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THEATRICAL DEVICES IN V. WOOLF'S NOVELS

Summary. The devices of scenic rehearsal and performance exert especially noticeable impact upon literature through the «stream of consciousness». Soliloquy as the tool of an actor approaching a role promotes narration turning into meditation that discloses action as reflected in the dramatis personae's inner world. Scenic reincarnation becomes traceable within personal changes attested with meditative passages.

Key words: soliloquy, stream of consciousness, reincarnation, meditation, narration, scene upon scene.

The interaction between theatre and literature is one of the vast problems entailing the question on the priority of textual versions arising within interpretative processes. Normally one deals with the transformation of a piece of literature into scenic script and explicatory comments for the performers (in particular the so called producers' scores) [13]. Meanwhile there are grounds also to say of the priority of theatrical performance as far as the reality represented in a text can be regarded as a stage of the kind. While conceiving the reality as a huge scene and participating therein as a player, the writer endures respective reincarnation, so that a novel becomes an account on the experience of permanent rehearsals. Then the author takes the part of a performer as a medium between the stage of world and the narrated reality. The author becoming an actor, its image respectively turns into that of a dramatis persona. Such approach can be demonstrated with the numerous examples of the transposition of scenic performers' habitual practice into the works of literature.

One of the most essential rules of a dramatic play's performance consists in filling up the «empty gaps» between the cues of a role with an actor's comments that are to be pronounced silently in the manner of replicas *a parte*. Such comments build up an unuttered inner monologue or soliloquy that supplements the pronounced cues. Meanwhile the very form of a permanent soliloquy or conversation with oneself comes back still to St. Augustine's «Confession» as the means of representing personal confessional attitudes. Besides, the permanent state of prayer has its origins still in Origen's recommendations of the ideal life for Christian people [8, 152-153]. These ancient precepts intermingle with those of the common practice of scenic art where silent imaginary chains of cues *a parte* disclose the genuine individual intentions. At the same time such inner monologue exerts a suggestive impact upon the performer promoting the necessary state of mind.

This tradition of explicatory reticent soliloquy is intimately connected with such immanent quality of theatre as its playfulness that has exerted an immense impact on literary fiction. The exposition of theatrical playfulness in novel comes back to L. Sterne whose «Tristram Shandy» can be seen as a paragon of retarded action during an incessant rehearsal where the author seems to amuse oneself with each moment

enabling thus easy transition from one step to another and the respective alternation of temporal goals in each episode. As it has been put in this novel (Vol. 1, Ch. 22): «*Digressions, incontestably, are the sunshine; – they are the life, the soul of reading!*». It is well known that D. Garrick consulted the author [4, 178], and according to the author's statement in the letter to him (with reference to Don Quixote's paragon), the novel had been conceived as «*a Cervantic Comedy [...] which will be still more dramatic*» [11, 521]. One has also noticed that there is the image of narrator that becomes the uniting axis of the novel [2, 17] imparting thus the traits of soliloquy to the whole as well as that the dramatis personae display the obvious features of puppetry [2, 19] or, to say in other terms, they represent the Otherness of such narrator. It is also to stress that «the discovery of detailed descriptions of a person's stature and movement» [1, 71] ascribed to L. Sterne has its origin in W. Hogarth's experience as the painter of theatrical scenes.

This playfulness exposed in the narrative entails further consequences. It is known that imitation becomes the most important case of such play, and «one can imitate only a human being» [6, 420] so that suggestive effects of an inner monologue become those of fascination involving the audience of spectators. Although play itself isn't a productive activity, its vestiges within the scenic space display obvious productivity due to the «reincarnation» [6, 428] of a performer into a role's image. Then the applicability of a scenic rehearsal's devices in a narrative text imparts to it the properties of scenic reincarnation as the most essential theatrical quality. With the play for pleasure and the amusement with separate details the process of reincarnation is achieved. It enables in particular the author's image's representation as that of a participant of the played drama and the dramatis personae as the mentioned Otherness of such actor. In particular the author's voice can resemble that of commenting chorus or of oratorio's witness. In this respect it approaches those of the secondary dramatis personae. The author of a dramatic play becomes comparable to that of a negligible vanishing unit or some presupposed but absent performer as the obligatory participant of the play. Such is the case of the so called improper direct speech where the author's enunciations are intermingled with the phrases apparently appertaining to the voices of other persons.

Then it is soliloquy that has become the source for the development of the so called «stream of consciousness». Narration turns into meditation due to the particular textual structure of thorough disparate tirades penetrating the whole duration of a role performed by an actor upon stage, and it is meditation that initiates the respective development imparting lyrical verve to it. In this way the stream of consciousness has come to existence as a particular narrative method betraying its scenic derivation. It is meditation where the playground for exposing author's image is procured. Instead of representing action and dramatis personae's portrayal it is the «intermedi-

ary links» [5, 377] situated between them that are exposed for evaluation in meditative tirades. The advantage of such way of representation consists in its capability of rendering the invisible and otherwise imperceptible sides of real world: for instance in dramatis plays of symbolism «the principal action of a play remains invisible for us, and we perceive only its reflection in the dramatis personae's consciousness» [7, 46] whereas the devices of a purely descriptive nature would give only a superficial and overtly manifested events without disclosing the essence of the observable phenomena.

Meanwhile it has already been stressed that within V. Woolf's meditative inner monologues the deeds and events are represented as «reflected in the consciousness of dramatis personae» [3, 527] that's they are rendered through meditation. It doesn't mean that meditation would replace action; vice versa it represents the flow of deeds with their images within somebody's inner world. As the result digressions becomes much more voluminous than narration [3, 529] and «an unimportant outer event can give impetus to such chain of images that leave the contemporaneity and move freely in temporal dimension» [3, 533]. All these latent meditative properties of narration betray the obvious features of theatrical soliloquy. The theatrical impact of the kind can be found in the most demonstrative form of reincarnation in V. Woolf's «Orlando» (1928) where a story of a person living some centuries and changing its sex has become the background for a mental experiment of cardinal difference between feminine and masculine viewpoints. «Orlando» betrays obvious features of stylistic play with erotic «oriental» novels of the 18th century. At the same time it is this preponderantly represented mask of some omniscient narrator that betrays the traits of scenic play. One finds here the obvious outlines of some stylized play instead of the presence of genuine observer. The author's image is perceived as that of theatrical mask not to be taken seriously, as for instance in overtly absurd «learned» transactions on the nature of time that has to prepare and substantiate the marvellous transformation of the hero: «An hour [...] may be stretched to fifty [...] This extraordinary discrepancy between the time on the clock and time in the mind [...] deserves fuller investigation» [12, 444]. Such enunciations display ironical attitude towards the author's image, therefore in spite of all stylistic allusions the author's voice turns to be evasive.

It becomes traceable in particular in the way of the description of Orlando's marvellous transformation into female sex: «Next morning, the Duke, as we must now call him, was found by his secretaries sunk in profound slumber [...] But when afternoon came, and he still slept, a doctor was summoned [...]» [12, 463]. Then after a week the fairy Ladies come with their benediction and leave «the room with the sleeping Orlando and the trumpeters»; then «one terrific blast 'The Truth!' – at which Orlando woke» [12, 466] marks the moment of metamorphose. The way of narration bears the ironical traits overtly referring to the image of an omniscient observer who gives account on the events taken place with the hero. It can be attested for instance with the comments on the Heroine's desperation after her return from the party: «How, in so short a time, she had passed from intoxication to disgust we will only seek to explain by supposing that this mysterious composition which we call society [...] has a spirit in it, volatile but potent, which either makes you drunk [...] or gives you a headache» [12, 494]. Here the apparent irony of explanation pretended to

be philosophical marks the parody on the epoch of Enlightenment's narrative manner.

Nevertheless it is the soliloquy that dominates the narrative tissue and represents the reincarnation felt by the Heroine. The statement can be exemplified with the passage where the meditations on loneliness are represented (preceding the «parodic reversal» [10, XVI] the scene of engagement referring to Ch. Bronte's «Jane Eyre»): «So she strayed out into the park alone, [...] apprehensive lest there might be poachers [...] to marvel that a great lady should walk alone» [12, 521]. Here the common root of reincarnation and confession become evident as the thought on the loneliness coincides with the real solitude. The very theme of reincarnation entails the consequence of overlapping different lines of meanings within the same enunciation so that a kind of counterpoint arises. For instance such is the description of the fatal event of Orlando's encounter with the Archduchess that immediately precedes his transformation into woman: she «took the golden shin case and fitted it to Orlando's legs [...] fastened the ankle buckle [...] Orlando heard [...] the beating of Love's wings» [12, 452]. This passage is to be compared with that where a similar event is described after Orlando's transformation into feminine sex: «Here she tossed her foot impatiently, and showed an inch or two of calf. A sailor in the mast, who happened to look down at the moment, [...] missed his footing» [12, 474]. The common motif of «a leg exposed to sightseeing» is repeated attesting that it goes not only about the purely described events: behind the manifested surface of deeds the latent contents are to be perceived, that of the meditation on the contrast of the both sexes. Here not only the manner of L. Sterne's digressions is reproduced but the counterpoint of the action's description and of its meaningfulness creates the necessary dramatic tension.

Any performance acquires an outlook of a kind of counterpoint where the reproduced words are to be embedded within the image of an absent personality so that the duplicity of meanings arises inevitably. In particular the inner monologue that permanently accompanies the role is to be identified with some personality's image in the same manner as the words can be embedded within the framework of some already pre-existent melody. This image of a played role takes the same place as this melody to be endowed with the new words (the case of the so called *contrafactura*). It is not the utterances and cues of one's own self that build up the inner monologue but the enunciations of some dramatis persona that the actress plays and that she tries to identify with herself, thus persuading her that she attains the coincidence with the demanded portrayal. That is why such counterpoint of thoughts becomes itself the prerequisite for the disclosure of reincarnation as the core of scenic impact upon narrative manner. As far as the multiplicity of meanings can be detected only due to meditation it is the meditative and contemplative nature of hero that provides its attachment towards common scenic practice. Contemplative quietude is necessary to prepare oneself for the acquisition of the will of «the other» within the tasks of the reincarnation into the role of a dramatis persona and the respective experimentation. Such acquisition is to be strictly discerned from imitation as «aping» activity. It is just the case that Orlando as a contemplative heroine demonstrates. Moreover the contemplative attitude is especially underlined with the means if irony as in the contrast between ominous expectations and

plain results: «*And she plunged her pen neck deep in the ink. To her enormous surprise, there was no explosion*» [12, 528]. Therefore one can say that the main dramatis persona is by no way dramatically active: she demonstrates the apparent features of a performer for the reincarnation into the played role. Contemplation and meditation make the heroine endure her fate's vicissitudes and accumulate experience preparing thus reincarnation.

In its turn it is the manner of L. Sterne's playful retardation that makes narration approach that of meditation and turn into lyrical mode of thought attested with another novel «*The Waves*» (1931) with «a collection of dramatic soliloquies» [9, VIII] as its the compositional basis: the staging practice delivers here the pure matter for observation. Six friends read their inner speeches accompanying the deeds or recollections on a certain period of life, and the combination of their monologues together with the inserted author's descriptions of the seasons of a day from the daybreak to the sunset build up the nine chapters of the novel coming from the commencement of the heroes' life till the approaching end. Each tirade of a hero gives an account on the accumulated personal transformations and the acquired experience. Life itself is then conceived as a kind of permanent scenic reincarnations of the same person from one age to another so that the meditations of inner monologues attest the achieved changes. That is why the terminal point of the novel coincides with that of a human life as is witnessed with the commencement and the end of Bernard's last tirade (Ch. 9): «*Now to explain to you the meaning of my life*» as the initial phrase is concluded with the statement that «*against you I will fling myself, [...] the Death!*» [12, 751, 779]. Therefore one can find in the novel a kind of elegy represented with the lyrical scenes, be the definition of P.I. Tchaikovsky's opera «*Eugene Onegin*» applicable here.

In spite of the confessional manner of all enunciations one sees the impossibility of being immediate with oneself and therefore the necessity of mediation arises. Of importance is that the confessions do here as a rule imply repentance and disappointment as it goes about summing up the results of a period of life. It is the necessity to understand one's self that makes the heroes declare their monologues where they undertake attempts of elucidating their inner world, as for instance in Susan's confession (Ch. 3): «*I think sometimes [...] I am not a woman, but the light that falls on this gate [...] I cannot float gently, mixing with other people*» [12, 683]. Such existential meditations represent reincarnations associated with the continuous drift of the viewpoints and the ensuing aspectual ambiguity in the manner of voices' interference proper for an improper direct speech. It can be traced in reconsidering the recurrent motifs that build a filament penetrating the whole as is the case with the image of DROP: «*As a drop falls from a glass [...], time falls*», «*I drop asleep at night*», «*Drop upon drop silenced falls*» [12, 725, 726, 743].

One of the peculiarities of the novel is that all the dramatis personae are practically indiscernible as to their characters. They do not only continue one another but also intermingle mutually so that one of them becomes the reincarnation of another. This law of reincarnation is to represent the concept of life as that of the flow of waves that are transformed from the same liquid substance. Such is for instance the confession of Bernard (Ch. 8): «*We are all swept on by the torrent of things [...] I am wedged into my place in the puzzle [...] I*

am wrapped round with phrases» [12, 740]. This tirade in its turn continues the preceding complaint of Susan: «*My body has been used daily, rightly [...]*» [12, 739]. This indiscernibility of persons betrays the common background of impersonal fate that stands behind. One does deal here actually with what can be recognized as the so called tragedy of fate concocted in early romanticism. Personal traits are hidden behind the fate that covers them all. As the author's image attains some negligibly vanishing unit it betrays traits of an apparition. Such shaded author of a chorus' manner becomes an echoed reflection of all those participating in the action and builds up a kind of background that supports the coinage of the principal events. Such is for instance the chorus-like conclusion in the last author's passage before the 9th Chapter: «*As if there were waves of darkness in the air, darkness moved on, covering houses, hills, trees [...]*» [12, 750]. This image of darkness arising instead of sun refers obviously to that of decay and death and appertains to the voice pretended to be anonymous. The author's image is therefore identified with a chorus and dissolved.

Theatrical attachments of the kind are summed up in the last V. Woolf's novel «*Between the Acts*» (1941) where the composition is that of the «scene upon scene» itself as far as it retells about the amateurs' theatrical entertainment and mental responses of the observers. One encounters a very eloquent observation of Mrs. Swithin (given as a quotation from a ballad) obviously referring to the previous novel «*The Waves*» and rendering thus the intertextual connection: «*Hearing the waves in the middle of the night he saddled a horse and rode to the sea*» [12, 939]. Here the immediate link between the both V. Woolf's novels («*The Waves*» and «*Between the acts*») is attested. Of importance is that the very behaviour of the players demonstrates the exhibitionism where one can say of the theatrical environment of the stage. It is overtly underlined in the novel's epilogue: «*The play was over, the strangers gone, and they were alone – the family [...]* Then the curtain rose. They spoke» [12, 1016, 1019]. The device for representing scenic environment is the viewpoints' drift: «*The audience was assembling [...] Voices chattered. The inner voice, the other voice was saying [...]*» [12, 978]. The presence of otherness marks the references on separate dramatis personae as on La Trobe: «*Rumours said that she [...] had been an actress [...] Outwardly she was swarthy [...] she wasn't altogether a lady?*» [12, 952]. Thus the verve of discussion is imparted to narrative tissue. Enunciations pretended to be those of an author turn out to acquire the outlook of disparate observations attributed to ambiguous voices.

Still it is the ambiguity of meanings entailing the counterpoint of different lines of semantic development that stands behind. Such counterpoint is to be felt in particular within the randomized disparate cues of the represented performance that acquire another meaning within the secondary scene: «*Digging and delving, ploughing and sowing they were singing, but the wind blew their words away*» [12, 980]. It is not only the event of performance that has been mentioned, it tells about peaceful labour that becomes unnoticeable under the circumstances. The author's own voice disappears as in the observation: «*The church bells always stopped leaving you to ask: Won't there be another note? Isa, halfway across the lawn, listened ...*» [12, 1014]. Such seeming absence of the author's image imparts to the whole the features of a dramatic play. Then even the plain

descriptions are represented as if seen with the eyes of *dramatis personae* as is the case with *Isa* in the ending lines: «*The flowers flushed before they faded. She watched them flash*» [12, 1018]. Therefore there are no vestiges of an author as an outer observer that would give a narration. The events are seen with the eyes off the participants that continue one another and build up an incessant soliloquy appertaining to the unknown personality taking part therein.

Besides, it is to add that the declamatory traits render most noticeably the recited way of inner monologues' composition. In this respect V. Woolf continues L. Sterne's manner. It can be exemplified with the conclusion of *Isa's* short soliloquy: «*Dear, how my mind wanders, she checked herself. What she meant was, change had to come, unless things were perfect; in which case she supposed they resisted time. Heaven was changed*» [12, 1000]. Such recited passage displays the structure of apparent declamatory origin. Not to say of the bright periods from «*The Waves*», one can attest here the profile-making of the heroes' enunciations with the means of syntactic divisions with the ensuing pauses.

To sum up, it is not dramatic structure immediately that influenced V. Woolf's novels. Rather, one should say of the performing practice's experience that penetrated the stream of consciousness as the textual compositional basis. The devices of actor's soliloquy and reincarnation together with means of scene upon scene belong to the most observable ways of interpreting reality in the novel as a theatrical performance.

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Юдкін-Ріпун І. М. Театральні засоби в романах В. Вульф

Анотація. Прийоми репетиції та виконання на сцені впливають на літературу особливо помітно через струм свідомості. Солилоква як засіб акторського опанування ролі сприяє перетворенню оповіді та медитацію, розкриваючи дію через її відображення у внутрішньому світі героя. Сценічне перевтілення може простежуватися через особистісні зміни, засвідчені медитативними побудовами.

Ключові слова: солилоква, струм свідомості, перевтілення, медитація, оповідь, сцена на сцені.

Юдкін-Ріпун І. Н. Театральные средства в романах В. Вульф

Аннотация. Приемы репетиции и исполнения на сцене воздействуют на литературу особенно заметно через поток сознания. Солилоква как средство актерского освоения роли способствует преобразованию повествования в медитацию, раскрывающей действие через отражение его во внутреннем мире героя. Сценическое перевоплощение прослеживаемо через личностные изменения засвидетельствованные медитативными построениями.

Ключевые слова: солилоква, поток сознания, перевоплощение, медитация, повествование, сцена на сцене.