

THEATRICALITY IN IRIS MURDOCH'S NOVELS: A CORPUS-BASED APPROACH

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This paper¹ aims to address the phenomenon of theatricality as a manifestation of intermediality in English postmodernist literary discourse, viewed from the corpus linguistic perspective. The analysed corpus comprises three novels by Iris Murdoch, a well-known British and Irish postmodernist writer, namely "The Black Prince", "Under the Net", and "The Sea, The Sea". As a multifaceted intermedial phenomenon, theatricality represents a variety of intracompositional intermediality manifested in literary text through explicit and implicit references to the art of theatre. Given the heterogenous nature of theatrics and theatricality, its verbal markers are deduced here according to two parameters: the scenic (concerned with the way properties of theatrical stage and space are represented both verbally and textually) and dramatic ones (accounting for verbal and textual means that render and imitate the dramatized nature of theatrical performance in literary text). Respectively, the key theatre-related words in the corpus under study are: 'theatre', 'theatrical', 'drama', 'dramatic', 'scene', 'stage', and 'spectacle'. Using the Sketch Engine analysis tool for processing literary corpora, the most typical collocations and word-combinations with the aforementioned lemmata are elicited. Specific examples of their usage are further analyzed with the aim to demonstrate the way scenic and dramatic effects are textually amplified in Iris Murdoch's writings. The concordance Sketch Engine tool is used to analyze the distribution of theatre-related lexis in the suggested literary corpus, with a special attention given to the most frequent hits of the lemma 'theatre'. The corpus-based analysis of I. Murdoch's three major novels allowed to trace and systematize verbal means of theatricality in their typical grammatical relations and distribution in context. The obtained data reveals the specificity of theatricality in the domain of postmodernist literature, providing new insights into its textual parameters.

Key words: *intermediality, interphenomenon, postmodernism, theatre, theatrical, lexis, verbalization*

Раренко Н. В., Воробйова О. П. Театралізація в романах А. Мердок: корпусний підхід. У статті досліджено феномен театралізації як вияв інтермедіальності в англomовному постмодерністському художньому дискурсі з позицій корпусного аналізу. До корпусу текстів входять такі романи А. Мердок: "The Black Prince", "Under the Net" та "The Sea, The Sea". Згідно з класифікацією інтермедіальних зв'язків, театралізацію розглянуто як різновид інтракомпозиційної інтермедіальності, яку актуалізовано в художньому тексті за посередництва явних або прихованих посилань до мистецтва театру. Вербальні означники театралізації з опертям на гетерогенність театрального мистецтва проаналізовано в межах двох параметрів, зокрема сценічності (її потрактовано як акцентуацію законів театраль-сценічної дії засобами художнього тексту) та драматичності (її витлумачено як відтворення загостреної драматичної експресії, емоційності та напруженості у вербальних виявах). Відповідно до вказаних параметрів, виділено ключові слова, що маркують вияви театралізації в досліджуваних художніх текстах: 'theatre', 'theatrical', 'drama', 'dramatic', 'scene', 'stage' та 'spectacle'. За рахунок використання платформи Sketch Engine для здійснення корпусного аналізу визначено типові колокації та словосполучення з ключовими словами на позначення театральних реалій у романах А. Мердок. Окреслено їхні актуалізацію та стилістичний потенціал у площині названих постмодерністських художніх текстів. Послугування тією самою платформою Sketch Engine уможливило також застосувати інструментарій конкордантного аналізу – для визначення дистрибуції ключових слів та словосполучень, які маркують вияви театралізації в досліджуваному корпусі текстів.

Корпусний підхід до аналізу романів А. Мердок дав змогу систематизувати вербальні маркери театралізації у межах типових граматичних і контекстних відношень та простежити регулярність і продуктивність їх застосування. Отримані результати сприяють розкриттю лінгвопоетологічних особливостей феномену театралізації художнього тексту, що свідчать про присутність театру як медіа в англomовному постмодерністському художньому дискурсі.

Ключові слова: *інтермедіальність, театралізація, постмодернізм, сценічність, драматичність, корпусний аналіз, вербалізація.*

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Defining the problem and argumentation of the topicality of the consideration.

Within the purview of current literary and media studies, narratives are thought to have close affinities with other arts and media, ranging from classical paintings and symphonies to contemporary visual arts and video games [20, 1]. One example of such an artistic interface is the effect of *theatricality* that foregrounds “the specificity of theatrical act itself” [7, 94]. It becomes particularly salient in the body of postmodernist literary works, given their overall tendency for ‘hybridization’ [9, 506–507], i. e. blending and intermingling various genres, styles, and forms of expression. In the wake of postmodern simulacrum of reality [4, 6], imitations of the theatrical stage and performance become intrinsic facets of literary texture, saturating it with histrionics and spectacularity.

The notion of theatricality demonstrates a multitude of approaches to its definition and analysis in literature. However, its verbal manifestations have yet to be studied comprehensively, particularly with regard to postmodernist literary discourse. Vivid examples of theatricality in postmodernist writing can be found in the vast body of novels by Iris Murdoch, an Irish and British writer, well-known for her long-standing affection for theatre and drama [21, 87–88]. It is thus of great interest to delineate the ways and means theatrical conventions and features are verbally represented in her prosaic texts, namely such as *The Black Prince* (2019), *The Sea, The Sea* (1980) and *Under the Net* (2002).

Setting the goals and tasks of the article. Given the topicality of intermediality studies in contemporary literature, this **paper aims** to elicit and systematise verbal markers of theatricality in the above novels, following the procedure of corpus analysis. The aim set entails the following research **tasks**: 1) to bring together various approaches to defining the notion of theatricality; 2) to deduce the definition of theatricality of literary text based on the premises of intermediality theory; 3) to analyze and systematise the data of corpus-based analysis applied to theatre-related lexis in Murdoch’s novels with regard to their role in representing textual theatricality.

Analysis of recent research and publications. The general theoretical and methodological framework for explicating theatricality in this research is built on the vast scope of intermediality studies accounting for manifold instances of border-crossing between arts and media [2; 23; 26]. To get a better understanding of what constitutes the intermedial nature of theatricality, we shall focus first on the approaches to defining intermediality and differentiating between its forms.

A sustained interest of literary linguists in the issue of intermediality interface stems from the growing number of human artefacts and artistic forms that make use of different *modalities* and *modes* of expression [6, 36]. Based on the social semiotic theory, the process of communication and sign-making is inherently multimodal in a social context, as, for instance, in the case of visual design and writing utilized in the printed media [10, 17]. According to Kress and van Leeuwen, recent advances in semiotics, including social semiotics, are spurred on by the aforementioned tendency towards border-crossing,

as “not only the cinema and the semiotically exuberant performances and videos of popular music, but also the avant-gardes of the ‘high culture’ arts have begun to use an increasing variety of materials and to cross the boundaries between the various art, design and performance disciplines, towards multimodal Gesamtkunstwerke, multi-media events, and so on” [11, 1].

Interestingly, the dominant cases of medial interface do not only encompass contemporary digital media products but could be easily traced in traditional artistic forms, literature being no exception. In the light of this tendency, a number of researches within the realm of literary theory [2] and literary linguistics [16; 23] integrate heterogeneous interdisciplinary approaches to disclose manifestations of distinct media in literary narratives.

Given the fact that the range of media interaction is so increasingly diverse and heterogeneous, it seems sensible to utilize the term ‘*interphenomena*’ as both an established research perspective in media studies and a network of products that exist at the crossroads of media borders, for instance, intermediality, multimodality, etc. [1]. In this research *theatricality* as the interface between literature and theatre is regarded in terms of intermediality references that occur in literary text and fit into the wide-ranging system of interphenomena amidst other arts and media.

The notion of *intermediality* is conventionally used as an umbrella-term for various types of medial interplay, transmediality, plurimediality, and hybridization, etc. [17, 44]. Initially, the term ‘intermediality’ was introduced by the German-Austrian scholar Aage A. Hansen-Löve to signify the interplay between literature and the visual arts in the Russian symbolism [3]. As opposed to the term ‘intertextuality’ that refers to ‘homomedial’ interconnections across texts, intermediality encompasses relations between “medially different semiotic entities” [25, 253]. In terms of its forms, intermediality as a transgression of medial boundaries can be manifested within one media product (*‘intracompositional intermediality’*) or it can extend beyond the limits of one work, involving more than one semiotic mode of expression (*‘extracompositional intermediality’*) [25, 253–254]. In the same vein, Jørgen Bruhn [5, 15] offers the term ‘heteromediality’ to emphasize the inherently mixed nature of all media. Following W. J. T. Mitchell’s theory of mixed media [14], the scholar notes that “all texts, including literary texts, inevitably reflect a mixed constellation” [5, 15]. In this sense, postmodernist literature demonstrates a close affinity to other arts and media forms, with its “preference for irony, parody, generic hybridization and eclecticism” [8, 35]. Theatricalization of textual features, thus, represents a prominent facet of postmodernist writing, as exemplified by the plenitude of theatrical techniques, imagery, and lexis in I. Murdoch’s novels.

Methodology. Our approach to eliciting textual manifestations of theatricality stems, on the one hand, from the definition of intermediality forms within the broad field of intermediality studies, and on the other hand, from the central principles of stylistic and linguo-poetic analysis of literary text. Based on the classification of intermediality relations by the Austrian scholar Werner Wolf [24; 25; 26], *theatricality* is viewed as a

form of *intra-compositional intermediality* manifested in literary text through *intermedial references* to theatrical art regarded as a semiotically distinct medium [18, 4]. By means of these references, theatre in literary text can be addressed directly ('*overt intermedial reference*', or '*thematization*') or indirectly ('*covert intermedial reference*', or '*imitation*'), particularly by the use of vocabulary pertaining to the domain of theatrics and performance (ibid.).

Viewed through the prism of *linguistic poetics*, the category of theatricality embraces verbal and textual means of manifestation deducible at various textual levels, primarily lexical-semantic, imagistic, symbolic, narrative, and compositional. This paper suggests a new angle of theatricality studies grounded in *the corpus-based analysis* [12; 13; 22; Sketch Engine] of lexis in postmodernist novels. Given the heterogeneous nature of theatricality and theatrical culture, the scope of theatre-related lexis has been limited to the following key words: '*theatre*', '*theatrical*', '*drama*', '*dramatic*', '*scene*', '*stage*', and '*spectacle*'. Such an analysis made it possible to trace high-frequency words and word-patterns related to the theatre domain in the text corpus comprising Murdoch's *The Black Prince* (2019), *Under the Net* (2002), and *The Sea, The Sea* (1980), as well as observe the key words distribution in these novels. The data helped to define the key parameters of theatricality in postmodernist literary discourse under study.

The outline of the main research material. Iris Murdoch is widely recognized for exploring and "crossing the generic borders of many literary categories (characters take it as a drama, autobiography, even a novel)" [15, n. p.]. Such a characterisation could be easily extrapolated onto the three of her major novels. The phenomena of theatricality and theatrical presence are intricately interwoven into the texture of Murdoch's novels, functioning as their central themes and settings in many of her plots.

Following the story of the retired theatrical playwright and director Charles Arrowby, *The Sea, The Sea* (1980) is set outside the traditional theatrical setting. While writing his memoirs in a house by the sea, the protagonist constantly reminisces about his theatrical career, along with other struggles of his lifetime. *Under the Net* (2002) and *The Black Prince* (2019) demonstrate close affinities with the world of theatrics as well. The plot of *Under the Net* is centered around Jake Donahue, a young aspiring writer who struggles to come to terms with Hugo Belfounder, a fictional philosopher, and produce a literary work of his own. In a series of adventurous events, the protagonist encounters the Riverside Miming Theatre where his ex-girlfriend Anna performs.

The Black Prince, in its turn, dwells upon Bradley Pearson, a writer, as he struggles to write the greatest book of his lifetime. Over the series of unfortunate events, his plans to produce a literary masterpiece fail to succeed. Moreover, Bradley Pearson falls in love with the daughter of his friend and literary colleague Arnold Baffin. Both his affection for the young Julian Baffin and that of writing become the two of his biggest passions. As his abnormal obsession grows stronger, Bradley Pearson constantly resorts to discussing Shakespeare's plays, particularly *Hamlet*. The uncanny

intertextual similarities between the protagonist and the world of Shakespeare's works are gradually revealed throughout the text.

Theatrical presence in these novels appears evident not only in the context of plot development; it also functions as a salient facet of literary texture, encompassing its verbal, imagistic, narrative, and compositional dimensions. To objectify the way theatricality is verbally manifested in the aforementioned novels we shall further resort to the corpus linguistic analysis that, presumably, shows the way theatre-related lexis is grammatically and contextually distributed in postmodernist literary text. Using the Sketch Engine analysis tool to the corpus of I. Murdoch's novels, we will first identify the most typical (strong) collocations and word-combinations with the lemmata '*theatre*', '*theatrical*', '*drama*', '*dramatic*', '*scene*', '*stage*', and '*spectacle*', listed below in the order from the most typical to the least typical collocations in each column (see Table 1).

The data retrievable with the help of corpus analysis contribute to the identification of theatricality in terms of key words and lexico-grammatical patterns shared across postmodernist literary texts under analysis. It points to the most typical collocates of the word '*theatre*' and other key words, allowing us to elicit their grammatical and collocational behaviour in a systematic way. Given the collocates provided in Table 1, the nouns '*theatre*', '*drama*', '*scene*', '*stage*', and '*spectacle*' enter a greater range of grammatical relations as compared to the adjectives '*theatrical*' and '*dramatic*', thus serving as the subject, noun modifier, etc. Respectively, the least number of collocates is observed among prepositional phrases for each lemma in question. From the point of view of frequency counts and collocation patterns, theatricality is thus typically verbalized by the notional parts of speech rather than functional; evidently, the prevalence of notional words (adjectives, nouns, verbs) externalizes various characteristics of theatrics and theatricality (e.g., "endless spectacle", "dramatic sense". etc.). An important point is that theatricality ("theatre", "theatrical") can be manifested by a variety of lexical items related to the semantic field "Theatre", amplifying *the scenic* ("scene", "stage", "spectacle") and *dramatic* ("drama", "dramatic") features of theatre in the literary texts under study.

So, scenic effects related to the phenomenon of theatricality are textually rendered in terms of theatrical scenery in Murdoch's *Under the Net*. Attempting to find his ex-girlfriend Anna, the protagonist, Jake Donahue, describes a captivating theatrical scene at the Riverside Miming Theatre: "*I was in the gallery of a tiny theatre. The gallery, sloping and foreshortened, seemed to give immediately onto the stage; and on the stage were a number of actors, moving silently to and fro, and wearing masks which they kept turned toward the auditorium. These masks were a little larger than life, and this fact accounted for the extraordinary impression of closeness which I had received when I first opened the door. My perceptual field now adjusted itself, and I looked with fascinated interest and surprise upon the strange scene*" (3, 40).

In this fragment, the description of theatrics brings to the foreground the effect of scenic presence – the scene

Table 1

Collocations and word-combinations with the ‘theatre’ lemma in Iris Murdoch’s novels

Lemma ‘theatre’		
No.	Grammatical distribution of lemma	Collocates
1	2	3
1.	modifiers of ‘theatre’	darling, Japanese, West End, live, most, London, course, empty, great, little
2.	nouns modified by ‘theatre’	Sidney, souvenir, director, matter, people, lady, rock, friend
3.	verbs with ‘theatre’ as object	preclude, hate, visit, bring, enter, leave, be
4.	verbs with ‘theatre’ as subject	exorcise, ape, demand, resemble, tend, set, seem, go, be
5.	‘theatre’ and/or ...	vulgarity, television, Sidney, mother
6.	prepositional phrases	theatre in, theatre of, theatre about, in theatre, theatre into, theatre from, of theatre, theatre like
7.	adjective predicates of ‘theatre’	sozzled, gross, popular, most
8.	‘theatre’ is a ...	place, rot, attack, abode, temple, torment, sex, profession
9.	.. in ‘theatre’	life, prosper, disability, lifetime, batter, enemy, word, doom, use, way, row, friend, do
10.	.. of ‘theatre’	bustle, hush, trickery, free, gentleman, tire, property, lady, magic, silence, talk
11.	.. about ‘theatre’	bit, little, book, care, write, say, talk
12.	.. to ‘theatre’	close, belong, go
13.	‘theatre’ in..	Londonderry
14.	.. with ‘theatre’	bother, do
15.	‘theatre’ to..	effort, people
16.	.. into ‘theatre’	Go
17.	.. from ‘theatre’	Retire
18.	.. like ‘theatre’	Be
19.	verbs with particle ‘up’ and ‘theatre’ as object”	Give
20.	pronominal possessors of ‘theatre’	His
Lemma ‘theatrical’		
No.	Grammatical distribution of lemma	Collocates
1.	modifiers of ‘theatrical’	Almost
2.	nouns modified by ‘theatrical’	digs, activity, misery, gesture, way
Lemma ‘drama’		
No.	Grammatical distribution of lemma	Collocates
1.	modifiers of ‘drama’	life, history, musical, public, crude, eternal, silent, mental, real, more, whole, little
2.	nouns modified by ‘drama’	development, tragedy, school
3.	verbs with ‘drama’ as object	enjoy, make, feel, be
4.	verbs with ‘drama’ as subject	belong, have, be
5.	‘drama’ and/or..	Station, love-relationship, tragedy, intensity, development, feeling, history, horror
6.	prepositional phrases	drama of, of drama, drama in, in drama, on drama, into drama
7.	pronominal possessors of ‘drama’	its, my
8.	‘drama’ of..	ballet, separation, Thames
9.	.. of ‘drama’	element, history, sense,
10.	.. in ‘drama’	Actor
11.	‘drama’ in..	Retrospect
12.	.. on ‘drama’	time
13.	.. into ‘drama’	Quietness
Lemma ‘dramatic’		
No.	Grammatical distribution of lemma	Collocates
1.	nouns modified by ‘dramatic’	display, art, silence, story, sense
2.	‘dramatic’ and/or..	controlled, fine
Lemma ‘scene’		
No.	Grammatical distribution of lemma	Collocates
1.	modifiers of ‘scene’	empty, hugging, mineral, tempest, transformation, recognition, gravitational, twilight, reconciliation, departure, gold, fantastic, unimaginable, social, attractive, recent, weird, happy, huge, open, strange, quiet, bad, next, awful, dark, whole, same, white, little

Table 1 (Continued)

1	2	3
2.	nouns modified by 'scene'	Passion
3.	verbs with 'scene' as object"	misunderstand, greet, edify, scan, inhabit, interrupt, swing, set, imagine, dress, remember, want, see, get, be
4.	verbs with 'scene' as subject	begin, be
5.	'scene' and/or..	red and gold, passion, Arnold, face
6.	prepositional phrases	of scene, scene in, scene of, in scene, upon scene, from scene, scene with, to scene, as scene, on scene, like scene, scene at, about scene, behind scene, since scene, if scene, scene inside
7.	adjective predicates of 'scene'	Such
8.	pronominal possessors of 'scene'	its, our, my
9.	.. of 'scene'	maker, caricature, remind, change, middle
10.	'scene' in..	courtroom, city, region, light
11.	'scene' of..	carnage, self-defence, future
12.	.. in 'scene'	reality, figure
13.	.. upon 'scene'	appear, shine
14.	.. from 'scene'	exclude, retire
15.	'scene' with..	Poker
16.	.. to 'scene'	late-comer
17.	.. on 'scene'	Appearance
18.	.. like 'scene'	Be
19.	'scene' at..	Nibletts
20.	.. about 'scene'	Simplicity
21.	.. behind 'scene'	See
22.	'scene' inside ...	House
23.	verbs with particle 'up' and 'scene' as object"	Conjure
Lemma 'stage'		
No.	Grammatical distribution of lemma	Collocates
1.	modifiers of 'stage'	Late
2.	nouns modified by 'stage'	designer, Sur, gun, name
3.	verbs with 'stage' as object	surround, pass, reach, be
4.	verbs with 'stage' as subject	set, be
5.	'stage' and/or..	Confidence
6.	prepositional phrases	of stage, on stage, at stage, stage of, to stage, like stage, off stage
7.	adjective predicates of 'stage'	Sober
8.	'stage' is a..	Forest
9.	.. of 'stage'	cunning, front, air
10.	.. on 'stage'	disappear, show, good
11.	.. at 'stage'	female, important, less
12.	'stage' of..	party, life
13.	.. is a 'stage'	World
14.	.. to 'stage'	Belong
15.	.. like 'stage'	Chaotic
16.	.. off 'stage'	Be
Lemma 'spectacle'		
No.	Grammatical distribution of lemma	Collocates
1.	modifiers of 'spectacle'	rimless, oval, endless, small
2.	verbs with 'spectacle' as object	bear, wear
3.	verbs with 'spectacle' as subject	Impress
4.	'spectacle' and/or..	power, jealousy
5.	prepositional phrases	spectacle of, spectacle for, by spectacle,
6.	'spectacle' and/or..	relationship, anguish
7.	'spectacle' for..	Reading
8.	.. by 'spectacle'	Impress

witnessed by the protagonist is referred to as ‘strange’. Further on, the limited space of theatrical stage is rendered through the adjective ‘tiny’ (‘tiny theatre’) and the noun phrase ‘the extraordinary impression of closeness’. A special role in amplifying the scenic properties of this descriptive fragment is allotted to the mime actors performing silently on stage, to their movements and theatrical props: ‘on the stage were a number of actors, moving silently to and fro’, ‘wearing masks which they kept turned toward the auditorium’. A hyperbolized scenic effect is achieved through referring to the size of the theatrical masks, as opposed to the smallness of the stage: ‘these masks were a little larger than life’.

The effect of dramatic action, in turn, emerges due to the setting and characters rendered in conformity with the conventions of dramatic acting, histrionics, and role play [19, 126]. For instance, *The Black Prince* explores the emotive tension of characters’ speech and actions, particularly those of Bradley Pearson constantly describing his life experience as ‘drama’. In the excerpt below, the noun ‘life’ functions as a modifier of the noun ‘drama’: “I don’t think of myself as a writer, not like that. I know you do. You’re all “writer”. I don’t see myself in that way. **I think of myself as an artist, that is a dedicated person. And of course it’s a life drama. Are you suggesting that I’m some sort of amateur?**” (1, 49). Evidently, the protagonist identifies himself with an artist rather than a professional writer, his artistic dedication being referred to as ‘life drama’. In the novel under consideration, the dramatic effect is further manifested in the following lines: “A **dramatic sense** of oneself is probably something which one ought never to have and which saints are entirely without. However not being a saint I could not effectively follow up that line of thought very far. The best I could do by way of penance was to try to think more carefully about Arnold: and even that

induced a certain histrionic pleasure” (1, 161). Here, the character’s perception of himself is revealed through the noun ‘sense’ modified by the adjective ‘dramatic’. Thus, the protagonist admits having a dramatized view of himself (‘histrionic pleasure’), especially when it comes to comparing himself to his friend and literary rival Arnold Baffin.

The most frequent representations of the collocates related to the semantic field “Theatre” account for the verbal means of theatricality in postmodernist literary text, with the scenic and dramatic characteristics as its textual parameters. The obtained results further allow to display the occurrence of such collocates in context as a concordance. The distribution of hits in the corpus indicates the most frequent instances of theatre-related lexis. The concordance list below proves that the ‘theatre’ lemma is not evenly distributed in the studied corpus but occurs most often in such contexts from *The Sea, The Sea* that are related to the metatextual description of theatrical art (see Table 2):

The prevalence of theatrical vocabulary and imagery seems to be inherent to *The Sea, The Sea* texture, as it presents a retrospective first-person narrative on the reminiscences of the retired theatrical director and playwright. A significant part of his memoirs has a metatextual nature, dwelling upon the stylistics as well as cultural and aesthetic principles of theatrical performance (“theatre resembles life”, “theatre is the nearest to poetry of all the arts”, “dramatic silences of theatre”). Here, the phenomenon of theatre is metaphorically represented as “a place of obsession”, “an attack on mankind carried on by magic”, “gross ephemeral rot” (2, 34), thus acquiring almost mystical connotations. Varying in terms of implicitness and explicitness of inter-medial references, theatre and theatricality become the dominant subjects of Murdoch’s postmodernist prose.

Table 2

Concordance distribution of lemma ‘theatre’

Details	sentence
1	doc#1 <s> This is the sense in which 'ordinary' theatre resembles life, and dramatists are disgraceful liars unless they are very good. </s>
2	doc#1 <s> On the other hand, in a purely formal sense the theatre is the nearest to poetry of all the arts. </s>
3	doc#1 <s> I used to think that if I could have been a poet I would never have bothered with the theatre at all, but of course this was nonsense. </s>
4	doc#1 <s> The theatre is an attack on mankind carried on by magic: to victimize an audience every night, to make them laugh and cry and suffer and miss their trains. </s>
5	doc#1 <s> But the theatre must, if need be, stoop—and stoop—until it attains that direct, that universal communication which other artists can afford to seek more deviously and at their ease. </s>
6	doc#1 <s> This solitude and quiet after all that babble, after all that garish row, a deep undynamic stillness so unlike the fine dramatic silences of the theatre : Tempest scene two, or the entry of Peter Pan. </s>
7	doc#1 <s> So unlike too the strange familiar and yet exciting hush of an empty theatre . </s>
8	doc#1 <s> The theatre is a place of obsession. </s>
9	doc#1 <s> He could stand motionless, not moving an eyelid, and make a theatre rock with prolonged laughter. </s>
10	doc#1 <s> The theatre apes the profound truth that we are extended beings who yet can only exist in the present. </s>
11	doc#1 <s> Of course most theatre is gross ephemeral rot, and only plays by great poets can be read, except as directors' notes. </s>

Conclusions and directions for further research.

The corpus-based approach to Iris Murdoch's novels viewed from the intermediality perspective allowed to identify which theatre-related lexical units are predominantly used to verbalize the phenomenon of theatricality in postmodernist literary text, as well as to spot the typical grammatical relations they tend to enter, thus determining their distribution in context. The results obtained suggest that textual theatricality is multifaceted, since its verbal means of manifestation encompass a wide range of key words related to the semantic field

"Theatre". The statistical study of such verbal markers in literary corpora points to the most typical words and word-patterns in particular grammatical and contextual surroundings. Processing the results of the research allows to get a deeper insight into the notion of theatricality in terms of its *scenic* and the *dramatic* parameters. A further study on the topic brought up in this paper could be undertaken to identify and systematise textual manifestations of the *carnavalesque* as another parameter through which theatricality can be embodied in postmodernist literary discourse.

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