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PREDICATION AND SITUATION IN THE SCENIC SCRIPTS OF LYRICS

Summary. Such peculiarity of lyrical poetry as the prevalence of predication together with the semantic property of verbs as the designation of situation give key for developing scripts and staging lyrical verses. The delineated lyrical situation discloses the characters, in particular, the personal traits of the observer marked with predicative means. The scripts acquire the outlook of catechism and soliloquy. Together with propositional transformation the means of appositive insertions are used.

Key words: soliloquy, catechism, character, ideal, poly-predicative collocation, semi-predicative collocation, dictal question, modal question

The problem's definition. The problem of predication as the designation of attributes ascribed to the object of the described phenomenon has very special validity for the interpretative opportunities of a text. It has been shown that the designation of situation determines the semantic core of verbs as the potential predicates [7] so that the conflict background of situation is represented through antithetic attributive features of predicate, the consequences being special aptness of verbal semantics in delineating the possible scripts of a narrative text [11]. At the same time it has also been discovered the phenomenon of the total predication in lyrical verse where the demonstration of attributes instead of objects let come to the conclusion that here "the text as a whole retains the status of a compound predicate" [3, p. 151]. The both statements, those concerning the importance of predicates for the detection of a situational conflict and the totality of predicative functions under the conditions of lyrical interpretation of a text, entail the inevitability of involving predicative means for staging lyrical verses as scenic etudes that gains actuality in view of taking lyrical verses as the inspirational departing point for dramatic action, so that the necessity of "the art of Poetry's scenic incarnation" [6, p. 273] arises. In particular the problem of producing scenic scripts derived from lyrical source presupposes the decisive role of predication as a textual invariant in the chain of transformations with the aim of such derivation. One can trace some derivational procedures where such invariant has been retained.

The main body. The mission of predicates is to indicate the means to differ objects. While designating attribute any predicate presumes also its negation as the property of objects other than the given one, so that even the most general predicate of the existential verb "to be" implies non – existence as well. Situation as the target for verbs' designation is defined with the conflict included therein that ensues from such negations. In its turn it would be necessary to remind that each situation always presupposes a **character** standing by. It has been stressed already by Hegel. "Die Situation ist entweder ... momentaner Art, so dass ein und dasselbe Subjekt noch viele ähnliche oder auch entgegen gesetzte Empfindungen ausdrücken könnte, oder die Situation und Empfindung greift durch die ganze Seele eines Charakters, der deshalb seine volle innerste

Natur darin kundgibt. Dies letztere sind die wahrhaften absoluten Momente für die Charakteristik" [13, p. 788]. It ensues from here that the sequence of situations is to be united as the revelations of the character. Such necessity of a character's uniting role can be conceived as the problem of the unity of a dramatis persona that always demands its substantiation. The existence of such problem can be demonstrated with the observations that some well known literary personages behave as perfectly different persons in different positions of a novel. These cases can be exemplified with Nana by E. Zola where "there lacks intermittent psychological links between different stages of her behavior" [5, p. 186]. The same concerns July (from O. Balzac's "A Woman of Thirty") because the transformation of a melancholy woman in a coquette as the result of her own momentary decision is unmotivated [5, p. 189]. It gives grounds for the conclusion follows that "the entirety is violated most brutally" [5, p. 191]. In particular the posed problem appears as the problem of the authorization of separate textual utterances to be ascribed to this or that dramatis persona as in the case of the reported speech.

In its turn the dependence of a character upon the situations it is disclosed through the outer features of a character that are usually designated as the characteristic. This discrimination and confrontation of entire character and particular characteristic comes back also to Hegel who attached the rise of the mentioned with the art of the New Age: "... die innere und äußere Besonderheiten der Subjektivität freizulassen ist, welche deswegen nicht die in das Ideale selbst aufgenommene Schönheit der Individualität zu sein braucht, sondern bis zu derjenigen Partikularität fortgehen kann, durch welche das erst vorkommt, was wir in neuerem Sinne charakteristisch nennen" [13, p. 784]. In this meaning the concept of characteristic can coincide with that of curious manners, and it is their autonomy that entails disintegration and disharmony so that differentiation grows to contradiction. The hyperbole of the particular details becomes here the instrument for the disclosure of such growth. The risk of disharmony arising here has been shown also by Hegel who referred in particular to the necessity of restoring harmony as in music: "Hauptforderung scheint mir ... zu sein, dass dem Melodischen, als der zusammenfassenden Einheit, immer der Sieg zugeteilt werde und nicht der Zerspaltung in einzeln auseinander gestreuten charakteristische Züge" [13, p. 857].

It ensues from here that there must be something void of characteristic that could be taken for an ideal. "Das Ideal ist ... das Urbild (prototypen) aller Dinge, welche insgesamt, als mangelhafte Kopien (ectypa), den Stoff zu ihrer Möglichkeit daher nehmen" [14, p. 639], according to the famous Kantian definition that comes back to Plato's concept of prototype. Respectively characteristic is opposed to ideal as the extreme of its incarnation whereas it doesn't presuppose the existence of specific traits to be discerned. Ideal displays virtual existence in the manner of inner form referring to the object with unrevealed attributes still to be discovered. This reciprocal interconnection has been disclosed by Hegel: "Dadurch macht der Charak-

ter den eigentlichen Mittelpunkt der idealen Kunstdarstellung aus ... Denn die Idee als Ideal, d.i. für die sinnliche Darstellung and Anschauung gestaltet ..., ist in ihrer Bestimmtheit sich auf sich beziehende subjektive Einzelheit. Die wahrhaft freie Einzelheit aber, wie das Ideal dieselbe erheischt, hat sich ... als konkrete Besonderheit ... zu erweisen. ... Dies macht die Totalität des Charakters aus" [13, p. 251–252]. It ensues from here also the necessity of the multitude of characters (exemplified for instance with the paired confrontations by Plutarch).

Then predication itself can be conceived as the making of a character that provides the possibility for objects to be discerned. As far as attributes are the basis for the differentiation of objects they involve at least characteristic as the outer and separated revelation of character. Therefore one can say of situation as the outer characteristic of an object's inner character depicted with the aid of predicates. In this regard an essential peculiarity of predication is to be reminded. There exists the so called logical paradox of G. Peano – E. Husserl (discovered still by the Russian scientist S.I. Povarnin) that proves the irreducibility of predication to the inclusive relation. It ensues from here the reciprocity of predicative relation finding its representation in the known opposition of potential and actual predicates or theme and rheme. It is already the differentiation of actual predicates in its turn that entails the **polypredicative** structure of any enunciation taken within textual perspective. One can say of discernible predicates as of the **character's** traits. To detect the presence of different predicates within a single utterance there is the rule that "within the synonymous transformations of complex constructions ... one must retain the constant quantity of predicative units" [2, p. 224]. In particular, such example as O. Wilde's quotation can exemplify the multitude of predicates: "I want you to drive my sheep to the mountain tomorrow". [2, p. 224]. The distribution of predicative functions becomes still more complicated with the variability of the accents of actual predicates (rhemes). For instance, a sentence's subject can carry out predicative functions and be respectively stressed as in the conclusion of Krylov's fable: "And it is the shepherd who eats the sheep" (*А ест овцу-мо – Царва*) [2, p. 384]. This relativity of predication within textual perspective entails not only the shown possible reciprocity of subjective and predicative functions but also the necessity of bearing in mind the priority of deictic functions of predication as the act of indicating the features to be found at the object. It concerns especially the pronominal verbs [9, p. 473]. In its turn **deixis** is comparable to the reference to some preexistent **ideal**. These circumstances are of primordial importance for lyrics with its total predication.

While posing he problem of staging a lyrical verse as a monodrama it is worth reminding the experience of V.I. Kachalov who used to perform dramatic dialogues without partners so that his voice turned to be redoubled, "uniting the both roles in his performance" [1, p. 108], as in the scene from St. Miracle's Cloister in A.S. Pushkin's "Boris Godunov". One easily recognizes the conversion of such dialogue into a **soliloquy** where the person seems to be split into the separated dramatis personae. It is the same approach that appears in V.I. Kachalov's performing the prosaic works of L.N. Tolstoy especially in "The Resurrection" where he reads the author's role "stressing and separating particular words" [1, p. 88] so that such passages of speech seem to become quotations of different persons as their characteristic collocations. With such device of parcellation the speech's segments refer also to different places of the staged work and in particular to respective dramatis personae. Therefore while staging a lyrical verse one has preliminarily to deal

with the task of separating actual predicates and their explication with the means of soliloquy.

The advantages of such interpretative approach can be seen at the examples of little lyrical works. One can find in the history of lyrics very convenient examples of an imaginary theatre where the scenic properties of lyrical situations with their particular conflicts become especially demonstrable. Such is the legacy of Emily Dickinson, an American poetess who lived in seclusion in the tiny town Amherst in the middle decades of the XIX century. Her little verses are peculiar for the abundance of conventional sentimental metaphors, and it makes them attractive as the samples of mediocre scenic etudes for staging lyrical works. In particular, predication as the deictic act marks respective scenic situations.

As an example can be chosen one of the numerous depictions of a dying person for which the poetess displayed an evident predilection: "I like the look of agony, / Because I know it's true; / Men do no sham convulsion, / Nor simulate the throe. The eyes glaze once, and it is death. / Impossible to feign" ('Real') [12, p. 152]. There can be detected the pair of opposite predicates that determine the conflict: SHAMELESSNESS (of death) VS. SIMULATION (FEIGNING). The situation of the last minutes of human existence is here exposed in such a way that one could suspect the ideal viewpoint of curiosity. It does not go about the late person who is liberated from shame, but the observer's character is marked with the declarative CURIOSNESS. Theatrical experience contains rich practice of imitating scenes of agony. Nevertheless here it goes about the role of a "peeping Jack". Another plane of action is concentrated around the image of *glassy* (glazed) *eyes* as the ultimate point of life. It builds up a rheme allocated in the middle position of the verse. In its turn this characteristic refers to the ideal of genuine truth taken here in a very dubious form of omniscience.

The task of the separation and definition of actual predicates in lyrics is complicated with poetical conventionality. It is poetical conventions that can carry out the function of attribute as far as they can become the markers of the epoch's phraseology. It concerns in particular the colloquialisms that very easily acquire conventionality. Such is, for instance, the description of the meeting of sweethearts by E. Dickinson: "Till those two troubled little clocks / Ticked softly into one" ('The Lovers') [12, p. 77]. The image of the hearts' pulsations beating synchronously belongs to the stable lyrical conventions. Therefore it can be read as an indivisible unit building a thorough predicate 'troubled-clocks-ticking-into-one-softly'. In this regard it is worth noticing the analytical character of the majority of poetical conventional collocations. The very separation of attributes from objects as the act of isolating abstraction builds up the prerequisite for the priority of analytical approach and the respective means of language that include circumlocutions and different kinds of periphrastic descriptions. The premeditated character of such means can be attested with the words of the poetess: "While simple-hearted neighbors / Chat of the early dead. / We, prone to periphrasis. / Remark that birds have fled!" ('Dead') [12, p. 162].

In its turn the structure of conventional collocations as predicates leads to the problem of the propositions within the procedures of the scenic interpretations of lyrics and respective textual transformations. Within the propositional field of transformations it is the conversion into partial modal and dictal questions and into alternative that are most evident engines in scripts' generation. Dictal and modal questions can be said to be posed *a priori* and *a posteriori* respectively that's before the utterance when nothing is known and as the aftermath as the reaction to the obtained information. The

dictal partial questions acquire the outlook of repeated asking when some details remain unrecognized. To produce them one could omit the respective words. The modal questions presume contesting the obtained information and the replacement of the words with antonym. The contents of such questions depend upon the actual division of the sentence, that's upon the actual predicate selected within the presupposed textual perspective. The partial question itself indicates the presumed rheme. Obviously such transformation changes the mode of enunciation, in particular it makes the enunciation interrogative and negative respectively. Numerous examples of the evolvement of changed modality are to be found in catechetic fragments of a folktale [4]. The importance of the catechism obtained in such a way can be demonstrated with the samples of proverbs giving initial point for a script.

Let be taken the proverb <one cannot catch an old fox in a burrow with one hole>. Then partial dictal questions would make more precise the circumstances and presuppose **correction** of details. The dictal presupposition is that of the **ignorance** of the contents of the message. Such questions could concern the particulars of attributes as in <→ what kind of fox can't be caught?> or < how many holes must be in a burrow to catch the animal?>. The dictal questions concerning the potential predicate in case of its coinciding with the actual one would look like the following: <→ what is fox to be done with? >. The modal question in its turn concerns the **intention** of the described deed with its probability as well as that of uttering the proverbial locution and presupposes **dubitation** as to the verity of the statement in favor of its alternative. The total modal question would then be that of <→ is there really nobody capable of catching a fox in such a burrow?>. One could doubt as to the reasonability of the circumstances of the action such as the manner of carrying out the action and produce the respective partial modal questions: <→ is it old or young fox that can't be caught?> or <→ must there be more than one hole to catch the animal?>. The modal question concerning the mentioned predicate would then look like <→ would it be enough to see the fox instead of catching the animal?>. It is obvious that each kind of questions entails the possible existence of the alternative statements as <→ there are masters capable of catching foxes in the described manner> or <→ the young inexperienced animal can be caught>. Another example can elucidate the derivative opportunities of such modal transformations as with the proverb <it is poor heart that never rejoices>. The total dictal question <→ what existence is to be done with?> admits the negative of <→ there are no human hearts to be discussed here>. The particular modal question concerning the stressed rheme would be <→ is it only a poor heart that never rejoices?> with the negative derivation <→ there must be bold hearts that rejoice sometimes>. As the result of such transformation a kind of **catechism** will be produced that would serve as a script for staging the proverb.

The similar interrogative transformation can be shown with E. Dickinson's lines depicting a flower. "Her sturdy little countenance / Against the wind is seen" ("Purple Clover") [12, p. 96]. The dictal partial questions could be produced as <→ How much is the flower's countenance?> or <→ Where is the countenance seen?>. They mark the respective rhemes that would give the answers <It is little (and not large) countenance that is seen (in spite of its size)> and <→ Against wind (and not cloud)>. The modal question would then continue the obtained answers as in <→ Is it against wind or sun or clouds that the flower's countenance is seen?>. Finally one can come to the antithesis as in <→ Her soft and large countenance is seen against the sky> or <→ The roots always re-

main invisible (in opposite to the flower) and are much bigger>. Such catechism developed from a single poetical line gives stuff for the preparation of a script.

Then the question arises as to the *dramatis personae* participating in the staging of a verse converted into script. One of the paradoxes ensuing from the lyrical abstractedness consists in the absence of personification of the given essences that are active in a poem. They can't be conceived as the pure allegories in the manner of the personification of passions in the baroque Jesuit school drama. Therefore one can say of **incarnation without personification**. It lacks the category of person in the represented situation so that indefiniteness comes to be introduced. Such impersonal incarnation is identical with theatrical phantom. It can be exemplified with the case of representing the ideas of anonymous rumors without imparting to them any personal trait. "The leaves, like women, interchange / sagacious confidence; / Somewhat of nods, and somewhat of / Portentous inference. / The parties in both cases / Enjoining secrecy, / Inviolable compact / To notoriety" ('Gossip') [12, p. 133]. The image of nodding leaves describes the diffusion of impersonal unconscious thoughts. The simile of women as leaves substantiates the contradiction of the outer countenance and the hidden secrecy implying the motif of → DISGUISE. Another motif presupposed with the latent hendiadys *portent & notoriety* would be called → OMEN that refers to the ancient mythological images of the foliage's speech.

In particular the action of such impersonal forces becomes traceable when the contest of notions instead of persons arises that can be exemplified with E. Dickinson's verse conceived as a farewell to summer can be taken. "As imperceptibly as grief / The summer lapsed away, - / Too imperceptibly, at last, / To seem as perfidy <...> The dusk drew earlier in, / The morning foreign shone <...> Our summer made her light escape / Into the beautiful" [12, p. 130]. The participants of the depicted situation are evidently impersonal. Meanwhile it is the observer that notices the very fact of IMPERCEPTIBILITY that takes part herein in the contemplative attitude towards the represented events. The conflict delineated here concerns just the contradiction of the "perceptible imperceptibility". In its turn the criterion of perceptibility enables detecting still another conflict of GRIEF vs. PERFIDY. In such cases there arises contest between different notions instead of persons.

The consequence of such approach to the depiction of lyrical abstractedness consists in the necessity of refusing from propositional forms with their definiteness and of coming to the transformations that would bring forth the non-propositional utterances, in particular those of **parenthesis (appositions)** as the insertions in a soliloquy. As it has been demonstrated the propositional transformation of proverbs as well as of lyrical lines produces derivative text that would convert the present statements into interrogative and negative modes. Meanwhile the task arises also to generate the enunciations prompt to build up an inner monologue of an artist dealing with a monodrama as the derivation of a lyrical verse. As the product of such transformations the autonomous collocations smaller than a sentence arise. They display the outlook of an incomplete sentence's fragment as those obtained with the result of parcellation and separated with dotting or hyphens. Evidently such fragments presuppose the figure of reticence and look like text with lacunas. Such are the colloquial expressions used in dialogical oral speech where sentences remain unfinished acquiring thus the outlook of inserted parenthetical collocations. The abundant examples of such written registration of inner speech are to be found in the lit-

erature using the devices of the stream of consciousness. As an example let Iris Murdock's novel 'The Sacred and Profane Love Machine' be taken. A passage from a dialogue demonstrates appositive collocation instead of propositional one: "Surely you knew about me and Edgar" *'Before I met you - 'Oh but after we were married too'* [15, p. 293] (underlined by me – I. Y.-R.). It is to stress here that the underlined fragment of a hypotaxis in spite of the countenance of a simple sentence is in reality a stable collocation and the apposition without propositional function. Another example gives the registration of inner speech composed of appositive collocations: "– she wasn't made – in her mind and her soul – to face a slow inevitable death – she became – with the misery and the fear – another person" [15, p. 297]. It is to stress that the appositions given here often build up the figures of situational paired synonyms – the so called hendiadys, as *<mind & soul>*, *<misery & fear>*. The fragments with propositional outlook function here as composed words that in this text are indivisible.

These quotations demonstrate the fact that in such cases propositional units lose their qualities and become indivisible collocations. The examples of such indivisibility are supplied in particular with exclamatory expressions that also gave the countenance of propositions in imperative or desiderative mode as in E. Dickinson's verse: "Dear March, come in! How glad I am!" ('To March') [12, p. 117]. All it shows that the inner speech is marked with the features more resembling the nominative style in lyrics in opposite to normal verbal style of narration. Therefore lyrical verses have especially favorable opportunities for producing derivative text adequately representing inner speech. Nominal style of lyrics with its avoidance of verbs and elliptic forms would then be convenient for representing those taking part in the contest of ideas that are not personified and are revealed beyond the finite forms of verbs. At the same time it is here to warn against the possible identification of enumerative listing structures arising within this style with linear sequences. Vice versa the disparate nominal collocations show hierarchy and multidimensionality. It concerns first of all the disparate parenthetical collocations as the insertions of a performer's reticent inner speech's fragments into the recited poetical text.

To find more appropriate definition for such collocations one should apply to the concept of the **determinative extension** of a sentence developed by N.Yu. Shvedova. Such collocations are introduced with a verb so that "subordination is supported with the verb's semantics" [9, p. 178]. In such cases one encounters the so called **semi-predicative** phenomena that supplement the polypredicative ones. They are defined as "the concomitant predicative quality" that has relative character and depends upon the principal predicate of sentence [8, p. 303–304]. Besides, semi-predicative elements can be delineated also as "the secondary predicates" that don't need subject [8, p. 307–308] so that the inner hierarchy of predication is presupposed. That is why appositive structures of inner speech aren't reducible to simple enumerations with linear order. The phenomenon of semi-predicative relations arising within purely nominal enumerations promotes the formation of the multidimensional net of references between separate collocations.

Then the respective transformation of a lyrical verse will look like a preponderant incompleteness added to the written text as the performer's own interpretative inner monologue. The contents of the verse let be disputed and contested in the unpronounced words that build up partial negation of the uttered lines. As an example of such script of soliloquy can serve the following lines of E. Dickinson: "Then look out for the little brook in March, / When the riv-

ers overflow / And the snows come hurrying from the hills <...> Beware, lest the little brook of life / Some burning noon go dry!" ('Have you got a brook ...') [12, p. 74]. The performer's comments imparted to these lines would turn into a soliloquy with the aid of the following derivative collocations: *<→ little brook more important than big rivers>*; *<→ to look out or to look for? – if the brook is unnoticeable>*; *<→ the rivers having sources in the snows, the brooks without them>*; *<→ noon endangering the brooks of life>*. Such supplementary comments can represent a performer's inner response to the verse as the inner and unpronounced part of soliloquy. These supplements are to be inserted as the appositions in the verse.

Conclusions. Lyrical situations as the contradictions noticed by an observer give opportunity for staging a verse as a scenic etude. They refer to the presupposed character and ideal that reveals themselves with the aid of predication. In particular the character's delineation presumes personal traits of an observer. Conflicts are disclosed as the latent disputation with the textual data. In particular the script acquires the forms of catechism and soliloquy where the performer's comments remaining unpronounced supply derivations from the initial data.

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Юдкін-Ріпун І. М. Предикація й ситуація в сценаріях лірики

Анотація. Така особливість ліричної поезії, як переважання предикації разом із семантичною властивістю дієслів позначення ситуацій, дає ключ для побудови сценаріїв та інсценізації віршів. Ліричні ситуації, накреслені у вірші, розкривають характери, зокрема особисті риси спостерігача, позначені предикативними засобами. Сценарій набуває вигляду солілоквії або катехізису. Разом із трансформаціями речень уживаються вставні прикладки.

Ключові слова: солілоквія, катехізис, характер, ідеал, поліпредикативні звороти, напівпредикативні звороти, дистальне питання, модальне питання.

Юдкин-Рипун И. Н. Предикация и ситуация в сценариях лирики

Аннотация. Такая особенность лирической поэзии, как преобладание предикации вместе с семантическим свойством глаголов обозначать ситуации, дает ключ к построению сценариев и инсценизации стихов. Лирические ситуации, начертанные в стихе, раскрывают характеры, в частности личностные черты наблюдателя, обозначенные предикативными средствами. Сценарий обретает вид солюквии или катехизиса. Вместе с трансформациями предложений используются вводные приложения.

Ключевые слова: солюквия, катехизис, характер, идеал, полипредикативные обороты, полупредикативные обороты, диктальные вопросы, модальный вопрос.