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THE SYNTAX OF A SCRIPT'S SCORE

Summary. Script's score is a peculiar type of incomplete text with lacunas built up of collocations instead of propositional units (closed sentences) and marked with the prevalence of nominative style. It reflects the structure of inner speech as a kind of soliloquy where the possible versions of textual rough draft are reconstructed. The procedures of building up comments are elaborated.

Key words: inner speech, rough draft, subjective perspective, aspect, situation, character, motif, conflict.

The problem's definition. The tasks of preparing a literary text for scenic performance converge with the particular syntactic problems arising in the new branches of textual researches. Such concepts as those of absolute and reported time in narration (regarded for the first time already by E. Benveniste), of falsely reported (improperly indirect) speech with indefinite authorization, of multiple and incomplete predication and subjective perspective [4] coincide with the respective ideas in the script-making practice. Of special importance are the researches on the isolated collocations where the correlations with the theatrical use of colloquial and inner speech are disclosed. These achievements enable reconsidering the experience of theatrical script-making practice.

The analysis of the recent research. It has already been shown in our previous article [10] that the rise of interest towards scenic interpretation is evident [3, p. 8]. Meanwhile it lacks syntactic approach that would become productive in conceiving the contents to be staged, while the existent attempts don't take into consideration the mentioned newest achievements of syntactic theory.

The goal of the article is to elaborate special devices of transforming a text into a score as the exercises for performers with the use of the current syntactic concepts.

The main body. Syntactic peculiarities of a script are very evident in the samples of the so called producer's scores used for the rehearsals in theatre. There are some widely known samples of the kind as those made up by K.S. Stanislavski or V.I. Nemirovich-Danchenko that have been published and studied. The producers' scores look usually as the **comments** added to the interpreted text (divided into the episodes with respective numbers). Reciprocally it is comments that make the initial text an object apt for being staged. Meanwhile such comments in its turn disclose the **semantic net** of a text and are to be regarded as its self-description. The problem arises how to build up such comments from the data of the interpreted text as its implication.

The prompt for the procedures of transforming a text into a score is to be found in the habitual practice of interpreting the text by the performers. The added comments serve as the source for the inner speech of actors that is uttered silently and becomes a supplement for the pronounced cues of the played role. The importance of inner speech for a script as a supplementary addition to the manifested cues of a role that an actor utters loudly consists in the fact that dramatic **action** turns into **contemplation** represented as a stream of consciousness or the inner monologue of soliloquy. Obviously the syntactic structure of the inner speech differs essentially from that of

loudly pronounced one, and it gives way for obtaining comments as the transformations of the played text.

The evident examples of the comments not only explaining the performed text but also supplementing the author's text to be pronounced with own inventions are to be found in V.I. Nemirovich-Danchenko's producer's scores. For instance in the beginning of the "Harm from Wit" the cues of the principle hero Famusov are supplemented with the utterances suggested for inner speech of the performer. The producer adds to the pronounced words of the hero «Ведь Софья спит?» (But does Sophie sleep?) the cue of inner speech that would elucidate his intentions for an actor: «Может быть, оттого Лиза здесь и крутится, что Софья не спит» (And perhaps it is on the reason of Sophie being sleepless that Elisa does move here to and fro?) [6, p. 383]. In Shakespeare's "Julius Caesar" there are no such immediate suggestions, nevertheless the producer gives prompts as to the thoughts to be represented in the inner speech as is the case of Brutus: «У него вся грудь клокочет <...> республика на краю гибели <...> все будет подавлено личностью <...>» (his bosom trembles, the republic is at the brim of peril, all will be suppressed to a single person's will) [5, p. 602–603]. Such examples demonstrate the principal task of script as the construction of **inner speech** for the performers. It restores the **presupposition** of the text that is not manifested; therefore it appears as the explication of the events by the performer with particular hints and prompts representing the semantic net of the narration.

Meanwhile the syntactic structure of such inner monologue is marked with the so called **telegraphic style** where the structures of enumerations, of nominative sentences and appositions (as opposed to propositional structures of a normal text) gain the primordial place. One has to discern it from the pathological phenomena of aphasic illness. One observes in particular in the pathological cases the destruction of the prepositional and pronominal structures where such utterances become affordable as «руки лежали колени» (hands lied knee) or «жалко на сына» (pity over son) [1, p. 124, 127]. The distinction is that parcellation and abbreviations of script's telegraphic style doesn't tolerate grammatical abuses whereas illness is marked with the overt mistakes. The principal feature of telegraphic style is its **preponderant incompleteness** aiming at the tasks of staging the textual contents.

It ensues from here that the basic stuff for script-making procedures is represented with **collocations** that designate narrative motifs as the minimal elements consisting of subject and predicate [9]. The example of such elements can be found in the stable epithets or comparisons that can be used for script's production. For instance such collocations with epithets as «сильная рука» (strong hand) or «холодная рука» (cold hand) [2, p. 385] can grow to become motifs for expanded narration. The same concerns comparisons where usually formal subject is represented with the object of comparison as in "strong as iron" or "free as air" [7, p. 175, 101]. Such images come back to universal archetypes. A particular type of **colligations** is to be seen in the homogeneous pairs of situational synonyms or antonyms (designated as coupled with & or vs. respectively) in the manner of

hendiadys. A special kind of such partial synonyms can be found in the so called *partonyms* (as in “door & window”, “road & bridge”) that can be used in supplementing script with comments. To sum up comments can be said to be built up of the codified stuff of collocations. Therefore the categories of indefiniteness and incompleteness gain here the primordial meaning as the properties of a text destined for performance and leaving free space for an actor’s interpretation.

To sum up, one can regard script’s score as the restored **rough draft** of the interpreted text. To endow this text with commentary as the source of the performer’s inner speech one must return to such drafts preceding the creation of the terminal text. The performer can be said to reconstruct the writer’s creative process while returning to the primary drafts. Therefore the initial task for script-making procedures would be the parcellation of the text into motifs (represented as collocations) and the compilation of their draft. It is on the foundation of such draft that one can develop comments. This textual parcellation entails another task that consists in the disclosure of the referential interconnections within the semantic of the isolated collocations. Practically it can be solved with the aid of brackets (in the following examples square brackets include added comments and round brackets mark references to the distant places of text).

The script-making procedures detect distinctions arising between lyrical and prosaic texts that could be demonstrated with the examples cited below. A lyrical verse gives a picture of the inner world of a person and is to be conceived within such mediation of a subject’s personal contemplation. In this respect it is to be compared to a ballet theatre that is also contemplative on the sense of representing events through their reflection within a person’s inner world. Lyrical mode of utterance coincides with diegesis as the mimesis directed upon this inner world. In particular the prevalence of the contemplation of inner world in lyrics reveals itself through the particular place of the so called nominative style where verbs’ predication attains its ultimate limit of auxiliary deictic function with the infinitive or participial forms (not to say of passive voice). Lyrical verse is then to be conceived in a script as the imaginary stage in a subject’s inner world where also the subjective perspective gets much wider so that the participants become more numerous than the personified voices[^] separate details obtain their own utterances. We would begin the examples with the verse of N.A. Nekrasov that had become famous due to M.N. Yermolova’s declamation where it acquired the traits of a monodrama proving thus the opportunities for a lyrical piece to be staged.

Example 1. N.A. Nekrasov «*Внимая ужасам войны ...*» (“Perceiving the War’s Horrors ...”) «*Средь лицемерных наших дел (1) / И всякой пошлости и прозы (2) / Одни (3) я в мире разглядел / Святые, искренние слезы (4) – / То слезы бедных матерей (5)! / Им не забыть своих детей (6), / Погибших на кровавой ниве (7), / Как не поднять плакучей иве / Своих поникнувших ветвей (8)*» (Among our hypocritical affairs (1) And various parochialism and prose (2) I’ve happened to observe the singular (3) saint and sincere tears (4) – These are the tears of the poor mothers! (5) They won’t forget their children (6) that have been killed at the bloody field (7) As well as a weeping willow won’t raise its sunken branches (8)).

Explicatory notes. The verse represents the **situation** of disclosing the existential genuineness as the result of shrewd observation. The **characters** of a small drama are together with the observer the Mothers bemoaning their children, as the opponents of parochial public opinion representing the Vanity and the Weeping Willow, the Tree with its benches as a simile to a woman. The perceptive **aspect** of the utterances stresses the fact of noticing the Mothers’ Tears that otherwise would remain unobservable become the participant of the

action’s **subjective perspective**. The **mode** of utterance attests the observer’s sympathy and solidarity with those bemoaning and the rejection of the Vanity. That the glorified feelings appertain the Eternity is proved with the Willow’s image. These dramatis personae’s interaction determines the consequence of **motifs** disclosing the **conflict** as the problematic core. These are represented with the opposition of MOTHERS’ TEARS to the VANITY.

Motifs’ draft (1) «*лицемерие видимого*» (к сказанному ранее) (‘the hypocrisy of the semblance’ as opposed to the above mentioned”) (2) «*всячина – пошлость – проза*» (голос Суеты) (‘variety – parochialism – prose – the voice of Vanity) (3) «*единственность замеченного*» (‘the singularity of the observed’) (4) «*святость и искренность*» (‘saint quality and sincerity’) (5) «*материнские слезы*» (‘mothers’ tears’) (6) «*незабвенность детей*» (голос Матерей) (‘unforgettable quality of children’ – the Mothers’ voice) (7) «*кровавая нива*» (общее место постороннего наблюдателя) (‘bloody field’ – the commonplace of an alien observer) (8) «*поникшие, неподъемные ветви*» (‘sunken branches not to be raised again’).

Comments [HYPOCRISY vs. GENUINENESS] [(1) описанные до цитированного отрывка горести отрицаются *лицемерием*, сказанное выше оспаривается (the harms that have been described before the cited passage are denied with hypocrisy so that they are put under discussion) (2) подтверждение этих возражений – речевой штамп («*пошлость*», ее голос) (confirming these objections with the commonplace ‘parochialism’ as its own voice) – СУЕТА как свойство повседневности (VANITY as the property of daily life); этому противопоставляется (3–5) – наблюдение о подлинности бытия – единственность, святость и искренность материнских слез (it is confronted to the observation on the singularity, saint quality and sincerity of the Mothers’ tears)] [СЛЕЗЫ vs. СУЕТА] [TEARS vs. VANITY] [AMNESIA & RESURRECTION] [ЗАБВЕНИЕ & ВОЗНЕСЕНИЕ] [невозможность забвения детей (6) – голос матерей, говорящих о своем (the impossibility of forgetting children – the mothers’ voice that say of their own) – в противоположность пожравшей их «*кровавой ниве*» (7) – голосу суеты (in opposite to the voice of Vanity as the commonplace ‘bloody field’); (8) сравнение матери и дерева как архетип – образ Mater Dolorosa (the comparison of Mother and Tree as the archetype – the image of Mater Dolorosa)].

Example 2. D.H. Lawrence. “A Young Wife”. “(Refrain:) *The pain of loving you / Is almost more than I can bear* (1) (Refrain’s end). / *I walk in fear* (2) *of you.* / *The darkness* (3) *starts up where / You stand* (4), *and the night comes through / Your eyes* (5) *when you look at me.* / *Ah never before did I see / The shadows that live in the sun* (6)! / *Now every tall glad tree* (7) / *Turns round its back to the sun / And looks down on the ground, to see / The shadow it used to shun* (8). / *At the foot of each glowing thing / A night lies looking up* (9). / *Oh, and I want to sing / And dance, but I can’t lift up / My eyes from the shadows* (10): *dark / They lie spilt round the cup* (11). / *What is it? – Hark / The faint fine seethe* (12) *in the air! / Like the seething sound in a shell! / It is death still seething* (13) *where / The wild-flower shakes its bell* (14) / *And the skylark twinkles blue* (15) – (Re. repeated)”.

Explicatory notes. The **situation** gives the personal discovery of a bride-groom’s impressions after the communication with the bride. It demonstrates one’s own way for comprehending the universal archetype of LOVE & DEATH as the cognate images. The **characters** are by no means restricted with HIM and HER, the broader participants’ circle being involved. In particular the last lines 20-24 before

the repeated refrain look like an answer given by an alien observer off an Oracle. Therefore the **subjective perspective** includes also Shadow that has its own voice and becomes only the initial shape that the Death acquires. The **motifs** develop the thorough theme of the opposition LIGHT vs. DARKNESS.

Motifs' draft. (1) "unbearable [= insupportable] pain of love" (2) "lover's fear" (3) "the wife's darkness" (4) "standing wife" (as a tall tree (see 7) (5) "night in the eyes" (6) "shadows in the sun" (7) "tall glad tree" (as a standing wife (see 4) (8) "the shunned shadow" (9) "the looking up night at the foot of glowing thing" (10) "[stupefaction with the impossibility of] lifting up [= turning] eyes from the shadows" vs. "[the desire of] singing & dancing" (11) "dark shadows spilt round the cup" (the Shadows' utterance) (12) "harking the air and shell that seethe" (the Oracle's voice) (13) "the seething death" (14) "the shaken bell of a flower" (15) "twinkling skylark".

Comments. [(1) a lover's complaint (2) the unexpected knowledge of the wife (3) the personal comprehension of the nocturnal archetype of feminine essence (4 + 7) wife as tree – comprehending the ancient simile (5–6) night in the eyes as shadows in the sun – the simile eye & sun – the specks in the sun (8) the hiding shade as the ominous sign of menace (9) nocturnal activity and participation perceived as menace (10) the state of irresolution and uncertainty (11) the Shadows confessing their presence (12) appealing to be vigilant (13) death coupled with marriage in seethe (14–15) the presence of death in the environment].

In opposite to lyrics with its predilection for contemplative perceptive aspect the prosaic narration is marked with an overt dominance of transitional aspect – in particular that of "the leap to the new state" (Yu.S. Maslov) [9]. It imparts respective properties to script where the stress is laid upon action and not contemplation, although its progress depends upon the decision-making process and therefore the inner world of characters. Henceforth the task is to disclose the intentions as the source of action. It corresponds to the properties of localization where the abstracted perpetuity of a current minute in lyrics contrasts to the dominance of an actual moment in prose. Prosaic script opposes to a lyrical one as that rejecting fully all rhetorical conventions.

Besides, there arises another difference between prosaic and lyrical scripts' descriptions ensuing from such aspectual contrast that concern their subjective perspectives. In a lyrical miniature with its aspect of perception the demonstration of an eloquent detail becoming autonomous subject remains self-sufficient result of observation. In prose due to the aspect of transition such details entail consequences at far distances and therefore demand references to the respective textual passages.

Example 3. J. Conrad. "Suspense" (the commencement of the Ch. 3, Part 2). J. Conrad's last novel tells about the adventures of the young Englishman Cosmo Latham in Genoa during the days of Napoleon's imprisonment at Elba. The cited episode gives an account of the hero's encounter with the old friend of his father Marquis d'Armand, a French royalist emigrant who is now at service as the ambassador.

"<...> Cosmo found the lantern under the vaulted roof lighted (1). There was also a porter in gold-laced livery <...> But a man in somber garments (2) detained Cosmo <...> and led him away along a very badly lighted inner corridor (3). <...> The ambassador's cabinet <...> was lighted with a pair of candelabras (4). <...> Cosmo noticed that there were several doors beside the one by which he had entered, which was the least conspicuous of them all, and in fact so inconspicuous, corresponding exactly to a painted panel, that it might

have been called a secret door (5). Other doors were framed in costly woods <...> One of them opened without noise (6), and Cosmo saw enter a man somewhat taller than he had expected (7) to see <...> He advanced, opening the arms wide, and Cosmo, who noticed that one of the hands was holding a snuff-box (8), submitted with good grace to the embrace (9) of Marquis d'Armand <...>".

Explicatory notes. The whole episode is delineated with the interplay of light and shadows that grow to the rank of symbols. The innermost essence is void of enlightenment and therefore the obscurity reports the genuine truth on men and things. The **situation** of encounter with the old acquaintance becomes therefore a scene of initiation and admittance to the narrow circle. It is the wider tests to be expected after such rite. The **aspect** of the episode is marked with the expectation of transition, and the prevalent **mode** denotes such state of indefiniteness and irresolution. The **characters** are to be paired with the opposite servants – those in "livery" as the superficial outlook of the institution and those "somber" that belong to the initiated persons – as well as with the hero and the ambassador. Meanwhile there is still another pair of the participants of action, that of Light and Dimness that introduce the motif of the Genuineness vs. Semblance opposition. The **subjective perspective** of the narration presupposes therefore the action of these forces of Mystery. Besides, there appears still one participant of the action – the ambassador's snuff-box that betrays the intentions and habits of its owner as the eloquent detail. The doors also become such participants of action. In its turn the very discussion of "inconspicuous doors" comes to the dominating **motif** of CONSPIRACY with its **conflict** between outer outlook and the inner entity.

Motifs' draft (1) "lighted lantern + roof" (2) "somber garments vs. gold-laced livery" (refers to the arrival of a similar servant reporting on the secret visitor during the conversation between the hero and his friend) (3) "badly lighted corridor" vs. (4) "cabinet's candelabras" (5) "the noticed inconspicuous door" & (6) "the noiselessly opening door" (referring to the mentioned event) (7) "the unexpected tallness of the old friend" (8) "holding a snuff-box" (– "tapping the lid of his snuff-box" after the arrival of "the man in black") (9) "[the diplomat's] embrace".

Comments [(1–4) obscurity & dimness being the most noticeable, their opposition to light as the delineating force (5–6) further the appearance of the confidential servant reporting on the arrival of a secret messenger [secret & mystery] (7) the state of expectation and uncertainty marked with the slight surprise (8–9) betraying the reserve and discretion of the diplomat, especially the fact of being "noticed" by the hero – therefore the sincerity put under question].

Example 4. J. Conrad "Under Western Eyes" (Part 2, Ch. 2). The episode tells how the fugitive prisoner in Siberia meets a peasant woman who gives him refuge. The salvation of the fugitive is conceived as the transfiguration in particular as the return to humanity attained with the effects of feminine cordiality.

"Crouching in holes or hidden in thickets (1), he had tried to read the faces of unsuspecting free settlers (2) <...> One day, however, he chanced to come upon a solitary woman (3). It was on an open slope of rough grass (4) outside the forest. She sat on the bank of a narrow stream (5) <...> He approached her silently, his hatchet stuck in his iron belt (6) <...> A faint clink of his fetters (7) made the woman turn her head <> she covered her eyes with hands (8) <...> When at last she found courage to look again, she saw the shaggy wild man sitting (9) <...> all these clasped, folded limbs, the bare shoulders, the wild head with red staring eyes, shook and trembled violently while the bestial creature was making efforts to speak (10). <...> He had

become a dumb and despairing brute (11), till the woman's sudden, unexpected cry of profound pity (12), the insight of her feminine compassion discovering (13) the complex misery of man under the terrifying aspect of the monster, restored him to the ranks of humanity (14)".

Explicatory notes. The **situation** of encounter that rescues the existence can be conceived as the Celestial Gift. The very presence of water near the encountered woman makes one recollect the image of the Good Samaritan. The **aspect** of predication is marked as the obvious turning point in the succession of events with the **mode** of desiderative changes. As to the **subjective perspective** the persons are supplemented with vegetative participants of Bushes (Thickets) protecting the fugitive and Fetters (together with Hatchet) signaling his arrival with their clink. In its turn the separate members of body, the limbs act as autonomous participants of the events. It can be attested with the striking description of the attempts to speak after the long seclusion from society. The tortures of a word become corporeal tortures literally meant. The **motifs** and respective **conflict** are concentrated round the opposition of HUMANITY vs. BRUTALITY.

Motifs' draft (1) "crouch in thickets" (as the reason of the present consequences) (2) "reading the faces" (instead of communicating with people) (3) "[encounter with a single] woman" (promising the mercy) (4) "slope of grass" (again vegetative world as the thickets) (5) "stream's bank" (6) "hatchet in the belt" & (7) "clink of fetters" (as the hero's signals) (8) "covering eyes" (for fear of an assault) (9) "sitting shaggy fugitive" (as the sign of peace) (10) "shaking limbs" (11) "[the loss of speech ability as] the despairing dumbness" (12) "feminine cry of pity" (13) "feminine compassion [as the saving force]" (14) "the detection of human essence".

Comments [(1) the state of crouch making approach animals and loose human outlook (2) alien observation of human life reinforcing one's own seclusion (3) the solitary feminine person presupposes love and mercy (4) grass as the opposite of bushes and the witness of the happy encounter (5) reference to the Samaritan (6-8) the involuntary threat evoking fear as the damnation of the past (9) misery appealing for mercy (10) the examination of the human entity with the speech act – speech as the existential human essence involving the fate of the whole body (11) the compelled dumbness as the utmost harm and despair (12) the prey for miserable human being (13) rescuing mercy (14) the return to the human world due to feminine prey].

Thus the initial point of elaborating a script is the compilation of collocations designating motifs and of comments as the disclosure of implications with the codified means of phraseology. If the detection of possible participants of subjective perspective is the principal task for the descriptions of a lyrical verse it is the distant references of separate enunciations that represent the main difficulty for prose. From such preparatory schemes one can build a soliloquy as the main product of script-making procedures.

Conclusions. Syntactic transformations that lyrical and prosaic texts endure while being prepared for stage can be defined as the parcellation and the substitution of propositional structures with the appositive enumerations of collocations. The principal task of this transformation is to endow the initial text with the comments apt for inner speech and for soliloquy. The primary steps in script-making procedures gave the reconstruction of the possible drafts of the interpreted text. The further development of the score could give rise for the dictal and modal questions and the alternative statements that would grow to dialogues.

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Юдкин-Рипун І. М. Синтаксис сценарної партитури

Анотація. Сценарна партитура – це особливий різновид неповного тексту з лакунами, побудованого з матеріалу словосполучень, а не завершених речень і позначеного переважанням іменного стилю. Вона передає структуру внутрішнього мовлення солілоквії, де відтворюються можливі версії чернеткових проектів тексту. Розроблено процедури побудови коментарів до тексту.

Ключові слова: внутрішнє мовлення, чернетковий проект, суб'єктна перспектива, аспект, ситуація, характер, мотив, конфлікт.

Юдкин-Рипун И. Н. Синтаксис сценарной партитуры

Аннотация. Сценарная партитура – это особая разновидность неполного текста с лакунами, построенного из материала словосочетаний, а не завершенных предложений и отмеченная преобладанием именного стиля. Она передает структуру внутренней речи солилоквии, где воспроизводятся возможные версии черновых проектов текста. Разработаны процедуры построения комментариев к тексту.

Ключевые слова: внутренняя речь, черновой проект, субъектная перспектива, аспект, ситуация, характер, мотив, конфликт.