Контекст

Context

TEXTUAL MULTIDIMENSIONALITY
AS A UNIVERSAL ARTISTIC PROBLEM

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Проблема оповідного багатоголосся, або поліфонії, потребує перегляду у світлі новіших лінгвістичних уявлень та узагальнення як проблема багатовимірності слова. На противагу уявленням про діалог як основи словесної поліфонії джерелом її виступає дейктична (вказівна) система мови (займенники та займенникові предикати). Багатовимірність зумовлена дистанційними відношеннями в тексті, його ієрархією та замкненістю і виявляється від прислів'я до роману, що засвідчено творами І. Франка. Вона стає спільною основою музики та літератури, реалізуючись в інтерпретації текстів.

Ключові слова: дейксис, діалог, гіпербатон, зевгма, прихована поліфонія, мотет, семантичний переріз, мотивація.

Проблема повествовательного многоголосия или полифонии требует пересмотра в свете новейших лингвистических представлений и обобщения как проблема многомерности слова. В противоположность представлениям о диалоге как основе словесной полифонии источником ее выступает дейктическая (указательная) система языка (местоимения и местоименные предикаты). Многомерность обусловлена дистанционными отношениями в тексте, его иерархией и замкнутостью и проявляется от пословицы до романа, что засвидетельствовано творчеством И. Франко. Она становится общей основой музыки и литературы, реализуясь в интерпретации текстов.

Ключевые слова: дейксис, диалог, гипербатон, зевгма, скрытая полифония, мотет, семантическое пересечение, мотивация.

The problem of the narrative multipart structure or polyphony must be reconsidered with view of the newest linguistic advancements and generalized as the problem of verbal multidimensionality. In opposite to the concepts of dialogue as the basis of verbal polyphony its sources are seen in the deictic (indicative) system of language (pronouns and pronominal predicates). The verbal multidimensionality is caused with the distanced relations within the textual entity, its hierarchy and closed qualities revealing itself in the broadest space from proverb to novel attested with the works of I. Franko. It becomes the common basis of music and literature and is realized in textual interpretation.

Keywords: deixis, dialogue, hyperbaton, zeugma, latent polyphony, motet, semantic intersection, motivation.

The concept of narrative polyphony has been suggested by the famous research-er M. M. Bakhtin in regard to the works of F. M. Dostoyevsky. It was the conjecture on particular dialogical nature of utterances in these works that gave grounds for the analogy between the tissue of novel and the multipart musical score. This statement has aroused also a number of objections. One of them was that it had been the effect of cognitive dissonance in the mentioned works mistakenly taken for counterpoint. Still another objection pointed to the absurdity of the literal meaning of polyphony applied to verbal narration. Meanwhile it seems more reasonable to criticize the discussed doctrine on the basis of its exaggerated narrowness rather than its incorrect interpretation. The phenomenon of inner latent dialogue is the inherent part and parcel of the European culture at least since St. Augustine's «Confession». The theatrical device of soliloquy as the division of the au-thor's speech in different «voices» gave rise for the development of the so called falsely (or latently) reported speech (together with the contraposition of the direct speech and the oblique speech) [15]. Besides, together with soliloquy there always existed cento as a kind of composition combined of quotations (not to say of latent quotations at hand both in literature and in colloquial speech). Both so-liloquy and cento demonstrate the reduction

of the communicative qualities of dialogue to textual heterogeneity where one always deals with the «voices» of different presupposed persons and with the distribution of authorization among such personified essences. It ensues from here the irrelevance of the category of person for the problem of textual multidimensionality or, as N. Yu. Shvedova has put it, «personalization has little to do with grammar» [10, p. 149].

In this respect authorization of speech as the premise of its distribution among different «voices» is only the outer surface of the fundamental properties of verbal tissue that are not dependent upon personification. It is the nature of verbal sign as such that entails the compression of different potentially personified lines within its borders. V. G. Admoni has suggested the concept of a verbal «chord» analogous to that in music where different lines are intersected, so that there exists «a whole series of different grammatical meanings that build up a superstructure <…> and a whole system of meanings that simultaneously are transported from the speaker to the listener» [1, p. 41]; one can enumerate at least fifteen meanings of the kind in German language. This immanent multidimensionality of verbal speech ensues also from the field structure that presupposes the opposition of center and periphery. As far as this opposition is based upon the «unequal condensation» [1, p. 51] of the features the scale of the comparative completeness of features has been elaborated [9, p. 60]. The existence of such hierarchy presupposes the multivalent meanings of its vehicles, in particular the unevenness and inequality of the semantic load of speech units entail their segregation and combination in different lines within the textual tissue. Each hierarchy entails stratification, and different textual strata engender their proper lines of development within textual tissue. These ideas come back to O. O. Potebnya's concept of verbal inner form as the accumulation of syncretic meanings. Accordingly the concept of the meanings' «amalgam» has been suggested where these compressed meanings are to be separated and developed in text in different lines [3, p. 34]. An amalgamated speech unit can be regarded as a verbal counterpart

to a unison sound in monody ready to be split into a multipart concord.

Meanwhile this too obvious multidimensionality of a separate speech unit or verbal sign can't still account for the behavior of such unit within the textual entity. Together with the mentioned hierarchy one should take into consideration at least two circumstances that determine the multidimensionality. These are first of all the distant relations between the elements of speech necessarily arising within any textual development and entailing the formation of deictic system that provides textual cohesion. Besides, any text is «a closed curve» in the sense of giving a conclusion and a supposed answer to the tasks solved within. All elements of a text are tied due to the reciprocity of mutual references that build up a kind of «loops» or «cycles» of inseparable groups. Hierarchy with its stratification, distance with referential relations and cycles with their reciprocity have the common point of deictic system that unites them. This system makes up referential relations between separate textual units providing thus textual cohesion, and due to this function deictic elements become the intersections of different meanings. While intersecting different motivational lines of a narration these elements unite also different semantic fields and promote generalization of meanings. It entails the existence of a special category of «deictic verbs that coincide with pronouns as to their functions» [11, p. 473]. It is of a special importance that here «the generalization of meaning is just what has been suggested to call the intersection of meanings» because «the meanings signified with deictic verbs do in many cases intersect» [12, p. 587–588] as, for example, the verbs of perception perform also the role of existential verbs (something seen presupposes the idea of existence).

At the same time it is here to warn before overestimating the opportunities that the deictic system gives at one's disposal, because their revelation depends upon the interpretative efforts to be applied for their realization. Multidimensional structure is not immediately given with the verbal data of a text, it must still be inferred as the implication presupposed with these data. This implicit nature of the existence of textual different lines can be de-

monstrated with the example of proverbs. It is due to alternative implications obtained from a proverb within an imaginary context that is to serve as the continuation of a proverbial utterance. As far as a proverb is the multiplied trope (the so called rhetorical figure of metalepsis) it presupposes different interpretations together with the shift of its actual predicate (the centre of utterance or rheme).

This can be demonstrated with the example of such ornithological proverb: «*Всяка пташка своє гніздо знає*» [4, p. 213] (each bird knows one's own nest). The explanation added with the comments of the compiler sounds like «*добрий господар береже свою хату, господарство*» [4, p. 437] (a good master takes care of one's home). Meanwhile this admits also other interpretation, in particular with the emphasis laid upon «own» (as opposed to «alien») which underlines the division of «nests» as the designations for the fields of interests (*не втручається в справи інших* = does not intrude in the affairs of others). Still another interpretation arises with the emphasis on «bird» signifying a «mean, poor, rank-and-file person». In this case it presupposes the inference (*лише пташки настільки обмежені, що знають лише свої власні гнізда* (*тоді як людина повинна довитися ширше*) = «it is only little birds that are so narrow-minded that they know only their nests (whereas human beings must see wider)». Different deictic schemes entail the differentiation of actual predicates resulting in interpretative opportunities that coexist within the borders of the given utterance as different voices.

Another proverb with the similar ornithological image «*Яка пташка, така й пісня*» [5, p. 48] (what is the bird, so is its song) is endowed with the comment «*яка причина, такий і наслідок*» [5, p. 396] (what is the reason so is the consequence). It presupposes the emphasis laid upon «bird», meanwhile its shift upon the adjectival members entails another consequence (*скільки осіб, стільки уподобань* = how many persons there are, so are their preferences) that would correspond to the known Latin proverb *quot capita tot sensus* = how many are heads, so many are minds. Different interpretative inferences are compressed within the proverbial utterance

as the voices within unison, and they become actualized with the inclusion of the utterance in a wider context. Another proverb «*Без надії чоловік дуріє*» [5, p. 167] (one becomes silly without hope) with the explication «*Важко без надії перетерпіти горе*» [5, p. 406] (it is difficult to endure harm without hope) admits also the interpretation that doesn't refer to the special mental state of sadness (*надія потрібна для мислення* = hope is the indispensable condition of thought) when the idea of silliness as the result of hopelessness is taken without such reference. In all these cases the coexistence of different motivational lines promotes different comprehensions and respective implications. The alternative implications find their places in the possible continuations of a proverbial utterance as its contextual environments. The situation here resembles that of motet in early multipart music where the words of an alien voice are inserted between the sounds of the initial voice in a chorale's clause in the manner of a proverbial formula [14, p. 67] thus building up a kind of uttered comment that otherwise would be taciturn. This additional voice arises from the interpretative opportunities concealed behind the surface of pronounced monody.

In the same way as the proverbs obtain different interpretations a lyrical verse presupposes a multitude of implications that coexist in the manner of intersected deictic lines referring to different motifs. A whole verse can be often conceived as a thorough metaphor, therefore respectively «a whole sentence plays the role of a predicate» and «in no way can be divided» [2, p. 287]. This circumstance is regarded also as the prerequisite of versification with its metrical evenness because «there is no necessity to point out a separate word as a rheme» [2, p. 287]. As the result there arises a whole series of equally acceptable conjectures to comprehend the motivational lines of poetical imagery. Here deictic net creates explanatory comments with the ensuing split of different textual lines.

Besides, there are such syntactic devices in poetry that entail distant relations of the members of sentences and immediately correlate with the phenomena of latent polyphony in music. One of such devices is the figure of

zeugma where the members of an enumeration refer to the common central word. This kind of latent multipart structure resembles an arpeggio in music where sounds are distributed among the figurative decorative overlays. Distant deictic ties in this case remain present in the conscience and coexist as the different lines of reference of the taken image. In I. Franko's legacy this can be demonstrated with the conclusion of the 14th sonnet (1881) [6, p. 148–149] from the cycle «Free Sonnets»: «*Час показать, що людськість мужем стала, / Дитинячих іграшок відреклась, / Своє важке призначення пізнала…*» (It is the high time to show that the humanity has become adult, that it refused from childish toys, that it has comprehended its difficult mission). The row of subordinate clauses here refers to the common centre «to show» in the manner of an arpeggio's tones endowed with figurative ornamentation.

Another device creating distant relations with the ensuing multidimensionality is the so called hyperbaton where the contacts between the immediately tied members are interrupted with the insertions of other members so that the whole structure endures inversions. The similar device is to be found in music where the segments of a melody become also separated with the inserted figures. This device is very widely used and can be demonstrated in I. Franko's works with numerous samples, as in the conclusion of the 9th sonnet (1880) [6, p. 146] from the same cycle: «*Лиш праця світ таким, як є, створила, / Лиш в праці варто і для праці жить*» (It is labor that has created world as it looks like, therefore it is with labor and for labor that's worth to live). Verbs and complements are here constantly divided one from another. The word order is here inverted so that the insertions separate the immediate contacts of the related lexical units which are correlated distantly and entail the effect of latent polyphony.

These cases of distant relations attest their existence as the normal regularity of poetry where the intersection of different motivational lines becomes the indispensable prerequisite of a lyrical image. Each word in I. Franko's sonnet «The Sixtine Madonna» (1881) [6, p. 147] is tied with any other creating the interwoven tissue of referential threads. If one takes for example the middle (5–6th) lines «*Так, ти Богине! Мати, райська роже, / О глянь на мене з свої висоти!*» (Yes, Thou art Goddess! O Mother, the rose of the paradise; pray look upon me from Thy highness!), it is to refer the motifs of Goddess first of all with the initial line that are to be disputed in the manner of lyrical polemics (*Хто смів сказать, що не Богиня ти*? = Who had the arrogance of saying that Thou art not Goddess?). Besides, it is another refuted suggestion that is mentioned later in the 11th line (*Та ти й краса твоя – не казка, ні*! = And Thou with Thy beauty is not a tale, o, no!). Thus a bunch of different referential lines is situated within each utterance of a lyrical work, and this determines its analogy to multipart musical score.

In drama the situation with the deictic relations is similar to that in lyrics because there is always the thread of action that is to be taken in consideration to comprehend the words adequately. The dramatis persona's cue means always something different from the literal sense of utterance. It can be exemplified with the scene of the pretended reconciliation from I. Franko's «The Stolen Happiness»: (3.13) Жандарм: *Мені, може, дехто більше зробив злого, але я нікому не випоминаю.* Микола (поспішно): *Я також ні, також ні!* (Policeman: It can happen that one has committed more evil for me, but I don't remind it to anybody. Nicolas (with haste): So I don't either, don't either!) [7, p. 45]. Here the demonstrative consent conceals the real discord and the intentions of rivalry and revenge that anticipate the fatal conclusion. The motivational lines of the utterances diverge so that a kind of semantic counterpoint arises where the deictic devices point to different aims and consequences in past and future.

Still another case of deictic opportunities for interpretation are to be found in prosaic works. The preponderant randomization of narrative style in prose results in the growth of importance of cyclic structures as the forces of artistic entirety. Respectively the role of the intersection of different deictic lines becomes here especially visible. Let the conclusive sentences of a short story by I. Franko be taken where the recollections of

the writer are presented: «*Старий Лайбах якось ніби засоромився свого переполоху* <…> *Як же ж заболіло мене, коли* <…> *Лайбах, доглянувши мене на вулиці, сквапно переходив на другий бік вулиці…*» (Old Laibach seemed to be ashamed with his commotion <…> And what was it a pity for me to see that … while having observed me at the street, Laibach passed hastily to another side of the street…) [8, p. 332]. This passage demands references to be completed and closed. Meanwhile here several lines of recollections are intersected. One encounters here the device of the so called «anchorage» or «the use of associative details» [13, p. 169] that refer to further circumstances. In particular the recurrent motif of street where the author encountered the hero of his recollections obtains now the meaning of separating power (with the eloquent passing from one side to another). One can observe here also the use of periphrastic devices. The peripheral motifs depict here the decisive signs of the events: the attempts of the hero to evade the author after the recognition of new circumstances about the author betray the genuine attitudes that were earlier concealed.

Thus one can come to the conclusion that the deictic system of language creates the interpretative space where motivational filament arises. These motivational lines are intersected and interwoven resulting in the genuine multidimensionality of a literary work. Due to the deictic system of language the multidimensional opportunities become proper to all verbal genera from a proverb to a novel. Periphrastic depiction of peripheral details becomes the moving force of dividing textual tissue into different motivational lines coexistent as the voices in musical polyphony. It is deixis and not dialogue that creates the basis for narrative verbal polyphony.

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КОНТЕКСТ

SUMMARY

The problem of the narrative multipart structure or polyphony has been reconsidered with view of the newest linguistic advancements. It can be generalized as the problem of verbal multidimensionality. In opposite to the concepts of dialogue as the basis of verbal polyphony its prerequisites are to be found in the deictic system of language. In particular the intersection of the meanings of deictic elements (such as pronouns and pronominal predicates) determines also the coexistence of motivational lines within the textual entity. The verbal multidimensionality is caused with the distanced relations within the textual entity. In particular, such devices of poetical syntax as those of hyperbaton and zeugma demonstrate the split of textual sequence into different coexistent lines. Another factor of splitting verbal text into motivational lines can be found in cyclic structure of narrative syntax where recurrent motifs serve as the intersections of such divergent lines. These deictic prerequisites are disclosed in interpretative possibilities and realized as the coexistence of interpretative versions. Such possibilities are demonstrated in the works of I. Franko. In particular, one finds the interwoven referential lines in his sonnets, the combination of contrastive intentional developments in dramatic cues and the cyclic recurrence of details in prosaic works. The obvious analogy is here to be found in early musical polyphony and in particular in the structure of motet.

Keywords: deixis, dialogue, hyperbaton, zeugma, latent polyphony, motet, semantic intersection, motivation.