

## ***STAGE DIRECTIONS AS A CONSTITUENT COMPONENT OF THE PARATEXT OF B. SHAW'S PLAY "PYGMALION"***

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Modern linguistics is characterized by an enhanced outlooks on text, which results in the impossibility to treat text as a hermetically closed aesthetic entity. A wide array of terms: intertext, pretext, hypotext, metatext, paratext are used to analyse text at certain levels [2].

The term "paratext" is derived from the word "text" with the help of the Greek prefix "para-" meaning "near, by" [3]. So, paratext of a play denotes everything what surrounds the primary/main text (personages' direct speech), preceding, following or inserting into it.

Paratext can be created either by the author or the publisher [1]. The publisher's paratext of a play is a cover, opening information, endpapers, colophon and footnotes. These added elements form a frame for the main text, and can change its interpretation by the public. It helps overcome time, distance and cultural-historical distances between the participants of communication: the author and the readers. The author's paratext of a play is stage directions, a list of dramatic personae and act numbers, a title, a dedication and an epigraph. The name of the author is also treated nowadays as a paratextual category.

In traditional drama the playwright provides detailed stage directions for the actors – how to move and speak, what emotions to convey to an audience. These descriptive elements are abundant in B.Shaw's play "Pygmalion". Printed in italics within brackets and having the form of a word, a phrase, a clause, a sentence or even some sentences, stage directions are placed before, after or in the middle of the characters' direct speech. When written only in italic type (without brackets) they appear at the beginning, in the middle or at the end of the acts of the play, being enlarged to one or even several paragraphs of the narrator's monologue.

Stage directions are means of nonverbal communication, i.e. the process of sending and receiving wordless messages between people through: gestures, touch, body language or posture, facial expression and eye contact (*He touches his hat*

*with mock respect and strolls off [5: 18]); material objects such as clothing, hairstyles, architecture, etc (...*She wears a little sailor hat of black straw ... Her hair needs washing rather badly...*[5: 12]; ...*a small room with very old wall-paper hanging loose in the damp places...*[5: 22]); voice quality and intonation (*thundering at her* [5: 27]); indications of addressee (*to the girl* [5: 16]); indications of the characters' position on the stage (*placing herself behind Eliza's chair* [5: 27])). Special attention should be paid to stage directions describing what the characters feel: angrily [5: 92]. Conveying the character's anger on the stage is provided nonverbally: by the actor's voice, facial expression, etc.*

The author's words reveal the personages' non-verbal behavior, which interacts with the verbal part of the communication by duplicating, contradicting, substituting, emphasizing the verbal information or adding some facts to it, as well as by controlling the characters' utterances.

The paratext of B.Shaw's play "Pygmalion" is a combination of different paratextual elements, stage directions included. It is a secondary text connected with the primary text by its structure and meaning and is pragmatically oriented, so paratext is a constituent part of a written work,

## References

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