HERMENEUTICS, HEURISTICS, MORPHOLOGY: THE CONSTRUCTION OF METATEXT AS THE PREREQUISITE FOR INTERPRETATION

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Summary. *The interpretative opportunities are programmed with the structure of artistic text that must be disclosed within the processes of comprehension and performance. These processes are initiated with conjectures on the entirety and are conducted as the reciprocal corrections of the whole and the parts where the imaginary textual satellites are produced. The utmost abstractedness in them is attained with the compilation of metatext that is to be found, in particular, in the descriptions of music and theatre where the canon of ecphrasis is restored.*

Keywords: *abstraction, hermeneutic circle, metamorphoses, mediation, essentiality, spontaneity, motivation, ideal, ecphrasis, exegesis.*

Introduction. Comprehension and comprehensibility is the existential condition for the life of any artistic text. As far as text is and can be comprehended, it exists as an actual message or a potential repository of information. The procedures of interpretation and comprehension as the disclosure of textual contents are studied within ***hermeneutics*** as a special cognitive scientific branch that primarily dealt with exegesis as the procedure of compiling textual comments and interpretative versions. The most essential principle here is that of the so-called ***hermeneutic circle*** that describes comprehension as the gradual approximation towards contents where the whole and the parts are reciprocally corrected [25, *228*] so that interpretative procedure remains potentially infinite. Such oscillation between the entire and the particular presupposes the primary conjectures as "at least incomplete comprehension of the whole" [1, *65*] in the same way as an actor studies the role. In this respect, it is worth noticing that in hermeneutic procedures the invisible phantoms that the text refers to are designated as "another text" or derived text that is to be compared with the primary one to conclude as to the latent contents, so that "the actually present text … is reflected in the secondary text, and the secondary text gets reconsidering in the process of comprehension … Reflection as such consists in the rise of reciprocal confrontations resulting in the translation of one content in the others" [1, *74*]. To sum up, one can say of a textual satellite generated as an alternative to the primary written textual data. Interpretation consists in constant and continuous confrontation and comparison of both texts, the primary one and the derived one existing in one's imagination and in the inner speech. Obviously, such derivation is more abstract than the

source because it is generated as the result of the negation of the source. The satellite of abstractions as a secondary text plays the role of a mirror generated for reconsidering the primary textual data. Then an asymmetrical pair of texts appears to be contrasted with different degrees of abstractedness. Such bilateral formation becomes the starting point for the development of the interpretative procedure.

In its turn, the construction of an abstract textual satellite for conceiving the whole and disclosing the meaning of details presupposes the differentiation of the kinds of abstraction as those of subjects — objects and attributes - predicates. It has been shown that these tasks belong to those of **heuristics** [27] which procures means for the hermeneutic interpretative procedure. In particular, here the conjectures, as to the sense of interpreted text, are put under examinations and experiment planning develops. The derivative texts generated within hermeneutic procedures turn to be partial negations of the primary textual data in as much as they deal with the alien means and images. This circumstance is noticed by the founder of hermeneutics F. Schleiermacher who stressed that "the confrontations … often exert more intense impact than analogies because the oppositions are more persuasive" [25, *116*]. Therefore, these derivations as the necessary means for interpretation are to be estimated as alternative texts opposing the primary one. One of the most ancient specimens of such alternative texts can be those of antique **ecphrasis** or the description of pictures, sculpture, and other monuments. Such provisionary texts served as the means for the proper search heuristic tasks, especially for **exegesis** as the interpretative procedure. Here it becomes evident that alienation is to be regarded as the prerequisite for abstraction because it is the disintegration of a given rhetorical map of the world that provides conditions for partial negations, contrasts, and conflicts as the basis of alternative text for searchheuristic tasks. On this basis, abstractions reveal their **dualistic nature** that is reflected in their division into predicative and subjective ones. Heuristics provide means for the formation of an abstract space with the dimensions of subjects and attributes (the so-called morphological box) for the description of the interpreted text.

At last, from the fact that the primary text presupposes its alternative derivative twin, the consequence ensues about its transformability as a universal property. Any text coexists together with its virtual **meta-**

morphoses of more or less abstract nature. In its turn, **morphology** presupposes entirety and integration as the basic condition for textual existence that can be found and disclosed through imaginary interpretative transformations. Interpretation is then concidered as a constant and continual series of transformations that is the only possible form of the text existence. Therefore, morphology gives a general approach for producing such textual satellites indispensable for interpretative procedures. Within this approach, such satellites are included in the broader category of the so-called **transitory texts** (together with preparatory drafts or interpretative comments) [26]. Thus, the texts derived from the primary source data build up a whole set of versions with different degrees of abstraction. One deals actually with the task of the selection from a set of different descriptive versions of primary data, from those of ancient ecphrasis for exegesis to drafts of a theatrical script for screening. In such accumulation, interpretation is regarded as a peculiar form of **mediation** as the indispensable existential condition for the life of texts. Within the scope of derivational textual metamorphoses, the ultimate degree of abstraction must be achieved, and it is represented in **metatext**. Then one has grounds to regard this limit of textual derivation as a principal medium within the set of mediatory tasks of textual interpretation.

Main body of research. As far as a text in its life is encircled with the derivative interpretative media, one takes the ultimately abstracted **metatext** as the initial point. While being built up of abstractions, a metatext presupposes the mentioned dualistic properties of abstractions. In particular, one must take into consideration the differentiation of them, in particular, the division into those of isolation where "the process of the reification of the abstracted properties and relations" takes place and those of generalization where it goes about "the process of the abstraction from unequal, discerning properties of objects" [4, *25*, *24*]. To develop metatext as the initial point for further steps in textual procedures, it is to take into consideration that the faculty of generalization is the universal property of all world of life, therefore, typicality is the basis for any cognitive activity (one could remind the statement of psychologist on the impossibility to exist without such faculty [27, *29*] that is often cited [5, *31*]). Meanwhile, such abstractions of types presuppose personification: "Abstractions … are not merely reified, that's regarded as existent in the same sense as separate material

things exist; they are also personified" [5, *186–187*]. This idea has been especially developed by P. Florensky who underlined that "the genealogy of any identity … must come back to our spiritual ego" [20, *101*]. This conclusion on the inner attachment of type as such and personality seems to be of importance for the theory of theatrical performing art where the problem of the incarnation of type is the decisive one.

In its turn, within the classification of abstractions, the particular place occupies that of identification being the basis for predication as the inclusion of objects in the class defined with the abstract property. At the same time, it contains the inner contradiction because it also presupposes the negation of the property of being discernible: "the elements … can be somehow discerned … otherwise, all elements would fuse together into one element. Meanwhile, to be discerned … there must previously exist their discrimination" [5, *11*]. As the solution of this vicious circle, the concept of the interval of abstraction has been suggested by M. M. Novoselov as "those properties that serve for identification" [5, *12*]. The problem of the abstraction from discernible properties as that of predication is used for the exploration of the microcosm with its indiscernible particles comparable to soldiers as the elements of a class defined by the predicate.

Another set of problems arises when it goes about the mentioned personified abstractions with their inseparable attributes as opposed to separable predicates. This difference between attributes and predicates can be illustrated with the division of epithets respectively into constant (obligatory, as attributes) and ornamental. There arises the abstraction of individuality (and respectively of the subject) that is to deal with the principle of **individuation**. The main difficulty here consists in the fact that it is the **essence** and not attributes that determine the individuality so that "what is determined individually for itself must not also be determined as an individual for cognition" [19, *88*]. It has been suggested to designate such individuation as ontological one as opposed to that given through attributes as epistemological individuation. It was G. W. Leibniz who stressed that "individuality contains infinity in itself and only That Who is capable of grasping it can possess the knowledge of the principle of individuation of that or this thing" [13, *291*]. Therefore, the principle of individuation as the basis for the abstraction of subjects refers always to the problem of the essence where the genuine nature of individuality

is included. The difference between the essence and attributes has already been shown by N. Kusanski who wrote that an individual substance "possesses its properties in relation to other sensual things, exerts through these properties its impact upon them, and as far as it possesses these properties in relation to other things they don't belong to it" [12, *124*].

In its turn, the attributes as the inseparable properties opposed to predication as isolated features come to the problem of the so-called **non-predicative definitions** (the term suggested by H. Poincare) where the concept is taken without reference to its separable features as an individual of a given class: for example, in the definition "the number two is such one which sum with itself produces its product with itself" the property is the inseparable attribute and not predicate. To demonstrate the importance of such inner essentiality one ought to remind that according to A. F. Losev "before any development and any history there exists thing itself" and therefore "we don't recognize the definition of a thing through its features" [15, *312*]. Subsequently, "the essence of a thing being absolutely void of features and predicates is its absolute individuality" [15, *323*]. This comes back to the ancient scholastic problem of the so-called suppositions as the means for individuation's abstraction where transcendental relations were introduced as the alternative to predication. According to S. Yavorski "transcendental relation is the essence that in itself presupposes something other", therefore, it is defined as "substantial" and predication as "accidental" [30, *522*].

The above-discussed controversies concern the problems of a metatext immediately as built upon the relations between subjective and predicative structures of primary text. It has been already shown that predicative hierarchy and subjective perspective become the principal axes within the macroscopic textual syntax [28]. It is worth noticing that the disclosure of predicative hierarchy is a trivial task that can be reduced to frames (as in Caesarian proverb 'Veni, vidi, vici'/'I came, I saw, I conquered'). Subjective abstractions involve much more participants and observers of action. For instance, in theatre character and situation acquire subjective and predicative functions respectively at great scope whereas the character gives much more complicated problems than situations. The significance of predicative hierarchy in dramatic interpretation is attested with the famous K. Stanislavsky's advice to play verbs and not nouns or adjectives that has also

been reproduced in the statement that "the only tool of a playwright is the verb" [21, *49*]. Meanwhile, within the broader approach, it is a subjective perspective that overweighs the importance of textual predicative components, and it is attested with another recommendation: "Play the character and not the plot" because "without character, the atmosphere is absent in a genuine psychological performance" [21, *84*]. That character belongs to subjective perspective and not to predication is still proved with its opposition to the so-called outer characteristics that belong to separable features of a person and, therefore, are defined as predicative elements. In particular, it is a gross mistake when the character is substituted with characteristics and the actors "mean outer characteristics instead of character … being only outer features of human behavior" [21, *84*]. It ensues from here that metatext presupposes, first of all, the description of characters as the individuation referring to the essence.

One of the principal consequences from the procedure of making up metatext is that the immanent textual means are the insufficient ground for textual integration and, therefore, one must look for transcendental means in the sense that are to be found beyond the text. The indispensability of the transcendental grounds for integration is well-known in theatre, in particular, as the necessity to restore the past of the character that is not given within the role's text. M. Reznikovich has very aptly suggested the concept of "the fate's trap" as the decisive event in the unwritten prehistory of the character that is "the main vital circumstance of the past that impedes a hero's implementation of the innermost intentions and the life in accordance with the hearty sentiments as it is desired" [21, *115*]. This presupposed biographical event is well-known in psychoanalysis as "a fundamental trauma" (Germ. *Grundtrauma*), and it belongs obviously to those dramatic circumstances that are to be disclosed in interpretation. Meanwhile, "the past deeds are the indispensable ingredients of a character. They are to live through" [21, *99*]. The importance of the looking for powers beyond the immanent textual resources is that of essentiality as the principal contents of individuation's abstraction.

In its turn, this gives grounds for the renaissance of such transcendental category as **ideal** that generalizes the abstraction of type. The attention to it as "the absolute value according to the law of duty" and "diverse forms of the primary source" that "come to the action's result" [10, *237 - 238*] has been recently paid

with the reference of the necessity to use it wider as the alternative to idols. In this respect, the ideal could represent the individuation, in particular, in regard to personified abstraction through its attributes that reveal its essentiality. That could be illustrated with the feminine portraits of the Enlightenment where "the features of the ideal are shown more immediately" [9, *9*] than in masculine portraits. The similar approach in another epoch enabled detecting the simile of "love to art and love to life" [9, *184*] as the revelation of personal essence. Then one could estimate ideal as the indispensable component of metatext.

In this respect, it is to keep in mind that ideals are confronted with actual narration on events. It is also to stress that event or deed presupposes some anomalous deviation bordering with that of wonder as an incredible case. In this sense, one can say of theatrical **casuistic** experience that enables conceiving such anomalous ingredients of action as abstract generalizations. M. Reznikovich stresses the distinction of the dramatic concept of the event from that in epics where "the inertia of events" prevails opposed to "the initial event of a drama" [21, *66–67*] determining the succeeding flow of action. In any case, the event is to be described as a motif where subjective and attributive or predicative components of abstraction are united. In its turn, motif can be conceived as an abstraction from the wider construction of plot or story where situations and characters are to be involved. A text being a sequence of motifs, the problem as to their motivation and spontaneity arises, and here the transcendental concept of ideal gains validity.

The effectiveness of such latent ideal as the actual power of textual integration can be found in the music descriptions. That music has wide opportunities for metatext can be attested with the well-known use of self-descriptive elements proper for the music itself without the involvement of verbal matter. Such are, in particular, the so-called monograms that are composed with the outlook of the cipher for personal names but acquire much wider scope of interpretations, as L. Reshetnyak has shown [23, *202–203*]. Still, the more demonstrative are the samples of palindrome in music where actually the pair of texts is confronted [23, *204–205*] so that one can take one of them as a metatext for another. Other samples of such self-descriptive metatext can be demonstrated with the so-called enigmatic canons where the whole can be summed up within the limits of a melodic phrase and

developed again with the means of symmetrical transformations [22, *138*].

The proper verbal metatext of music can be represented with the well-known descriptions of instrumental music, in particular, in the so-called books for concerts where one has to do actually with the hermeneutic attempts of approximating the contents of a piece of music. One of the persuasive revelations of the hermeneutic music meditation one finds in the works of A. Dolzhanski. Thus, in the P. Tchaikovsky's 5th symphony such abstractions as "the somber thought on the existential vanity" that "is underlined with the character of feverish haste" is the result of "the mixture of the elements of funeral march with the obviously hasty rhythm of movement improper to them" [7, *187–188*]. Then follows "the picture of the vital ideal, that of the blossoming of human best powers" which plays the role of "the defensive means against the philosophy of self-annihilation" [7, *189*]. The conclusion of the 1st part being "the defenselessness" [7, *191*] of the sublime, the next part suggests the alternative picture of abstractions where the 1st theme "is full of wearisome excitement" preparing the 2nd theme so that "all is blossoming and inspired" [7, *192–193*]. The melody of a pastoral with the meaning "of a meek complaint" introduces "the sentiment of compassion and … of the inexplicable anxiety" resulting in "the intrusion of evil" [7, *193–194*] so that the alternative images appear to be dreamt vainly. The 3rd part draws from the existential conflicts into the realms of reminiscences as "the images of childhood" marked with "dance-like graciousness" where the presence of the initial theme reminds itself with the intrusions of counterpoints that are "perfidiously derisive" and "impart the poison of dubitation" [7, *196*]. At last, in the final part the third power comes, that of "spontaneity" [7, *198*] where one finds "the seal of firmness, stability, light" [7, *199*].

In the D. Shostakovich's 8th prelude and fugue (in fis-moll) is found "the yearning for happiness, the parting with it, the loss of it and the recollection of it" [6, *64*] determining the contents of the 1st part of the cycle so that "the complicated scale of sentiments is incarnated in a small dance-like piece: hope, satisfaction, expectation, achievement, parting, loss" [6, *68*]. In the fugue "the character of cruel, tragic narration" (in particular, "the impression similar to the sorrowful swinging of the miserable martyrs" in some moments) [6, *68–69*] is found. The condensation of somberness results in the facts that even "the lightest place … gets

dramatics" so that "immeasurable grief" [6, *73–74*] becomes the essence of the work. Another kind of abstractions determining textual integration is suggested for the 11th cycle (in Fis-dur). The prelude "combines intentional seriousness and the naive implementation" with the "skipping" movement [6, *92*]. In particular, the dance-like character of the material is stressed due to the intrusion of "obedient retarded sequence of chords" [6, *95*] as something enigmatic. In the fugue "the image of capricious and ultimately diverse motion is created similar to the impressions from the sportive emulation with many participants" [6, *96*]. As a result "the picture of impetuous passion for the game", "the play of vital forces, health, firmness, agility" [6, *99*] can define the integrative power of the work.

It is of importance that the verbal descriptions of music serve not only as the elucidatory means for its recipients in the concert hall but also as the instructive prompts for performance. This can be attested, in particular, by the practice of conductors where symphonies are depicted with the aim of suggesting the respective interpretative version. For instance, the entirety of the S. Prokofiev's 2nd symphony can be substantiated, according to G. Rozhdestvensky, with the most primitive abstractions where "the brightest contrast between both parts coexists with the mightiest intonations' mutuality. By the way, this mutuality is achieved in the simplest way: with the interaction of the two symbols — those of minor and major triads" [24, *31*]. The existence of such abstract motivational force accounts for some bizarre effects to be encountered in the work. For instance, in the conclusion of the 1st part, "the theme's repetition is not perceived as the continuation of action … Prokofiev seems to erect the monument for the perished hero" [24, *33*]. While commenting the 6th symphony, the conductor attracts attention to a little detail at the beginning of the last part where "for the first time the careless atmosphere of the finale is disturbed, it is the first warning of the catastrophe-to-come" [24, *47*].

Abstractions as the device of the hermeneutic approach to music with the prompts for performance can be demonstrated with the analysis of L. Beethoven's sonatas by Yu. Kremlev. For example, in the 29th sonata (op. 106 B-dur) the 1st part is marked as "the melting of heroic recollections in a series of majestic generalized forms" where such similes as "the flood of brooks at spring" or "importunately offending army" are used [11, *283–284*]. The 2nd part is found "at the borderline

of vigil and dreamlike existence" preparing the transition to "touching lyrics" [11, *287*]. In the next part "the complaint comes into a gust of passion" attaining "the utmost degree of sorrow" that comes to the conclusion of "the affirmation of spiritual peace with the refusal from passions" [11, *289–291*]. As the result of such liberation of the soul in the final part "the apotheosis of reasonability" takes place [11, *294*].

It is indicative that in the basis of such hermeneutic descriptions it was the method of dramatic analysis of music suggested by V. Bobrovsky that has been demonstrated, in particular, in regard to A. Scriabin's legacy. It has been marked that here "the general dramatics" are created and that "the triad which rules it is as follows: from the highest refinement through the active impetuosity (the volatility, the flying ability) to the highest grandeur" [3, *151*]. Such sequence of abstractions gives grounds for defining a metatext of the composer. For instance, in "The Poem of Ecstasies" it is "the paired confrontation lyrics — volatility that is derived from that of song-dance" [3, *152*] serving as the basis for the work's integration. Respectively "the super-idea is the intention to incarnate the self-movement of the human inner world within its purification and its estrangement from daily life" [3, *158*]. Such approach accounts for those transcendental powers that determine the compositional scheme with abstractions. The effectiveness of the searches for abstract triadic schemes can also be demonstrated with L. Beethoven's works where "the principle of dialectical affirmation through negation" [2, *80*] takes place that acquires, in particular, the form of "movement — brake (retardation, resistance) — explosion (the overcoming)" [2, *217*].

One can regard the descriptions of instrumental music as the ready scripts for scenic performance. To exemplify such opportunities for staging interpretations one would still cite a standard description from the book for concerts' guests. One could take as an example that of concerning A. Bruckner's 3rd Symphony in d-moll. The description suggests a series of abstract ideas such as the contrast of heroic and idyllic elements in the 1st part, elegy as the common denominator for the themes of the 2nd part, pastoral in the next one and the device of representing the same theme in the masks of serious chorale and merry dance in the final [31, *321–323*]. Such metatext gives preparatory drafts for possible scenic scripts.

In particular, the descriptions of instrumental mu-sic are to be confronted with those of ballet. The explications given by F. Lopukhov to M. Petipa's version of P. Tchaikovsky's "The Swan Lake" give transcendental grounds for the selection of scenic version. In particular, the tragedy is associated with the indication that "swans are known to be single-minded lovers" so that "fidelity is the basis of contents" [14, *217*]. Besides, "in the moments of danger animals gather in a circle" [14. *221*]. Respectively when in the final scene "Odette and prince are enclosed within a half-circle", it gives "plastic metaphor of the idea of fate" [14, *224*]. The abstract concepts enable disclosing of the difference between E. T. A. Hoffmann's source and M. Petipa's interpretation of "The Nutcracker": "The pure, light life comes after midnight although it is night — so Hoffmann thinks. One can achieve joy and happiness, but it is necessary to pass through winter — so Petipa thinks" [14, *208*]. It goes about the examination of heroes that concern their characters, their inseparable qualities as the representations of subjective perspective.

Another kind of metatext is to be encountered in the descriptions of personal attitudes of ballet performers. One can compare the pieces of metatext in the versions of Juliette prepared by G. Ulanova and K. Maksimova. For the first it is "fragility" that made her "touchingly helpless" that appears to be the dominant attribute of the presupposed ideal in the version performed together with V. Gabovich. In another version (duet with Yu. Zhdanov) she reveals "feminine wisdom, mother-like amorous attitude to the sweetheart" [17, *37*]. In the performance of K. Maksimova "her infantile character acquires a very peculiar philosophical meaning within the tragic context of drama" where she represents "a charming, full of vital forces feminine child" that "doesn't bear the seal of tragic fatality and pathetic exclusiveness" so that "the monstrous injustice, absurdity of her early death" is the conclusion [18, *139*].

At a full scale, the composition of metatext has taken place in the practice of dramatic art. As an example of dramatic metatext where the prevalence of subjective abstractions of characters becomes evident the interpretation of I. Turgenev's "The Nobility's Nest" suggested by M. Reznikovich can be regarded. To conceive Liza's image adequately of importance is "The power of love. The power of passion. That is written in the novel but not deciphered in details" [21, *32*]. In other words, it goes about transcendental powers that determine the events from outside the text. In particular, one of such powers belongs to the fatal role

of the past events so that "the past will begin to intrude into the present more and more violently" [21, *39*]. In this respect, Liza's scenic behavior in the interpretation of Anya Natalushko demonstrates overt dependence upon the abstractly conceived and guessed past. In particular, it is "the foreboding of the grief to come" [21, *119*] demonstrated in the scene with the letter for her sweetheart where the motif "unexpected brief" gives grounds for the use of the words of another heroine from another I. Turgenev's novel "Rudin" [21, *121*]. Here the generalization of situations and the transfer of the cue as a latent quotation enable the use of means that become the inseparable attribute of the subject. The character's predisposal determines the catastrophe: "She feels fear and awe before her future solitude, and there're no doubts that it will come forever" [21, *121*]. Thus some abstractions such as passion and past stand behind the text and account for seemingly spontaneous events.

Another sample of abstractions exerting an impact upon the characters' revelation in behavior is to be found in A. Ostrovsky's "The Dowerless Bride". The abstract essence of metatext in regard to the protagonist Larisa can be defined as "the tragedy of a soul person in the soulless society" where "Larisa's drama has begun still before the rise of the curtain", her having comprehended "that she can't live among those people and not to be a thing" thus disclosing "her conflicting with the reified world" [21, *35*]. The abstract problem of reification becomes the latent power that propels the action to tragedy. Of importance is the other problem arising, that of the spontaneity of the events. One of them is the inexplicable behavior of Larisa before the encounter with her former sweetheart: "Perhaps never in the role, one can't play such seconds of the diffidence of a self-confident person, of doubts and the presentiment of defeat" [21, *285*]. Another moment of spontaneity is to be found in the decisive scene before the terminal parting from this sweetheart and the final catastrophe: "Ostrovsky being always such definite and circumstantial now omits leaving in shadow the most important events" [21, *296*]. Therefore, the interpreter must imagine the transcendental data with the means of abstraction. As to the sweetheart, it becomes clear to him that "the burden of golden chains … is his voluntary serfdom" so that "he sells himself in serfdom" [21, *299*]. As to Larisa, "she puts before him such obstacles which compel him to disclose himself", and as a result "she achieves clarity and truth" that are "common

sense", "computation" so that earlier "there was hope. Now the hope has gone. The limit has come" [21, *300–301*]. That is why the final scene designates "the moment of the highest resignation and the comprehension of the own incompatibility with this world, of the lack of viability" [21, *302*]. Such abstract notions that stand behind the textual data become indispensable for the interpretation and respective staging conduct.

One can find the presupposed metatext in the description of the performance of outstanding artistic personalities. It concerns, in particular, such genius as M. Zankovetska in whose talents S. Durylin finds the ability "to divide sorrow with the hired woman and joy with Tsvirkunka" [8, *156*]. In the role of Sophia from "The Miserable Woman" ("Beztalanna") by I. Karpenko-Kary, written specially for the great actress, she represents the concept of victim. It is noteworthy that the actress avoids the risk of "what is called in artistic slang 'a blue role' that's a schematic demonstration of diverse virtues and good qualities neglected with the alien evil will" [8, *190*]. Respectively, the metatext of the role is suggested as "quiet love, light joy and inevitable harm" with moments of "lyrical truth", "sunny idyll" [8, *190*]. In the episode limited to eight cues at the beginning, the actress for a moment shows "the inner presentiment of something ominous" as "a momentary flash of lightning from a remote, remote black cloud" [8, *191*]. The presence of **fate** as a transcendental power is here obvious.

Another sample of metatext in actor's play concerns A. Buchma. In the role of Mykola Zadorozhny in I. Franko's "The Stolen Happiness" the lack of reconciliation between the two rivals is marked with the particular hint because he "stretches out to him both hands as in the second act when he (the rival-policeman) puts shackles upon them" so that "he awaits the inevitable punishment but doesn't reconcile himself and doesn't excuse" [16, *92*]. Thus a mere gesture becomes the abstraction referring to the genuine intentions and relations. Another example of transforming details into the signs of abstract generalities can be the manner of speech as "the helpless prattle. It is the limit of human humiliation and suffer" [16, *89*]. Another representation of abstract ideas is traceable in the role of Puzyr from I. Karpenko-Kary's "The Owner". Here, for example, after being wounded, "he moans further not because of the pain but of the anxiety about the business" [16, *45*]. Such hints let come to a conclusion: "It is not richness that serves to him; it is he who serves

to the richness, and it determines the absurdity of his existence" [16, *46*]. The ideals of personality stand behind the roles and define the details of the actor's scenic behavior.

Conclusion. The morphological property of general transformability of textual universe reveals itself in interpretation as the form of existence and results in the generation of media encircling the primary text. From the morphological viewpoint interpretative procedure is a special kind of mediation that is necessary to provide the inner textual cohesion that is not given with immanent textual means and must exist in imaginary reproduction (as a plot of a novel). Hermeneutic and heuristic means are initiated with the oscillatory procedure of approximating textual contents (the hermeneutic circle) that begins with the conjectures on the whole and correction with the details. It results in the production of secondary, derivative imaginary texts (existing in particular as the inner speech) that build up the satellites of the primary interpreted text and serve as a mirror for the reflection over it. Such derivative provisionary auxiliary texts for interpretative reflec-

tion, as the ecphrasis of classical antiquity, become the media serving the tasks of exegesis and necessarily build up abstractions of the higher level in regard to the primary data. This abstractedness is inseparably associated with the negative nature of these media as the alternative and partial contrasts to the source. Due to negative basis, the duality of abstractions becomes evident (in particular, as the division between subjects and predicates). Metatext as the utmost abstractedness becomes the medium of textual metamorphism with the aim of disclosing the transcendental sources of textual entirety (in particular, such as ideal). While referring to transcendental powers, it discloses the essentiality that imparts spontaneity as the otherwise inexplicable behavioral motivation at the stage. Performance then looks like exegesis where the motivational forces are to be disclosed through abstractions of metatext. The productivity of the compilation of metatext is attested, in particular, with the descriptions of so-called imaginary music (in the works of E. T. A. Hoffmann, Th. Mann, H. Hesse).

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Юдкін Ігор Миколайович

Герменевтика, евристика, морфологія: побудова метатексту як передумова інтерпретації

Анотація. *Інтерпретаційні можливості запрограмовані структурою художнього тексту, що повинні розкриватися в процесі розуміння та виконання. З морфологічної точки зору інтерпретаційна процедура — це особливий різновид посередництва, необхідний для забезпечення внутрішньої текстової зв'язності, яка не дана іманентними текстовими засобами, а повинна існувати в уявному відтворенні (як сюжет роману). Витлумачення тексту, згідно з герменевтикою, започатковується припущеннями про цілісність і відбувається як взаємна корекція цілого та частин коливальним процесом наближення до текстового змісту (герменевтичне коло), де в уяві утворюються текстові супутники (наявні, зокрема, у внутрішньому мовленні) первинного інтерпретованого тексту, що служать "люстром" для рефлексії над ним. Така рефлексія розгортається як евристичний процес, де утворюються абстракції вищого рівня стосовно первинних даних. Абстрагування як основа евристики виявляє двоїсту природу, зумовлену її заперечною природою як альтернативи до джерела, що відображено в поділі між предикатними й суб'єктними абстракціями. Евристичний пошук спрямований на виявлення можливостей суб'єктів та їх актуалізації, позначеної предикатами, результатом чого стає осягнення сенсу (зокрема, упізнавання в театрі) як мета розгортання подій тексту. Похідні абстрактні тексти-супутники, породжені інтерпретацією (приміром, режисерські коментарі), постають як особлива форма посередництва в історичному житті текстів-першоджерел. Типізація тут характеризується інтервалом абстракції й передбачає персоніфікацію, яку репрезентує ідеал як трансцендентна основа суб'єкта та інтеграції тексту. Опис характерів через індивідуацію відсилає до здібностей суб'єкта, можливостей, які актуалізуються у вчинках, подіях. Межа абстрактності текстів-супутників досягається в метатексті — описах творів (зокрема, музичних) за давнім каноном екфразису, що виглядає як сценарій театральних казуїстичних експериментів.*

Ключові слова: *абстракція, герменевтичне коло, метаморфози, медіація, суттєвість, спонтанність, мотивація, ідеал, екфразис, екзегеза.*