

УДК 821.161.1

I. Yudkin-Ripun, Doctor of Arts

IAFE NASU, Kiev

THEATRICAL ORIGINS OF THE STREAM OF CONSCIOUSNESS IN S. MAUGHAM'S "THEATRE "

The novel demonstrates a sample of narrative text built as an "inner monologue" of the heroine who renders the events as those appertaining to permanent rehearsals within world seen as theatre. Particulars of scenic performing technique are textually represented determining narrative strategy.

Key words: *reincarnation, inner speech, soliloquy, improper direct speech, cue a parte, scene upon scene, meditation, amnesia, contemplation, attention.*

Usually one regards a narrative text as a source for further interpretative transformations in libretti, as well as dramatic text becomes a source for the so called "producer's score" where the presupposed narration is to be detected and displayed [7]. Meanwhile this customary relation can be often inverted. In such cases narrative text arises not in the manner of the mentioned "producer's score" but as an account on an imaginary incessant rehearsals that coincide with life, human existence being conceived as a kind of an all-embracing theatre. Thus a paradoxical situation arises where performance precedes narration, the last summing up and representing such existential "scenic experience". In this case one can say that narration acquires an outlook of a special theatrical device "scene upon scene" that becomes the principle of textual generation.

Then the whole history can be conceived as a scenic play, and as such a play it conforms to "the principle of pleasure" that's to the necessity represented as the pursuit of one's own proper purposes. Historical "providential" aims are then attained due to the pleasure of play where the participants have no tasks but the play itself. This seeming "play for pleasure" becomes the tool of historical necessity imparting its events an outlook of a series of scenic rehearsals. Action conducted for action's sake without outer motivation provides conditions for the pure pleasure of play that produces concomitant effects to be conceived as the experimental data. A pure curiousness represents such self-motivated activity of scenic play for pleasure as the device of experimental exploration. Then history as an experimental playground becomes a primary scene and narration represents a scene allocated within its space. Theatrical sources of narrative text are evident enough; it can be attested, for instance, with the cases of unpredictable behaviour of the heroes (such as G. Flaubert's "Bovary" or A. Pushkin's Tatyana from "Onegin") whose deeds turn out to become unknown and astonishing for the writers that have invented them. This approach presupposing the derivative position of epic genus in regard to drama can be found, for example, in baroque novels modelled as accounts on the play performed

in societal life conceived as a theatrical stage. Its continuation can be detected in some peculiarities of “educational novels” written as biographies with the principal hero performing its role. It is not incidental that some paragons of the genre have a particular zone of intersection with the so called “theatrical stories”. The presence of theatre as the place of the heroes’ education becomes here an indispensable element that can be traced from the famous paragons of J. Goethe’s “Wilhelm Meister” to Ch. Dickens’ “Nicolas Nickleby”.

It is within this tradition that S. Maugham’s novel “Theatre” should be esteemed where the life of the actress Julia Lambert represented with some years is regarded. Besides, the years immediately preceding the creation of the work have been marked with the rapid development of the new theories of performing art. It is these concepts that have become the target of the author’s disputations. Maugham’s novel apparently betrays the hidden polemics against some newest theatrical trends as that of Ed. G. Cragg where an actor was taken as a simile to a puppet. Such ultimate narrowing of an actor’s capacities ruins his or her play and destroys the opportunities of creating images. Puppet becomes capable for simulation that substitutes genuine representation with the falsehood of conventionalities. Such statement is demonstrated with the history of Julia Lambert’s failure that she has managed to overcome successfully. The actress becomes reduced to puppet where her personality disappears being replaced with a vehicle for designating a single passion, and it entails the consequences preventing her from representing image in all its profusion and abundance. Besides, the writer refers also to F. Bacon’s concept of “the idols of theatre” as “the concocted theories” (44-th aphorism from *Novum Organum*) and the speculative novelties of false imagination opposed to real existence. Stories invented for scene aren’t to be opposed to those taken from real history because history itself is conceived as scenic play.

Therefore the problems arising from the study of Maugham’s novel can by no means be bordered with the impact of drama upon prosaic style: they involve the universal relationship of text and its interpretation in performance. The paradox that reveals itself here is that when a text is to be interpreted and performed upon a stage it is in its turn existence or life itself that acquires an outlook of a universal performance upon the stage of global theatre. “History is a novel that has already become, and novel is the history that can come to existence”, according to the famous E. Goncourt’s statement (*l’histoire est un roman qui a été, le roman c’est l’histoire qui aurait pu être*). One can spread the same inverted relationship upon text and its performance as a kind of experiment. The sources of such approach are known from the antiquity. Thus it will go about mutual inversions arising between textual and scenic spaces. It is also to add that the device of “scene upon scene” bears an apparent provocative destination that would procure conditions for expected action. One can find under the surface of the prosaic text what can be called possible libretti. Moreover such latent origins of narration betray the features of theatrical rehearsals that betray curiosity as the propelling force of experimentation.

The approach to world as a huge stage gives opportunities of representing life as rehearsal with the means of textual stratification. It goes first of all about the strata of direct and indirect speech, of cues *a parte* and improper direct speech where the effect of interference of the author’s narration with the personages’ voices wins the primordial place. In particular due to such interference the inner speech of personages can be detected and subsequently the structures of soliloquy and cento appear as the necessary features of scenic latent text. One can easily trace in Maugham’s novel the essential peculiarity of the manner of narration about the inner state

of the heroine that radically differs from that of confessional prosaic patterns of epic style: it consists not in the registration of sentiments and attitudes of person as such but first of all in this person's self-observation with the ensuing consequences in regard to behavioural decisions. Therefore such reports on the inner state of a person have an outlook that is to be found in scenic rehearsal. Such is for instance the episode with the Spaniard in carriage's compartment. In particular it helps in rendering the viewpoint of the observer in the given descriptions. The evidences of the viewpoint can be found in Julia's meditation while surviving a passant romance with the Spaniard in the train (Ch. 12): "*It would be stupid in the circumstances to be prudish. He came in, went into the lavatory and in a moment came out, brandishing a toothbrush. **She had noticed it** when she brushed her own teeth [...]" [6: 107]. Later while recollecting this episode Julia estimates it in the manner of the sources for excitement: "*It would be something to look back on when she was an old woman*" [6: 110]. Obviously it goes about the personal evaluation so that the utterances belong to Julia's inner monologues.*

The plainest means for generating narration as a report on scenic rehearsals in the manner of scene upon scene can be found in the devices of soliloquy that's a dialogue with one's self or a discussion between spiritual powers (or personified passions) of this self. This form of textual stratification of Baroque origin has given rise to further forms of stream consciousness represented as an inner monologue of a person pronounced silently. It is soliloquy that delivers opportunities for a writer to disclose life as a theatrical rehearsal described from the viewpoint of the eye-witness of mimicry and disguise. Such soliloquy represents the state of hesitation while meditating over the decision-making procedures. At the same time it looks like a series of cues a parte that builds up a kind of cento of quotations. This combination of the features of soliloquy with those of cento represents the particulars of the stream of consciousness where the meditation is evolving. It resembles a kind of "telegraph style" or a text in the language of isolation's type. Thus the features of sporadic and spontaneous sequence of thoughts are reproducible in a series of fragmented quotations. Narration becomes meditation of a person undertaking different attempts in pursuing the purposes and obtaining concomitant effects. It is these epiphenomena of concomitance that give grounds to define such conduct as a kind of scenic experimentation. Stream of consciousness taken in such a way becomes then experimental exploration of history undertaken with theatrical devices. Inner monologue can be regarded as the rehearsal of the succeeding action. It represents the discussion coming to final decisions that take place within the depth of a person's soul. Together with "a parte" cues where the inner speech process is revealed it is here that latent soliloquy describes the hesitations preceding resolution. The particular importance of inner monologue can be seen in its capacities of disclosing these concomitant details otherwise unnoticeable. They turn into decisive forces of the events' development where permissible corrections in behaviour are supposed to ensue. Meanwhile the fact that mistakes and corrections remain still admissible and represent the authentic searches of the decisions marks the distinction of rehearsals from the genuine play (where any correction would come to fatal destruction). Thus human existence has been conceived not only as a scenic playground (that comes back to old traditions) but especially as rehearsing procedures of "trials and errors" amended with corrections. Life is not only scene but also rehearsal where adequate decisions are to be found.

The advantages of soliloquy conceived as an inner monologue are to be seen that it promotes in lessening the original textual heterogeneity proper to world taken as a theatre and attaining

comparatively homogeneous textual structures. In its turn the outer form of homogeneous speech conceals the genuine stratification in cues that can be attributed to different persons so that the whole stream looks like the so called improper direct speech. That some bits of writer's speech looking like a narration about heroine can be attributed to the persons different from the author of the text (so that it goes about obvious effects of improper direct speech) can be proved with the descriptions that are represented from the viewpoint of such estranged persons and in particular as those seen with the eyes of heroine. Therefore a latent tirade arises where under the surface of recurrent anaphoric construction one can detect variegated viewpoints. Such is the description of Michael's mother at the moment of her acquaintance with Julia (Ch. 4): "*She wore her hair parted in the middle with a bun on the nape of her neck. [...] She was dressed fussily [...] Julia [...] found the elder woman's deprecating attitude rather touching*" [6: 44]. Together with the last phrase that is overtly ascribed to Julia one can attribute to her also the first detail that can be noticed only by the person involved in the visit. Latent tirades display as a rule a monotonous anaphoric structure, meanwhile one detects manifold stratifications into speech registers behind them thus disclosing their inherent textual heterogeneity. Then a series of cues a parte arises that betray the divergence between the concealed and the revealed. The discrepancy between what one talks and what one thinks arises in daily life entailing thus the phenomena of disguised speech, of mask and reincarnation.

That the phrase uttered seemingly by the writer is to be attributed to another person can also be attested with the latent evaluation resonant with this person's experience as in the case of discussion together with Michael concerning their business with de Vries (Ch. 8): "*Michael was very simple-minded in some way; she did not feel called upon to point out to him the obvious facts*" [6: 69]. The last phrase is here ascribed by the author to Julia while the preceding one can be attributed to her by the reader. Here the effect of ambiguity ensues where the attribution of a phrase to a certain person is associated with the shifts of its meaning: the SIMPLE-MIND-EDNESS has different meanings in the speech of Michael's wife and of the writer. Thus there are at least different viewpoints of the observers of the given description as well as evaluative attitudes that entail the stratification of speech into registers.

In this respect the general properties of the so called inner speech are to be taken into consideration. It is inner speech that imparts to real life and habitual communication the features of scenic behaviour marked with an outspoken contradiction of manifestation and latency. This contradiction as the fundamental property of scenic play turns out to be detected in the commonest situations where the uttered enunciation and the presupposed thought differ essentially without entailing any kind of hypocrisy. Rather it goes about the discrepancy between actual and virtual aspects of reality that belongs just to the properties of stage. In particular it goes about the so called "paradoxical amnesia" discovered by A.N. Sokolov [5: 93]. This phenomenon consists in forgetting the uttered enunciations in favour of the thoughts arising in the minds of the conversation's participants so that "a lot of thoughts come to us [...] when our speech apparatus is occupied with speaking other words" [5: 125]. Subsequently a very wide range of the opportunities for textual replacements and substitutions appears promoting the development of meditation. It is also to take into account the obsessive state of mind usually associated with the tirades and entailing the suggestive effects. These effects can be also attested with the absence of negative forms of enunciation that are obligatory for persuasion and fascination (one can easily look through Maugham's novel to check it up).

It becomes traceable that the most essential passages of the novel have little to do with the events from the life of its heroine. It is meditations and sentiments concealed in her inner world that play the decisive role and build up a thorough filament. The seemingly author's speech penetrates the whole work with monotonous recurrent anaphoric structures that deliver in reality a whole multitude of different voices. Such anaphoric constructions underline the concealed nature of the reported contents. The episode of acquainting the newly hired secretary with his obligations that introduces Julia's recollections based on the photographs is accompanied with the passage where apparently the observations of hers appear within the anaphoric passage where each sentence begins with "she" (as already in Chapter 1). "*She gave him another sort of smile, just a trifle roguish; she lowered her eyelids for a second and then raising them gazed at him a little with that soft expression that people described as her velvet look. She had no object in doing this. She did it, if not mechanically, from an instinctive desire to please. The boy was so young, so shy [...]*" [6: 23]. Here the phrases are underlined that obviously appertain to the persons different from the author's personality. At the same time the latent confession of her desire to please contradicts to the next utterance of hers in her cue of the direct speech: "*I'm not a beautiful woman, I'm not even a pretty one*" [6: 23]. One encounters here such textual peculiarities as those of improper (oblique) direct speech and cues *a parte* concealed under the monotony of anaphors. Such passages build up the so called inner monologues that fill up "the hollow space" between the uttered cues in an actress' play on stage. Respectively, one can use such means to designate one's conjectures for possible taciturn enunciations accompanying those uttered "aloud" as the experimental hypothetical statements to be verified or falsified.

In difference to inner monologue the devices of cues *a parte* reveal an outspoken divergence between manifestation and latency. One of the most persuasive examples of the contradiction between the overtly uttered phrases of direct speech and the cues addressed *a parte* (put by the writer in brackets) one can find in the episode of Michael's declaration of love (Ch. 4): "*- Julia, dear, will you marry me? - Michael! - Not immediately, I don't mean [...]* I mean, I've never met anyone who's a patch on you (*"The blasted fool, why does he talk all that rot? Doesn't he know I'm crazy to marry him? Why doesn't he kiss me, kiss me, kiss me? [...]"*)—*Michael, you are so handsome [...]*" [6: 47]. It is not hypocrisy that is betrayed with the contradiction between the thought "blasted fool" and pronounced "handsome". It is the indispensable conventional rules of play where the sincerity does by no means disappear. Obviously inner monologue has much broader scope where cues *a parte* take a particular place.

Generally the invention of inner monologues filling up such "emptiness" is one of the commonest rules of performers' work and the immediate consequence of the abovementioned peculiarities of inner speech. A performer gives one's own supplement to the author's text that discloses his or her own response to the performed piece. Thus "*the flow of unuttered words*" appears (the locution of V.I. Nemirovich-Danchenko [3: 101]) that belongs to an actress' intellectual property invented by her only. Due to inner monologue one's psychic life's permanence becomes disclosed and displayed verbally. Then "the scenic existence" of a performer, his or her existence on the stage under the disguise of the performed role can be rendered with such continuous verbal flow and described respectively in terms of "the stream of consciousness". This converges with S. Maugham's own personal experience of intelligence service: it goes about concocted biography or legend that any spy must possess.

The devices of inner monologues serve as the rehearsals of the future action conducted within the frame of meditation. Paradoxically the obvious dramatic priority of action is in performing practice replaced with the priority of contemplation necessary for actors' attention. Subsequently the quietude of observer becomes the indispensable element of performers' behaviour. The importance of this state of repose ensues from such peculiarity of scenic behaviour that in spite of the prevalence of action it is contemplation that has the definitive role in the decision-making process. This peculiarity is clearly witnessed, for instance, in Agatha Christie's detective novel "The Witness for the prosecution" where Mrs. Vole, the wife of the suspected person, decides to play a role to save her husband: "A strange woman, very quiet. So quiet as to make one uneasy" – such are the most noticeable features of her portrayal the solicitor Mr. Mayhern's impressions are that "there was a suppressed eagerness in her manner that made him vaguely uneasy". The explanation is to be found in the last lines where the dialogue between Mr. Mayhern: "*I still think that we could have got him by the – er – normal procedure*"; Mrs. Vole: "*I dare not risk it ... I knew – he was guilty!*". This theatrical state of being "perfectly still" and the particular calmness of attentive observation necessarily come to the intensity of inner mental life and the involvement of inner monologues that are still to be detected and described. One could remind here the rule of Eu.B. Vakhtangov: "Precision, quietude, silence – here are the three whales that scenic words is laid upon" [quot. 2: 85]. The above discussed amnesia as the satellite of inner speech with the ensuing self-oblivion is the prerequisite for a successful concentration of mind and contemplative state necessary for attention.

The core of the novel's plot is that it is quietude lost by Julia; as the result the loss of attention follows. That she is concentrated with her own passions deprives her abilities for reincarnation and compassion with other persons. Julia loses her ability to transform herself into other images for reincarnation, and it becomes the principal cause of her misfortune. In the situation of Julia's first acquaintance with Thomas Fennel (her worshiper of the age of her son Roger), an account on her impressions is given as the substantiation of the romance to follow (Ch. 13): "*She had never seen him in evening clothes before. He shone like a new pin. [...] his slimmness made him look tall. [...] They danced and [...] she found his slight awkwardness rather charming*" [6: 115]. The decisive turn in the fate of Julia that led her to the subsequent failure is evoked with her passion to Fennel that deprived her of the ability to transform her in another personality and thus entailed the consequence of the disappearance of reincarnation's faculty (Ch. 14): "*He was a highly-sexed young man and enjoyed sexual exercise [...] He looked upon it as the greatest lark in the world [...] It was strangely flattering for a woman to be treated as a little bit of fluff that you just tumbled on to a bed*" [6: 118]. This confession could be compared to the analogous enunciation of E. Goncourt's heroine who sought "to stir oneself with passion" [1: 91] for creative excitement.

The next step to the loss of artistic faculties is to be met in the outburst of passion (Ch. 15): "*It vexed her that she had been forced to humiliate herself by begging him to come and see her*" [6: 145]. The key notion VEXATION explains the consequence of concentration upon herself and the loss of performing abilities. The key episode proves that it goes just about the ability of acquiring the traits of other persons that impedes the relationships with Fennel (Ch. 16): "*She was lying on his bed [...] She was stark naked and she lay in the position of Venus by Titian [...] He caught sight of her in the mirror, turned round and without a word twitched the sheet over her*" [6: 152-153]. This Fennel's deed is not the action depicted objectively from the viewpoint

of a distanced observer: the very details that deeply affected Julia and became noticed by her gives reasons that the words appertain to inner monologue as the impressions preparing further behaviour. These events become the rehearsal of the fatal conclusion. The consequence is that the actress becomes concentrated round her personal sentiments without paying necessary attention to the circumstances of the others. She turns out to become an inattentive person, and it entails her scenic failure (Ch. 16): “[...] *she remembered a dozen little incidents that at the time had escaped her notice, but when considered in cold blood looked terribly suspicious*” [6: 157]. The disruption with Fennel puts an end to the romance; nevertheless the consequences concerning Julia’s faculties develop further. These are the crucial points in the development of adultery impeding the ability of performance.

The preliminary result of the decay is depicted as the state of anger and disappointment (Ch. 21): “*Julia sank into a chair. She had acted, she had acted marvellously [...] Tears, tears that nobody could see, rolled down her cheeks. She was miserably unhappy*” [6: 193]. The situation becomes aggravated due to new aspects of behaviour disclosed by her son Roger. Nevertheless paradoxically it becomes not truth immediately taken, but conventionality and distant observation that impart truth to scenic representation in opposite to life – such is the conclusion from the failure of Julia’s “sincere” play. To be sincere at stage means not to be sincere in a customary meaning. It is again to stress that it by no means does go about hypocrisy: scenic conventionality doesn’t preclude sincerity because it concerns not a single person in its existence but its reincarnation in scenic image that lives with its own laws. It is not sincerity and immediacy that spoil the play but the narrow-mindedness of passion hindering the reincarnation into other images (Ch. 22): “*In ordinary life she tried to stifle a passion [...] but when she came to this scene she let herself go. She gave free rein to her anguish*” [6: 200]. Subsequently artistic experiment as the genuine foundation of any performance consists in an attempt at transferring vital “immediacy” and its elimination that makes a player collapse: the conclusion from this failure in question is that “life” itself gives by no means “immediate” behavioural patterns; vice versa it reproduces the patterns adopted from stage itself. It the law of reincarnation that rules the stage, and the step to the discovery of this law is the first step to Julia’s recovery (Ch. 22): “[...] *she had been feeling, not acting [...] It was all very fine to have a broken heart, but if it was going to interfere with her acting [...] Her acting was more important than any love affair in the world*” [6: 203]. It is the victory of Julia’s vocational pride and passion that becomes the first step to recovery. One could suspect here the solution of the famous D. Diderot’s paradox of actor in favour to the absence of sentiment replaced with purely vocational actions. Meanwhile such approach presupposing incompatibility of passion and action had been already refuted in the artistic practice. Let here for instance the confession of A.P. Lensky be cited: “All Diderot’s error concerning scenic art is originated [...] in the fact that he had taken the presence of a colossal self-possession in actor for the absence of faculty of deep sentiment” [4: 146].

The full recovery begins with reconsidering Julia’s previous relations with Charles Tamerley (her earlier sweetheart). It gives the occasion to cope with her sentiments and to separate them from her vocational passion (Ch. 23): “*The love that he had held banked up for so many years would burst its sluices like a great torrent and in a flood o’erwhelmed her*” [6: 214]. These writer’s words are obviously ascribed to Julia’s inner monologue. Meanwhile her attempt to seduce Charles failed (Ch. 24): “*Julia felt that she must make herself a little plainer*”; then the aftermath of her efforts let her come to the conclusion: “*Of course it was quite possible*

he was impotent” [6: 221, 225]. It makes her undertake further efforts at reviewing her “sex appeal” in particular in the mocking imitation of the conduct of her colleague Lydia Mayne (Ch. 25): “*She got into her eyes the provoking indecency of Lydia’s glance and into her serpentine gestures that invitation which was Lydia’s speciality*” [6: 233 - 234]. It becomes the first step for regaining the lost ability of reincarnation. Thus instead of sublimation (discussed with Michael in Ch. 16) an alternative way is found, that of vocational virtuosity.

Another force promoting recovery is that of rivalry with Avice Crichton. The plan of struggle has been outlined in Julia’s brain (Ch. 26): “*She must play the part, and fail*” [6: 237]. This gives grounds for the conjecture that it is invidious attitude to the rival that propels the recovery. Nevertheless it remains the aim of virtuosity that turns out to be “the ruling passion” without concomitant tasks of gaining victory over particular persons. It can be witnessed in her conversation with her son Roger: it is the thought off scenic play that rescues her (Ch. 27): “[...] *Julia had a sickening fear that he knew that Tom had been her lover [...] She was bitterly hurt [...] She was up against [...] something mysterious and rather frightening. Could that be reality?*” [6: 249]. It is the question on reality that makes her return to the virtual reality of stage as the genuine reality. She must create reality with the power of imagination, and this power enable her to regain the ability of reincarnation (Ch. 28): “*Julia did not deliberately create the character she was going to act by observation; she had a knack of getting into the shoes of the women she had to portray so that she thought with her mind and felt with her senses*” [6: 250]. Therefore the contradiction between passion and action is no more valid: as far as reincarnation is demanded it can’t be restricted with the imitation of movements in the manner of Ed.G. Cragg’s puppets. Julia discovers within her inner imaginary world and her latent faculties the opportunity of creating the image of perfectly different persons. Reincarnation can’t be reduced to mechanical imitation of behaviour: it presupposes ultimately the faculty of compassion with the whole world.

Thus the way from failure to victory is represented in the novel in the form off Julia’s inner monologue that enables introspection into her hesitations, dubitation and the final discovery of decision. All passages of the kind aren’t therefore mere registrations of inner speech. Julia behaves as if there arises some ‘secret adviser’ within her soul. The author’s accounts on Julia’s meditation are built in such a way that don’t belong to the author but to an invisible imaginary observer created in the actress’ mental space. Such accounts can be said to belong to a virtual observer who notices the heroine’s inner state, her sentiments and passions with the author’s vision and voice so that the author (or, more precisely, the author’s image) plays here the role of a medium rendering such observations to the reader. In its turn this terminal observer also behaves as a performer as far as inner monologues become incomplete and filled with lacunas entailing numerous implications and necessary conjectures still to be detected by a reader.

Usually one finds the general conclusion of the novel in the final Julia’s cue a parte concerning the opposition between performer and spectator (“[...] *it’s only we who do exist. They are shadows and we give them substance. [...] They say acting is only make-believe. That make-believe is the only reality*”). We can now add that to make this “make-believe” persuasive the performer must retain abilities of reincarnation, he or she must by no means be bordered with own passions and can have compassion with everybody. Personal sentiments can deprive him or her of these abilities that build up the foundation of artistic performance.

LITERATURE

1. Гонкур, Э. Актриса. Пер. с фр. А[брама Марковича] Эфроса. Печатается по книге, выпущенной в 1933 году издательством Academia. / Эдмон де Гонкур. Пенза: Пензенское книжное изд., 1957 – 264 С.
2. Горчаков, Н.М. Режиссерские уроки Вахтангова / Николай Михайлович Горчаков. М.: Искусство, 1957 – 192 С., илл. 34 С.
3. Кнебель, М.О. Школа режиссуры Немировича-Данченко. / Мария Осиповна Кнебель. М.: Искусство, 1966 – 168 С.
4. Ленский, А.П. Заметки актера (1894) / Ленский, А.П. Статьи. Письма. Записки. Изд. 2-е. / Александр Павлович Ленский. М.: Искусство, 1950 – С. 96 – 148
5. Соколов, А.Н. Внутренняя речь и мышление. / Александр Николаевич Соколов М.: Просвещение, 1967 – 248 С.
6. Maugham, S. Theatre. A novel. / Somerset Maugham – М.: Международные отношения, 1979 – 288 С.
7. Yudkin-Ripun, I. Aphoristic Foundations of Dramatic and Lyrical Poetry / Igor Yudkin. Kiev: Osvita Ukrainy, 2013 – (National Academy of Arts of Ukraine. Institute of Culturology) – 444 p.

Стаття надійшла до редакції 22.08.14

I. Юдкін-Рипун, докт. мистецтвознавства.

Інститут мистецтвознавства, фольклористика та етнології ім. М.Т.Рильського НАН України, Київ

ТЕАТРАЛЬНЕ ПОХОДЖЕННЯ ПОТОКУ СВІДОМОСТІ В РОМАНІ С. МОЕМА “THEATRE ”

Роман «Театр» С. Моема становить взірць оповідного тексту, побудованого як «внутрішній монолог» героїні, яка переказує події наче неперервні репетиції у світі, побаченому як театр. Особливості сценічної виконавської техніки подано в тексті як визначники оповідної стратегії.

Ключові слова: *перевтілення, внутрішнє мовлення, солілоква, невласне пряма мова, репліка убік, кін на кону, медитація, амнезія, споглядання, увага.*

II. Юдкін-Рипун, докт. искусствоведения,

Інститут искусствоведения, фольклористики и этнологии им. М.Ф.Рыльского НАН Украины, Киев

ТЕАТРАЛЬНОЕ ПРОИСХОЖДЕНИЕ ПОТОКА СОЗНАНИЯ В РОМАНЕ С. МОЭМА “THEATRE ”

Роман «Театр» С. Мозма является образцом повествовательного текста, построенного как «внутренний монолог» героини, которая пересказывает события как непрерывные репетиции в мире, осмысленном как театр. Особенности сценической исполнительской техники представлены в тексте как определители повествовательной стратегии.

Ключевые слова: *перевоплощение, внутренняя речь, солілоква, несобственно – прямая речь, репліка в сторону, сцена на сцене, медитація, амнезія, созерцание, внимание.*