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The Syntactics of the Compositional Structure

If we apply to the study of the artistic work the division into syntactic, semantic, and pragmatic aspects of the semiotic phenomena, we can then discuss a work on three levels: the *semantic* level, on which we consider the relationship of the description (narration) to the described reality (the relationship of the representation to the represented); the *syntactic* level, on which we investigate the internal structural laws and regularities which govern the construction of the text; and the *pragmatic* level, on which we deal with the relations between the text and the audience for whom it is intended. We may speak, then, about the semantic, the syntactic, and the pragmatic aspects of *composition* of the artistic work (that is, in terms of point of view).

The semantic of the compositional structure examines the relation of point of view to the described reality, and, in particular, that distortion of reality which is produced in its transmission through a particular point of view. Often the same reality (the same event) may be described from different points of view, each of which distorts reality in its own way. These different points of view may be mutually complementary, and when they are brought together they offer the reader a more nearly adequate image of the described reality. The organization of multiple points of view in a literary work with respect to the problem of adequate representation of the referent thus belong to the semantic aspect of composition.

The pragmatics of compositional construction examines the composition of the work in connection with the audience, that is, with the

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person to whom the text is addressed. The compositional structure of a literary work may specifically foresee some responses on the part of the reader, in such a way that the reader's reactions enter into the author's calculations, as if the author were programming those responses into the work (1). Particularly, as we have seen, the author may rely on a definite shift in the reader's position (2). Various compositional relations between the author's and the reader's points of view occur first of all in terms of their relative horizons-that is, how informed they are about the events. The author may be presented as omniscient (he may have absolute knowledge about the events of the narration) while some circumstances may be hidden for a time from the reader, and the horizons of the characters may be even more strictly limited (3). In other cases, the author (the narrator) may intentionally impose constraints upon his own knowledge, so that he appears to be ignorant of facts which a character knows. The knowledge of the author (the narrator) may be deliberately restricted in comparison to that of the reader, and so forth.

The syntactics of the compositional structure examine the relationships of different points of view in the work, outside of any relation to the represented reality. Here we are concerned with such questions as the function of one or another point of view in the work-that is, the syntactic meaning (without reference to the depicted reality - the *denotatum* of the text) established within the boundaries of the work. It is primarily the syntactic aspect of composition which we examine in this study.

In terms of communication theory, we may treat the literary work as a message, the author as the sender and the reader as the receiver. Correspondingly, we can distinguish the point of view of the author (the sender) and the point of view of the reader (the receiver); we can also distinguish the point of view of a person whom the message describes (a character in the narrative).

Furthermore, some of these types of points of view may be combined in the narrative; for example, the position of the author and the reader, or the position of the author and one of the characters may be consolidated in such a way that they cannot be distinguished.

If the position of the reader is external to the narrative (the reader necessarily sees the work from the outside), then the character holds primarily an internal view, while the position of the author may change. Thus, if the author adopts the point of view of the reader, the events will be described from the outside (from an alienated position); if the author adopts the point of view of a character, the events will be de-

scribed from «within». (The problem of internal and external points of view are examined in Chapter Seven of our study).

[*from Chapter Six*]

Point of view on the spatial and temporal planes

In some cases, the point of view of the narrator may be more or less clearly specified in space or in time, and we may be able to guess the position, defined in spatial or temporal coordinates, from which the narration is conducted. In particular instances, for example, the narrator's position in a literary work may concur with the position of a character, as though he were carrying out the narration from the point where the character is standing.

Using somewhat different terminology, we might also speak about the spatial or temporal perspective adopted in the construction of the narration; the analogy with perspective representation in painting is more than a metaphor in this case.

Perspective in general is a system for the representation of three - or four - dimensional space by means of artistic devices, specific to the particular art form. In linear perspective, for example, the reference point is the position of the person who constructs the description. In visual art we speak about the transferral of real, multidimensional space onto the two-dimensional surface of a painting, where the key orientation point is the position of the artist. In literature, the same effect is achieved by the verbally-established spatial and temporal relationships of the describing subject (the author) to the described event.

We will look first at examples of the fixing of the authorial point of view in three-dimensional space, and then turn to examples of its temporal definition.

Space

The Concurrence of the Spatial Position of the Narrator and the Character

We have already suggested that in a literary work the positions of the narrator (or the observer) and a specific character may not concur. The first case, the subject of our immediate discussion, is encountered frequently: the narrator, who occupies the same spatial position as the character, seems to be «attached» to the character, either temporarily or for the entire narrative. For example, if the character enters a

room, the narrator describes the room; if the character goes out into the street, the narrator describes the street. Furthermore, the author may merge with the character, assuming, for the moment, his ideological, phraseological and psychological systems; consequently, the point of view adopted by the author will manifest itself on all corresponding planes.

In other instances, however, the author accompanies the character but does not merge with him; then the description that the author gives is not limited to the subjective view of the character but is «superpersonal». In such cases the positions of the author and character correspond on the spatial plane, but diverge on the planes of ideology, phraseology, and so forth. As long as the author does not embody himself in the character but continues to accompany him, he can describe the particular character; he could not do this if they completely shared a perceptual system (4).

Instances of the spatial attachment of the author to one of the characters in a literary work are common. For example, in a large part of the narration of Dostoevsky's *The Possessed*, the author (the narrator) follows Stavrogin, although he does not describe the events which occur from Stavrogin's point of view, or rather, not only from Stavrogin's point of view (5). In *The Brothers Karamazov*, the narrator becomes Alesha's and Mitia's invisible companion for long periods of time. Sometimes the author follows a character in order to describe a certain event, although he may not describe the event from the point of view of the given character. In *War and Peace*, for example, we, as readers, accompany Pierre to the Battle of Borodino and become eyewitnesses to the battle. However, Pierre has only brought us there, and having reached the battlefield we are not necessarily bound to him; we may leave him and assume a different spatial position.

Sometimes the position of a narrator may be defined only in relative terms: he may be attached not to one particular character, but to a group of characters, we can continue to pinpoint his spatial location. Let us look at a scene from *War and Peace* which takes place at the Rostovs' one evening. The young people - Natasha, Sonya, and Nikolay - are gathered in the sitting room, reminiscing about their childhood. The description here is not carried out from any particular viewpoint:

In the middle of their talk in the divan-room Dimmler came into the room, and went up to the harp that stood in the corner. He took off the cloth-case, and the harp gave a jarring sound. «Edward Karlitch, do, please, play my favourite nocturne of M. Field», said the voice of the old countess from the drawing-room (p. 486)*.

* Page numbers following quoted passages refer to the English edition of Tolstoy's *War and Peace*, translated by Constance Garnett (Modern Library) - trans.

In answer to the countess' request, Mr. Dimmler plays the harp:

«Natasha, now it's your turn. Sing me something», the voice of the countess was heard (p. 487).

If Tolstoy had simply told us that the countess spoke from the drawing room, the narrator's spatial location would not be so clearly defined as it is in these lines. However, the phrase «the countess spoke from the drawing room» would be entirely possible and would easily fit into this particular text, since only a paragraph later Tolstoy writes:

Count Ilya Andreevich listened to her [Natasha's] singing from his study, where he was talking to Mitenka (p. 487).

Here, the author shifts from his earlier spatial position, which was clearly defined and concrete, to an undefined spatial position from which he is privileged to see and to know what is going on not only in one room, but throughout the house, and in other places as well.

Alternatively, the author might have relied on the perceptions of Natasha, Sonya, and Nikolay and said that they heard the voice of the countess. This would be the case if Tolstoy had used their psychological point of view (a viewpoint which is, generally speaking, typical of Tolstoy elsewhere) (6). The author does not use it, however; he chooses instead to describe the scene through an observer who is invisibly present in the room and who describes whatever he sees.

The Nonconcurrence of the Spatial Position of the Author and a Character

We have examined instances where the point of view from which the story is told concurs with the spatial location of one of the characters or of a group of characters. In other cases, however, even though the observer's spatial position may be just as precisely defined, his position does not correspond to that of any of the participants in the action. Several forms of this kind of narration will be examined presently.

The Sequential Survey

Sometimes the narrator's viewpoint moves sequentially from one character to another and from one detail to another, and the reader is given the task of piecing together the separate descriptions into one coherent picture. The movement of the author's point of view here is

similar to those camera movements in film that provide a sequential survey of a particular scene.

The battle scene in Gogol's *Taras Bulba* provides an illustration of this particular construction. Out of the general mass of combatants, the author focuses with his camera on first one pair of single warriors and then another. The movement of the author's camera is not arbitrary, however. It follows one character until he is defeated; when he is killed, it moves to the victor and remains with him until his defeat, and so on. The author's point of view passes, like a trophy, from the defeated to the victorious.

The authorial description here is not all impersonal, for the author stands close to the fighters, continually shifting from one to another. This shifting becomes possible, however, only through their physical contact: the author's camera is not independent in its movement on the battefield, and the situation is rather like a relay race, where the point of view, like a baton, is passed from one character to another. Thus, in a sense, the spatial attachment of the narrator to one character is still preserved here, for the author's spatial position is limited by the position of the character.

In other instances, the movements of the author's point of view are not dependent on a character's movement. For example, in the following description of a dinner party at the Rostov's in *War and Peace*:

The count peeped from behind the crystal, the decanters and fruit-dishes at his wife and her high cap with blue ribbons, and zealously poured out wine for his neighbours, not overlooking himself. The countess, too, while minfdul of her duties as hostess, cast significant glances from behind the pineapples at her husband, whose face and bald head struck her as looking particularly red against his grey hair. At the ladies' end there was a rhythmic murmur of talk, but at the other end of the table the men's voices grew louder and louder, especially the voice of the colonel of hussars, who, getting more and more flushed, ate and drank so much that the count held him up as a pattern to the rest. Berg with a tender smile was telling Vera that love was an emotion not of earth but of heaven. Boris was telling his new friend Pierre the names of the guests, while he exchanged glances with Natasha sitting opposite him. Pierre said little, looked about at the new faces, and ate a great deal... Natasha, who sat opposite him, gazed at Boris as girls of thirteen gaze at the boy whom they have just kissed for the first time, and with whom they are in love... Nikolay was sitting a long way from Sonia, beside Julie Kuragin, and again smiling the same unconscious smile, he was talking to her. Sonia wore a company smile, but she was visibly in agonies of jealousy; at one moment she turned pale, then she crimsoned, and all her energies were concentrated on listening to what Nikolay and Julie were saying. The governess looked nervously about her, as though preparing to resent any slight that might be offered to the children. The German tutor was trying to learn by heart a list of all the kinds of dishes, desserts, and wines, in order to write a

detailed description of them to the folks at home in Germany, and was greatly mortified that the butler with the bottle in the napkin had passed him over (p. 53).

The authorial camera here shifts sequentially from one to another of those sitting around the table; these separate scenes combine into one composite scene. A similar device is common in film.

A scene like this one, embracing almost all the characters by moving from one to another, is particularly striking because it represents a departure from Tolstoy's usual means of description, were the narrator attaches himself in each fixed descriptive segment to one or another of the characters. The rapid sequential changes in the position of the author explain the effect of temporal acceleration which usually accompanies the survey description.

The sequential survey of guests at the banquet table seems to imitate the movement of a man's glance as he looks at the scene: this glance does not belong to any of the characters at the table, but rather to the author himself who seems to be invisibly present at the place where the action occurs.

Tolstoy uses the same device in his description of the dinner party at Count Vasily's home, on the occasion of Ellen's name day, just prior to the engagement of Ellen and Pierre (p. 189). In both of these cases the spatial position of the author is more or less concrete: the author seems to have taken up a position among the characters whom he is describing.

In other occurrences of the sequential survey, the author's spatial position is not specific, and he may be able to view a number of characters who are located in several different places-places which cannot be seen from a single viewpoint. For example, when Anatole Kuragin comes to Bleak Hills, intending to propose to Princess Marya, and when in the evening everyone has retired to his room, Tolstoy surveys all of the characters: he describes in turn what each is doing-Anatole, Princess Marya, Mlle Bourinne, Andrey's wife, and the old Prince Bolkonsky. This sequence is similar to the banquet-table survey; the only difference is that the characters described here are not located within a space which can be realistically observed from one view-point. The spatial shift of the author is clearly evident here: he seems to move from room to room, glancing in turn at each character.

The typological similarities between the technique used here and the film technique of the moving camera and the montage are quite evident.

Other Instances of Shifts in the Narrator's Spatial Position

So far we have discussed those instances where the narration is carried out from a shifting position-that is, when the describing observer moves through the described space. In the examples given above, the description tends to fall apart into separate scenes, each described from a different spatial position; only when they are joined together is the illusion of movement produced-in the same way that the movement in film is the result of the projection of a sequence of still frames.

However, the movement of the position of the narrating observer may be transmitted not only through sequences of still scenes, the summing up of which creates the illusion of movement, but through a single scene which is portrayed from a moving source, with the characteristic deformation of objects produced by that movement.

Parallel processes may be observed in the realm of visual communication (in a drawing, in a photograph, and so on). The illusion of the movement of a human figure may be transmitted by a sequence of separate scenes in each of which the figure assumes different poses; in this instance, the viewer of the figure summing up the separate poses. On the other hand, movement may be represented in a single scene, an instance where the process of movement will cause the form to be distorted. For example if we photograph an object in movement, we have two alternatives: we may take a sequence of quick shots, using a short exposure, and then arrange these pictures in an order wich will allow us to reconstruct the movement; or we may use a longer exposure and let the distortion or blurring which is produced represent movement. These two types of the representation of movement may be found in the pictorial arts as well (7).

Both of these devices for communicating movement may also be noted in literature, and our interest here is centered on the movement of the narrator's viewpoint. We have already illustrated the first technique in our discussion of the sequential survey for. An illustration of the second technique is Gogol's use of artistic space as discussed by Juri Lotman, who shows that in a number of cases, Gogol uses the moving point of view in description (8).

Here is an example:

> Gray haystacks and golden sheaves of corn are scattered over the fields and wander through its immense spaces (9).

Gogol describes trees and hills as behaving in exactly the same way. The following example is particularly interesting:

The shadows of trees and bushes, like comets, were falling in sharp wedges upon the sloping flatlands (10).

Lotman points out that the image «shadows» in sharp wedges indicates that the description is carried out from the point of view of an observer who is looking from above, and in the phrase «shadows like comets» the effect of a typical curve produced by a comet, here attributed to the shadows of the trees, is created under the influence of the swiftly moving observer himself (11).

This particular use of the moving position of the observer is not at all frequent, and examples of it are difficult to find; we must recognize however, that such a descriptive technique is possible.

The Bird's-Eye View

When there is a need for an all-embracing description of a particular scene, we often find neither the sequential survey nor the moving narrator, but an emcompassing view of the scene from some single, very general, point of view. Because such a spatial position usually presupposes very broad horizons, we may call it the bird's-eye point of view.

In order to assume a point of view of such a wide scope, overseeing the whole scene, the observer must take up a position at a point far above the action. Consider, for example, the elevated position of the observer in this scene in Gogol's *Taras Bulba*:

The Cossacks leaned down upon the backs of their horses and disappeared from sight in the grass; already their black hats could not be seen, and only the lightning-swift furrowing of the grass showed their movements (12).

It is characteristic that the observer here has assumed a specific position, not abstract, but real; that position is indicated by the fact that there are some things that the observer cannot see from his vantage point (13).

Frequently, the bird's-eye view is used at the beginning or the end of a particular scene, or even at the beginning or the end of a whole narrative. For example, scenes which have a large number of characters are often treated in the following way: a general summary view of the entire scene is given first, from a bird's-eye viewpoint; then the author turns to descriptions of the characters, so that the view is broken down

into smaller visual fields; at the end of the scene, the bird's-eye view is often used again. This elevated viewpoint, then, used at the beginning and the end of the narration, serves as a kind of «frame» for the scene, or for the work as a whole. We will return to a discussion of this particular function of point of view in connection with the problem of the «frame» of the artistic work.

This particular device is used at the end of *Taras Bulba*, were, after the death of Taras, Gogol describes the Dniester River (14). The description is carried out from an impersonal point of view which is characterized by its broad horizons:

The River Dniester is not small, and in it are many deep pools, dense reed-beds, shallows and deep-bottomed places; its watery mirror gleams, resounding with the ringing cry of the swans, and the proud wild goose glides swiftly over it; and many are the woodcocks, tawny—throated grouse, and various other birds to be found among the reeds and along the shores. The cossacks floated swiftly along in the narrow, double—ruddered boats—rowing together, carefully shunning the reefs, disturbing the birds, which rose from the water—and talked of their ataman (15).

The Silent Scene

A special case within this category of generalized description, carried out from a relatively remote position, is the device of the «silent scene». This device, which is particularly characteristic of Tolstoy (16), and which employs a pantomimic description of the behavior of the characters: the gestures are described, but not the words. An example from *War and Peace*, the review of the army at Braunau, demonstrates the use of the silent scene:

Behind Kutuzov ... followed his suite, consisting of some twenty persons. These gentlemen were talking among themselves, and sometimes laughed. Nearest of all to the commander-in-chief walked a handsome adjutant. It was Prince Bolkonsky. Beside him was his comrade Nesvitsky, a tall staff-officer ... Nesvitsky could hardly suppress his mirth, which was excited by a swarthy officer of hussars walking near him. This officer, without a smile or a change in the expression of his fixed eyes, was staring with a serious face at the commanding officer's back, and mimicking every movement he made. Every time the commanding officer quivered and walked forward, the officer of hussars quivered and darted forward in precisely the same way. Nesvitsky laughed, and poked the others to make them look at the mimic (p. 101).

In the silent scene, the observer, who is located at some distance from the action, can see the characters, but because of the distance, he seems to be unable to hear them. This technique of describing a scene from

a remote point makes it possible for the author to present a general view of the whole scene.

Time

In the same way that the position of the narrating observer may be fixed in three-dimensional space, the observer's temporal position, in a number of cases, may also be defined (17). The author may count time and order the chronological events from two positions: from the point of view of one of the characters, or from his own point of view.

In the first case, authorial time, which forms the basis of the narration, coincides with the subjective account of events of a particular character. For example, as V. V. Vinogradov has shown (18), the account of time in Pushkin's «The Queen of Spades» is carried out in the beginning from the point of view of Lizaveta Ivanova, who reckons time from the day she receives Herman's letter. The narrator uses her concept of time until the death of the old countess. Then, when the story turns to Herman, the narrator assumes his temporal point of view, reckoning time from the day when he first heard the story about the three cards.

Thus, the narrator may change his positions, borrowing the time sense of first one character, then another—or he may assume his own temporal position and use his own authorial time, which may not coincide with the individual time sense of any of the characters.

Different combinations of the characters' temporal positions and authorial time determine the degree of complexity of the compositional structure of the work. Our interest here, as elsewhere, lies primarily in instances of the multiplicity of temporal points of view in the narrative.

Multiple Temporal Positions: Combinations of Points of View

A multiplicity of temporal positions may be manifested in a work by different means and in different combinations.

On the one hand, the narrator may sequentially change position, describing the events first from one point of view, then from another. These points of view may belong to various characters, or they may belong to him. This particular technique is illustrated in the previous example from «The Queen of Spades».

Moreover, in some instances, narrations from different temporal po-

sitions may overlap (that is, in the course of the narrative the same event is presented from different points of view), while in other instances, the narrator may join the events end-to-end (that is, the narrative is conducted in a strict sequential order, and the points of view of different characters are used at different stages of the account). Both of these temporal organizations are fairly elementary in their compositional design.

A more complicated form is one in which the same event is described simultaneously from several temporal positions. The narrative which results is not a juxtaposition of points of view, but a synthesis in which different temporal points of view are merged, so that the description appears out, so to speak, as a kind of double exposure. Formally, this combination of temporal viewpoints may be manifested in the authorial commentary which accompanies or precedes the narration of a particular episode and thus serves as a background against which the sequential account of the events is perceived.

In these cases, the narrative can be cast in a double perspective: it can be conducted from the temporal perspective of one or more characters who participate in the action and, simultaneously, from the point of view of the author. The author's temporal viewpoint differs substantially from that of the characters because he knows what they cannot know: he knows how this particular story will end. This double perspective derives from the double position of the narrator. In the first case, the author's temporal point of view is synchronous with that of the character, as if he had adopted his «present time». We can say, then, that the author's viewpoint and the viewpoint of the character are internal to the narrative, in temporal terms. The author looks from within the life he describes and accepts the inherent limitations of the character's knowledge about what is to come. When the author stands outside his characters, however, within his own time, he adopts a retrospective view, looking from the characters' future time back into their present. His point of view is external to the narration for he views his characters activity from the outside, knowing what they cannot know.

We have in mind here those cases where the author, who has assumed the temporal perspective of a particular character, conducting the narration from his point of view, suddenly jumps ahead, revealing to us what the character - the vehicle of the authorial point of view - cannot know and will not discover until much later in time (19). There are a number of examples of this particular technique, and our selection for discussion has been arbitrary.

Thus, throughout a substantial portion of Dostoevsky's *The Brothers Karamazov*, Dmitri Karamazov occupies the attention of both the author and the reader. Dmitri serves as the vehicle of the author's point of view, a point of view which is manifested on very different planes (see for example, Book Eight). In particular, the author - or, more precisely, the narrator in whose voice the author speaks (this difference is not essential to our discussion at this point) - describes Dmitri's sensory perceptions, adopting his psychological viewpoint (20); he borrows his speech, particularly in the form of internal monologue (that is, he adopts his viewpoint on the phraseological plane: see *The Brothers Karamazov*, p. 467); he occupies Dmitri's spatial point of view and follows him in his movements; finally, he narrates the sequence of events in terms of Dmitri's temporal perceptions. However, in some episodes, the author steps into Dmitri's future and tells the reader how the episode will end - something that Dmitri, of course, cannot know. As an example, we might take Dmitri's visit to Lyagavy, to whom he hopes to sell his father's timberland; we, as readers, have been notified at the beginning of this project that it can only end in failure. Here, our stance as readers is divided: we perceive the events, as they occur, through Dmitri's perceptions, and we live in this present time; simultaneously, we perceive what is going on differently than Dmitri perceives it, because we also look from Dmitri's future time - that is, we share the narrator's privileged knowledge.

Thus, the combination of two different temporal planes is achieved by means of the combined account of two different points of view: first the point of view of the described characters; second, the point of view of the describing character (the author-narrator). A similar phenomenon occurs frequently both in literature and in every day narration.

The combination of two different temporal planes may also occur when the describing subject and the described object are the same (in first-person narration, for instance - *Icherzählung*). This occurs frequently in autobiography, where the point of view taken at the time described in the narration concurs with the point of view taken at the time of the describing.

The Life of the Archpriest Avvakum may serve as an example. On one hand, Avvakum presents the events of his narrative in a relatively straight forward chronological fashion; as D. S. Likhachev points out, however his perception of time is primarily subjective, showing the «sequence of events, rather than the objective moment in time to which the particular event it attached» (21). But Avvakum's exposition of events is also connected with the time in which he is writing, and we are constantly reminded of this fact. Likhachev writes:

«It is as if Avvakum looks upon his own past from a point in the present, and this point of view is extremely important in the narration. It defines what we may call the temporal perspective, and it makes his work not simply a story about his own life, but a story which gives meaning to that life at the moment he is writing» (22).

In the previous example, we moved from Dmitri Karamazov's present into his future; here we look, together with Avvakum, from the present into the past (23).

For Avvakum, there is a simultaneous evaluation of both his present and his past in terms of his future (the life after death) (24). Thus, the temporal perspective may serve not only the immediate compositional goals of the description but it may also function on the plane of ideological evaluation. In the same way, a phraseological device may be an autonomous compositional goal or a means for the expression of the ideological point of view. Furthermore, these points of view need not be concurrent in a work. It should be noted that there are different possibilities for the expression of ideological evaluation through the temporal perspective: the events of the present or the past may be evaluated from the point of view of the future; the events of the present and the future may be evaluted from the point of view of the past; or the past and the future may be evaluated from the point of view of the present (25).

Tense and Aspect and the Temporal Position of the Author

Often the temporal position from which the narrative is conducted is expressed by the grammatical form; in this way, the tense and aspect of the verb take on a direct relationship, not only to the linguistic expression, but to the poetic expression as well. As we shall see later, some grammatical forms take on a special meaning in the realm of poetics.

Leskov's short story, «A Lady Macbeth of the Mtsensk District», provides a number of examples of this phenomenon. The story is significant in its use of verbal forms: the narrative past tense and the descriptive present tense are alternated throughout the story. Look for example, at these sentences from the beginning of the sixth chapter:

Katerina Lvovna closed the window... she lay down... She sleeps and does not sleep and she is so hot that her face is covered with perspiration and she gasps... Katerina Lvovna feels... Finally the cook came to the door and knocked: «The

samovar...» she reminds her... Katerina Lvovna... hardly moved... And the cat rubs... Katerina Lvovna began to move... while it... crawls (26).

What takes place here is a successive change in the tense of the verb from one sentence to another. If the past tense occurred in the preceding sentence, then we find the present tense in the next sentence and vice versa.

In another passage from the same short story the alternation of the present tense and the past tense is used in larger units, not from sentence to sentence but from one passage to the next.

Sergei woke up, quieted down... and... fell asleep. She lies there with open eyes and suddenly she hears... The dogs had started to dash off and then they had quieted down (27).

Following this section, in the next few paragraphs, the narrative is conducted in the past tense and then again we return to the present tense:

Katerina Lvovna in the meantime hears... but not pity but angry vicious laughter seizes Katerina Lvovna. «You can look around for yesterday», she thinks... This lasted for ten minutes (28).

Following this passage, there is a long section in which the action is consistently described in the past tense: how Katerina Lvovna admitted her husband, Zinovy Borisych, to the room; how she spoke with him; how she ran to see her lover Sergei, who was hiding in the gallery. Then the description suddenly returns to the present tense:

Everything is audible to Sergei... He hears (29).

Then the conversation between the husband and wife is reported as Sergei overhears it:

«What were you doing there for so long»? Zinovy Borisych asks... «I was setting up the samovar», she answers (30).

Following this section, the use of present tense verbs continues throughout a fairly lengthy passage, and then the narration returns again to the past tense. We might easily find other examples of this technique.

In this narrative, the present tense is used to fix the point of view from which the narration is carried out; each time the present tense is used, the author's temporal position is synchronic - that is, it coincides with the temporal position of his characters. He is at that moment

located in their time. The verbs in the past tense, however, provide a transition between these synchronic sections of narrative (31). They describe the conditions which are necessary to the perception of the narrative from the synchronic position.

All of the narration in the preceding example may be viewed as occurring in a synchronic series of scenes, within which time seems to stop (32). Verbs in the past tense, however, describe the shifts that take place between the scenes, forming the context against which the synchronic scenes must be perceived.

This particular kind of narrative construction may be compared to a slide show, where the individual slides are linked together sequentially in a plot. When a slide is shown, narrative time stops; in the intervals between the slides, narrative time is accelerated and moves very rapidly (33). In other words, the uninterrupted time flow takes here the form of discrete *quanta*, while the intervals between these *quanta* are greatly condensed.

The introduction of the present tense into narration is also common to everyday conversational story - telling. Often, in the middle of a story which is being narrated in the past tense, the teller suddenly uses a present-tense phrase («And then he says to me . . .»); or he may use verbs in the present tense at the climatic moment of his story («I come into the room and I see . . .»). The purpose of this device is to bring the listener into the action of the narrative, and to put him into the same position that is occupied by the hero of the story.

The alternation of grammatical tense is sometimes encountered within one sentence, demonstrating a sudden change in point of view. For instance, we find this passage in the *Life of Avvakum:*

He his barking at me, while I told him: «May there be grace in thy mouth, Ivan Rodionovich» (34).

This particular juxtaposition of verbal forms allows the author to express the relations of the actions in real time. Not only do we have a contrast in tense (present and past) but also in the durational aspects of the verbs (one indicates continuing action, while the other indicates completed action). A similar combination of tenses in a single sentence is characteristic of Khlebnikov's poetry:

Skakala veselo kniazhna,
Zveniat zhemchuzhnye strekozy.

[Literally:

The Princess was galloping merrily,
And the pearly dragonflies jingle in the grass].

I p'et zadmuchiv russkii kvas
On zamolchal i tikh kuril.

[Literally:

Plunged in thought he drinks Russian kvass;
He fell silent, and being quiet, he was smoking (35)].

The present tense, however, is not the only grammatical form which may be used to fix a particular moment in the narrative and to convey the synchronization of the points of view of author and character (36). Under some conditions, the imperfective aspect of the past tense of the verb may be used in Russian to perform the same functions. This phenomenon can be seen most clearly in Russian folklore:

Vladimer kniaz' stal p'ianeshinek i veseleshinek
Vykhodil na seredka kirpischat pol
S nogi na nogu perestupyval
Iz rechei sam vygovarival.

Vstaval Potyk na rezvy nogi,
Vykhodil na seredka kirpishchat pol
I vsem chelom bil, nizko klanialsia
Pribegali zhareb'tsy da k koniu dobromu.

[Literally:

Count Vladimir got tipsy and jolly;
He would come out to the middle of the brick floor
And would shuffle from one foot to the other
And would pronounce speeches.

Potyk would get up on his swift legs;
He would come out to the middle of the brick floor
He would bow so low that his head would hit the floor
And young horses would run up to the good steed (37)].

In folklore texts the present tense is characteristically used with this particular function:

I ottul'-de Ivan skoro povorot daet,
On vykhodit-de skoro von na iulitsu,
On prikhodit-de skoro k koniu dobromu,
On kat skachet-de skoro na dobra komia
Opet' skachet ego da non'tse dobroi kon'

On-de s gor-de non-tse skatsed non'tse na goru.
On s ukatistoi-to skatset na uvalistu,
Yshche gory-udoly promesh nog beret
Po podnedes'iu letit on kak iasen sokol,
Priezhzhat-de ko gorodu ko Kievu,
A ezhzhaet on tut de ko bozh'ei cherkvi,
On soskakival tut skoro so dobra konia.

[Literally:

And from there Ivan quickly makes a turn:
Here he comes out quickli into the street,
Here he comes up quickly to the good steed,
Here he jumps up quickly onto the good steed,
And again the good steed now gallops;
Now he gallops down the mountains, now up the mountains.
Here he gallops from a rolling gait to a jogging gait,
And again he takes the mountains under his feet,
Upon the skies he flies like a bright falcon;
Here he comes toward the city of Kiev,
And he rides up to the Church of God,
And here he would jump swiftly from his good steed (38)].

The compositional function of the imperfective form of the past tense is to indicate in a sense, the «present in the past». Like the present-tense form of the verb in the examples we discussed earlier, the imperfective aspect enables the author to carry out his description from within the action - that is, syncronically, rather than retrospectively - and to place the reader in the very center of the scene he is describing.

More specifically, we see here a synthesis of the two viewpoints: the synchronic and the retrospective. This narrative form indicates that all of the action is going on in the past tense, where the narrator has taken up his position - a position which synchronically related to the past events. Thus, it is possible to consider this as a combination of two narrators, each of whom speaks from a different point of view: the «general» narrator functions throughout the narrative, and all of the action he describes is, for him, in the past. For the other narrator, whose function is limited to particular scenes, the action occurs in the present. (The problems of the combination of these two points of view are discussed more specifically in Chapter Five).

In Russian literary texts (as opposed to folklore), the use of the imperfective aspect of the past tense is encountered in only one rather narrow area - in those expressions which introduce direct speech, and

particularly in *verba dicendi* (39). For example, in Leskov's «Lady Macbeth of the Mtsensk District» we find the following dialogue:

«What are you so happy about»? Katerina Lvovna asked her mother-in law's stewards.
«Well, ma'am, dear Katerina Lvovna, we were weighing a live pig», the old steward was answering.
«What kind of pig»?
«The pig Aksinja...» the young man was saying gaily and boldly...
«Imps, sleek devils...» the cook was scolding...
«Before dinner it weighs eight hundred points...» the handsome young man was explaining... (40).

This use of the imperfective aspect of *verba dicendi* should not be considered an archaism; it is practiced in contemporary literature.

However, in spoken Russian, this use of the imperfective aspect (rather than the perfective) is considered ungrammatical, and in the examples above a form of the perfective would in every case be substituted for the imperfective aspect. In speech one would say «the steward answered» rather than «the steward was answering», and «the young man said» rather than «the young man was saying».

This particular use of the imperfective form is used only in continuing narration and only under special conditions of written (literary) speech; in other contexts it is felt to be awkward and perhaps even unintelligible. Why should the old steward be answering, when he had already completed his answer? In ordinary speech this form might be understood to represent a repeated action or an action of some duration. But we have neither of these meanings in mind when we write; what controls our use of this particular verbal form is, rather, a system of narrative conventions.

Thus, the form of the imperfective past tense (in this particular application of it) is peculiar to the written language. It is as a special narrative form, like special verbal forms, confined to narrative in other languages (the French *passé simple*, for example).

What special poetic significance does this particular grammatical form possess? The form of the imperfective aspect is opposed to the forma of the perfective aspect mainly in terms of the observer's position in relation to the action (the act of speaking). The imperfective form gives the effect of extended time; it invites us to place ourselves, as it were, in a synchronic relationship to the action, and to become witnesses to it (41). (The same function may be carried out by the use of the present tense). In other words, the opposition of these two aspectual forms, on the plane of poetics, emerges as the opposition of the synchronic and the retrospective positions of the author.

The Degree of Definiteness (Concreteness) on the Spatial and Temporal Plane in Different Art Forms

Point of view in terms of space and time is closely connected with the characteristics of artistic space in the particular work. Indeed, it might be thought that the spatial and temporal characteristics of the represented world do not necessarily concur in different works. At the moment, however, we are less concerned with the relativity of represented space and time (42) than we are with the degree of concreteness of the spatial and temporal representation of the world.

The concreteness of the modeling of spatial and temporal characteristics of the literary work is determined first of all by the specific characteristics of literature as an art form. The spatial and temporal planes are most likely to provide the analogies between the structural organization of the text in literature and other forms of representational art. The other planes on which point of view is manifested are inherent (to a greater or lesser degree) in verbal art; the spatial and temporal planes are common to literature and to the pictorial arts.

The specific organizational conventions of the artistic text determine, in different art forms, the importance of spatial and temporal characteristics and, in spatial and temporal terms, how well defined a work of art will be.

If pictorial art, by nature, presupposes some spatial concreteness in its transmission of the represented world (43) but allows temporal indefiniteness, then literature (which is essentially related not to space, but to time) insists as a rule on some temporal concreteness, and permits spatial representation to remain completely undefined. In fact, a greater realiance on temporal definition is inherent in natural language, the material of literature for the difference between language and other semiotic systems is that linguistic expression, generally speaking, translates space into time. As M. Foucault has noted, a verbal description of any spatial relationship (or of any reality) is necessarily translated into a temporal sequence (44).

This difference has its source in the special conditions of perception of literature and the pictorial arts; in the pictorial art, perception occurs basically in space, and not necessarily in time; in literature, perception takes place first of all in a temporal sequence. Theatre and film, however, seem to assume a more or less equal degree of concreteness on both the temporal and spatial planes (45).

The perception of the literary work is closely connected with the processes of memory. In general, the characteristics of human memory im-

pose a series of circumscriptions on the literary work which condition its perception; the perception of a work of pictorial art, on the contrary, is not necessarily determined by memory processes. Thus, the direct connection between memory and temporal perception should not be disregarded (46).

On the other hand, when temporal expression is a part of a pictorial work of art - for example, in a series where the same figures of scenes (47) participate in a left-to-right sequence - there is much greater freedom (more than in other forms of art) in our temporal ordering of it. We may choose to read the sequence from left to right in the normal order; or we may reverse the sequence, reading backward from right to left (in the same way that a film might be run backward) (48); or we may choose any scene as our starting point and move at will in any direction, completely altering the temporal arrangement. This reordering of sequence is not possible in other arts (literature and film, for instance) where the time scene is determined. We can conclude, then, that time is not an essential factor in the structure of pictorial art forms, and that the freedom we have observed is a consequence of its relative lack of importance.

Because visual art has only a limited means of expressing time, there is little or no generation of new signs in the process of the viewer's observation of a picture. The reader of a literary work, on the other hand, is often involved during the process of reading (of perceiving), in the creation of new signs. In other words, the interplay between the author (the artist) and the audience is much less important in pictorial art than in literature.

Thus, the specifics of the translation of space in a particular literary work are determined by the degree of concreteness of the spatial characteristics. If this degree of concreteness is great enough (that is, if the work is sufficiently characterized by spatial definiteness) there arises the possibility of the concrete spatial presentation of the content, and the work may be translated into such visual media as painting and drama. But such a translation is not always possible, for clear and precise representation of space is not always a part of the author's compositional intentions. As Juri Lotman remarks, in his analysis of Gogol's «The Nose», the fact that the nose has a face, that it walks, stooping, that it runs up the stairs, that it wears a full dress coat with gold embroidery and a stand - up collar, that it prays «with an expression of devout piety», completely destroys the possibility of imagining it in three-dimensional space (49).

Obviously, it would be difficult to stage or to film a work like this, in

the same way that it is often difficult to film a fairy tale. Theatre (or film) demands the actualization of features that may be irrelevant in a literary text.

Gogol's «The Nose» provides a good demonstration of this difficulty, for the Nose undergoes a striking series of transformations. Not only is there a lack of spatial definition, but there is also marked diffuseness on other levels.

In other cases, the absence of spatial definition is not immediately evident, and only a careful reading may reveal that at one point a figure has changed its dimensions in relation to other figures or to objects around it - or that surroundings have changed in relation to the figure.

Note, for example, the spatial indefiniteness of the figure of the cat in Bulgakov's *The Master and Margarita.* The correspondence between the size of the cat and the size of the other characters and objects changes markedly in the course of the novel (although we can judge this change only indirectly). Sometimes we think he cat is the usual size and shape; sometimes it seems to grow imperceptibly. It performs actions that no cat could perform: it goes to the table, it pours water from a decanter, it takes a ticket from the conductor, and so forth.

In the same way, we often see a change in the dimensions of folklore figures, although these transformations are not necessarily emphasized; in fact, they are often ignored (50). We are not talking here so much about fairy-tale transformations as about the lack of any kind of spatial definition: the correlation of size may appear altogether irrelevant to the storyteller.

The noncoordination that we find in the descriptions of Gogol may be treated as spatial-temporal incongruities: Chichikov, in *Dead Souls,* rides around wearing a fur coat in the summer; Manilov wears a fur coat and a cap with earfaps; Kovalev, in «The Nose», sees a girl in a white dress on the streets of St. Petersburg in March; and the Nose rides around in a uniform without an overcoat (51). These incongruities are not deliberate: they occur because the careful definition of space and time is not important to the author.

All the examples we have outlined above may be interpreted as cases which lack spatial definition in the position of the narrator (the observer). We may interpret such instances by imagining that different characters are viewed by different observers, observers who do not communicate with one another; these observations are then brought together by the author (52). This kind of composition is typologically analogous to the pictorial composition built on inverted perspective.

Thus, temporal indefiniteness is much less characteristic in literature than spatial indefiniteness (53). In the pictorial arts, however, the opposite is true.

[*Chapter Three*]

Moscow

B. A. USPENSKY

(1) Here we are speaking about the pragmatic relations of a literary work only in terms of its compositional aspect. If we had to speak about the pragmatics of the artistic work in general, we would face the much larger problem of the classificiation of a work of art in terms of the reader's pragmatic relations to it (here, however, we might want to distinguish those relations which have or have not been foreseen). For example, we read some novels in order to find out «what happens» (sometimes this motivation is so strong that we may even read ahead to discover the ending); other works are read so that we may view an old problem in a new way; and so forth. Related to the question of pragmatics is the fact that while some works may be easily reread, others are read again with difficulty, or with less enjoyment. These are complex and specialized problems, however, and a discussion of them is not within the scope of this study.

(2) For a discussion of pragmatic compositional relations in painting (the consideration of the positions and the movements of the spectator during the structuring of the representation), see my introduction to L. F. ZHEGIN, *Iazyk zhivopisnogo proizvedeniia* [The language of art] (Moscow, 1970) p. 31.

(3) See Chapter Seven of *The Poetics of Composition*.

(4) In some cases a similar description may be defined as having been received through a combination of several points of view for example, through both the psychological point of view of a particular character and the point of view of a narrator, invisibly present beside the character. For a further discussion, see Chapter Five.

(5) For illustration and an analysis of this point, see Chapter Five.

(6) Chapter Four presents an extended discussion of the psychological point of view.

(7) Concerning the use of these devices in pictorial art, and the possibilities of semiotic interpretation, see B. A. Uspenskii, «Per l'analisi semiotica delle antiche icone russe» (IU. M. LOTMAN, B. A. USPENSKII, *Ricerche Semiotiche*, Torino, Einaudi, 1973). In the first case we have an analytical interpretation of movement: the uninterrupted process of movement is analytically decomposed into a series of discrete components, which the audience (the reader) must synthesize. In the second instance, however, what takes place is a synthesis of the impressions received from spatially different points of view; this synthesis is accomplished directly within the description (the representation).

(8) IU. M. LOTMAN, «Problemy khudozhestvennogo prostranstva v proze Gogolia» [Problems of artistic space in the prose of Gogol], *Trudy po russkoi i slavianskoi filologii*, XI (Uch. Zap. TGU, vyp. 209), (Tartu, 1968). The following examples have been taken from this study. See also: ANDREI BELY, *Marsterstvo Gogolia* [The craft of Gogol] (Moscow-Leningrad, 1934), pp. 126-127.

(9) For another English translation, see «Taras Bulba», trans. Isabel F. Hapgood (New York, 1915), p. 6 - trans.

(10) See «Taras Bulba», trans. Hapgood, p. 284 - trans.

(11) Lotman, 1968, p. 306.

(12) See «Taras Bulba», trans. Hapgood, p. 66 - trans.

(13) When, because of the condition of the subject and because of the conventions of composition, Gogol cannot raise his observer above the field of action (this situation occurs, in particular, when the author carries out the narration from some concrete spatial position - from, let us say, the defined spatial position of a certain character), he «distorts the surface of the earth itself, bending its edges upward (not only the mountains, but seas as well)». Lotman, 1968, pp. 20, 25. As an illustration, he cites Gogol's «Terrible Vengeance», [trans. David Magarshack (New York, 1957), p. 53]. In the same work see also Lotman's discussions of the function of the view from above in «Viy», «Taras Bulba.» and *Dead Souls.*

(14) See also the description of the troops before the Battle of Austerlitz, *War and Peace,* p. 101.

(15) See «Taras Bulba», trans. Hapgood, p. 284 - trans.

(16) On the «silent scene», see A. A. SABUROV, *Voina i Mir L. N. Tolstogo. Problematika i poetika* [Tolstoy's War and Peace: Problematics and Poetics] (Moscow, 1959), p. 430.

(17) For general discussions of time in literature (from several different standpoints), see, in particular: L. S. VYGOTSKII, *Psikhologiia iskusstva* [The Psychology of Art] (Moscow, 1968); D. S. LIKHACHEV, *Poetika drevnerusskoi literatury* [The Poetics of the Literature of the Middle Ages] (Leningrad, 1967), Chapter Four, «Poetika khudozhestvennogo vremeni» [The poetics of artistic time]; H. MEYERHOFF, *Time in Literature* (Berkeley and Los Angeles: University of California Press, 1960); J. POUILLON, *Temps et roman* (Paris, 1946); and the bibliographies of these works.

(18) V. V. VINOGRADOV, «Stil' 'Pikovoi damy'» [The Style of Pushkin's «Queen of Spades»], *Pushkinskii vremennik* (Moscow-Leningrad, 1936) 2: 114-115.

(19) See in this connection the many narratives which begin with the death of the character whose life story we will hear: narratives which begin with the end of the story (for example, Tolstoy's «Hadjji Murad» and «The Death of Ivan Ilyich»).

(20) Concerning the psychological point of view see Chapter Four.

(21) See D. S. LIKHACHEV, *Poetika drevnerusskoi literatury* [The Poetics of Medieval Russian Literature] (Leningrad, 1971), pp. 303-304, where these remarks are illustrated with concrete examples of text analysis.

(22) Likhachev, 1971, p. 305.

(23) For discussion of the combination of points of view in more general terms, see Chapter Five.

(24) Likhachev, 1971, p. 309.

(25) In connection with this aspect of the discussion, see A. M. PIATIGORSKII and B. A. USPENSKII, «Personologicheskaia klassifikatsiia kak semioticheskaia problema» [Personological classifications as a semiotic problem], *Trudy po znakovym sistemam.* (Uch. Zap. TGU, vyp. 198), Tartu, 1967, III, 24-27.

(26) For another English translation, see *Nikolai Leskov. Selected Tales,* trans. David Magarshack (New York, 1961), pp. 12-13 - trans.

(27) See Magarshack, p. 201 - trans.

(28) See Magarshack, pp. 20-21 - trans.

(29) See Magarshack, p. 21 - trans.

(30) See Magarshack, p. 22 - trans.

(31) The use of the present tense as a formal device for the fixing of time may bo compared with special forms used to communicate a fixed spectator's look in ancient pictorial art. See in this connection B. A. USPENSKII «K issledovaniiu iazyka drevnei zhivopisi» (Study of the language of ancient painting), in the introduction to L. F. ZHEGIN, *Iazyk zhivopisnogo proizvedeniia* [The language of art] (Moscow, 1970), p. 21.

(32) If we were considering this problem in light of another approach, we might say that these scenes are characterized by their own special microtime.

(33) In this connection, see Likhanchev's observation about the byliny: «Those episodes in the byliny where the action occurs quickly are presented in the past tense, and those in wich the action takes place slowly are given in the present tense» (Likhachev, 1971, p. 241).

(34) «Zhitie protopopa Avvakuma», cited according to A. N. ROBINSON, *Zhizneopisaniia Avvakuma i Epifaniia* [The Life of Avvakum and Epiphanius] (Moscow, 1963), p. 144.

(35) For other examples see V. MARKOV, *The Longer Poems of Velemir Khlebnikov* (Berkeley and Los Angeles: University of California Pres, 1962), p. 100.

(36) This may be seen especially in the use of the future tense, which may be similar to that of the present tense. Here are some lines from Andrei Bely's poem, «First Meeting»:

Mikhal Sergeich povernetsia
Ko mne iz kresla tsveta «biskr»;
Steklo pensneinoe prosnetsia
Pereplesnetsia bleskom iskr.
[Literally:
Michal Sergeich would turn
Towards me, in his biskr-colored chair;
The glass in his pince-nez will awake
And will splash in a glitter of sparks]
ANDREI BELY, *Stikhotvoreniia i poemy* [Verses and longer poems] (Moscow and Leningrad, 1966), pp. 416-417.

(37) N. E. ONCHUKOV, *Pechorskie byliny* [Byliny from Pechory] (St. Petersbury, 1904), pp. 109, 237-38.

(38) Onchukov, 1904, pp. 105-106. In this narrative fragment it is interesting to notice the narrator's care in designating time: for example, the multiple repetitions of the words *skoro* (soon), and *non'tse* (now). See further, A. F. Gilferding's observations about inserted words of the type *nyne* (now), *bylo* (was), *est'* (is) in Russian byliny (A. F. GILFERDING, «Olonetskaia gubernіia i ee narodnye rapsody» [The Olonets province and its folk rhapsodes], *Sbornik Otdeleniia russkogo iazyka i slovesnosti imp. Akademii Nauk*, LIX, p. 37).

(39) *Verba dicendi:* Literally, verbs of speaking.

(40) See Magarshack, pp. 4-5 - trans.

(41) This verb form has the same meaning as the English continuous verb form: it expresses a continuous action in respect to the observer who perceives the action. The observer is thus placed in the center of the action, perceiving it from within.

(42) About this question, see Lotman, 1968. See also V. G. Bogoraz (Tan), *Einshtein i religiia: Primenenie printsipa otnositel'nosti k issledovaniiu religioznykh vliianii* [Einstein and religion: application of the first principle of relativity to the investigation of religious influences], No. 1, (Moscow-Petrograd, 1923); V. G. Bogoraz, «Ideas of Space and Time in the Conception of Primitive Religion», *American Anthropologist* 27, New Series (1924). The last two works examine the specifics of the spatial model of the world in mythological representations.

(43) The degree of this concreteness may vary even here in some respect. See further, Uspenskii, 1970, pp. 32-33; or Uspenskii, «Per l'analisi semiotica delle antiche icone russe», *op. cit.*

(44) See M. Foucault, *Les mots et les choses, une archéologie du savoir* (Paris, 1966).

(45) Literature and drama are different in this aspect, and their differences will appear first in the treatment of time. In early theater we often see precisely the same decomposition of simultaneous action into sequential scenes as is necessary to literature. In this regard, the actors are characteristically cut off from time. For example, Chatsky, in Griboyedov's *Woe from Wit*, delivers a monologue, but Molchalin, standing next to him, is for this length of time excluded from the action. (This is especially clear in those cases where the first actor delivers a soliloquy, and the second actor cannot even pantomime his participation in the action by reacting to the words being said). An analogous manifestation of the reordering of simultaneous actions into sequential actions may be observed, in film, in connection with the use of montage: for example, the face of a man telling a joke is shown in a close-up shot, and then the face of the listener, who begins to smile is shown; the smile does not appear simultaneously with the telling of the joke but after the joke is told, even though the reaction is meant to be a simultaneous one. In connection with the use of time in the theater as opposed to its use in literature, it is interesting to note Goethe's remarks on the temporal discrepancies in Shakespeare. Goethe explains these discrepancies by saying that Shakespeare wrote his plays to be staged, not to be read, with the condensation of time that is characteristic of the theater (and, we may add, with the impossibility of returning to a past scene, as a reader may turn back and reread earlier lines), a situation where «one has no time to stop and examine details critically». See *Razgovory Gete; sobrannye Ekkermanom* [Conversations with Goethe, collected by Eckerman] (St. Petersbury, 1905), Part I, pp. 338-341.

(46) See, in particular, Dzh. Uittrou, *Estestvennaia filosofiia vremeni* [The natural philosophy of time] (Moscow, 1964), pp. 109-149.

(47) See, for example, the seals on icons, the temporal sequence of fresco groupings, or the iconographic representation of the beheading of John the Baptist, where the body of John is represented against the same landscape background and within the same frame at several different moments in time. For an analysis of similar examples, see Uspenskii, «Per l'analisi semiotica delle antiche icone russe», *op. cit.*

(48) The modeling of inverted time is expressed in a poem by O. E. Mandelshtam: Byt' mozhet, prezhde gub uzhe rodilsia shepot / i v bezdrevesnosti kruzhilisia listy. [Literally:
Perhaps the whisper was born before the lips, / and the leaves were blown around before trees were born].
This example was quoted by V. V. Ivanov in a lecture «Vremia v nauke i iskusstve» [Time in science and in art], in the Second Summer School on Secondary Modeling Systems at Kääriku in 1966.

(49) Lotman, 1968, p. 39. In this connection, see also the remarks of Ju. N. Tynianov, *Problema stikhotvornogo iazyka* [Problems of poetic language] (Moscow, 1965), p. 173, note 3; and also Ju. N. Tynianov, *Arkhaisty i novatory* [Traditionalists and innovators] (Leningrad, 1938), Chapter 13.

(50) See S. Iu. Nekliudov, «K voprosu o sviazi prostranstvennovremennykh otnoshenii s siuzhetnoi strukturoi v russkoi byline» [The question of the connection of spatial and temporal relations with plot structure in the Russian bylina] *Tezisy dokladov vo vtoroi letnei shkole povtorichnym modeliruiuschim sistemam* (Tartu, 1966).

(51) See G. Voloshin, «Prostranstvo i vremia u Dostoevskogo» [Space and time in Dostoevsky], *Slavia* 12 (1933): 1-2. See also, V. Buzeskul, «K kakomu vremeni goda otnosiatsia pokhozhdeniia Chichikove?» [At what time of the year did the adventures of Chichikov take place?] in his book *Istoricheskie stiudy* (St. Petersburg, 1911).

(52) From a different viewpoint it might seem that these figures are located in different spaces, only partially connected to one another. Both approaches lead to the same conclusions, however.

(53) By «temporal definiteness» we understand here only the relative chronological definition of an event. Some indeterminacy, however, may be noted in other respects. For example, the absolute (not relative) temporal indeterminacy, in Shakespeare's *Hamlet* has been repeatedly noted by critics. We do not know exactly how much time elapses during the action of the play: we know that in the beginning of the action Hamlet is a young student and at the end he is thirty years old, even though the action is presented to us as continuous.

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P. A. Brandt
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A

Semiotica. linguistica, semantica
Sémiotique, linguistique, sémantique
Semiotics. Linguistics, Semantics

B

Semiotica narrativa e discorsiva. Retorica
Sémiotique narrative et discursive. Rhétorique.
Semiotics of narrative and discourse. Rethorics

C

Socio-semiotica (socio- ed
Socio-sémiotique (socio- et ethno-linguistique
Socio-Semiotics (Socio- and

D

Semiotica letteraria; mitologia e folklore; poetica
Sémiotique litteraire; mythologie et folklore; poétique.
Literary Semiotics; Mythology and Folkloristics; Poetics

E

Semiotiche auditive.
Sémiotiques auditives.
Audio Semiotics

F

Semiotiche visive e audio-v
Sémiotiques visuelles et a
Visual and audio-visual Sem