

Контекст

Context

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INTERPRETATION AS ABSTRACTION: CHIMERICAL IMAGERY OF DAILY LIFE'S PROSAIC VANITY

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Прозу єднає з театром необхідність інтерпретації, що відбувається за принципом так званого герменевтичного кола між реконструкцією цілісності та її корегуванням деталями тексту. Традиції української химерної стилістики виявляються суголосними семантичній суті прози, де цілісність визначається відтворенням трансцендентних абстракцій, подібних сценічним фантомам.

Ключові слова: герменевтичне коло, сценічний фантом, словесна маска, відчуження, текстова неоднорідність, суб'єктна перспектива, внутрішнє мовлення, спонтанність.

Прозу с театром единит необходимость интерпретации, которая осуществляется по принципу так называемого герменевтического круга между реконструкцией целостности и ее корректировкой деталями текста. Традиции украинской химерической стилистики оказываются созвучными с семантической сущностью прозы, где целостность определяется воссозданием трансцендентных абстракций, подобных сценическим фантомам.

Ключевые слова: герменевтический круг, сценический фантом, словесная маска, отчуждение, текстовая неоднородность, субъектная перспектива, внутренняя речь, спонтанность.

Prose is united with theatre due to the necessity of interpretation that is performed in conformity with the laws of the so called hermeneutic circle between the reconstructions of textual entirety and their corrections with textual details. The traditions of Ukrainian chimerical stylistics reveal themselves as the resonant to the semantic essence of prose where the entirety is determined with the reconstruction of transcendental abstractions similar to scenic phantoms.

Keywords: hermeneutic circle, scenic phantom, verbal mask, alienation, textual heterogeneity, subjective perspective, inner speech, spontaneity.

It has been shown in the previous article [19] that the transformations of reality's details in abstract notions are reciprocally connected with the integration of an artistic work. Such interconnections are especially observable in a dramatic work due to its intensified demands for textual unity that is to be disclosed with the adequate interpretation in scenic performance. Meanwhile there is still another case of such transformations of the metonymic kind where disparate details become abstractions. This is to be found within prosaic mode of utterance that arises on the ground of the negation and destruction of rhetoric conventions. The very conditions of the disintegrated and alienated prosaic existence become favorable for the development of the mentioned metonymic transitions (*abstractum pro concreto*) in the same way as the dramatic rules of scenic play do. «Epic demands of the plenitude of

objective world's representation» [18, p. 39] as the prerequisite for the prosaic mode of narration resulting in the closeness of the inner world coincide paradoxically with those of the scenic playground in drama. Both dramatic and prosaic modes of utterance arise as the artistic interpretation of colloquial spontaneity involving thus the procedures of reconsidering spontaneous elements within the space of such playground. They both presuppose also further interpretation for the disclosure of inner world.

In this respect one must stress that such reciprocities between prose and drama are very often to be traced in creative practice. In particular while observing the development of V. Vynnychenko's dramatic art the researcher has found the dramatic verve in the early prosaic works of the writer: «Драматизм як суттєва стильова риса прози автора значною

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мірою зумовлює органічність приходу до власне драматичного письма» («Dramatic quality of the author's prose as its essential stylistic peculiarity determines essentially the transition to dramatic manner in proper sense») [3, p. 63]. It means that it is already prosaic works that include the opportunities of the further dramatic development. Meanwhile this interconnection of prose and drama is a more widespread case. For instance, one finds in the biography of Yu. Smolych very clear witnesses about his youth: «Я представляв театр <...> сам перед собою: перекидався, танцював, співав <...> інсценізації та п'єси я акуратно переписував <...> сестра <...> зберігала ті мої опуси, навіть забрала з собою до Ленінграда <...> там, під час другої світової війни, все це й загинуло разом з моєю сестрою» («I represented theatre <...> for myself: disguised, danced, sang<...> I rewrote accurately scripts and plays <...> My sister kept into custody these my works and even took them to her home in Leningrad: there all it perished together with my sister during the second world war») [11, p. 239–241]. The both personalities attest the existence of reliable interconnections between prose and drama where interpretation has the key role.

The experience of M. Kotsyubynski can be regarded as a deeper and more persuasive sample. It has been already shown that his prosaic works are especially apt for staging [16]. One could also add that the preparatory notes for his stories have the outspoken outlook of scripts for plays or cinemas so that the terminal narrative text arises as a kind of scenic interpretation and incarnation of such drafts. One can compare the primary drafts of the tragic short story «Цвіт яблуни» (*Apple's Blossom*) where the father observes his daughter die. The initial introduction to the story is given in nominative sentences «Ніч. Зачиняє двері. Сутеніє. Горить лампа» («Night. One closes the doors/ Twilights are falling. The lamp is lit») [6, p. 347]. The extended narration enables rendering much deeper meanings with the details that suggest the interpretation of the primary data: «Я щільно причинив двері од мого кабінету <...> Моя лампа <...> ділить хату на два поверхи <...> За чорни-

ми вікнами лежить світ, затоплений ніччю» («I have closed tightly the doors to my chamber <...> My lamp <...> divides the home into two levels <...> There's the world inundated with the night beyond the black windows») [6, p. 169]. Prosaic text can be said to grow as the interpretation of the script for scenic play. Therefore the statements on the dramatic and prosaic mutuality are to be generalized.

The very origin of prosaic reality is the result of disappointment and disenchantment that ensue from the destruction of the pre-existent coherent map of world with its rhetoric conventions. The world of disintegration and alienation introduces necessarily the concept of otherness, of alien things and persons. The very admittance of alternatives coexistent together with the proper modes of existence entails the effect of alienation, and the inner world of a prosaic work represents the alienated world with the means of textual heterogeneity where this effect can be estimated to be peculiar both for drama and for prose. The first and foremost result of alienation's representation through textual heterogeneity is the rise of dialogue in drama as the personification of textual heterogeneous ingredients. In a more general sense the heterogeneity concerns the subjective perspective of a text – the authorization and addressee, the participation and viewpoints or aspects of narration. In particular, such devices as latent quotations and improper direct speech impart the intertextual and inter-personal qualities to a plain prosaic narration. It has entailed the formation of the concept of «abstract author» as «the semantic centre of a work, the point, where different lines intersect» [15, p. 48]. The subjective perspective that develops within the inner world of a prosaic work is intimately connected with alienation as it represents the involvement of manifold participants in the flow of events depicted in prose imparting to it an outspoken spontaneity.

This heterogeneity represents the lack of motivation of events that become conceived as the revelations of wondrous powers. It is to remark that the very concept of event presupposes the existence of an aim and its result: «The change that makes up an event must be fulfilled before the end of narration <...>

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There are no events when this change has only begun» [15, p. 15]. Respectively event must be relevant (that's not of a trivial course of things as in rites), unpredictable, irreproducible, irretrievable and entail consequences. Within such approach to events the problem of spontaneity (and motivation as its overcoming) can be regarded as the common denominator of dramatic and prosaic modes. It is to stress especially that prose as the rejection of conventional devices must necessarily involve the concept of «wonder & grace» (esp. that of granted grace) peculiar for the medieval theatre of miracles. The very concept of event or deed as something distinct from the common flow of actions, as anomalous deviation from ritualized behavior coincides primarily with that of wonder. Such attitude presupposes the existence of latent indescribable powers beyond the dramatic or prosaic text that would determine the observable events in the depths of existence and evoke them on the surface of habitual life. In the same way as an actor deals with phantoms absent in text but implied in the realm of imagination the prosaic narration refers to something unmentioned but meant that turns to be comparable with theatrical phantoms.

The existence of such transcendental elements of prosaic text can be demonstrated with the phenomenon of the «over-definitiveness» [8, p. 340] of prosaic words resulting in eidetic illusion as the effect of idiomatic transformations. The reason for this paradox of eidetic effects without the use of special tropes lies in the formation of the inner world of a prosaic work that exerts the same effect of spontaneity as the enchantment of miraculous world. The mentioned epic plenitude attains in prose its limits where the condensation of stuff turns into the opposite of spontaneity. Respectively the condensation of material in a prosaic work results in such autonomy of its inner world that all elements incorporated within its borders become spontaneous and refer to some transcendental powers beyond the text. Within such condensed state of artistic matter the dominant aspect of prosaic works becomes that of transition (in opposite to epic perfection) as the consequence of incorporation that results in the transformation

of words into verbal masks. It is interpretation that procures conditions for such transformation as in scenic performance of a drama. In particular one imparts to the idiom more abstractedness as in the mentioned case of metonymy. Therefore prosaic textual condensation with the ensuing spontaneity results in paradoxical consequences where «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» [20, p. 281]. Thus the textual condensation in prose entails the same effect of spontaneity that is attained due to the opposite quality of textual incompleteness in drama demanding scenic play.

The presence of outer transcendental (the concept was introduced by A. Reformatzki in 1928) «theatrical phantoms» beyond prose as the result of textual condensation and spontaneity is obviously favorable for the interpretative activity. In its turn the condensation of prosaic text results in integration due to special interpretative efforts, in particular, the disclosure of plot that is not depicted in text immediately. It is presumed that the observer makes one's own conjectures as to the nature of transcendental reality that prosaic text refers to. Then the essence of interpretative procedures can be conceived as that of generalized negation (with such its aspects as the contrasts and conflicts among the disparate disintegrated elements of worldview) in its manifold forms that becomes the exclusive ordering power of prose.

The simple differentiation and distinction contains the embryo of the further steps for negation's development. One can find such ordering power in the polarization of elements that becomes the mutual resource of prose and drama. It is the polarization growing to the scope of dramatic conflicts that procures means for overcoming the chaotic colloquial spontaneity in prosaic tissue. Subsequently the development of conflict with its moments of crisis and with the confutations of obstacles and objections becomes the decisive compositional force both for prose and drama. In the same way scenic discussion (as well as prosaic contrasts) is out of question without the

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development of abstractions on the ground of negation. In its turn the transcendental phantoms as the common ground for prosaic and dramatic spontaneity arise as generalized alternatives to the textual data. These phantoms represent otherness as alienated powers taken in negative, as polar alternatives for the given information. Then the existence of such alternatives makes interpretative procedure as their selection indispensable, and it becomes the decisive argument in favor for abstraction as the interpretative foundation. Interpretation must be the formation of abstraction because it deals with negation. For instance in the story *The Nerves* by S. Cherkasenko the hero – the reporter who has happened to describe suicide and fallen into the depressive state – observes the sincere happiness of the family of a cripple who returned home at the eve of Christmas: «<...> хлопець кинувся назустріч і повис на шиї в безногого. Вхопивши його за руку, він тягнув його від порога, показуючи на ялинку» («<...> the boy threw himself towards the boneless man and embraced his neck. He caught his arm and pulled him from the door showing him the fir-tree») [12, p. 227]. These details refer to something more essential that can be comprehended through the abstract ideas. It is not the physical movements of a son meeting the returned crippled father that are meant here. In reality the scene looks like the allegory of joy. The meaning of the event has latent contents as the alternative to immediate narration that can be conceived only through abstract ideas.

Similarly to drama to be staged at scene a prosaic work contains such latencies that demand interpretation to be disclosed through the primarily guessed abstractions. The flow of inner speech of an imaginary participant of events is in prose the obligatory textual constituent as well as in the performance of an actor that supplements the written cues. One always encounters an invisible counterpoint to textual data. Prosaic text needs such constant and continuous invisible satellite also as the transcendental basis for its integration. That any verbal tissue acquires multidimensionality is self-evident so that the textual integration reveals hierarchy, cyclic structure and distant

relations proper for multipart score both in dialogue and in prosaic narration. It is due to such multidimensionality that textual entirety can be grasped and comprehended.

That text as a whole needs interpretative efforts ensues from the hermeneutic procedure that restores the relations between the whole and the parts. It goes about the so called hermeneutic circle where «the entirety is comprehended from the particular and <...> the particular is comprehended from the entirety, as far as the last goes from the unity of creative impulse», so that «it is incredible that the exegesis would whenever come to the end» [14, p. 228] and the interpretative procedure remains potentially infinite. It is of special importance that such oscillation between the entire and the particular is directed to the approximation of the adequate meaning of textual data. Such oscillation poses the problem of overcoming the circular movement in the process of comprehension: «It is necessary to comprehend the whole, and it is possible to be accomplished only through the comprehending of parts, that in its turn can be comprehended only from the whole. The solution is the reflexive action on the basis of at least **incomplete** comprehension of the whole» [the underlinings here and later are mine. – I. Y.-R.] [1, p. 65]. Then one deals always with some conjectures referring the whole that are initially incomplete and gradually attain more and more precision in the same way as an actor studies the role. In this respect it's 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 contents in the others» [1, p. 74]. A kind of alternative text can be said to arise that can be called anti-text similar to the antiphon in Gregorian chant, the difference being that the second sounds really whereas the first belongs to the inner speech.

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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 the 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. Such textual satellite designates only obscurely delineated abstract types and not vivid images, but it serves as the instrument for the reflection over interpreted text that leads to the exploration of latent contents. The satellite of abstractions as a secondary text plays the role of a mirror in the hermeneutic procedure of interpretation. Such «mirror» is generated for reconsidering the primary textual data. Then an asymmetrical pair of texts appears that are contrasted with different degrees of abstractedness. Such bilateral formation becomes the starting point for the development of interpretative procedure. The entirety (and plot as its representation) takes the side of a more intense abstraction.

That reflection is a necessary prerequisite for the disclosure of textual entirety can be seen in the construction of plot that is to be built as a conclusion of reflection. Meanwhile plot as a plan is to be differed from a theme, a story or a fiction (Germ. Fabel) so that, for instance, «practically all persons will have their own stories, somebody having an extended one and somebody's story being short and fragmented» where «plot can be regarded as an intersection of stories» and, besides, «plot is else the selection or reduction of stories», and, in the result, «the foundation of story is only an action exclusively whereas plot includes also the elements where action is absent» [9, p. 102–103]. One can easily notice here the distinctions between subjects and predicates taken in macroscopic textual dimensions as those between character and situation. Then event as some deviation from routine seems to build up the elementary foundation of a work. At the same time events aren't sufficient to comprehend the text adequately. In particular it concerns the latent and implicit contents of the so called undercurrent: «subtext is the

phenomenon that can't disclose its essence if one involves exclusively linguistic data» [7, p. 45]. Especially elusive plot and story happen to become when they serve only as the outer pretext for textual integration as the story of Shekherezade in the cycle thousand and one nights. Plot and story being guessed represent the mentioned incompleteness of textual entirety and serve only as the starting point for the development of hermeneutic procedure. In such cases much deeper and more essential grounds concealed under plot are to be looked for in connection with prosaic condensation and spontaneity.

Such phenomenon of prosaic spontaneity can be attested with the existence of such places that are neither digressions nor have any touch to motivation. Such is the passage from V. Domontovych's novel «Дівчина з Ведмедиком» (*A Girl with a Teddy-bear*, 1928) (Chapter 4.7): «За рудим залізничним парканом біліє березовий гай, а за гаєм починається сосновий бор <...> Там гули сосни <...> Але я не пішов слухати, як гудуть сосни. Я не пішов до Тихменєвих» («Behind the rusty railway fence there showed white grove of birches, after the grove the forest of pines started <...> The pines were buzzing there <...> Nevertheless I didn't go to listen the pines buzz. I didn't go to the Tykhmenevs») [5, p. 137–138]. This episode can at first glimpse pretend to be conceived as a case of psychological parallelism: the first impressions restrict the hero – narrator from further deeds and provoke his hesitations. Meanwhile such explanation would not account for the «railway fence» noticed by the observer. It is not only psychological hesitation that can be rendered with the depiction of forest. The landscape refers to another reality of spontaneous powers beyond the interpersonal relations and in this sense it designates the transcendental reality. The condensation of the seemingly unmotivated and superfluous details gives transcendental references as the genuine integrative foundation. It is such deviational details independent from plot's line of development that are especially meaningful for textual entirety.

The novel cited just above gives the tragic picture of a girl's maturation that comes to sui-

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cide. A love story between the teacher (who is the narrator in the 1st person) and his pupil, the girl-teenager Zina gives the opportunity to demonstrate the development of infantile negativism resulting in self-destruction. Negative attitude towards existence inevitably turns into nihilism. Meanwhile the contents aren't restricted with this and other subordinate lines. First of all one must point to the silent but mighty participant of the action's development – that of the girl's puppet, teddy-bear that evidently incarnates the alienated powers. That such role really is imparted to the puppet can be proved with the last monologue of the heroine immediately before the catastrophe. This sincere confession with very consequent exposition of destructive thoughts is addressed to the toy (Chapter 10.2): «Ми, ведмедик, знаємо з тобою, що кохати нічого не значить <...> Як би хотілося твоїй Зині, мій милий Мишуню, щоб у неї було таке волохате, коструbate серце, як і в тебе <...> Найбільше Зині до вподоби – це ходити з ведмедиком по канаті на ярмарках <...> Ні, треба не себе вбити. Зумій усе знищивши, жити цим» («We both, my Teddy, we know that to love means nothing <...> How thy Zina would like, my sweet Teddy, to have the same shaggy, rough heart that thou hast <...> What Zina likes most, it is to walk the tightrope together with the bear at the fairs <...> No, one mustn't commit suicide. One must manage to destroy all and live with this») [5, p. 192–194]. Here the whole program of life conceived as a childish play is developed. The negation of love pretends to be associated with the rejection of suicide but actually destruction dominates over all deeds. In this context a toy acquires ominous sinister features of a fetish.

In a way the character of Zina is the new development of the same personalities in the Ukrainian tradition that have already been incarnated in Hr. Kvitka-Oсновуаненко's Halya in *Sincere Love* («Щира любов») and Lesya Ukrainka's Lyubov Hoshchynska in *Blue Rose* («Блакитна троянда»). Meanwhile there are fundamental differences caused with the new urban conditions of alienated world. These peculiarities can be summed up with the words of the narrator (12.8): «Вона повірила в **химеру** свого я <...> Зіна прагнула усу-

нути в коханні все, що тільки подібне на кохання» («She has believed in the chimera of herself <...> Zina aimed at removing in love that was even similar to love») [5, p. 216]. As far as the chimeras come into play, it would be apt to cite also the author's digressions referring to them (4.3): «Відомо добре, що всі людські химери виникають з дозвілля» («It is well known that all human chimeras are born from leisure») [5, p. 133]. Zina had too much leisure as the over-cherished daughter of a high-ranked state official. As an example of chimeras produced with leisure her plans for future can be cited (3.4): «Книжку про **барикади** Кантона я писатиму. А Вам <...> пришлю з Китаю з найкращої **порцеляни** чайний сервіз» («I will write a book about Canton's barricades. And for You <...> I'll send from China the tea service of the best porcelain») [5, p. 126]. The absurdity of combining porcelain with barricades (where, by the way, a tea service can easily be broken) represents the chimeras of the girl's imagination. In opposite to this the narrator confesses (6.7): «Протягом усього життя мого я бачу тільки одне: працю, працю, працю» («I see the only deed during all my life: work, work and work») [5, p. 158]. Thus the incompatibility of the heroes is to be read from such remarks. That is why the decision of the hero not to visit the family of Zina is motivated with the powers that lie far beyond the events narrated in the novel.

Another V. Domontovych's novel «Доктор Серафікус» (*Doctor Seraphicus*, 1929, published 1943) gives some episodes from the biography of the protagonist Vasyl Komakha (with the nickname designated in the novel's title) that in reality contains no events: the series of episodes have neither commencement nor conclusion. The scientist tries first to get acquaintance with his neighboring girl Tasya, who sympathized with him. Meanwhile the personality of scientist Komakha is in itself a kind of abstraction, and this evaluation can be proved with the description of the girl's visit to his apartments (Chapter 3): «Кожен учений – **труп**. Оцей трупний сморід, затхле повітря, курява, безладдя в кімнаті вразили Тасю» («Every scientist is a corpse. This putrid smell, musty air, dust and disorder in the room

have struck Tasya») [5, p. 42]. The absence of biographical development is additionally underlined with the author's remark in the epilogue (17): «Був Комаха той самий, що й колись, і був він трохи відмінний» («Komakha remained the same as time ago, and he was also somewhat different») [5, p. 112]. More active outlook seems to be in the love story between the painter Korvyn and Ver who (as it is given in Chapter 6) «...працювала коло верстата і перекладала Верлена» («worked at the lathe and translated Verlaine») and then «скористувалася з першої нагоди, щоб од верстата повернутися знов до письмового столу» («has used the first occasion to return again from the lathe to the writing-table») [5, p. 59]. The relations between them show no changes, they represent some immovable state that is determined with the environment.

Therefore of importance is that neither the protagonist nor his girl and this pair are autonomous in their decisions. It is not the personal story of characters that is given in the novel. The author has made a meaningful remark (Chapter 3): «Речі є доконечна приналежність життя. Жити – це вважати на речі і живатися з речами» («Things are the indispensable attribute of life. To live means to pay attention to things and to coexist with things») [5, p. 43]. The flow of events takes place without active will of the heroes. Komakha is depicted as the most evident example of such existence as the author stresses (Chapter 9): «Він ішов за течією, за плином часу» («He went behind the stream, behind the flow of time») [5, p. 77]. These words can concern any person who partakes in the narrated events, and as the digression proclaims, it is caused with the inexorable power of alienation (Chapter 9): «Сучасна людина – детальний робітник <...> споруджувач **приміток**» («The contemporary man is a detailed worker <...> the producer of comments») [5, p. 79]. This remark accounts for the role of dramatis personae in the novel: their decisions, their deeds are only comments to what is determined with the other invisible powers. The alienated world gives no opportunity for individual free will and personal responsibility. The personages play only the prescribed roles. Therefore it goes about the fate repre-

sented with the flow of events and not about personal stories intersected in plot. The transcendental power of fate is observable behind the explicit phenomena.

Such relationship between the surface of explicitly described events and the genuine latent essence is peculiar for the works of S. Cherkasenko (one of which has been already cited). Such is the situation with the short story «Лаборантка» (*Laboratory Assistant Girl*) where the girl Clava participating in the conspiracy seduces at the evening-party the commander of punitive expedition, draws him at her home for a night and then kills him and commits suicide. At the first glimpse this personality reproduces the biblical Judith (there is also another story of the writer with such title), meanwhile the suicide remains unmotivated. Still another conclusion would be effective when a dialogue between her and her conspiracy comrade Kostya were taken into account: «– Ви не вірите, що я можу бути цікавою – Хороша ви..., гарна <...> – Се ви тільки тепер догадались? – Давно, як уперше побачив вас <...> – В коханні, товаришу, треба бути сміливим» («–You don't believe that I can be interesting? – You are beautiful..., pretty <...> – It is only now that you've guessed? – Long ago, as I've seen you <...> – In love, comrade, one must be bold») [12, p. 254–255]. Then the solution of the archetype of biblical Judith resembles here that of F. Hebbel's drama: the heroine feels deep disappointment as to her situation and certain sympathy to the seduced commander. The play of the seductress turns into genuine love in opposite to the indifference from her comrade. Imaginary phantoms that can be disclosed through abstractions become the terminal cause of suicide.

The contradiction between explicit plot and alienated powers determining the fate of the heroes becomes very evident in V. Pidmohylny's novel «Місто» (*City*, 1928). The story about the career of a fortune-hunter gives opportunity for critical reconsidering the growing urban chaos. As V. Shevchuk has noticed, the hero of the novel Stepan Radchenko belongs to the type of Gerorge Du Rois from «Belami» by Gui de Maupassant, moreover, he is «небезпечніший від Любого Друга, бо й

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темінь його душі неоглядна для нього самого» («more dangerous than the Amiable Friend, because he can't conceive the obscurity of his soul») [13, p. 15]. The life story of a predatory male making his career with the corpses of seduced and forlorn women is the mainstream that enables detailed analysis of real powers determining the growth of city.

In particular it concerns the story of making a courtesy to a nice girl Zoska who commits suicide after overt lie of the hero. The last meeting with Zoska was intended by him with the aim of proclaiming disruption; meanwhile he offered a marriage as the preponderant deceit. The reason was his cowardice (part 2, chapter 6): «для розлуки мусить бути достатня причина, ревності, зрада, сварка принаймні <...>Та чи й зважиться він <...>?» («there must be sufficient reason for disruption, jealousy, treason, at least quarrel <...> And whether he would venture <...>») [10, p. 213]. The following behavior is that of a desperate liar who can't even conceive his own meanness. The deceit of marriage arises as an impromptu (part 2, chapter 6): «З блискавичною винахідливістю, мов і справді про це віддавна здумавши, почав поважно викладати їй свої докази» («With the brilliant inventiveness, as if he did indeed think about it for a long time, he began to present to her seriously his arguments») [10, p. 215]. Such behavior attests the vacuity of the soul of this male beast. This meanness is especially exemplified in the scene of his meditation after Zoska's death when he finds the excuses for himself (part 2, chapter 12): «– Прости, Зосько! Все мовчало навкруги. Але ж мовчанка – знак згоди» («– Excuse me Zoska! All kept silence around. But silence is the sign of agreement») [10, p. 240]. The last sentence is here given as the so called improper direct speech that can be ascribed to the hero. Such «psychological protection» of self-excuse for the reconciliation of one's conscience is full of sarcasm. In reality the person here behaves not only as abstraction but also as a shadow or a scepter. It goes about a moving corpse that exists among the living people.

The self-indulgent personality appears here in its turn as the product of the fate. This person remains indiscernible from usual uten-

sils of environment and it is used with powers of vanity that are situated beyond the given events. Such reference to these invisible powers can be found in the description of routine at the apartments in the morning with the concluding digression (part 2, chapter 2): «Спільність даху зближує людей <...> тому, що незмога їм заховати брудних сторін свого життя» («The community under one roof puts people narrower <...> because it's impossible to conceal the dirty sides of their life») [10, p. 131]. It is this dirt that dominates in the hero's soul. The community turns to become the force making people reduce themselves to beasts. One encounters here a mere metonymic transition of a kitchen's description to the allegory of bestial existence. The more overt allusions concern the abstraction of death and are connected with the earlier love affair's personage Musinka. The hero encounters her again in the gambling-den and listens to her last confession (part 1, chapter 14): «Ти відіпхнув мене – я пішла. Покликав – я прийшла. Воля моя зломилась <...> Завтра ти підеш і підеш довго-довго <...> Потім прийде смерть. Це страшно» («Thou hast pushed me away – I went. Thou hast asked for me – I've come <...> Tomorrow thou will depart and go along and along <...> Then the death will come. It's fearful») [10, p. 120–121]. It is death and terror that become those transcendental powers causing the formation of such monstrous personalities as the hero. The abstraction of mortality stands behind the career and the suicide, the meanness and credulity. The world of monsters and specters becomes the real contents of urban existence conceivable through the faculties of abstractions found beyond text as dramatic phantoms become visible in scenic performance.

To conclude the review of such theatrical attachments of prose one should cite still one species of prosaic work where the impacts of alienated world are connected with the immediate interpretation of cinematic culture. Such is the script of O. Dovzhenko's «Zvenyhora» (1928) where the conflict between the brothers Tymish and Pavlo builds up only the episode in much wider tissue of events. The surrealistic juxtapositions of events from very distant epochs enabled with cinematic means

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imparting to the text that verve of spontaneity that represents the enchantment of alienation. Such is the episode of a historical digression where the parable of Roxana and the Chieftain is demonstrated. The preparation of the decision is here delineated with pictures that render obvious abstractions (chapter 4): «Крізь люк видно галявину і ряди людей, запряжених у ярмо. Вождь відтягає дівчину від люка. На обличчі дівчини страх <...> Дівчина сидить непорушно, тримаючи руку біля пояса» («One can see through the hatch a lawn and a row of people harnessed under yokes. The chieftain draws the girl from the hatch. There's fear at the girl's face <...> The girl sits motionlessly, holding her hand at her belt») [4, p. 379]. The parallel text of abstractions would represent the ripening of the decision for revenge. Such meditation could refer to the famous plot of Marusya-Bohuslavka with the related historical associations. Due to such abstract interpretation the explicit narration on the events without connections to the actual plot becomes the parable that motivates the contemporaneity with eternal powers. Magic tale returns in the prosaic world of daily routine where one detects essential powers behind the seeming vanity. It is worth mentioning also O. Dovzhenko's short story «The Will to Life» where the wounded agonizing soldier finds in himself the powers to overcome the illness while conceiving the word 'bandage' as the means for life. It is a metonymic semantic transition but there stands the abstractedness that enables the transfiguration of a habitual medical term into the concept of 'salvation'. To comprehend the essence of events the abstractions must be involved.

The examples show that alienation and disintegration as the basis for prosaic worldview engender the particular textual heterogeneity and condensation that approaches dramatic discourse and presupposes intense interpretative activity. Such mysterious world (to use here the title of the famous A. Conan-Doyle's novel) displays inevitable spontaneity. It refers to the invisible transcendental grounds of textual integration conceived as those of wondrous nature and entails the necessity to explore them with the tools of abstraction. Interpretation being such explorative task,

prosaic text approaches that of drama which demands performance.

Meanwhile the powers of alienation entailing textual heterogeneity and spontaneity obtain especially favorable conditions when one deals with the prosaic reality of urban life where alienation with its effects of spontaneity intensifies the references to transcendental essences. It has been already shown that the rise of chimerical images (similar to scenic phantoms) can be traced in the first species of urban prose by S. Vasylychenko [17]. The swift growth of Ukrainian chimerical novel of the last third of the former century (associated with the names of O. Ilchenko, V. Zemlyak, V. Drozd, Ye. Hutsalo, V. Shevchuk and others) is called «реакцією на так званий виробничий роман з його умовним усередненням» («reaction to the so called productive novel with its reduction to an average») [2, p. 231] where just the mysterious and problematic powers were ignored and neglected. The irreducibility of artistic work to the explicit textual data gives grounds to say here of «baroque script» (the term suggested by A. Chycherin) [2, p. 230] and to find here retrospective attitudes. One can detect here the old Ukrainian tradition of chimerical narration coming back to the baroque epoch that is to be found in the so called Kozak chronicles.

To sum up, one can come to the conclusion that reasons for artistic synthesis in prosaic works aren't of immanent nature. They are always transcendental in regards to proper textual data. Respectively the entirety of a prosaic work isn't given as something ready. It demands special interpretative procedures for its disclosure. Prosaic chimeras are of the same nature that scenic phantoms in theatre, and the interpretative formation of abstractions is the indispensable condition for their disclosure.

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РЕЗЮМЕ

Звернення до реалій повсякдення як предметів метонімічного перетворення в абстракції, властиве драмі (у тому числі у творчості І. Кочерги), також властиве прозі. Спільність драматичного і прозаїчного дискурсів засвідчується, зокрема, творчим досвідом М. Коцюбинського, В. Винниченка, Ю. Смолича. Одну з основ такої спільності становить роль інтерпретації (для драми очевидна в спрямованості до сценічного виконання) та простір інтерпретаційних можливостей (на відміну від лірики та епосу). Герменевтика як наука про тлумачення текстів, заснована Ф. Шлейермахером, дає аргументацію на користь необхідності інтерпретації для цілісності прозового твору, виходячи з концепції так званого герменевтичного кола, де приблизні здогадки про цілісність уточнюються розумінням частин, сенс яких своєю чергою зумовлюється місцем у цілісності. Відтак у процесі тлумачення тексту в уяві виникає його більш абстрактний двійник, подібно до внутрішнього мовлення актора, яким доповнюється текст ролі. Зіставлення з таким альтернативним уявним текстом абстракцій уможливує докладне розуміння тексту прозового твору. Вагомість герменевтичного кола саме для прози спричиняється особливо високим ступенем текстової неоднорідності (яка в драмі набирає вигляду діалогічності) як наслідку походження прози (альтернативи риторичним умовностям) з дезінтеграції та відчуження буття. Прозовому текстові властива спонтанність подій, відсутність іманентної мотивації, що зумовлює необхідність інтерпретації для виявлення трансцендентних, зовнішніх

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щодо тексту, а відтак абстрактних чинників мотивації, подібних до сценічних фантомів у інтерпретації драматургії.

Такі особливості прози виявляються сприятливими для відродження питома українських традицій так званої химерної оповіді, засвідчених широким колом явищ, починаючи від чарівних казок та барокової новелістики. Особливо посприяло розвиткові фантомів прозаїчного дискурсу зростання урбанізованого середовища в першій половині ХХ ст. з його відчуженням, осмисленим, зокрема, у творчості С. Васильченка, С. Черкасенка, В. Домонтовича, В. Підмогильного, та в кіноповістях – принципово новому жанрі, створеному О. Довженком. У новелі «Лаборантка» С. Черкасенка (де в центрі оповіді – постать дівчини, яка здійснює вчинок біблійної Юдити) зовні невмотивоване самогубство (суголосне тлумаченню подібного образу в драмі Ф. Геббеля) пояснюється чинниками розчарування, які можна лише реконструювати з окремих деталей як абстракції, що лежать «поза кадром». Історія життя підлітка Зіни, яке невблаганно прямує до самогубства, досліджується в романі «Дівчина з ведмедиком» В. Домонтовича. Нова метаморфоза образів Галі («Щира любов» Г. Квітки-Основ'яненка) та Люби («Блакитна троянда» Лесі Українки), Зіна відрізняється тими химерами, які тягнуть її до загибелі й розкриваються через адекватну інтерпретацію тексту абстракціями відчуження. «Доктор Серафікус» В. Домонтовича дає постать «абстрактної людини». У романі зовні нічого не відбувається, але головною дійовою особою постає абстракція долі, фатуму, що відчитується, зокрема, з відступів письменника. «Місто» В. Підмогильного (роман, що був тривалий час під заборонаю) відкриває постать новітнього кар'єриста, що поводить себе як упир серед живих людей. Така реконструкція уможливується завдяки абстрагуванню зображення середовища. Надбання «барокового письма» прози, розрахованого на інтерпретацію через абстракції, зумовили розквіт химерного роману в останній третині ХХ ст.

Ключові слова: герменевтичне коло, сценічний фантом, словесна маска, відчуження, текстова неоднорідність, суб'єктна перспектива, внутрішнє мовлення, спонтанність.