявляє автономію стосовно екзистенційної долі описуваних об'єктів, а критерієм стає правдивість та ширість. Цим визначається також провідна роль описової лірики та жанру екфразису, переважання субстантивного стилю та уречевлення (реіфікації) образів як основа ізолюючих абстракцій. Емблематика та проблематика світу речей стає основою трансцендентної реальності лірики як основи її інтерпретаційних адаптацій. Тоді виконавські можливості лірики, розгортання в уявному театрі, подаються через глосарій, де розкрито сенс утворених абстракцій. Продуктивність ліричної афористики можна бачити у виявленні багатства конотацій, прихованих за описуваним предметним оточенням як позначення ізолюючих абстракцій. Завдяки зосередженню колізій лірика стає основним полем поетичного абстрагування.

3.4. Образний синтез як джерело ідіоматики

Кожну частинку художнього тексту наділено голографічними ефектами збереження та відтворення конотацій, яких вона набуває в цьому тексті. Такі ефекти пов'язані з граничними властивостями текстуального поетичного дейксиса, що виводить до трансцендентної реальності як у поезії, так і в прозі. Відмінність полягає в тому, зл проза, орієнтована на розмовне мовлення, безпосередньо входить до позамовної реальності, натомість поезія відсилає до світу уявлень. Участь трансцендентної реальності в інтеграції тексту тягне за собою необхідність синтезу як вищої форм інтеграції, де сегменти тексту набувають відповідних нових властивостей. Натхнення і втілення як основи синтезу лежать поза мовою як «неозначена предметність» (Г. Лукач), що відповідає, в кінцевому рахунку, музичній семантиці.

Саме в синтезі виявляється часово-просторова організація художнього твору (хронотоп). Її передумови лежать у створенні семантичного метричного простору як основи для розвитку семантичного ритму (співвіднесення частин між собою) та гармонії (співвіднесення частин з цілим). Для оцінки цих чинників синтезу слід враховувати як деструктивні можливості гіпертрофованої самостійності ритму, так і конструктивну роль дисгармонії як опору для подолання. Метрика визначається вже відтворенням синтаксичних структур, якими визначається річище ритмічного розвитку. Тоді часово-просторова організація синтезу постає насамперед як персональне, особистісне начало і осмислюється через життєві перспективи особистості. Пріоритетне місце персонального виміру (локації і локалізації) висловів у досягненні синтезу виявляє в художньому творі дух і душу, приховані за текстом. Твір, коли в ньому реально здійснюється синтез, стає схожим на живий організм, де окремі елементи тексту дістають визначеність завдяки функціональному призначенню.

3.5. Версифікація і фразеологія як проблеми текстової інтеграції

З протиставленням поезії прозі до гри входить чинник зовнішньої форми, де виявляється функціональне навантаження позамовних обставин. Тоді опозиція «вірші – проза» зіставляється з ширшим протиставленням «спів – розмова», що передбачає впровадження уявлень про «скандування». Для їх порівняння виявляється недостатнім обмежуватися самими лише просодичними чинниками і необхідним залучення семантики відповідних форм. Це особливо актуально для проблеми «верлібр – ритмізована проза», де перший виявляє не лише просодичні особливості прихованої метрики, але і семантичні зв'язки з епіграмами, прислів'ями та театральною декламацією. Припускається самостійність сценічного речитативу як можливого джерела верлібру (та чинника його відмінності від римованої прози). Вірш передбачає наявність можливого розспіву як його віртуального джерела. Римовання породжує особливий оказіональний фонологічний код, де альтеровані частки перетворюються на форманти, наділені значенням, властивим даному контекстному оточенню. Такі ефекти значною мірою завдячують контрактурі, зокрема, моносилабичним дієслівним формам. З римованих формантів утворюються шаради як супутній чинник віршованого мовлення. Шарада постає як узагальнена форма прихованої присутності в тексті можливої іншомовної інформації. Вона становить зовнішню форму, що вимагає свого осмислення та відновлення відповідної внутрішньої форми. Ефект шаради свідчить про наявність надлишкових невикористаних можливостей словесного

коду та про їх перетворення на свою протилежність у створенні тексту. Це містить ризик деградації шаради до глосолалії.

Висновки. Аспекти симпатії як вихідного джерела поезії

Поезія з її виконавським тлумаченням становлять необхідне знаряддя для усунення тієї брехливості, ризику фальсифікації, які неодмінно супроводжують словесний матеріал. Виконання (в тому числі уявне) дозволяє виявити фальсифікацію через випробування афористичних висловів як виявів гумору. Текст випробовується на брехливість або щирість через звернення до гумористичних засобів. Першоджерела гумору становлять здивування і допитливість, які лежать в суто когнітивній сфері, незалежно від екзистенціальних обставин. Особливо вагомими тут виявляються казкова образність і дитячий ляльковий світ уяви. Дитяча нездатність до брехні і серйозна дитяча «чесна гра» виявляються пробним каменем для поетичної правди. Відповідно реалістична правдивість стає умовою оптимізму стосовно долі поданої в тексті картини реальності.

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