

MHRA TEXTS AND DISSERTATIONS
VOLUME 32

*A Semiotic Analysis
of the Short Stories of
Leonid Andreev
1900–1909*

STEPHEN HUTCHINGS

THE MODERN HUMANITIES RESEARCH ASSOCIATION

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TEXTS AND DISSERTATIONS

(formerly Dissertation Series)

VOLUME 32

Editor

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(Slavonic)

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ISBN 978-1-83954-670-9
doi:10.59860/td.b59dcea

Published by
The Modern Humanities Research Association

Honorary Treasurer, MHRA

**KING'S COLLEGE LONDON, STRAND
LONDON WC2R 2LS
ENGLAND**

ISBN 0 947623 35 3

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**Printed in England by
W. S. MANEY & SON LIMITED
HUDSON ROAD LEEDS**

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PREFACE

In this book I adopt a semiotic approach in an attempt to place the short stories of Leonid Andreev within the context of early twentieth-century Russian literature and culture. I hope that the reader unfamiliar with modern critical terminology will find useful the (necessarily) brief and incomplete survey of twentieth-century developments in literary theory provided in my Introduction.

Some of the material in Chapter 2 has appeared in a slightly different form in my article: 'Discourse, Story and the Fantastic in the Short Stories of Leonid Andreev', *Essays in Poetics*, 13, 2 (September 1988), 1–27. At the time of going to press an amended version of Chapter 4 was due for publication as: 'Mythic Consciousness, Cultural Shifts and the Prose of Leonid Andreev' in the January 1990 issue of *Modern Language Review*.

Transliteration throughout is according to the Library of Congress system without diacritics.

A number of people have assisted me during the course of work on this book. I am particularly indebted to Professors W. Harrison and A. B. McMillin and I owe more than I can say to Mr Richard Davies, who has given unstintingly and unreservedly of his time and his expertise in the field of Andreev studies, and was generous enough to make available to me the full wealth of sources held in the Leeds Russian Archive. I received considerable help and support from Soviet Andreev specialists L. A. Iezuitova, Iu. V. Babicheva and V. I. Bezzubov, from the literary stylist N. A. Kozhevnikova and from N. M. Zorkaia, author of some extremely stimulating books on Soviet mass culture. Finally, I would like to thank my mother, Mrs M. E. Hutchings, Miss K. Lowson and Miss K. Wilkinson for their invaluable help with the typing.

INTRODUCTION

A ANDREEV THE LONE FIGURE IN RUSSIAN LITERATURE — A WRITER WITHOUT AN '-ISM'

Leonid Andreev once complained to Gor'kii in an oft-quoted letter dated 26 December 1912: 'Кто Я? Для благороднорожденных декадентов — презренный реалист, для наследственных реалистов — подозрительный символист'.¹ In so doing he was merely restating in terms personal to himself the problem of typology that had beset critics of his work from the early days of his rise to fame and, in the highly partisan atmosphere of the pre-revolutionary era, led to a simultaneous rejection of his work by two opposing literary camps. It is important to remember that the same partisan atmosphere had, some years earlier, caused the same writer to be endorsed rapturously as the only true mystical anarchist by the arch-symbolist, Andrei Belyi,² and as a great exponent of the social evils of bourgeois society in the line of Tolstoi and Chekhov by the great guru of the Realists — Maksim Gor'kii.³

The benefit of distance, both geographical and temporal, has clearly not served to eradicate the problem: at the end of a highly interesting study concentrating on the philosophical and ethical currents in Andreev's work, J. Woodward, whilst aware that Andreev 'provided a generation with one of its most representative voices', nevertheless insists that he 'be regarded as a wholly unique figure in the literary life of his times'.⁴ The reader is left in some doubt as to Woodward's precise view of Andreev's place in Russian literary history.

Recent decades have seen the rehabilitation of Andreev's works in his own country and a number of valuable contributions to their study. When, however, it comes to integrating his work into a literary-historical typology, the author of perhaps some of the most authoritative analyses of his prose — L. Iezuitova — does no more than reiterate Andreev's own, negative definition of his relation to the literary movements of the time: 'в ранние годы Андреев не был чистым реалистом, а в годы зрелого творчества так и не стал ни символистом, ни декадентом'.⁵

Another of the foremost Soviet Andreev specialists, Iu. Babicheva has attempted to be a little more specific in associating Andreev with the Expressionist movement in literature. But, again, her concluding words are relatively non-committal. Referring to Expressionism she states: 'в мировой истории искусства начала века, он занял достаточно прочное место — и в этом

мировом аспекте творчество Л. Андреева имеет много выразительных параллелей и аналогий'.⁶

There can, in fact, have been few writers to have been connected with as many different literary schools. Apart from Babicheva, several other Soviet critics (K. Driagin, I. Ioffe, K. Mikhailovskii) have stressed Andreev's close affinity with the Expressionists. He has also been associated with Impressionism (K. Chukovskii, A. Linin) and seen as a precursor of the Existentialist and Absurdist drama and prose of the middle part of this century (A. L. Grigor'ev). Many Soviet specialists emphasise Andreev's contribution to Critical Realism and stress the unbroken line joining the great nineteenth-century Realists and Leonid Andreev (A. Chuvakov, K. Muratova, Iu. Chirva), whilst a significant number of critics in both East and West, both before and after the October Revolution, devote considerable attention to Andreev's links with the Symbolist movement (A. Kaun in the West and S. Il'ev in the Soviet Union). Woodward is one of a number who, while unwilling to place Andreev in any definitive manner, view him in the broad context of the Romantic tradition in Russian literature, referring to 'the leading role which he played in ... reinforcing a counterbalancing romantic element in Russian narrative fiction and drama'.⁷ There is a tendency, particularly within the Soviet Union, to obviate the problem of Andreev's complex relationship to Realism by employing a term used with approval by the writer himself — Neo-Realism — a movement with which the names of Remizov and Zamiatin have also been connected. Prior to the Khrushchev era and the revival of interest in early twentieth-century Russian literature within the Soviet Union, Andreev was, when mentioned at all, consistently branded a Decadent along with the likes of Merezhkovskii, Gippius and Sologub. (See, for example, the entry against his name in the early Soviet literary encyclopaedias.) Finally, the Yugoslav writer A. Mihajlov considers Surrealism to be a dominant element in Andreev's Modernism.

To be fair to those critics named above, the majority of them make it perfectly clear that they are not fixing labels to Andreev, but merely picking out strands and tendencies in his work and, as we shall see, are in each case doing so with full justification. The conclusion reached by these critics coincides approximately with that reached by J. Woodward: while Andreev's writing is full of parallels with numerous literary schools (each critic claiming the dominance of one or more of them), his position in Russian literature as a whole is a unique one, situated outside any one of the '-isms'.

Judging by comments which Andreev himself made, this is not a state of affairs with which he would have been unhappy. Woodward cites a remark made by Andreev in a letter to Chulkov (6 December 1906): 'I have always wished, and especially now, to stand outside all programmes. I wish to be free as an artist; a programme is binding, and that is repugnant to me'.⁸ Andreev

appears to provide further justification for an eclectic approach to his art in a later letter to Amfiteatrov (14 October 1913): 'Я никогда не останавливался на одной форме, не делал ее для себя обязательной — и вообще никогда не связывал свободы своей формой или направлением ... для меня форма была и есть только граница содержания, им определяется, из него естественно вытекает. Выражаясь грубо: сперва человек, а потом его брюкн'.⁹

It is, incidentally, interesting that at a later point in the same letter Andreev makes it clear that he considers traditional realism as one form among many, rather than as a yardstick against which others forms may be measured. (He relativizes all forms): 'Для меня ... весь вопрос в том, на чьей стороне человек, а не в том, предпочитает ли он символы для выражения своих чувств или форму тургеневско-купринского романа. Пусть даже кубом или излучением — только выражал бы он человека, а не свинью в ермолке'.¹⁰ The implications of such a view are of crucial importance to this study and will be disclosed at a later stage.

So, when we begin to consider the reasons for the confusion surrounding the precise nature of Andreev's art, the artist's own public disdain for typological exactitude can be cited as one.

There are, of course, more important reasons, one of which is the historical and political context in which Andreev studies are being carried out. This confounds our problem in two ways. Firstly, considerable constraints on academic freedom still prevail within the Soviet Union. There has until recently been an overtly ideological version of History (literary history included) propagated there, a version which privileges nineteenth-century Critical Realism and its twentieth-century ramifications over the 'bourgeois' modernist developments in art. This has meant that, in part through choice and in part through necessity, Soviet specialists have, with very few exceptions, always gone to considerable lengths to play up anything they find linking Andreev with the Critical Realist tradition and correspondingly play down his ties with the modern trends. (The coexistence of both trends with Andreev's oeuvre is often explained as a sign of the contradictory times in which he lived.) Inevitably a certain amount of distortion has occurred as a result.

Secondly, however, one must take into account a factor that has now to be described as purely historical if, in origin, it was only too political. The 1917 Revolutions and the monumental changes they wrought throughout Russian society (the restrictions on academic freedom being one of those changes) caused an irreparable rupture in the development of Russian culture. Russian art which had been, in the period immediately preceding the Revolution, in the forefront of world culture had by 1940 been contained within the strictures of the new dogma — Socialist Realism. But for the sporadic outbursts of new activity from artists who were chronologically or, in spirit, essentially part of the pre-revolutionary Silver Age of Russian culture (Akhmatova, Bulgakov,

Shostakovich, Eisenstein, Malevich) Russian art could be said to be producing nothing of world significance.

This break in continuity causes considerable difficulties when one is attempting to define the place of such an artist as Andreev within the mainstream of Russian culture. For such purposes a future perspective is as important as a past perspective and, given the indisputable national peculiarities of Russian art, a comparison with the later twentieth-century literature of the West is obviously far from satisfactory.

The reasons we are enumerating to explain the unusual state of affairs existing in Andreev studies can be said to fall into four categories.

In addition to the historico-political factors highlighted above there is also what might be termed a historico-cultural consideration, an intrinsic authorial problem, and a problem of literary theory.

It has become something of a commonplace nowadays to refer to the alienating effects of the pace of twentieth-century social changes on artists and art. The Czech art-theorist Jan Mukařovský, for example, writes as follows:

Today . . . affairs have reached the culminating point of a movement which gained momentum throughout the nineteenth century, namely art deprived of a solid social base provided by its association with a specific stratum . . . we can therefore observe a considerable separation between art and the social organisation in the entire realm of modern art. The audience stands between art and society, and criticism stands between the audience and art, but neither criticism nor the audience undertakes the task of passively uniting the two . . . It is not, therefore, an exaggeration to claim that art is socially uprooted in the contemporary world. One of the conspicuous consequences of this abnormal state is the accelerated tempo of the development of art. Schools and movements follow one another quickly, and there are considerable contradictions among them; this is due to the slackening of the retarding influence of the social milieu which in the past bound art by its demands.¹¹

This strikes a chord with Walter Benjamin's 'Art in the Age of Mechanical Reproduction' in which Benjamin stresses the ever-increasing emphasis on the reproducibility of art as the 'emancipating factor': 'For the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual'.¹²

Concentrated here are all the reasons why modern art in general so often seems to defy typologization (social uprootedness, accelerated tempo of development, resulting contradictions, relative freedom from the demands of social grouping and ritual). One final factor belonging to this second category of reasons is the relative proximity of what we call the Modernist period in art to our own day. Some would maintain, in fact, that Modernism has yet to run its full course and that it is, at the moment, impossible to gain a suitably distant vantage point from which to make a comprehensive and convincing survey.

In Russia, the social changes brought about by the advent of nineteenth- and twentieth-century technology were that much more traumatic than elsewhere

in Europe — Russia had so much more to make up in terms of industrialization and urbanization — and the effects on culture, perhaps, more keenly felt. The alienation experienced by the Russian intelligentsia, who were already a more isolated class than their counterparts in the rest of Europe, was not equalled in any other European country. The anguished writings of Blok and, indeed, of Andreev on the subject bear witness to this fact.

Andreev's social position, it is arguable, was an even more uprooted one than that of his Russian contemporaries. He did not belong to the sophisticated, erudite upper classes as did Blok and the Symbolists. Yet nor could he identify with the lower strata of society as could Gor'kii. For this reason one would reasonably expect the alienating effects described by Mukařovský to be doubled in Andreev — firstly as a Russian, then as a *raznochinets*.

Mention of the particularity of Andreev's social background leads us to consider a third category of reasons for his singular position in Russian literary history. So far we have looked at factors that ought to apply more or less equally to all Russian art of the twentieth century. It is now time to turn to factors pertaining to Andreev as an individual writer.

However much one might be tempted to question the validity of the eclecticism noted in the approaches of critics quoted above, it can nevertheless not be denied that a reader of the entire Andreev oeuvre is struck by the heterogeneity it exhibits. Andreev did indeed cover an unusually wide range of modes of writing and, as had been pointed out by many of the specialists, Soviet and Western, in no strictly ordered progression.

His oeuvre is, for the sake of convenience, frequently divided into three periods: an early period (1893 to 1900) during which Andreev was still emerging from his career as a court-reporter and producing largely imitative, satirical and naturalistic depictions of everyday life; a mature period (1901 to 1909) during which he gradually blossomed into an exponent of highly original and experimental short stories and plays, (it is chiefly on the strength of work produced in this period that his reputation rests); and a late period (1910 to 1919) which saw the gradual return to a more realistic approach to both prose and drama and finally to an unashamedly polemicized and partisan journalism produced in response to the political events of 1917–18.

None of the critics who employ such a schema is blind to its crude over-generalizations and to the fact that there are examples of highly adventurous and experimental writing in both the early and late periods (see Iezuitova's description of the story 'Obnazhennaia dusha' (1894) in *Tvorchestvo Leonida Andreeva*),¹³ just as there are examples of unmistakably traditional, realist writing in the mature period. Thus Alexander Kaun comments in a footnote to his description of the period immediately following the death of Andreev's first wife: "Mme Andreyev [his second wife] informs me . . . that *Days of Our Life* was completed in seven days and *The Black Maskers* in the following seven

days. It is remarkable how the author could transport himself from one mood to an altogether different one without pausing'.¹⁴ *Dni nashei zhizni* is a play based on Andreev's life as a student and is written in a traditional, realist mode while *Chernye maski*, the other work to which Kaun is referring, is one of his most experimental and innovative works.

Likewise, the fate of Andreev's literary reputation cannot be explained in full by reference to the political and social upheavals after 1917. Andreev enjoyed a meteoric rise to fame in 1900 and 1901. His fall from grace was less sudden. (Productions of his plays in the years 1915 to 1919 were, contrary to impressions given by some accounts of his career, still running in their hundreds per season.) Nevertheless by 1915 (that is, well before the rigours of the revolutionary period were even being contemplated by most) he had been eclipsed both by Maiakovskii and the Futurists, and by Akhmatova, Mandel'shtam and the Acmeists; indeed, he had become a reviled figure in large sections of the Russian literary world.

Even at the height of his fame (1902 to 1908) Andreev was held by some associates of the Symbolist movement (Merezhkovskii, Filosofov, Ellis) to be a thoroughly 'uncultured talent', a mere popularizer of complex philosophical ideas that he did not properly understand. Andrei Belyi who, as noted, was initially extremely sympathetic to Andreev's work, later came round to the same view. It was he who, in response to Andreev's play *Anatema*, accused the author of merely 'dressing up ideas in trousers'.¹⁵ Like Blok, whose attitude to Andreev underwent a similar change, Belyi began to dissociate Andreev from what he saw as true, 'High' art and relegate him to the position of an, albeit colourful, representative of a lower, popular form of art.¹⁶

The task of providing a convincing account of Andreev's contribution to Russian art is not made easier by the fact that 'Mass Culture' has been seen to require different criteria for analysis from those needed for 'High Culture', and that Andreev occupies an ambiguous position on the axis formed by the two. Those accounts which lay stress on Andreev's links with 'High Modernism' (Symbolism, Impressionism, Existentialism and so on) often appear to disregard the genuinely popular element in his work, while those versions that have Andreev as the crude, uncultured popularizer, ignore the real contribution he was making to experimental fiction and drama in the early years of this century.

It might be objected that Blok and Belyi revised their opinions only in response to a change in Andreev's writing, and not through any hesitation or inconsistency based on an inability to decide whether Andreev was a serious writer or not. One might adduce in counter-argument the fact that Blok in particular revised his opinion not just of Andreev's later works but also of all the previous works to which he had earlier reacted so sympathetically: 'Есть литераторы, популяризаторы и прочие — Боборыкин ... наполовину Андреев и есть писатели — Брюсов и Белый'.¹⁷ Moreover, as is shown by

V. Bezzubov in an article documenting the relationship between the two writers, towards the end of Andreev's career Blok's attitude again changed, if not turning full circle, than at least regaining some of the lost respect for his contemporary's writing and restating the sense of a spiritual bond that Blok had originally felt to exist between them.¹⁸

However, none of this detracts significantly from the argument that the extreme oscillation in views of Andreev's work, both within individuals (Belyi, Blok) and between groups (Merezhkovskii, Filosofov and Gippius on the one hand, Belyi and Blok on the other) has as much to do with genuine oscillations inside Andreev's oeuvre, as with inconsistencies in the approach of those assessing its worth.

Not only was Andreev capable of producing within a short space of time works that appeared to differ markedly in their method, he also produced, within the same short periods, works seemingly worlds apart in terms of artistic merit. So, for example, in the same period that he published 'Khristiane' and 'Rasskaz o semi poveshennykh', two works that received acclaim even from some quarters normally hostile to anything he published, Andreev could also release works like the above-mentioned *Dni nashei zhizni* which was attacked as universally as the previous two were praised. And the contradiction being described (artistically valuable/artistically worthless) is not an exact equivalent of either of the two articulated above (Realist/Modernist and Low Culture/High Culture). This is firstly because all three of the stories just named are, in terms of artistic method, not so very dissimilar and were recognized as such at the time they were published. It is also because there were critics contemporary to Andreev such as Kornei Chukovskii who interpreted the crude, popular element in Andreev's work in a positive light, yet still concurred with the majority of other critics in discerning an element of carelessness and even artistic incompetence in some of Andreev's work.¹⁹

These factors (socio-historical, historico-cultural and literary-biographical) constitute three of the four categories of factors working against an appropriate insertion of the 'lone figure' of Leonid Andreev into Russian literary history.

We now come to the fourth and, for us, most important factor, namely the problem of literary theory, and it is chiefly to that problem the present book will attempt to address itself.

Let us, as a starting point, take the typological apparatus employed by Andreev scholars in relation to his work — the list of movements enumerated at the beginning of this study.

Here is not the place to give a precise definition of each of the movements named, but on inspecting a list such as this one thing comes immediately to mind — namely that there is a great heterogeneity among the movements themselves, in what they refer to, and in the fields in which they arose. Symbolism, for example, is a movement associated chiefly with poetry

(Symbolist painting, Symbolist prose and Symbolist drama are secondary, both chronologically and in importance) and one which presupposes an all-embracing but fairly specific world-view. It is not, in other words, just a convenient heading for a catalogue of qualities. Romanticism and Realism, on the other hand, cover several different art-forms (painting, prose, poetry, music) and refer, when applied outside the range of the specific nineteenth-century schools from which their names originate, to a general outlook on reality, rather than a prescriptive world-view. Our notion of the forms employed by these two movements is, therefore, less concise than our notion of Symbolist forms (the 'symbol' is, of course, itself a form).

Impressionism, by contrast with the previous three movements, originated in painting and is applied to the other art forms essentially by analogy. Any philosophy or comprehensive outlook is attached to it only by inference, as it is really concerned with only one aspect of a world view — the perception of visual data. Hence it is considered by some as a ramification or sub-division of Realism. Existentialism can barely be termed an artistic movement at all; it derives from the work of philosophers like Heidegger and Kierkegaard and, when applied to art (normally prose or drama), refers exclusively to the philosophical ideas embodied in the work.

Not so a movement like Neo-Realism which in its Russian literary embodiment — a cinematic trend of the same name later became influential in post-war Western Europe — does little more than unite under one heading a range of forms and devices employed by writers like Zamiatin and Andreev in order to achieve an 'intensification of reality' (words used by both writers to describe the term).

Expressionism is the most problematic term of them all, as it is far from clear in which art form it is best represented (painting, drama and poetry all have claims) and because it is held by some Formalist-orientated critics to be little more than a concatenation of certain formal devices and by others (for example, Worringer) to contain an exhaustive world-view.

The remarkable heterogeneity in the initial premisses of the artistic movements with which Andreev has been associated is balanced by one quality uniting them; this is that all the movements named (with the likely exception of Expressionism) were formed around real groups of individuals who declared themselves as 'Symbolists', 'Surrealists', 'Impressionists' and so forth, and set themselves the task of fulfilling the programmes laid down by their various movements. In other words the terms which we are examining, and which critics (of literary, musical and visual arts) consistently apply as typologizing aids to the works they discuss, are not neutral, objective tools of analysis developed by the critics themselves, but are borrowed (and, in the case of broader terms like Realist and Romantic, adapted) from the programmes of the artists.

That Andreev's work bears many of the hallmarks of all these groupings is hardly in question. It is difficult to deny the presence of certain parallels between Andreev's world-view and the Symbolist world-view (a belief in the existence of two realities — *'dvoemirie'* — a shared concern with the eternal and the transcendental in Man). Likewise, Andreev's work clearly contains elements of both a Romantic and a Realistic outlook. The dominant notion of the lone individual in a world from which he is isolated recalls Romanticism, while the need to respond directly to events taking place in the contemporary world derives from Realism. The stories *'Mysl'*, *'Prokliatie zveria'* and *'U okna'* are examples of the former tendency, while *'Krasnyi smekh'* and *'T'ma'* illustrate the latter. It is equally difficult to refute the affinity between Andreev's concept of Man imprisoned in a Godless world, able only to raise a noble but futile protest to the forces imprisoning him (*Zhizn' Cheloveka* and, to some extent *'Zhizn' Vasiliiia Fiveiskogo'*) and Existentialist-influenced works like Camus's *La Peste*, the plays of Sartre and the novels of Malraux. Andreev's recourse to devices of intensification in his prose and drama (the recurring motif and his use of the Fantastic)²⁰ fully sanctions an alignment of his work with the Neo-Realism of a writer like Zamiatin, just as the reductive structure and characters of *Zhizn' Cheloveka* and *Tsar' Golod*, combined with the grotesque imagery and schematic exchanges of these two plays, are reproduced in very similar fashion in the plays of the German Expressionists (see the work of Babicheva in this connection). And there is little ground for objecting to the perception of a form of literary Impressionism (K. Chukovskii) in some of Andreev's short prose pieces (*'Nabat'*, *'V tumane'*, *'Vesennie obeshchaniia'*) though, admittedly, an extension of the term to cover the entire oeuvre would seem a little far-fetched.

Yet Andreev, as we know, almost dogmatically eschewed literary groupings, so he can hardly be said to belong exclusively to any one of the *'-isms'* current in the Russia of his time; and it is an equally false solution to simply assign him to a grouping distant from him in either time or geography (Existentialism, Expressionism) since, in all probability, Andreev would have avoided assimilation with either of these movements.

What the foregoing remarks lead to is a realization that working from within the framework of a criticism which bases its methodology and its terminology on the work of art's empirical context (what the artist actually thought about his work, which actual groupings his devices can be traced to), we shall always face problems in attempting to find a niche in literary history for such a writer as Leonid Andreev. There will always be difficulties in attempting to unify the whole oeuvre, or even any one significant period of that oeuvre under one heading, since the headings (the *'-isms'*) available refer to such diverse artistic properties and diverse art-forms, and there will also be difficulties in attempting to identify Andreev with the Realist school or with the modernist trends when it is known that he assiduously avoided identification with either.

Seen through the eyes of a critic working on these foundations, Andreev emerges as the individualist artist par excellence, an artist whom it is therefore thoroughly inappropriate to categorize, package and label. Kaun for instance has Andreev as the writer of his time who stood apart from everyone else:

In this chaotic jumble of ideas and attitudes a voice was needed which would emanate from one 'above the battle'. Not a voice of one who dwelt in a stained-glass tower but of one who . . . could analyse and vivisection life . . . A voice of one who stood outside parties and movements and could therefore be a merciless observer, not bothering about service to any institution or to any class or group of people . . . Such a voice came from Leonid Andreev.

Midway through his book, it is true, Kaun writes: 'In the last account he is a realistic writer, for when he is at his best he lends the quality of gripping actuality to the world of his creation, even if this world would be woven out of the threads of his fantasy'.²¹ This usage of the term 'Realism' is, however, so broad — it would presumably have to include writers as far apart as Poe, Joyce, Balzac, Kafka and even Homer — as to be of little help to us.²²

The very idea of finding a neat slot for each artist, assimilating him into artificial, abstract schemes and thereby destroying the individuality which it is criticism's task to reveal is anathema to empiricist-minded critics. The fact that Andreev is made to stand out as a unique and unclassifiable writer is a cause for triumph rather than the admission of failure. The various '-isms' are to be used not as rigid, all-encompassing typological categories, but instead as aids subordinate to the task of uncovering the artist's uniqueness and originality (subordination of critical terminology to writer and not writer to terminology).

In short, the critical apparatus upon which mainstream Andreev scholars have based their exegesis of the writer has, built into it, the aim of producing individuals rather than of absorbing them into abstract, 'impersonal' typological categories.

When it comes to writing literary history it logically follows that the result will be a history of the unique, individual works of unique, individual writers and that any abstract system devised for treating vastly different writers from vastly different epochs in a unified perspective will be regarded with some suspicion.

It will by now, no doubt, be plain that the task we are delineating (a response, though not a solution, to the problem of Andreev's place in literary history) is to a considerable degree at odds with the presuppositions underlying the critical apparatus that has been favoured by most Andreev scholars. What is clearly required, therefore, is the adoption of a critical apparatus within which the task appears both meaningful and manageable.

B AN ALTERNATIVE PERSPECTIVE — THE TEXT AS SIGN

What we shall attempt is neither a solution of the '*prokliatyi vopros*' that has beset Andreev scholars, Eastern and Western, nor an incontrovertible definition of Andreev's art, an all-embracing '-ism'. Instead it is hoped that an application of the critical approach about to be outlined will, by altering the vantage point from which the works are examined, allow us to show that it is possible to view Andreev's work alongside that of his contemporaries without relying upon the confusion of '-isms' or explanatory notions of contradictoriness and extreme idiosyncrasy.

Nevertheless, the downgrading of Andreev's individuality as an artist is not envisaged here. Indeed, by placing him in a framework that allows us to correlate work with wider, extra-individual processes taking place within literature, the differences and deviations that do emerge will be all the more meaningful. It will even be suggested during the course of this Introduction that the particularity of Andreev's writing is best served by the sort of approach indicated.

The construction of a methodological framework sufficiently rigorous, abstract and unified to enable it to express via a single terminology the widest possible range of literary and aesthetic activity has long been one of the challenges taken up by the Formalist-Structuralist-Semiotic tradition in literary theory. (As we shall see from the following attempt to determine how the perspective offered by that approach may be adapted to the concerns of this thesis, it is a tradition which has, to a limited extent, already been drawn upon by certain Andreev scholars. The writings of these scholars, therefore, represent isolated exceptions to the generalizations we have been making hitherto on the nature of Andreev studies.)

It was the Russian Formalist movement which established the first precondition for the development of such a framework, namely the need to liberate literature from a position of 'handmaiden' (Viktor Shklovskii) to the various other humanities and establish it as an autonomous activity in its own right, with its own internal laws of construction and its own, special reality. The research carried out by Jakobson, Eikhenbaum, Shklovskii and others within '*Opoiaz*' (Obshchestvo poeticheskogo iazyka) was orientated towards a thorough formulation of the qualities that distinguish poetic or literary language from ordinary, everyday language. Taken together, these qualities were said to constitute what Jakobson termed 'literariness' (*literaturnost'*).²³ This concept which, for reasons that will be made apparent at the appropriate point, we have preferred to call 'poeticity' is the basic insight from which flows all the Formalist-influenced analysis in the chapters to follow. Thus poeticity will provide a useful starting point for our project because of its ability to distinguish clearly between different types and genres of literary activity: it is

possible, as we shall show, to establish a rudimentary scale of literary forms according to the degree of poeticity inherent in each. Poeticity is closely related to another Formalist precept which poses literary evolution as an independent system with its own rules of change and development, and its own particular momentum, rather than as merely a passive mirror of extra-literary events.²⁴ This too will be built upon and will furnish an important tool for our analysis of Leonid Andreev's place within the wider literary processes of his time. The insights of Mikhail Bakhtin (who is associated with the Formalist movement) into the special qualities possessed by literary time and literary space and the way in which they condition one another will likewise prove highly relevant to the task at hand.²⁵ Since we are concerned particularly with Andreev as a writer of short prose-narrative, the investigations carried out by Viktor Shklovskii into the minimum conditions required for literary narrativity (investigations that Shklovskii related specifically to the short-story and novella) will, similarly, prove indispensable.²⁶

There are certain inadequacies and excesses resulting from an over-dogmatic application of the Formalist principle of literary autonomy which were swiftly recognized by many of the Formalists themselves and have been well documented by Victor Erlich, S. Bann and J. Bowlt, K. Pomorska and others. Typical of such excesses is Shklovskii's deification of the device (*priem*) expressed in his aphoristic and mathematical-sounding formula: 'A work of art is equal to the sum total of all its devices.' Some of the most interesting work on Andreev, however, was produced in the Soviet Union during the twenties under the influence of the early Formalist obsession with the device. A brief consideration of two examples from that work is enough to demonstrate why the 'literary autonomy' notion of early Formalism, despite its usefulness to us, is not on its own enough to provide the critical framework we are seeking. K. Driagin's book on Andreev as an Expressionist (*Ekspressionizm v Rossii*) devotes considerable attention to the formal devices in Andreev's plays which link him with the Expressionist movement in drama. Although Driagin by no means ignores the wider aspects of Expressionist drama (world-view and thematic concerns, for example) he connects the two, 'motivates the devices' in a somewhat tenuous and simplistic manner, thus exposing the pitfalls of attempting to integrate a Formalist theory (of whose inadequacies as a total, unifying approach Driagin seems implicitly aware) with a more conventional, thematic approach: 'Экспрессионистическая сцена перегружена эффектами и техникой. Почему? Да просто потому что чем более абстрактна драма, тем более нуждается в различных технических эффектах'.²⁷

It is perhaps true that Driagin's critical judgement is less responsible for the doubtful integration of 'Form' and 'Content' than is the term 'Expressionism' which itself covers a range of diverse qualities relating to both 'Form' and

'Content'. This only goes to show how early Russian Formalism, while clearly recognizing the need to dispose of the Form/Content dichotomy, achieved that aim merely by subordinating the second term of the opposition to the first and not by integrating them.

Another Formalist-influenced critic of the twenties, A. Linin, also produced some highly perceptive accounts of formal devices in Andreev's prose. However, the same sense of over-simplification is evident in an article on the device of repetition in Andreev's stories when Linin correlates the stylistic repetition in the story 'Tak bylo' with what he considers a parallel trend in Andreev's world-view, or 'ideology' as he terms it: 'От приема к идеологии: Самый прием повторения здесь предстает оправданным авторским стремлением находить постоянное в изменчивом, отыскать элементы, скрепляющие разнородные части целого'.²⁸

It does not seem unjustifiable to suggest some connection between the repetition device and the overall sense of the story (emphasizing the 'law of eternal return') in 'Tak bylo', but when one recalls that the same device occurs as frequently in numerous other Andreev stories ('Krasnyi smekh', 'Prokliatiie zveria', 'Iuda Iskariot', and others), the explanation of a direct link between it and the Andreevan 'ideology' becomes harder to maintain; the three stories mentioned are built around sets of events which, as such, can only be unique and unrepeatable.

The dichotomy between Form and Content is nowhere more keenly experienced than in the works of Leonid Andreev. Andreev's own comments in the earlier quoted letter to Amfiteatrov to the effect that he is prepared to accept any artistic form provided it expresses one content — Man — indicate that the polarization of Form and Content was encouraged by the writer himself. The critical heritage, exemplified here by Alexander Kaun, has on the whole willingly fostered that polarization:

Has Andreev a style? If he has one it is fluid, as changeable, as variegated as his themes and motives. He is interested primarily in conveying his ideas . . . and as to the medium . . . all means are justifiable. Thus we find in Andreev a wide range of stylistic variations, from extreme realism bordering on naturalism to a symbolism at times impenetrably obscure. Occasionally he even employs mutually contradictory methods in one and the same work.²⁹

Note here that Kaun again has 'Realism' and 'Symbolism' as styles, in contrast with later sections of his work in which to be a Realist is to convey a sense of actuality, and Symbolism necessarily involves an ivory-tower, mystic-religious world view. Note also that Kaun, in contrast to Andreev himself, pluralizes the ideas and themes as well as the styles. The same polarization is evident in this comment of Soviet critic K. Chuvakov: 'Но в отличие от символистов, образы-символы у Л. Андреева . . . не были единственной формой отображения действительности'.³⁰

Even those, like L. N. Ken, who are bold enough to unite Andreev's works under the banner of Expressionism are forced by an implicit adherence to the dichotomy to introduce complex qualifications: 'Экспрессионистские тенденции у русского писателя появляются в реалистических по своей сути произведениях . . . Андреев и после 1906 года пишет пьесы, рассказы в которых сложно сочетаются экспрессионизм, символизм, реализм'. The dichotomy is, of course, extended to the term Expressionism as well, and Ken is, like Babicheva, to a large extent reliant on listing coincidences in style and theme between Andreev and his European counterparts: 'Картину Мунка и рассказ Андреева роднит острое ощущение неблагополучия в мире . . . сходные описания кровавых жертв . . . мы встречаем в произведениях экспрессионистов . . . И еще один прием к которому обращается Андреев и гораздо чаще немецкие экспрессионисты — это прием монтажа'.³¹

Victor Shklovskii referred to *Tristram Shandy* as 'the most typical novel' because Sterne's masterpiece, with its sophisticated manipulation of literary norms and conventions, is one of the works most receptive to Formalist analysis. On an analogy with Shklovskii's phrase we can perhaps describe Andreev as 'the most typical writer' in the sense that his works would benefit more than those of almost any other writer from a critical approach which truly transcended the Form/Content dichotomy. (Hence our claim that the approach toward which we are moving would be the one best suited to treating the *particularity* of Andreev's writing.)

It is in the later theoretical advances made by Shklovskii's Russian Formalist colleagues on their 'Opoiaz' principles that we begin to discover firmer foundations for the critical framework we have been seeking. In surmounting the Form/Content problem such a framework is more able to accommodate a broad range of aesthetic forms and aesthetic eras and therefore better suited to the task of examining the role of a writer like Leonid Andreev in the evolutionary process of art.

The later writings of Jakobson and Tynianov in particular show an awareness that early Formalism was mistaken to assume that literature can be treated in total isolation from the other art forms, or indeed from extra-literary phenomena influencing its development. It is for this reason that the 'complete autonomy' notion of the early Formalist writings is tempered and modified to one of 'relative specificity' in the late Formalist — early Structuralist writings of Jakobson, Tynianov and the Prague Linguistic Circle. Literature is still an activity with its own internal laws, but one which is in constant interaction with activities outside it:

A literary system is first of all a system of the functions of the literary order which are in continual interrelation with other orders. Systems change in their composition but the differentiation of human activities remains. The evolution of literature, as of other cultural systems, does not coincide, either in tempo or in character with

the systems with which it is interrelated. This is owing to the specificity of the material with which it is concerned.³²

The notion of literature as system is employed by Tynianov to remove what had remained the central problem — the Form/Content division — by substituting the notion of function:

The interrelationship of each element with every other in a literary work and with the whole literary system as well may be called the constructional function of the given element . . . An element is on the one hand interrelated with similar elements in other works in other systems, and on the other hand it is interrelated with different elements within the same work. The former may be termed the *auto-function* and the latter the *syn-function*.³³

It follows that lexical, syntactic, rhythmic and semantic features can all be considered as constructional elements with a function in relation to the systemic whole, so that there is no longer any need to split the work into Form and Content.

And thus, in the form of Tynianov's concepts of auto and syn-function we would seem to have a methodology better suited to our purpose. The notion of syn-function could account for an immanent structural analysis of Andreev's prose which obviates the problems arising from this apparent eclecticism in choice of 'style' and (according to some) 'theme'. Tynianov's auto-function, meanwhile, would make possible the coherent and systematic comparison of his prose with the work of his contemporaries, of writers preceding and succeeding him, and with extra-literary processes taking place around him.

In practice it is the former option that has been taken up by those Andreev scholars (so far unmentioned) who have sought an alternative to the traditional critical methodology. One of the most recent and most fruitful attempts of this kind is the book (based on a doctoral thesis) by the West-German Angela Martini: *Erzähltechniken Leonid Nikolaevič Andreevs*. The title already indicates that it is the inner functioning of an 'Andreevan system' which is of concern to the author more than the interrelations with other systems (literary and extra-literary). Angela Martini states her aims in these terms: 'Die vorliegende Arbeit stellt sich die Aufgabe, die heterogenen Erzählungen Leonid Andreevs auf deren typologische Beschaffenheit hin zu untersuchen. Es gilt, die formalen, inhaltlichen und gehaltlichen Parallelen und Unterschiede aufzuzeigen.' She argues that the natural approach to adopt for these purposes is: 'eine strukturanalytischen Methode, jeden Einzelbereich der Trias, die sich in Kunstwerk als Einheit darstellt, auf ihre Einzelheiten und Besonderheiten hin zu analysieren'.³⁴

Martini concentrates on Andreev's stories. Her study is well complemented by research of the same nature (concentrating chiefly on the drama) that has taken place over the last decade in Eastern Europe, particularly Poland.

Structuralist methodologies are openly espoused despite the contradictions between them and the official, Marxist version of literary criticism prescribed by the authorities. The emphasis is, however, again on immanency — the inner workings of the plays, including, of course, their semantics. This is evidenced by a (Russian) summary of Maria Symborska's article 'Problematyka historiozoficzna u dramacie *Car Golod*': 'Анализируя экспрессионистическую поэтику *Царя Голода*, интерпретируя семантику мотивов танца и музыки, объясняя функцию симультанного пространства, автор статьи пытается вскрыть многогранность проблематики революции, амбивалентность ее трактовки в драме, сосуществование в ней разных точек зрения'.³⁵

It can be seen here that Maria Symborska, although committed to a total, synthesizing analysis of the play (that is, one which elucidates a system and not isolated features of Form and Content) is still prepared to adhere to many of the familiar principles underlying mainstream criticism: so she is still concerned to 'interpret' and 'uncover' true meanings. She still takes for granted the '-ism' labels that have been applied to Andreev. Art as an expression of the author's philosophy is still the underlying theoretical premise of her work. In short, she accepts the work on its own terms, as something from which meaning can be extracted and explained without reference to the wider, more abstract, more unconscious systems according to which that meaning is produced.

The work of Angela Martini and Maria Symborska has resulted in important insights into Andreev's poetics. However, neither of the two structuralist-orientated approaches sets out to address itself to the typological problems outlined above; it is significant that Angela Martini, for instance, takes great pains to establish a coherent *internal* typology of Andreev's stories. The area we have been marking out, corresponding approximately to Tynianov's auto-functional aspect of the literary text, remains relatively unexplored territory in Andreev studies.

Nevertheless, the internal poetics of Andreev's prose on which Martini and Symborska concentrate will receive further attention in the present study. Our necessarily selective and incomplete survey of the Formalist-Structuralist critical tradition has shown that Russian Formalism and early Structuralism, each in a subtly different manner, dissolved the boundary between Form (style) and Content (thematics), or better, reformulated the problem of meaning in a literary text so that the division was no longer so significant. In the same way, it will be shown, later developments tended toward the removal of the dichotomy between internal poetics and extra-textual determining factors. This does not mean that, as in some crude Marxist criticism, the individual literary text is swallowed up by the determining forces outside it (that is, the dichotomy is, again, not removed by subordinating one term to another) but that the two terms are indelibly 'written in to each other'. Syn-functional analysis (study of the systems functioning within a text) and auto-functional

analysis (study of the external systems within which a text functions) are each predicated the one upon the other.

Two of the principles of syn-functional analysis which will prove especially important to the analysis in Chapters 1 to 4 of this study are that of *synchrony* (the study of literary texts as a complex of interrelated elements outside of time — see below) and that of *motivation* (the justification for a particular element's presence in a literary text by reference to its relationship with all the other elements).

The later developments alluded to include first and foremost the semiotic dimension introduced into Prague structuralism by Jan Mukařovský, consolidated by Jakobson and other members of the Prague school, but only really taken up again on a large scale in Eastern Europe by Iurii Lotman and the Tartu school of semioticians.

The auto-functional principle stating that elements in one work can be related to similar elements in other works and in other systems is greatly enhanced by semiotic analysis as practised by Lotman. Taking up an idea of the great linguist Ferdinand de Saussure, Lotman treats the whole of literature as a system of signs modelled on natural language. An element is related to elements in other literary works because literature itself is a single, integrated system of signs. It is related to elements in other, non-literary modes of communication because, according to Lotman (following Saussure) any mode of communication can likewise be treated as a sign-system modelled on natural language. Literature is simply one of many '*secondary modelling systems*'.³⁶

There is a sense in which Lotman's conception of literature as a secondary modelling system appears to have completed a full circle which brings literary theory back to the point from which it started: that of literature as an activity subordinate to the rules and categories of other fields of study, in Lotman's case the study of natural language in linguistics. However, Lotman makes it clear that he sees literature as the most complex and problematic of all secondary modelling systems and therefore the one most worthy of study. This is because literature, unlike other forms of communication, not only models itself on language, but also has language as its building-material. It therefore deals with a particular set of signs, the signifying units of which (written words) are already complete signs in another system — natural language.³⁷ In this way literature retains a great deal of the specificity accorded to it by the Formalists.

None the less, it is immediately apparent that linguistics, as the science which studies the rules of natural language, will have a major role to play in the analysis of secondary modelling systems including, of course, literature. Four of the most important sets of oppositional categories, upon which the following analysis of Andreev's texts is based, derive from linguistics. Thus, one of the basic principles of structural linguistics as applied by Saussure and adopted by Jakobson and Lotman is the idea that meaning-generation in language involves

two operations — the selection of units from sets of equivalent units or *paradigms* and the combination of those units on the principle of contiguity to form horizontal *syntagmas*.³⁸ The study of paradigmatics and syntagmatics will therefore be applied extensively in order to investigate the generation of meaning in Andreev's literary texts. Jakobson's linguistically grounded differentiation between *Metaphor* and *Metonymy* which is in turn closely related to the paradigm/syntagma distinction will also be central to our analysis. (Metaphor, according to Jakobson functions by substituting something for something else that is in some way equivalent to it, whilst metonymy functions by substituting something for something else that is in some way horizontally contiguous to it.)³⁹

The opposition between *énonciation* and *énoncé* (the 'act of saying' involved in linguistic utterances and the 'what is said' of those utterances respectively) is one which French linguist Émile Benveniste developed thoroughly.⁴⁰ It, too, in its literary application, will prove to be of the utmost importance in our attempts to define the literary-semiotic processes of which Andreev's work was part.

Finally, Tzvetan Todorov's idea that literary texts, like linguistic sentences, are subject to a number of different *modalities* (indicative, optative and others) which affect the way they are read, turns out to have a crucial bearing on certain aspects of Andreev's stories.

The linchpin of semiotics is a principle so simple and so broad that it simultaneously harbours enormous potential and enormous dangers. The very generality of the notion that the work of art functions as a system of signs, a sign being simply 'something which stands for something else' (Umberto Eco), is a great strength, for it allows us at once to view art of every era in one perspective and meaningfully to juxtapose art with other social phenomena that function as signs. It is also a potential weakness because, as we have pointed out, it appears deliberately to contradict the precept that each art should be studied in its specificity and not as a sub-branch of some other field of knowledge.⁴¹

Any weakness exists only in potential, however, since the notion of specificity propounded by Eikhenbaum and others is in one sense misleading: for any human activity to be studied in its differences from other activities, as an activity in its own right, with its own laws, the similarities and common ground that it shares with these other activities must first be established and only then will the differences become meaningful ones. Semiotics attempts to provide that common background against which differences become meaningful and thereby avoids both the complete abstraction of the artistic text from the rest of human activity, and its subordination to the latter. As Mukařovský writes: 'Without a semiotic orientation the theoretician of art will always be inclined to regard the work either as a purely formal construction, or as a direct reflection of its author's psyche or even psychological dispositions, of the distinct reality

expressed by it, or of the ideological, economic, social or cultural situation of the given milieu'.⁴²

Iurii Lotman further develops the semiotic argument for meaningful differences, supplements it with a notion of the artistic text as the point where a multiplicity of regularities (*zakonomernosti*) intersect, and in doing so provides an excellent response to those who accuse semiotics of being unjustifiably scientific, of substituting universal, exact notions for what in an artistic text is unique and ineffable:

Закон художественного текста: чем больше закономерностей пересекаются в данной структурной точке, тем индивидуальнее он кажется. Именно поэтому, изучение неповторимого в художественном произведении может быть реализовано только через раскрытие закономерного, при неизбежном ощущении неисчерпаемости. Отсюда и ответ на вопрос о том, убивает ли точное знание произведение искусства. Путь к познанию — всегда приближенному — многообразия художественного текста идет не через лирические разговоры о неповторимости, а через изучение неповторимости как функции определенных повторяемостей, индивидуального как функции закономерного.⁴³

The universalizing objectives of semiotics understandably necessitate a highly abstract theoretical apparatus and this too has brought forth objections from some quarters with complaints about the artificiality and non-provability of the codes, sign systems and other categories with which semiotics works. The semiotician can only answer that the provability is not the point: if his abstract theoretical apparatus enables him to demystify the individuality of the text(s) to which he is applying it, meaningfully and consistently to compare and contrast it with other texts, then that apparatus is fully validated.⁴⁴

But how is it exactly that the particular perspective for which we have opted — the semiotic aspect of a work of art — would meet all the requirements of the task immediately at hand? Is not a semiotic perspective just that — one perspective among many, which only when combined give a complete picture of the object to which they are applied?

To a limited extent this is true. However, the task at hand is not to provide an exhaustive account of Andreev's oeuvre. It is, instead, to analyse in some detail the workings of a selected body of his prose (the rationale behind isolating any corpus from an entire oeuvre, and behind the particular corpus-selection for Andreev will be explained below) and then to suggest a means of intergrating him a little more convincingly than has been done so far into the wider aesthetic processes from which his work emerged and towards which it pointed.

The choice of a theoretical apparatus which deals in collectively established codes and sign-systems is the choice of an apparatus which automatically assumes a place for the individual artist in wider aesthetic processes; its categories and terminology are those *only* of wider aesthetic processes. (A sign of whatever sort only becomes accepted as such through convention and

collective accord.) To enquire as to the place of Andreev within these wider aesthetic processes is automatically to demand a semiotic analysis of his texts. Such an approach seems ideally suited for our purpose.

The advantages of having a methodological framework sufficiently universal in application-potential and sufficiently abstracted from its object of analysis are both possessed by semiotics and have been described above. There are two more advantages of particular importance which facilitate our task considerably. Both of them build further upon the powerful ability of semiotics to integrate and to differentiate within a single theoretical framework.

Firstly there is the semiotic notion of *level* (*uroven'*) which allows us not just to consider heterogeneous works within a single framework, but also to integrate heterogeneous elements within any single work, and thus dispose of the fragmenting terminology normally applied to different features of the same work. Semiotics sets out to explain how things acquire meaning and how that meaning is communicated. It is of little consequence which particular, empirical aspects of a work of art we take, whether it be the phonetic qualities of a single line, or the philosophical qualities of an entire novel. These qualities can, inasmuch as they have significance (i.e. 'possess meaning'), be studied from within a unifying semiotic perspective. Instead of adopting the technical terminology of alliteration, metre and rhyme for the former, and the very different terminology associated with the history of ideas for the latter, we could, for example, examine both aspects in terms of the selection and combination of units of meaning (paradigmatics and syntagmatics — see above). We would be examining two different levels of meaning, but using the same descriptive apparatus for each.

The semiotician can select any level of an artistic text and examine its signifying function, safe in the knowledge that he will be able to collate it with the signifying function of any other level (the basic rules of signification being the same for any sign or set of signs). At the same time he can connect the two levels as constituent parts of the overall system of signs we call a text. At another level the whole text itself functions as a single sign within its own distinct system of signs. Thus the semiotician is able to switch to this 'higher' level (the level of text-as-sign) in order to study new, more general areas of meaning. Such will be the basis of the methodology to be followed in our study of Andreev's texts.

The notion of level, then, enhances semiotics's powers of integration. The second advantage it possesses stems from the complex nature of human signs as understood by semiotics and strengthens its ability to differentiate subtly between forms of semiotic activity.

Semiotics, as Lotman and Jakobson understand it, studies a whole communicatory situation involving a number of aspects: *sender* (sender's code(s)),

channel, message and receiver (receiver's code(s)). The sign itself has a *material aspect* — paint and canvas for painting, stone or metal for sculpture, language for literature. It also has a *signifying aspect* (the organization of the material aspect into meaning-conveying units), a *signified aspect* (the unit of meaning attached to the meaning-conveying unit), a *signification* (the overall meaning of a sign in a given context) and a *referent* (the actual material object represented, as opposed to the mental conception of it, or signified). These aspects taken together constitute a set of variables capable in theory of accounting from within a unified theoretical framework for all down to the subtlest differences between art and other areas of human discourse, and between the various forms of artistic activity.

The work of art being a particular sort of sign, we can expect a particular sort of relationship to obtain between the variables mentioned, one which would clearly distinguish it from any other form of human communication and so allow us to study it in its specificity.

Jakobson, for example, has studied the special relationship between sign and referent in art and, in particular, in the work of literature. Jakobson's own above-mentioned distinction between *Metaphor* and *Metonymy* lends itself especially well to study of this same sign-referent relationship; literary texts may be differentiated according to whether they signify reality by presenting themselves as its equivalent (*Metaphor*), or as being in contiguity with it (*Metonymy*). Meanwhile, Tzvetan Todorov's definition of the literary *Fantastic* in terms of a hesitation on the part of the reader between two reading strategies produces a point of intersection with Jakobson's *Metaphor/Metonymy* theory that will make it highly effective in an Andreevan context.

Jakobson and Todorov are also among those to have studied the *Sender-Receiver* relationship in literature. We referred above to Todorov's idea of literary modalities and to its significance for our analysis. Because, in effect, it deals with an instruction from author to reader about how to treat the events of a particular narrative, Todorov's theory clearly belongs under the *Sender-Receiver* rubric. So too, though in a less direct way, do the writings of Mikhail Bakhtin. His contrastive definition of *Monologic texts* (authoritative, stable, one-directional: from sender to receiver) and *Dialogic texts* (lacking in authority, unstable, two-directional: between sender and receiver) is an excellent typologizing tool with great relevance to the prose of Leonid Andreev. Bakhtin's theory can be linked to Benveniste's category of '*énonciation*', which may itself be used to distinguish literary texts according to the degree with which they foreground their origins in a sender's 'act of narration'. This idea is, in turn, connected with the terms *Discourse* (elements of narration that betray the presence of an authorial figure) and *Story* (elements which disguise themselves as pure 'event'). Though deriving originally from the Russian Formalists' '*Siuzhet/Fabula*' distinction, the *Discourse/Story* opposition as it is

to be applied below corresponds more to the definition given to it by American theorist Robert Scholes.⁴⁵

The rules and procedures according to which literary signs are produced and received are known in semiotics as *codes*. Perhaps the most thorough investigation into the Text-Code variables in literary communication has been conducted in France, with semioticians like Philippe Hamon building upon the seminal writings of Roland Barthes in this area.

Finally, Iurii Lotman and the Tartu school of semioticians have produced some remarkable work in the semiotics of whole cultures.⁴⁶ This work offers us amongst other things, a reliable means of tracing historical changes in the functioning of all the above variables to shifts in the relationship between two fundamental factors affecting all cultural activity, namely the *Continual-Mythic* (an element in human thought which stresses synthesis, the circularity of time and the similarity of all things) and its opposite, the *Linear-Discrete*. Lotman's contributions to this field of semiotics will be drawn upon extensively in later sections of our study.

Now, when the question of the selection of levels is broached, the two advantages offered by semiotics (integration by means of the notion of level and differentiation via the set of variables suggested by the complex nature of signs themselves) can be combined. It makes much sense to take as the dividing lines between levels those suggested by the semiotic perspective itself, namely those of the signifying situation: sender-text; text-referent; text-code; text-receiver; sender-receiver. At the same time each of these separate levels can be treated as a signifying situation in its own right with the same semiotic apparatus applied. What we are really talking about is the repeated application of the same apparatus describing the signifying situation, with emphasis falling upon a different constituent part of that signifying situation each time. Meanwhile, the other constituent parts are not excluded each time but merely placed temporarily in the background. For example, a section concentrating on the text-code relationship will not exclude consideration of sender-receiver, text-referent and so on, as these are vital to the functioning of the text and code. It will, however, include them only insofar as they illuminate that particular relationship. Likewise, text and code will become 'background' when sender and receiver are foregrounded. In this way a fully integrational method is obtained, whereby a micro-semiotics is not isolated from a macro-semiotics and vice-versa but instead the two are part of one and the same apparatus.

The method is, within the terms of reference of literary semiotics, a synthetic one, drawing as it does on the findings and approaches of a range of theorists in both East and West.

In order to specify how exactly the approach outlined will apply to the works of Leonid Andreev it is necessary to move on to discuss the aims, terms of reference and proposed structuring of the study.

C STRUCTURES, AIMS, TERMS OF REFERENCE

The title of our study refers to one particular branch of Andreev's literary activity (the short stories) and to one particular period in his literary life-time. Why the stories and not the plays? Why the middle period of the oeuvre?

There are five responses to those questions:

i The demands of practicality: Any study which proposes to base its findings upon careful examination of the works themselves cannot hope to cover the whole of an oeuvre as large as that of Leonid Andreev. It must limit itself to a corpus of works selected from that oeuvre.

ii The demands of specificity: The omission of the drama can be explained as a result of the methodology adopted — one which, while capable of integrating different genres and different art-forms within the same framework, nevertheless respects the specificity of each. An extension of the terms of reference of this study to cover Andreev's drama would necessitate a full investigation of the peculiar semiotic rules governing the dramatic signifying situations — something which would require a separate study in its own right.

iii The nature of the Andreevan heritage: The works written in the period chosen (1900 to 1909) represent the bulk of the Andreevan heritage. With one or two notable exceptions (for instance, the play: *Tot, kto poluchaet poshchichiny*) Andreev's place in literary history is founded upon works written within these dates and any attempt to define that place should concentrate its attention accordingly.

iv The logic of the methodology: We are adopting a critical approach which deals in supra-individual categories and in which the biographical author is no longer the focus of attention. There is, therefore, no need to follow the biographical development of his oeuvre from beginning to end — indeed that would contradict the logic of the methodology as defined above. We are therefore perfectly justified in isolating a cross-section of the oeuvre.

v The demands of the Synchronic principle: Ferdinand de Saussure in his *Cours de Linguistique Générale* distinguishes between a synchronic approach which studies systems outside of time, as on a single temporal plane, and a diachronic approach which studies the development of systems in and through time. The analysis below will by no means eschew the question of diachrony. Indeed the purpose of the enterprise is to locate a place for 'the Andreevan text' (see below) within literary history, and history must, by definition be a diachronic system. Nevertheless, in order to do this it has been considered appropriate to examine the Andreevan oeuvre essentially as a synchronic system, otherwise we would be faced with the problem of two diachronies of different orders: a literary biographical diachrony and a literary historical

diachrony. We might then attempt to accommodate that synchronic whole within one or more of a number of diachronies.

The choice of the period 1900 to 1909 is then vindicated, not only because it contains the bulk of the Andreevan heritage but also because, as a 'middle period', any synchronic system developed on the basis of the works which constitute it, is able to account for works from other periods in the form of realized potentiality (later developments) and unrealized potentiality (early steps). As Tynianov and Jakobson put it: 'Pure synchronism . . . proves to be an illusion: every synchronic system has its past and its future as inseparable structural elements of the system'.⁴⁷

What this means for our study of Andreev is that the corpus of works we have indicated (short stories, 1900 to 1909) will form a basis for the elucidation of a body of rules governing the production of the 'Andreevan text'. This concept describes an ideal abstraction corresponding to no actual text in particular but which, while epitomizing the texts of 'the most Andreevan period' of the Andreev oeuvre, can account for the individuality of every separate text in that oeuvre.

Though most attention will be devoted to the specified corpus, it is now obvious that not infrequent forays beyond its boundaries (both temporal and generic) will be required in order to substantiate claims made about realized and unrealized potentialities (earlier and later developments) in relation to the Andreevan text.

In the same way (and for parallel reasons) that 'the author' and his complete, unified oeuvre is not going to be regarded as a central, guiding notion, so the individual work loses its status as a unique, indivisible whole. It would therefore be somewhat inconsistent to conduct our analysis via a series of exhaustive readings of individual Andreev stories, though theoretically this would be perfectly feasible, given the critical apparatus we intend to employ. Instead the corpus shall at all times be treated as a unity, and individual texts shall be cited and analysed insofar as they illustrate a given point, that is realize a given (trans-authorial) code or structure.

Following on from this, the strong comparative element in the study will not be a matter of comparing Andreev as a unique and insoluble whole with other such unique and insoluble wholes. Any comparison to be made will centre on the subtly differing realizations of these codes and structures from author to author.

The same logic called upon to justify the selection of a limited section of Andreev's oeuvre for close analysis may be invoked to explain a similar selectiveness in the non-Andreev works that are to be cited. We shall rely mainly (but by no means exclusively) on works generically and temporally close to Andreev's short stories 1900 to 1909, since the demands of practicality, specificity, the logic of the methodology and synchronicity apply equally to the trans-authorial context into which we wish to insert Andreev's texts. Indeed,

since 'the Andreevan text' is to be no more than a particular combination of trans-authorial codes and structures, the argument for selectiveness in relation to Andreev's works and the argument for selectiveness in relation to non-Andreev works is one and the same.

Having dealt with our terms of reference within the Andreev oeuvre, it is now necessary to determine the structure of the analysis to be undertaken in order to clarify the nature of our wider terms of reference and thus the overall aims of the study.

It was decided that the structuring of a semiotic investigation of literature should be according to level (see above). The signifying situation, we recall, divides naturally into a number of levels, each of which implies the presence of the remaining levels for its own functioning, but can be foregrounded by turn for the purposes of analysis.

While this principle will be adhered to in our semiotic examination of Andreev's prose, we have further decided that the progression from level to level will be determined according to degree of abstraction. Each level will, in turn, correspond to a single chapter. Thus the first chapter, corresponding to the least degree of abstraction, will examine what, for convenience, we have called *text-assembly* — the way in which the reader of an Andreev story builds meaning in the most immediate (least abstract) sense (see below).

This will serve as a grounding for Chapter 2 which will go on to examine the relationships obtaining between the text, its source (sender), its referent (the reality it models) and its addressee (receiver), thus extending our analytical perspective and its degree of abstraction from the level of text to that of the extra-textual realities to which it is referable. In fact, source, referent and addressee are not, strictly speaking, themselves extra-textual constructs, but are positions within the text enabling the reader to make a meaningful connection between text and extra-text. This is an example of what is meant by saying that each level implies within it all the remaining levels.

Chapter 3 will further widen the perspective and extend the level of abstraction to cover the literary-historical context in which Andreev's works function. This will involve a pinpointing of the literary and socio-literary codes responsible for the meaning generated in the texts.

The final chapter, Chapter 4, brings us to the furthest level of abstraction. Here we shall attempt to point to certain aspects of an overall cultural system which account for all three previous levels and within which Andreev's texts may therefore be accommodated.

A conclusion will draw together various strands from the foregoing chapters and aim to provide some sort of an answer to the major questions with which the study is concerned: first and foremost the question of Andreev's place in literary and cultural history, but also that of Andreev's specificity — his unique contribution within the literary-cultural process.

The structure outlined is, as explained, not a linear one, whereby the findings at each stage add to those of the previous stages in a progression which, only when complete, constitutes an analysis of the whole corpus. In contrast to that, each stage here will on its own terms constitute an analysis of the whole Andreev corpus in its literary-historical context. The difference between the stages is to be found in the level of analysis. Inevitably this means that some of the same textual evidence will recur from chapter to chapter in different contexts. Far from constituting unnecessary repetition we would argue that it is only when a given piece of textual evidence has been considered from a variety of perspectives (on a number of different levels) that its significance can be said to have been anywhere approaching exhausted. Indeed, in the chapters to follow it has been deliberate policy to achieve continuity through the consideration of the same pieces of textual evidence on different levels of analysis.

Despite the continuity of levels it has, however, been necessary to make certain modifications of terminology when moving from level to level. This might appear to court the danger of discontinuity. The modification is, though, only limited, and the original, guiding principle of literary semiotics (that all meaning be considered in terms of signs) will be adhered to throughout. The modification is determined by the particular element of the signifying situation which is at the centre of attention at any given moment (sender, code, cultural system and so on.)

The first chapter will, then, rely heavily on the vocabulary of a general poetics of fiction. It will constitute a relatively immanent analysis — that is, one drawing mainly on the immediate evidence offered by the texts themselves as assembled by the reader. Its methodology and terminology are largely that of the earlier poetics (Jakobson, Shklovskii and Tynianov in the East and, later, Todorov in the West) who were still occupied in completing the project initiated by the first Russian Formalists: a major scientific theory of literature as literature. We shall begin with the Formalist notion of ‘literariness’ or poeticity (see above) and apply it particularly to the question of Andreev’s choice of the short story as the prose form in which they write. This will be followed up with an examination of *narrative transformation* in Andreev’s stories, based on Shklovskii’s theory of simple narratives. The concept of motivation (see above) will be applied to certain linguistic qualities in Andreev’s writing, as will Bakhtin’s theories of literary space and time to certain semantic peculiarities.

Most attention in Chapter 1 will be given over to consideration of the paradigmatic and syntagmatic generation of meaning in Andreev. As well as looking at what we shall call ‘intertextual’ paradigms of character and event we shall also propose a basic, Andreevan generating-paradigm to account for the selection of units of meaning in all the stories of interest to us. When considering Andreevan syntagmatics, Jakobson’s two categories of metaphor

and metonymy will enable us to determine the principles upon which the units of meaning in Andreev's stories are horizontally combined to form linear texts.

The concepts of paradigm and syntagma are so highly adaptable that they may themselves be applied at many different levels, from paradigms and syntagmas of character and plot (immediate textual meaning), as here, to the paradigmatics and syntagmatics of whole cultures, as in the recent work of Lotman. In this way the terminological gap between an immanent poetics and an interdisciplinary study of cultures is bridged.

The distinction will form the backbone of our analysis in Chapter 1 because of these bridging qualities and because of its particular importance in the stories of Leonid Andreev.

The second chapter, treating the Andreevan text in its relation to origin, destination and reference, will begin by concentrating on the third of these variables. The need for a rather broader perspective (one less restricted to immediate textual meaning) has caused us to return to Roman Jakobson's distinction between metaphor and metonymy in order to clarify the way in which the Andreevan text models the world outside it. Todorov's theory of the Fantastic, developed and modified by Rosemary Jackson, will also, for reasons that will become apparent, be useful here. The theme of the Andreevan Fantastic is, in fact, central to this book and as well as forming the core of Chapter 2, will recur frequently throughout Chapters 1, 3 and 4. These ideas will be supplemented by recourse to another semiotic adaptation of a concept from linguistics — that of modality.

The second half of Chapter 2 deals with more origin and destination. It will make use of the by now sophisticated theories of voice and perspective (Genette in France, Uspenskii, Bakhtin, Korman and Lotman in the Soviet Union). In addition it will synthesize Bakhtin's approach to monologism and dialogism, Benveniste's approach to literature as an act of narration and Scholes's analysis of Discourse and Story elements in fiction, in order to situate Andreev's work within an overall trend towards a particular type of literary utterance which was taking place at the turn of the century in Russia.

Chapter 3 focuses more closely on Andreev's place within the evolutionary process in literature at large. There are a number of models of literary evolution, but the one furnished by Shklovskii, Lotman and D. Likhachev have proved most fruitful here. This is combined with an examination of the literary codes at work in this evolutionary process, to which Andreev's text turn out to be central. Particular attention will be given to the functioning of the codes of realism for which an article by Philippe Hamon (drawing largely on the work of Roland Bathes) has served as a basis. This is followed up by an analysis of the role of allegory in Andreev's texts, an analysis inspired by Jonathan Culler's important insights into the recurrence of certain fundamental semiotic problems in world literature. The work of Umberto Eco on

the historical formation of new literary codes will also prove useful in this chapter.

The fourth and final chapter is perhaps the most tentative in terms of aims, owing to the dearth of precedents forthcoming from the heritage of literary semiotics. This factor has meant somewhat less terminological rigour than in previous chapters and the apparatus adopted is probably best described as a synthesis of Lotman's work on culture, Bakhtin's discoveries in the realm of literary prototypes and some rather more traditional theoretical work on Russian culture and mass communications at the beginning of this century. It is nevertheless hoped that the loss in rigour will be amply compensated for by the suggestivity of the results and that any loss of continuity between this chapter and the preceding three will be minimal.

In connection with our earlier description of Chapter 1 we stated as our aim the reconstruction or uncovering of the Andreevan text — an ideal, abstract construct capable of accommodating every actual text in the Andreev oeuvre, but corresponding to none of them. The notion of the elucidation of an Andreevan text can now be broadened to include within it the overall aims of our whole enterprise. As the objective of a synthesizing synchronic analysis it is the point at which vastly different works from different periods of an oeuvre spanning a quarter of a century converge. And as the objective of a semiotic analysis it is likewise the point of convergence between the unique and individualized oeuvre of Leonid Andreev and the process of literary and cultural development at large.

Because it is capable, ideally, of accounting for all the writings in Andreev's oeuvre, there seems to be every justification, when attempting to assemble the Andreevan text's laws of production, for drawing on knowledge of Andreev's manuscript-drafts. In the theoretical context of this work the drafts will be treated normally not as indicators of an all-important authorial intent, but as actualizations of an Andreevan structure, to be considered alongside actualizations constituted by the published texts.⁴⁸

On those occasions when the drafts are cited precisely as evidence of an authorial intent, it is, again, not in order to elevate that intent to the status of a particular work's meaning, but instead to constitute it as what we consider to be the author's reading of his own text. The authorial reading can then be placed together with other readings so that we might gain an idea of the dominant modes of reading prevailing in Andreev's time.

We are now in a position to begin the gradual process of constructing the Andreevan text.

CHAPTER ONE

SOME ASPECTS OF THE POETICS OF ANDREEV'S PROSE

I ANDREEV AND THE SHORT STORY — POETICITY; NARRATIVE TRANSFORMATION; NARRATIVE MEMORY; INTERNAL MOTIVATION; THE SHORT STORY AND LITERARY EVOLUTION

A *Poeticity, the Short Story and Andreev*

This chapter, like those to follow, will be concerned with the generation of meaning in Andreev's stories. The process of meaning-generation can be divided for the purpose of analysis into a number of stages, or, better, levels (since in practice they all function simultaneously and in unison). Here we shall concentrate on the least abstract, most immediately accessible level of that process — the textualization of meaning. What is implied by that term is a confinement to the specifically literary (indeed literary-prose) structures and rules of organization as opposed to those of wider semiotic significance.

For this reason there is some justification in referring here to a *poetics* of Andreev's prose since the term still retains many of the connotations of the 'study of literature as literature' originally associated with the Russian Formalist school.

Though the results obtained below are intended to have validity for the whole corpus of stories selected for analysis and for the solution of all the problems articulated in the Introduction, they in no way constitute a complete poetics of Andreev's prose, but relate instead to certain key aspects.

Foremost amongst these is the question of genre. Its importance to poetics and to semiotics in general appears self-evident. Each literary genre is in a sense a contract between author and public¹ and thus involves a particular sender-text-receiver relationship and calls upon a particular set of literary codes (see Chapters 2 and 3). It also brings with it a particular set of internal rules of construction and assembly.

Since the status of Andreev's works as short stories (*rasskazy* and *povesti*) is of such immediate relevance to their assimilation as literary texts it is with this that we propose to begin.

The four initial structural features of the Andreevan text as short story which are to be investigated are all closely interrelated. The first touches upon the nature of literary language in the context of the short story's position on the novel — lyric poetry spectrum (poeticity). The second and third concern the

effect that this has on the short story as narrative (narrative transformation) and the way in which it is developed from event to event (narrative memory). The fourth focuses on the relationship of these three factors to the integration of the short story as a meaningful whole (internal motivation). The theoretical framework for each of these concepts will be provided as and when they are introduced. The argument in each case will be that these structural features of the short story underwent intensification in the Andreev oeuvre and in some instances attained a nearly pure state in texts covered by the period 1900 to 1909. Furthermore, features inherent in the poetics of the short story will be held responsible for some of the most typically Andreevan aspects of that period and will therefore feature as prominent structural properties of the *Andreevan text*. The theme of the Andreevan text as actualizer of certain key structures in the short story will, in fact, run throughout this chapter and much of Chapter 2.

The early research of the Formalist *Opoiaz* group centred on the nature of what they termed *poetic language* — on what makes the language of literature (poetry and prose) different from everyday language (see Introduction). Later, Roman Jakobson shifted his attention to the *poetic function*, having decided that poetic language as such was a misleading concept and that instead language in general possessed a number of different functions, the selection from among which depended less on concrete qualities in language than on the attitudes of producer and receiver towards it.² Jakobson's well-known definition of the poetic function of language as involving a 'set towards the message' — meaning an emphasis on the signifying elements of language for their own sake, rather than for what they convey — had the effect of making poetry, with its meticulous attention to every syllable of every word, the most literary genre and the novel the least literary. It is not necessary to accept entirely Jakobson's equation of literariness (*literaturnost'*) with the 'set towards the message' and the resulting hierarchy of genres, in order to realize that the novel and the lyric poem do nevertheless differ in the way he describes.

The greater length of the novel makes it naturally conducive to the building of complex *signifieds* and less conducive to the building of self-reflexive, independent relationships among its *signifiers*, of which poetry is eminently capable. The short story, merely by virtue of its relative length could logically be expected to form an intermediary genre on the scale of which the novel is one pole and the lyric poem its opposite.

While this is clearly far too simple and generalized a notion on which to build a full genre-theory, it does provide a platform from which a more sophisticated differentiation of the genres may be developed.

To return the context of the discussion to the texts of Andreev, his earlier stories (pre-1901) would anyway appear neither in their production nor their reception to give priority to poeticity (the term we shall now use in preference

to literariness in order to remain conscious of the hierarchy of genres that Jakobson's theory implies). For the most part they are conventional (for their time) narratives on themes of social concern that owe much to Tolstoi, Chekhov, Gleb Uspenskii and Gor'kii, as the writer himself acknowledged. They were known for their combination of, amongst other elements, the unobtrusiveness and economy of expression made famous by Chekhov and the sense of moral purpose of Tolstoi's later works. Andreev never really broke free from the influence of these writers, and throughout his career frequently returned to their kind of writing, both in prolonged spells and in one-off stories, so that during a period of radical artistic experimentation which produced *Zhizn' Cheloveka*, *Tsar' Golod*, 'Eleazar' and 'Proklatie zveria' Andreev could still publish 'Ivan Petrovich' (1906) which, but for certain contemporary contextual details, would not have seemed so very out of place in the early, satirical stage of Chekhov's œuvre.

However, it would appear logical that this is not evidence of some kind of creative schizophrenia on the writer's part and that there must be elements in the synchronic structure of Andreev's prose which account for the heterogeneity in its diachronic development. This thesis receives support when we recall that amongst Andreev's very earliest fiction there are stories like 'Obnazhennaia dusha' which in its highly unconventional treatment of a fantastic theme presages Andreev's most innovatory prose.

Andreev's adherence — with the exception of the singularly and significantly unsuccessful novel *Sashka Zhegulev* — to the short genre in prose throughout his career is one obvious structural factor uniting early traditional and later radical works.

By choosing to write within this genre Andreev thereby accepted the constraints imposed by it.³ Though in his writings on literature he repeatedly stressed the priority of content,⁴ Andreev could not escape the compositional consequences of his choice nor the readings it forced on his public. Chief among these constraints is the greater propensity towards poeticity which the short story brings in comparison with the longer prose form — the novel.

Poeticity in the stories of Andreev's most successful period (1900 to 1909) takes a number of different but interrelated forms, not all immediately traceable to the generic peculiarities of the short story, but all of which are clearly explicable in terms of Jakobson's 'set towards the message'.

Firstly, and perhaps most obviously, we might draw attention to the linguistic register in which stories such as 'Proklatie zveria', 'Lozh'', 'Bezdna', 'Den' gneva', 'Stena' and numerous others are written. The first-person narration in all these stories (with the exception of 'Bezdna') indicates that they are being presented to us as the written recollections of real people. However, the register in which the narration is conducted is, in each case, so high, with such an abundance of overtly literary expressions and turns of phrase, that the

reader's attention is to a certain extent distracted from the task of gauging the narrator's personality and constructing the often bizarre events of the plot. It is turned instead towards an appreciation of the literary language of the narration itself. In other words, the linguistic register of the stories causes the language to lose some of its transparency and transitivity and acquire a significant measure of opaqueness and self-reflexivity. This tendency is less well developed in Andreev than in the later practitioners of so-called 'ornate prose' such as Babel' and the early Pil'niak, but, as the opening paragraphs of three stories will demonstrate, Andreev can, with some justification, be portrayed as a precursor of these writers:

Эту свободную песню о грозе справедливости и кары сложил я, как умел, — я — Джеронимо Пасканья, сицилийский бандит, убийца, грабитель, преступник.⁵

Я боюсь города, я люблю пустынное море и лес. Моя душа мягка и податлива ... то большая она становится, просторная и светлая как вечернее небо над пустынным морем, то сжимается в комочек ... протягивается как серый коридор между глухих стен (ш, 114).

Тише, тише, тише. Подвинься ближе. Смотри в глаза. Я всегда была очаровательным существом, нежным, чувствительным и благодарным. И благородным и мудрым. И таким гибким в извивах стройного тела, что тебе будет радостно взглянуть на тихую пляску мою (п, 183).

The poeticity of Andreev's linguistic register is frequently enhanced through his choice of narrative model. Nineteenth-century novels often turned to non-literary models such as the diary, the historical manuscript, the confession in order to add authenticity to the events of their plots. Though, as we shall later see, Andreev himself sometimes used these models, his selection of more specifically literary models for stories like 'Tak bylo' (folk-tale), 'Zhizn' Vasiliia Fiveiskogo' (hagiography), 'Iuda Iskariot' and 'Eleazar' (Bible), 'Pravila dobra' and 'Rasskaz o tom, kak u zmeia v pervye poiavilis' iadovitye zuby' (fable) again switches the focus away from the authenticity of the contents and towards the literariness of the narration.

Even a less overtly poetic story like 'Moi zapiski' is nevertheless ridden with self-consciously literary quirks, such as the exaggerated use of lengthy footnotes, the sudden insertion of unusually short chapters, three or four lines in length, and the constant reference on the part of the narrator to his '*dorogoi chitatel'*'.

While the presence of such features in an eighteenth-century narrative would appear perfectly natural and unobtrusive, their function in a post-Pushkinian context is far more likely to be the focus on literary language for its own sake we have been describing. This comparison, incidentally, illustrates Jakobson's distinction between *poetic language* and the *poetic function of language* (see above). The qualities we have enumerated do not in themselves constitute a

fixed, unchanging poetic language. In the context of Andreev's prose, appearing, as it did, in immediate succession to the everyday, transparent narration typical of nineteenth-century narrative, they would be better described as re-activating language's poetic *function*.

Similarly, despite the short story's greater poeticity relative to the novel, a writer's choice of that form need not in itself indicate an orientation towards greater poeticity: witness Pushkin's adoption of the short narrative-form before the nineteenth-century novel had even established itself, and as part of a move away from what was seen as the overbearing artifice and literariness of sentimental prose. In Andreev's case the short-story form points to an activation of the poetic function, while in Pushkin's case it does not. The significance of this point will become clearer below.

Other examples of poeticity in Andreev's most successful narratives can be tied in more directly with their status as short stories and, indeed, with the attributes of lyric poetry to which the short-story is, relative to the novel, naturally inclined.

Andreev's prose, for example, is replete with poetic figures of all sorts — metaphors, similes, oxymorons, personifications and even, occasionally, metre and rhyme. The combined effect of these is, as above, to add density and intransitivity to his mode of narration. This aspect of his writing has been treated in detail by, amongst others, J. B. Woodward in England, and N. A. Kozhevnikova in the Soviet Union, and does not need expanding upon here.⁶ Suffice it to say that poetic density of the kind to be found in the following example, which at times appears to come close to breaching the barrier dividing prose from poetry, could barely be sustained for the length of an entire novel and reads much better concentrated with within the limits of a ten to twenty page *rasskaz*:

Замерзшие окна, запушенные инеем, светлели под огнем и искрами, были непроницаемы, как стены, и отделяли людей от серой ночи. Безграничным кольцом она облегла дом, давила на него сверху, искала отверстие, куда бы пропустить свой серый коготь ... И снова с визгом бросалась на дом, выла в трубе голодным воем ненасытимой злобы и тоски, обманывала: у нее не было детей, она сожрала их в поле, в поле ...

Она нашла. Огонь большой лампы проточил кружок в пушистой броне ... Их двое, двое ... ободранные голые стены ... сияющая пустота воздуха и люди. Их двое. (Ш, 68)

The same applies to Andreev's wide use of contrast, textual symmetry, repetitions, and recurring motifs. Stories like 'Bezдна' feature a series of striking, and, indeed, shocking contrasts (the dark, forbidding forest and the bright, sunlit road passing through it; the idyllic romance of the two lovers; the savage bestiality of the rapists, etc.). 'Prizraki' is built around a network of symmetries: the gypsy-girl's song of unrequited love in the restaurant 'Baby-lon'; the medical assistant's unrequited love for Doctor Shevryev in the lunatic

asylum; Shevryev's mysterious powers of silent domination over the inhabitants of both restaurant and asylum, etc. The never-tiring 'one who knocks' functions as a symbolically-laden recurring motif in the same story, while the very title of 'Tak bylo' is part of the recurring phrase 'Tak bylo, tak budet' which punctuates that story's plot from beginning to end.

These aspects of Andreev's writing, too, have received extensive analysis in the work of early Soviet critics K. Driagin and A. Linin.⁷ Neither critic, however, makes reference to the fact that the persistent and thorough development of such textual relationships is, to a large extent, dependent on the short story's capacity for encouraging its reader to retain in his memory and to interlink signifying elements independent of their signifieds. One example of the utmost subtlety which demonstrates this fact occurs in 'Prizraki', the story in which Andreev's development of poeticity attains its apotheosis. On the first page of the story we read in the introductory description of the asylum: 'Было тихо, тише чем в самой деревне, где поют петухи, лают собаки, и кричат дети. Тут не было ни детей, ни собак, которых заменял высокий, глухой забор' (II, 72). We wonder why the narrative has omitted to state the absence of cockerels as rhetorical convention demands of such a sentence-structure. The answer is to be found buried in the concluding paragraphs, when the missing cockerel turns up in the form of one of the patients' delusions: 'в конце коридора за безмолвной дотоле дверью послышался громкий крик. Это кричал больной, который считал себя петухом' (II, 97). Thus, in implying originally that cockerels are in fact *present* within the asylum (by failing to specify their absence), the third-person narrator appears in retrospect to have himself submitted to the same delusion. The full significance of this blurring of appearance and reality will become apparent in later sections of the present chapter, and in Chapter 2. Clearly though, such subtle and detailed exploitation of symmetry/asymmetry between beginning and end is far better suited to the brevity and concentration of the *rasskaz* than to the diffuseness of the novel.

The establishment of independent relationships among signifying elements via symmetries and repetitions of the kind just described is extended right down to the micro-level of single words. This produces what might be called *verbal contamination* — a process which constitutes by far the most striking and radical version of poeticity to be found in Andreev's mature prose. The process occurs when an attribute of a noun or set of nouns (single adjective phrase, or whole descriptive cluster of phrases) attaches itself to another, semantically unrelated noun (or group of nouns), as though contaminating it with its own qualities. Thus, towards the end of 'Zhizn' Vasiliia Fiveiskogo', the rapidly deteriorating sanity of the priest leads him to read from the Bible to his idiot-son the passage dealing with how Jesus miraculously restored sight to a blind man: 'Понимаешь! Слепой от рождения. Никогда не видел солнца ...

Бедный чеповек! *Слепой человек!*' A few lines later a description of the raging storm outside Vasili's hut and the tolling church-bells contains the following instance of contamination: 'Зовет блуждающих колокол, и в бессилии плачет его старый, надорванный голос. И она [метель] качается на его черных, *слепых* звуках и поет: их двое, двое, двое' (III, 71).

The title of 'Krasnyi smekh' is itself an example of just such contamination, the red colour of blood and murder transferring itself through the course of the story to a cluster of nouns centred around 'madness' and 'laughter' to form a particularly suggestive combination.

The process works in the reverse direction, from noun to adjective, as demonstrated by the ubiquitous influence of the noun *kamen'* in 'Iuda Iskariot': 'Иуда, рожденный среди камией'; 'каменные мысли'; 'в каменистом Иерусалиме'; 'окаменевшего Иуду' (III, 105, 121, 134, 147).

Texts like 'Stena', 'Krasnyi smekh', 'Proklatie zveria', and 'Iuda Iskariot' are so rife with verbal contaminations of this nature (and there are other variations involving adverbs, verbs and the extension of metaphors and similes beyond their rightful semantic domain) that their energy and movement derives, in places, almost solely from this source:

Всюду впиваясь в землю, высились огромные, серые *камни* — словно прешел здесь когда-то *каменный дождь*, и в бесконечной думе застыли тяжелые капли. И на *опрокинутый, обрубленный череп* был похож этот дико-пустынный овраг, и каждый *камень* в нем была застывшая мысль, и их было много, и все они думали тяжело, безгранично, просторно.

Вот дружелюбно проковырял возле Иуды на своих шатких ногах *обманутый скорпион*. Иуда взглянул на него не отнимая от *камня* головы ... И снова остановились на чем-то его глаза ... вот из земли, из *камней*, из *расселин*, стала подниматься спокойная, ночная тьма, окутала Иуду и быстро поползла вверх ... Наступила ночь со своими *мыслями* и снами. (III, 117)

The italicized words chart the linking of Judas to the stones, the scorpion and the night in turn.

A contemporary commentator on Andreev's stylistics, N. A. Kozhevnikova, has herself drawn attention to the adjective-noun variety of contamination. In her above-cited article she linked it to what she sees as a changing attitude to the word characteristic of early twentieth-century literature. For 'changing attitude to the word' we might justifiably substitute the formulae: 'increased emphasis on poeticity', or 'foregrounding of language's poetic function'.

In the same article Kozhevnikova points out that instances of contamination are not confined to Andreev's later, modernistic texts but occur in his earlier realist narratives. This offers some support for our suggestion that Andreev's narrative oeuvre may be regarded as a unity not only because of the simple fact that the author adheres throughout to the *rasskaz* and *povest'*, but also because the increased emphasis on poeticity which such an adherence implies, is a feature of both early, realist and later, modernist stories.

It is, in fact, not difficult to show that those works of Andreev written in the shadow of the nineteenth century also contain in embryonic form the recurring motifs, contrasts and textual symmetry etc. which we cited as examples of poeticity in stories like 'Prizraki', 'Eleazar', and 'Tak bylo'.

The story 'V podvale' (1901) which is, in more ways than one, at an intermediate stage between the initial and later, innovatory periods of Andreev's career, contains descriptions of a hostile night outside the eponymous cellar placed at intervals throughout the text. The night thus takes on the quality of a recurring motif. In addition, at each occurrence it is associated with forces of gloom and death:

- 1) Он внимательно и долго смотрел перед собой в тающую тьму уходящей ночи. И тогда он видел то, чего не видят другие: колыхание серого-огромного тела бесформенного и страшного.
- 2) Смерть уже сторожила его, как хищная, серая птица, слепая при солнечном свете и зоркая в черные ночи.
- 3) Пришла ночь. Пришла она черная, злая, как все ночи и тьмой раскинулась по далеким, снежным полям. И во многих сердцах потушила она слабые, тлеющие искры (I, 153, 159, 161).

The climax to the narrative is the counterposing of a new-born child, together with the figure of light ('Эта маленькая жизнь, слабая как огонек в степи ... что-то обещала, красивое, светлое, бессмертное') as the forces of life and hope against those of darkness and death: 'Пришла ночь ... у изголовья уже усаживалась бесшумно хищная смерть и ждала спокойно, терпеливо, настойчиво' (I, 161-62).

The resulting contrast is not so different in form and effect from the more shocking and strident juxtapositions to be found in 'Krasnyi smekh' and 'Proklatie zveria'.

We can go back still further in Andreev's career to 1899 to discover that in 'Pet'ka na dache', the initial description of a hairdresser's cruel treatment of his young assistant is repeated symmetrically, with very similar wording towards the end of the story:

- 1) 'Если его [посетителя] брил не сам хозяин, а кто-нибудь из подмастерьев, то шепот становился громким и принимал форму неопределенной грозы: Вот погоди!

Это значило, что мальчик недостаточно быстро подал воду и его ждет наказание.'

- 2) '...и посетитель видел, как к подзеркальнику протягивалась маленькая, грязная рука и слышал неопределенно угрожающий шепот: Вот погоди!

Это значило, что сонливый мальчик разлил воду, или перепутал приказания' (VII, 90-98).

That these examples are of the sort to be found in the short stories of many writers demonstrates only that Andreev's early works are serving in this instance as models of the conventional short story, the inherent poeticity of which his later, radical texts exploited to the full.

Since poeticity, however, is a relative term and functions to a greater or lesser degree in all literary genres, there is no reason for a writer like Belyi not to attempt to exploit it in a genre which accommodates it relatively less easily than the short story — that is the novel.

B Narrative transformation

The circularity and recurrence of signifiers in the last quoted example are difficult to separate from a concomitant circularity of signifieds. The return of the event-sequence to the initial situation and all that it connotes in terms of pessimistic, static view of life is as important as the repetition of signifiers and its response to the requirement of poeticity.

Many critics, among them Babicheva and Kaun, have commented on the law of Eternal Return (*zakon vechnogo vozvrata*) as being one of the linchpins in Andreev's thought-system. D. Maksimov is one of several who see this factor as linking Andreev to Blok, Belyi, Sologub and the other Symbolists.⁸ A. Linin (see Introduction above) made a specific link between stylistic devices of recurrence in the story 'Tak bylo' and a philosophy of historical circularity that he claims is directly responsible for them.

There is no need to digress here into a critique of the idea of the primacy of either form or world-view (Linin's theory was, we recall, criticized for being over-mechanistic in this way), but there is justification in saying that the formal laws of genre in which any writer operates can have as much influence on world-view as the latter can on form. The point is that a degree of circularity and repetition of the recurrence of beginning in end, is as inherent to the short-story as is the relatively greater poeticity (in comparison with the novel) with which it is bound up.

It does not necessarily have to take the form of an exact repetition but, as Tzvetan Todorov shows, the simple story always enacts a movement from one state to another. (A text with no movement, no development, would be no story and probably no text.) The second or final state is a transformation of the first, or initial state, which means that it must recontain that initial state, refer back to it in some way.⁹ The altered wording of the repetition or reference-back in 'Pet'ka na dache' is an index of the 'difference in identity' which characterizes these transformations.

In addition, the movement from initial state to final state is accomplished via a turning-point or *peripeteia* (Shklovskii) — the central action or event in the narrative which causes the transformation to come about. Because the short

story inherently stresses the relationship between its initial state and its final state to a greater degree than the novel, it is more likely to have an emphasized ending. As Ann Shukman points out, a novel 'will more likely emphasize the course of events and its ending may be muted and unemphasized'.¹⁰

Just as a text with no movement is no narrative, so the same applies to a text which moves from one state to another, totally unrelated state. This axiom may be measured against a) the novel which although, as narrative, is also bound by the law of transformation, can suffer a much weaker relationship between its initial state and its final state to little detriment, and b) (lyric) poetry in which the narrative element is often barely present and therefore enacts no transformation.

This single notion of narrative as the achievement of varying combinations of difference and identity between an initial and a final state via a peripeteia, can be employed as a typologizing tool. It might be used to determine the relative narrativity of different genres and of different texts within a single genre.

The early stories of Leonid Andreev are little different from those of Chekhov or of most other preceding short-story writers in their enactment of narrative transformations. It can be said, though, that those written before and around the beginning of the century show a greater tendency to emphasize the difference element in the transformation over the identity element and to have a correspondingly pronounced and well-developed peripeteia. So in 'Bargamot i Garas'ka' (1898) it is the newness (even if only temporary) of the protagonists' attitudes towards each other — Garas'ka's incredulous gratitude and the policeman Bargamot's incredible, forgiving generosity — which dominates. This is developed to the point at which the initial state of hostility between them is present only by implication, as a yardstick against which to measure the new relationship. And the central episode which brings about the reconciliation, a confrontation between an insolent, inebriated Garas'ka and an irritable Bargamot, resentful that he is on duty on this Easter night, is drawn out to cover two pages by means of a series of *retardations* (Shklovskii). Thus, there is a long gap between the point when Bargamot's change in spirit is first hinted at: 'У Баргамота чесались руки, но сознание того, что в такой великий день как будто неудобно пускать их в ход, сдерживало его, (VII, 237) and the point when that change finally manifests itself: 'Баргамот голосом не оставлявшим ни малейшего сомнения в твердости принятого им решения, заявил: — Пойдем ко мне разговляться' (VII, 239). The two are separated first by Bargamot's own condescending retorts ('Уж молчал бы! — презрительно ответил Баргамот — До света налижаться!') and then by Garas'ka's abusive provocations ('Да ты, чучело огородное, пойми...') (VII, 237, 239).

In 'Na reke' (1900) Aleksei Stepanovich's initial despondency and loneliness ('Противно было все, что в нем, и что вокруг него. И всем Алексей Степанович чужой...') (VIII, 41) is repeated at the end of the story. But it is

repeated in the form of its exact opposite — a state of heightened, ecstatic emotionality and complete spiritual affinity with the sound of church bells and with everything around him: 'И Алексею Степановичу чудилось, что душа его — такой же звук, и было страшно, что не выдержит тело ее свободного полета: Руки его коснулась другая, горячая рука и ухо различало тихий, боязливый и радостный шепот. Звуки все лились, и радость их становилась бурной, ликующей' (VIII, 53).

Here, too, the *peripeteia* (Aleksei Stepanovich's participation in a rescue operation following the flooding of a river) is stretched out over several pages, and Aleksei Stepanovich's spiritual metamorphosis retarded (delayed) through his meeting with the obstreperous old Dankov who is on the point of death.

Similarly, in 'Pamiatnik' (1899) the state of the prostitute, Pasha, at the outset is one of emotionless indifference and mental exhaustion: 'Равнодушно предоставив грязному и мокрому подолу платья облипать мокрые ноги, он заботился лишь о том, чтобы эти наиболее усталые части ее усталого тела не распозались далее пределов . . . То, что называется мыслями, не входило в круг отправлений ее организма, и ее беспокоило неприятное ощущение'.¹¹ This it matched by the initial hostility of the man she attempts to solicit: 'Чего ты ко мне пристала? Что лезешь? Убирайся, пожалуйста'.¹² The story culminates in a dramatic reversal of this situation: 'Паша, Пашечка, пожалей меня, ведь я один. Всю жизнь не понят, умру . . .

— Ну милый, ну не надо плакать. Меня тоже били . . . Меня тоже жалеть надо'.¹³ The beginning of the *peripeteia*, as in 'Bargamot i Garas'ka', is marked by the hint of a change in attitude on the part of one of the protagonists: 'Слушай, ты, как тебя . . . Паша! Пожалуй, зайдем ко мне на минуту. Только ты не вздумай чего! — строго добавил он. — Просто мне жалко тебя'.¹⁴ Again, however, a series of retarding obstacles must be overcome before the reversal can be accomplished (Pasha's continued, though half-hearted, attempts to treat her host as an ordinary client; Aleksei Georgievich's initial contempt and condescension towards his guest; his lengthy digression into the finer details of his literary career).

The same narrative model is followed in numerous other stories including 'V podvale' (1901) in which the gloomy, futile existence of the down-and-out thief Khizhniakov is momentarily transformed through the intermediary of a young mother and her new-born child: 'Он видел ребенка . . . и ему казалось, что это родился он сам для новой жизни, и жить будет долго, и жизнь его будет прекрасна' (I, 162). It is an ideal model to accommodate the publicistic leanings of a writer like Andreev. So, for example, in 'Inostranets' (1902) it produces, in artistic form, an effective pamphlet for revolutionary Russian patriotism. The hero, Chistiakov, feels bored and alienated in his native Russia (initial state). He meets the patriotic Serbian student Raiko and feels sympathy for him when

he is taunted by other Russian students (*peripeteia*). Finally, Chistiakov is so impressed by Raiko's determination to return to his homeland and fight the injustices being endured by his fellow countrymen that he comes to recognize the error of his ways, to beg forgiveness of his own motherland and commit himself to the patriotic cause: 'И понял он, что не может жить без родины, и не может быть счастлив пока несчастна она' (final state) (iv, 166). This is repeated in 'Marsel'eza' (1903) where a cowardly and diminutive Frenchman, eager to please the Russian authorities so that he may be allowed to return to his homeland, is transformed by the example of some Russian revolutionaries into a heroic martyr who joins their political fast and dies in full revolutionary glory, with the singing of 'The Marseillaise' over his coffin.

In none of these stories, nevertheless, is the difference between initial state and final state exactly equal to a polar opposition. In each case the difference is complicated through the introduction of an, albeit subordinate, element of identity, an identity which can be divided into two varieties. In 'Na reke', 'Pamiatnik', and 'V podvale' the difference between the initial state of despondency, indifference/alienation among the protagonists, and the final state of spiritual uplift/affinity with others, is supplemented in the final words of each text by a hint at a partial return to the situation prevailing at the outset. Thus, despite Aleksei Stepanovich's new-found affinity with the world around him, the last lines of 'Na reke' remind us of the frailty of all human relationships, of the tragic circumstances in which the reconciliation has occurred, and record the trace of a shift back to the state of loneliness and vulnerability with which the story began: 'На маленьком балкончике смутно темнели две человеческих фигуры, и ночь, и вода окружала их. В досках пола ощущалось легкое, едва уловимое содрогание, и казалось, что весь старый и грешный домишко трясется от скрытых слез и заглушенных рыданий' (viii, 54).

In 'Pamiatnik' the reconciliation between prostitute and writer is followed by the disappearance of the prostitute and the suggestion that, of the two protagonists, the writer at least has reverted quickly to his habitual life of escapist fantasy: 'Орлов отправился на обычное место к памятнику с сильной боязнью встретить там Пашу. Но ее не оказалось ни в этот, ни в следующие дни . . . Орлов . . . гордо засеменял к памятнику.

— А все-таки жаль, брат Пушкин. Я еще многого не досказал'.¹⁵ And the last two lines of 'V podvale' ensure that Khizhniakov's spiritual revelation does not permit the complete domination of difference over similarity: 'А у изголовья уже усаживалась бесшумно хищная смерть и ждала — спокойно, терпеливо, настойчиво' (i, 162). Employing a term which will be introduced in more detail below, we might say that difference in these stories is undermined *syntagmatically*: via the horizontal, linear course followed by the combination of events within the text itself (difference succeeded by a small measure of identity).

When explaining his positive assessment of 'Bargamot i Garas'ka' Gor'kii referred to the author's 'улыбочка недоверия к факту', the sense that Andreev does not himself really believe in the likelihood of the reconciliation he describes.¹⁶ This can be seen as an example of the second way in which difference is undermined in the earlier stories. Here it is not a case of difference succeeded by a measure of identity within the text itself. Instead, the events and scenes making up the new narrative state do not appear to match any set or pattern of events with which we are familiar in life as it exists outside the text. We are left with the sense that the protagonists ought, in real life to have remained unchanged or identical to their former selves. In 'Bargamot i Garas'ka' difference is undermined *paradigmatically*; the events of the new narrative state fail to fit familiar, external paradigms from which they might appear to have been selected.

The second model is still more evident in 'Marsel'eza' where the highly sentimental and romantic turn taken by the hitherto credible sequences of events is underlined in the focus on song with which the text ends: 'Мы пели ... все громче, все радостнее звучала громкая песня; в нежных руках бойцов тихо колыхался черный гроб.

Мы пели Марсельезу' (IV, 152).

It is significant that the peripeteia in this story is barely developed at all. The cowardly Frenchman's transformation occurs, quite literally, overnight without any apparent stimulus: 'Он недоверчиво посмотрел на меня, покачал головою и, вздохнув, ушел. А на другой день, заявил, зеленый от страха, как попугай:

— Милые товарищи! Я гоже буду голодать с вами!' (IV, 151).

The 'недоверие к факту' is here made specific within the narrative, as if the narrator's awareness of the incredible nature of his story excuses his lack of explanation: 'И он голодал! Мы не верили, как не верите вы' (IV, 151).

'Inostranets', too, culminates in a song and a flood of romanticized rhetoric quite out of keeping with the matter-of-fact tone with which the story begins:

С одиннадцати часов вплоть до восьми вечера студент Чистяков ходил по урокам. ... в этом чувстве была могучая радость и могучая стихийная тысячеголосая скорбь. Она разбила оковы в которых томилась его душа; она силила ее с душой неведомого, многоликого, страдающего брата ...

... А внизу опять пел Райко, и дико свободны и смелы были гневно тоскующие звуки его песни. (IV, 153, 166)

Again the reader is left with the sense that in real life none of this would have happened, that Chistiakov ought to have retained at least some of his former, vulnerable self instead of turning into a carbon-copy of the idealized Raiko.

We have argued that the greater poeticity of the short story in comparison with the novel demands a relatively greater degree of circularity, a relatively greater emphasis on the recontainment of initial state by final state. This would

seem logically to point to a need for the dominance of identity between the two states over difference between them (remembering that it is a condition of narrative that neither should ever entirely efface the other). The analysis above has demonstrated that, if it is not actually dominant, difference is very much to the fore in the early part of Andreev's oeuvre. As a very general rule the stories written after 1900 begin to assert more forcefully the identity aspect of narrative transformation over that of change or difference. This is accompanied by an appropriately reduced emphasis on the peripeteia or turning-point.

Just as the difference-dominated or dynamic narratives stretch well beyond the somewhat arbitrary 1900 boundary, so the move towards identity-dominated, or static narratives begins well inside the boundary. 'Bol'shoi shlem', for example, was published in 1899. In this story a group of card-players carry on playing and exchanging empty remarks despite the death of one of their number: 'А где мы возьмем теперь четвертого? — Но Евпраксия Васильевна не слыхала его, занятая соображениями хозяйственного характера. Помолчав, она спросила: А вы, Яков Иванович, все на той же квартире?' (1, 30). The state of human alienation prevailing at the beginning of the narrative is repeated at the end, unaffected by the single event which it describes. The peripeteia is clearly marked ('Но в четверг 26 ноября в картах произошла странная перемена') (1, 27) and extended by means of a classic retardation device (the narration time is slowed down so that a single game of cards occupies nearly two pages, until the arrival of the doctor who declares Nikolai Dmitrievich dead). It is, however, a false one. The change occurs, significantly, 'в картах', and not in the protagonists. Such changes have already been accounted for by the narrative which has earlier stressed that the cards possess an internal logic of their own: 'в закономерности этой заключалась жизнь карт, особая от жизни игравших в них людей. Люди хотели и добивались от них своего, а карты делали свое' (1, 25). The turning-point is a turning-point in the development of this independent logic and has no bearing on the initial narrative state prevailing among the protagonists. Even Nikolai Dmitrievich's death, with which the game of cards coincidentally ends, has been repeatedly anticipated in the preceding pages, so that its occurrence strikes the reader as being merely in the course of things:

Проклятые шестерки опять скалили свои широкие, белые зубы. В этом чувствовалось *что-то роковое и злобное* ... Произошли и другие события вне карточной игры. У Евпраксии Васильевны *умер* ... *большой кот* ... Затем Николай Дмитриевич исчез ... и все с удивлением узнали, что он *страдает грудной жабой*, и что в субботу у него был сильный припадок болезни ... к Николаю Дмитриевичу [карты] были по-прежнему ... *зло-насмешливы*, и в этом чувствовалось *что-то фатальное*. (1, 26–27)

The fact that in his final hand Nikolai Dmitrievich has achieved the Grand Slam that eluded him all his life serves to reinforce a sense of the complete

powerlessness of individuals over their circumstances, of their inability to effect change either in themselves or in the world around them.

'Bol'shoi shlem' foreshadows texts like 'Prizraki' (1904), in which the peripeteia has disappeared almost entirely. Here the still more pronounced shift to the identity pole of narrative transformation is reflected in the barely interrupted use of the *imperfective* verbal aspect to depict everyday life in a lunatic asylum and a nearby restaurant. The narration slips only occasionally (and often hardly perceptibly) from this *iterative* use of the imperfective, to *imperfective-as-incomplete-action* + *perfective*. The latter is employed in order to denote the skeletal plot which begins with Egor's admittance to the asylum, traces his assimilation to the way of life there, and ends shortly after the death of Petrov, another patient. Because the story, inasmuch as it is a story, is precisely about assimilation to a norm, it is very difficult to pinpoint a single turning-point precipitating the transformation of non-assimilation into assimilation. The process is a drawn-out and gradual one which begins on the day of Egor's arrival: 'Егору Тимофеечу отвели комнату с высоким потолком ... Егор Тимофеевич был так доволен своей комнатой, что приводил всех больных смотреть ее ... Потом он и заманутые больные ... просто сидели так и разговаривали' (II, 74). Yet it is one which is still continuing at the end of the narrative ('Нельзя же сидеть в сумасшедшем доме и не поскучать порою ... Скучно мне очень, так скучно. И ноги болят') (II, 97). Even Petrov's death — the only real event of the entire narrative — affects the lives of the patients only at a deep and unspecified level: 'Он [Егор Тимофеевич] был жив и хлопотал, а это было ничуть не менее интересно, загадочно и важно, чем умереть и лежать в гробу, и он это сознавал ... И только в глубине его сознания было что-то тревожное, растерянное, как будто он забыл что-то очень важное, хочет вспомнить и не может' (II, 94).

The story concludes with a page-and-a-half-long description of an event which is apparently not an event at all, but a figment of Egor's imagination — his meeting and conversation with the religious figure Nikolai Chudotvoretz. The final paragraph re-focuses upon the 'patient-who-knocks' who has served throughout to epitomize the unchanging nature of things in the asylum, and plunges the narrative once and for all back into the static-iterative mode: 'Ночь убывала, а он все стучал. Уже гасли огни в "Вавилоне", а он все стучал, безумно-настойчивый, неутомимый, почти бессмертный' (II, 97).

Further analysis of this and other texts will reveal that the absence of plot dynamism is compensated through dynamism of another variety at another level.

'Prizraki' is by no means the most extreme of Andreev's texts in its tendency towards narrative stasis. The earlier 'Nabat' and 'Stena', for instance, come perilously close to foregoing the status of narrative altogether; it is virtually impossible to distinguish, in stories like these, two separate narrative states of

which one might be a transformation of the other. They are perhaps better described as poems in prose in which the narrative state remains the same throughout. In 'Stena' the purging of literary time on which narrative is dependent is made specific: 'У них не было времени ... Умирая каждую секунду, они были бессмертны как боги' (I, 140–41). In this bizarre account of the attempts of a colony of suffering lepers and outcasts to overcome the huge physical barrier imprisoning them, it soon becomes clear that the event with which the text opens is but one link in an ever-repeating circular chain:

Я и другой прокаженный, мы осторожно подползли к самой стене ... Мы ударились грудями о стену и она окрасилась кровью наших ран, но осталась неподвижной ... — Убейте нас — стонали мы ... И опять ползли мы, Я и другой прокаженный ... и мы увидели одни спины ... но неподвижны были спины, как вторая стена. (I, 139, 42)

There are scenes and events which acquire singularity if only by virtue of their sheer grotesqueness (the couple who decide to marry in order to set up a trade in stones falling from the wall and are prepared to sacrifice their children to that end; the hungry lepers who turn to cannibalism yet still starve each other of food). However, they are deprived of narrative consequence and dismissed by the narrator with incomprehension: 'Как глупо: родить детей чтобы убивать. А потом она скоро изменит ему — у нее такие лукавые глаза ... Вот было смешно: тот умер за голодного, а голодному даже куска от ноги не осталось. И я смеялся, и другой прокаженный смеялся' (I, 142–43).

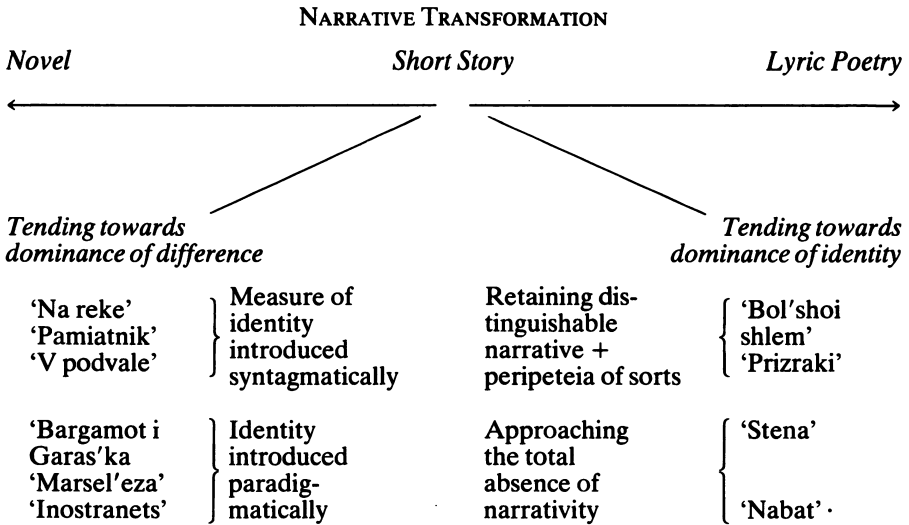
The only point at which a new narrative state becomes a possibility is in the final paragraphs, when the narrator suggests a bizarre means of defeating the common adversary. The suggestion, no sooner made, is however immediately deflated and the circular chain re-established:

Разве каждый труп не есть ступень к вершине? ... Устелем трупами землю; на трупы набросим новые трупы и так дойдем до вершины ... Братья! — просил я — Братья!

Но голос мой был гнусав и дыхание смрадно, и никто не хотел слушать меня, прокаженного. (I, 146)

The term 'poems in prose' returns us appropriately to the novel–short-story–lyric poem spectrum with which this chapter began. If we accept the usefulness of this spectrum as an aid to the analysis of all literary genres then we ought to accept one of its implications — the inherently greater poeticity of the short story in relation to the novel. Thus, in moving towards a non-transformational form of prose which purges itself of narrativity altogether, the Andreevan text can be seen to be stretching to its limits a tendency embedded in the nature of the short story as such.

In schematic form the stories we have looked at so far might be arranged as follows:



There is a need to accommodate certain apparent anomalies in this schema. Firstly, the presence of the later story 'Marsel'eza' (1903) to the left of the spectrum and the earlier 'Bol'shoi shlem' (1899) to the right is explained by the non-absolute character of the categories — their status as norms from which there will always be deviations — and also because the Andreevan text which the schema models is a synchronic construct — one which bypasses questions of temporal sequence (see Introduction).

Nevertheless a whole body of longer *povesti* belonging to the period from 1900 to 1909 appear initially to openly flout the schema with their unmistakable dynamism. These include 'Krasnyi smekh', 'Zhizn' Vasiliia Fiveiskogo', 'Prok-liatie zveria' 'Iuda Iskariot', 'Eleazar' and 'Mysl'.

'Iuda Iskariot' and, to a certain extent 'Eleazar', appear less anomalous when attention is focused on the fact that the story of Judas as a dynamic narrative is, in large part, already known to the reader from the familiar biblical account of it. The Andreevan textualization of that pre-existent narrative is not dynamic. The closing words of the story: '... и у всех народов какие были, какие есть, останется он одиноким в жестокой участи своей — Иуда из Кариота — Предатель' (III, 160) in fact deliberately return us to our original state of knowledge — knowledge, that is, of the traditional picture of Judas drawn from the account of his actions in the Bible. The narrative transformation proceeds from the state of Judas's reputation and all that it has meant to Western Culture to a state which reasserts the reputation and its significance. It effects difference only in the suggestion — and it is never more than a suggestion shrouded in the biblical 'facts' of Judas's story and the almost equal

prominence given to Judas's evil side — that it is perhaps a state incompatible with the 'true' motives behind the events. And that final state is anyway partially deducible from the very beginning of the narrative since Andreev would obviously not have chosen to retell the story of Judas unless he had an alternative logic of some sort to impose on the motives and manner of Judas's treachery. For this reason it is very difficult to isolate a peripeteia. Judas's capacity for altruism is first mentioned explicitly in the episode in which he saves Christ from a hostile crowd. Yet it has been present by implication well before then in the descriptions of Judas's own self-effacing modesty and in his tolerance of the other disciples' taunts. The two narrative states — acceptance of the traditional version of the Judas story/questioning of that version — are hard to separate even at the very beginning of the text. 'Iuda Iskariot' is a deeply static narrative more akin to 'Prizraki' than to, for example, 'Na reke'.

It is possible to view a story such as 'Mysl', again with its superficial dynamism, in a similar way. The fact that Kerzhentsev has committed a murder is given from the outset: 'Одиннадцатого декабря 1900-года доктор медицины, Антон Керженцев, совершил убийство' (II, 98). We are given an idea as to the circumstances surrounding the murder and the reasons for it: 'Как вся совокупность данных, так и некоторые предшествовавшие ему обстоятельства давали повод заподозрить Керженцева в ненормальности его умственных способностей' (II, 98). We know, therefore, from narrative convention, that the text we are about to read will proceed to add to or question those circumstances and reasons. At the end of the story Kerzhentsev is still in prison, after his trial, and we are still unsure as to his sanity, as is Kerzhentsev himself: 'Притворялся ли я сумасшедшим чтобы убить, или убил потому что был сумасшедшим?' (II, 135). Kerzhentsev's final reply to the Judge's question asking whether he had anything to say in his defence deepens the void facing Kerzhentsev, the court and the reader: 'Ничего — ответил обвиняемый. И еще раз окинул взором собравшихся судить его и повторил — Ничего' (II, 137).

We, too, are left with a void, an intensification of the absence of complete knowledge with which we started, rather than with an ultimate knowledge deriving from a dynamic transformation of that initial state.

As in 'Iuda Iskariot', the difference element in the transformation amounts to the suggestion of an alternative logic behind the events and facts we have been given. In both texts, however, identity (Judas as traitor and the mystery surrounding his treachery; Kerzhentsev as deranged murderer and the ambiguity and mystery behind that derangement) remains to the fore. The aspect lending the stories their superficial dynamism which in both cases relates to plot (the story of Judas's betrayal of Christ; the story of Kerzhentsev's growing derangement, the murder he commits and subsequent trial) is relegated to an inferior level.

The vagueness and ambiguity of those two texts and of others making up the Andreevan text can be interpreted structurally as the result of conflict between a) the acceptance of narrative linearity (reflected in the adoption of superficially linear plots and of the longer *povest'* form) and b) the rejection of narrative difference. 'Identity in difference' played out in an overtly linear generic form (the novella) is bound to result in conflict and ambiguity.

Structural reasons for Andreev's growing preference for the longer *povest'* will be made explicit shortly, but the presentation of many of these texts ('Mysl', 'Moi zapiski', 'On', 'Dnevnik Satany') as diaries or personal recollections can even now be seen to serve as a form of motivation (or compensation) for the absence of ultimate knowledge that a dynamic transformation would provide; we do not expect ultimate knowledge from a collection of diary entries.

C *Reduced Narrative Memory*

By contrast, the concluding words of 'Krasnyi smekh' — '... за окном ... стоял сам Красный смех' (IV, 144) — cause the reader to project the final narrative state into the future and imagine the complete capitulation of humanity before the horror and insanity of war. There seems to be no reference back to any previous narrative state and 'Krasnyi smekh', along with 'Proklatie zveria' and 'Zhizn' Vasiliia Fiveiskogo' demands that our notion of narrative transformation be supplemented in order that it be accommodated within the schema outlined above.

In an article treating the connections between Todorov's theory of narrative transformations and Freud's theory of Repetition Peter Brooks writes:

Narrative must ever present itself as a repetition of events that have already happened, and within this postulate of a generalized repetition it must make use of specific, perceptible repetitions in order to create plot, that is, to show us a significant interconnection of events. Event gains meaning by repeating (with variation) other events . . . Repetition, repeat, recall, symmetry, all these journeys back in the text, returns to and returns of . . . allow us to bind one textual moment to another in terms of similarity or substitution, rather than mere contiguity.¹⁷

The relevance of Freudian Repetition need not concern us here, but Brooks has certainly clarified one of the presuppositions underlying Todorov's theory of narrative. For the notion of narrative transformation implies not only that the final state be similar to as well as different from the initial state, but also that movement from one to the other — the individual events making up the transformation — itself be carried out on the basis of similarity (identity) as well as mere contiguity (difference). This is what is meant by an integrated plot — one in which each event is related to all the others and not simply contiguous with them.

The events making up 'Krasnyi smekh' are represented as 'fragments of a discovered manuscript', and this in itself points to a lack of integration between them. The protagonist progresses from one spectacle of horror and insanity to another, with the very minimum of reference-back, or *narrative-memory* to link them, so that characters like the insane doctor who stands on his head, and the narrator's friend writing home to his family, can make fleeting appearances, never to be taken up again. And the narrative memory functions at such a reduced level that the narrator himself can first die and then reappear in the final stages of the story. The only way to motivate (compensate for) such disorganization is indeed to present it as scattered fragments of an incomplete, hand-written manuscript produced by a semi-insane person.

The sequence of events in 'Proklatie zveria' likewise spans the protagonist's encounter with his double on the train, a horrifying spectacle in one of the city's restaurants, an encounter with a caged tiger in a zoo and the culminating scene with the beast and its curse to mankind — events that are linked in contiguity to one another, but once described are immediately discarded by the narrative rather than integrated. Chapter divisions are again presented in the form of incomplete fragments: 'И он все едет ... а во рту огромная дымящая сигара. Едет ...'

Нх там было много, маленьких городских детей с боннами и гвернантками, но я избегал смотреть на них' (VIII, 130).

The discontinuity, the lack of a necessary relationship between these and other contiguous pairs of events severely hinders any opportunity of viewing them as part of an integrated transition between one narrative state and another. Reduced narrative memory counters any attempt by the reader to effect a dynamic narrative transformation. This, incidentally, points up another observation of Brooks to be taken up below — the absolute indissociability of difference and identity. The difference between individual events and narrative states required by dynamic narrative transformation is wholly dependent on a background of similarity between them, just as the identity required by static narrative transformation can only be perceived against a background of difference between them.

'Krasnyi smekh' and 'Proklatie zveria' are, by virtue of their reduced narrative memories, deprived of dynamic narrative transformation and suspended in a narrative stasis; the encounters could in each text be replaced by different encounters with different creatures at different times in different places and all that remains of narrative significance to the reader is the fact of the encounter repeated again and again without resolution and without development. (See II, B and II, C below for further discussion of this point.) The narrating 'I' which recounts them is also all that links them. (This will become important in Chapter 3.)

It is because the plot in these two stories, and in others, is little more than a linear sequence of barely related happenings that their beginnings and endings seem to emerge from and disappear into nowhere: 'Я боюсь города, я люблю пустынное море и лес ... Город! Город! К тебе иду я, моя возлюбленная! Встреть меня ласково. Я так устал! Я так устал! ('Proklatie zveria'); — '... безумие и ужас. Впервые я почувствовал это ... За окном ... стоял сам Красный смех' ('Krasnyi smekh'); 'В то жаркое и зловещее лето горело все ... И молча бежали мы куда-то во тьму и возле нас насмешливо прыгали наши черные тени ('Nabat') (VIII, 113, 144; I, 147–152).

It is the uneasiness with which the narrating 'I' functions as the only link between the events in these stories (and the precariousness with which that function is achieved) that explain the problematic nature of plot. There is much that is vague in the narrator-protagonist's relationship with his loved-one in 'Proklatie zveria', and that whole aspect of the text strikes the reader as false, awkward and superimposed. Gor'kii remarked upon the inconsistencies of plot within 'Krasnyi smekh'. How is the second brother who has never been to the front able to relate the happenings there in such detail? Does the first brother actually die, or is the apparent death attributable to the second brother's own hallucinations? Is it really credible to expect the narrators of either 'Krasnyi smekh' or 'Proklatie zveria', given the situation they are in, to record the events occurring to and around them in such a detailed manner?

A. Linin has also written of Andreev's fragmentary narratives, held together by such superimpositions as a narrating 'I' and recurring leitmotifs which he describes as 'как бы цементируя собой целые сцены, эпизоды, сюжеты' and without which: 'материал не стянутый крепкой нитью сюжета, не закрепленный ее узлами мог бы распасться'.¹⁸ Andreev's own reading of his texts as evidenced in the progression followed by earlier unpublished manuscripts to 'Krasnyi smekh' likewise bears out the notion of superimposed plot lines strung together by the artifice of a narrating 'I'.¹⁹ Such an interpretation, however, flies in the face of much of the previous work on Andreev's prose. This takes 'Krasnyi smekh' and 'Proklatie zveria' as the epitome of Andreev's subjectivist modernism and therefore requires that the first-person narrator — the subjective consciousness — be the focal point of each narrative. (See for example Mihajlov's reading of Andreev's modernism.)²⁰ Resolution of the contradiction between these two readings must be deferred until Chapter 3.

The number of Andreev texts which adopt some kind of *uslovnost'* (or deviation from impersonal, third-person narration) as their narrative form is not insignificant (diary-form or first-person recollections — 'Nabat', 'On', 'Proklatie zveria'; cultural pre-texts, usually biblical, sometimes fairy-tale — 'Iuda Iskariot', 'Eleazar', 'Tak bylo', 'Rogonostsy'). These can all be argued to represent impositions of order, continuity and familiarity on what would

otherwise (and in some cases remain, despite the impositions) radical subversions of standard linear narrative.

Despite its third-person omniscient narration, 'Zhizn' Vasiliia Fiveiskogo', too, falls into the above category of texts. Iezuitova is among many who have drawn attention to the role of the hagiographic model and the biblical story of Job in this text.²¹ The dynamic linearity (the story of one man's life covering all his tribulations and triumphs from the early days of his marriage to his death) which these models bring with them, is also, ultimately, made illusory by them.

'Zhizn' Vasiliia Fiveiskogo', like 'Iuda Iskariot', retells a familiar biblical story (though, this time, transposed in space and time on to modern Russia) with again the suggestion of an alternative logic behind the events: that there is, in fact, no divine purpose behind all Job's (man's) suffering. Vasili's confrontation with, and struggle against the forces that beset him is pre-empted by a master-text — the biblical narrative against which Andreev's narrative is to be read — and also by a reinscription of that master-text in the first lines of 'Zhizn' Vasiliia Fiveiskogo':

Над всей жизнью Василия Фивейского тяготел суровый и загадочный рок ... Точно проклятый неведомым проклятием он с юности нес тяжелое бремя печали ... Сын покорного и терпеливого отца он сам был терпелив и покорен ... Быстро падал и медленно поднимался, снова падал и снова поднимался и хворостинка за хворостинкой ... трудолюбиво восстанавливал ... свой муравейник. (III, 20)

The whole course of the narrative proper is marked out in these opening words of meta-narrative. These words pre-scribe the repetitious fulfilment of a series of cycles tracing a path from norm (Vasili and family happy and contented) to a breaking of norm (disaster imposed on Vasili and family by the *тяжелый рок*) to the potential questioning of the forces that impose the disasters (a potentiality expressed in the tension and anguish with which Vasili pronounces after coming to terms with each disaster: 'Я верю'). The path returns finally to the norm (Vasili's faith reaffirmed). Each subsequent narrative cycle fulfils the pre-scription anew and Vasili is not only a passive tool in the hands of a hostile fate, he is also, textually, a passive tool in the hands of a pre-determined narrative path, a path determined by this narrative-generating structure. Every new tragedy which appears to mark the beginning of a peripeteia (the death of Vasili's first son, the birth of the idiot, the death of Vasili's wife) is immediately absorbed by the cycle so that the transformation remains frustrated.

The last tragedy before Vasili's final descent into insanity and death is the death of Semen Mosiagin. The structural equivalent of the return to normality in this case becomes Vasili's preparation for the miraculous resurrection of Mosiagin's dead body. At a single point the return to norm and breaking of

norm (disaster) then merge into one another in Vasilii's failed attempt to raise the body and the appearance of the idiot in his place.

Vasilii's insane flight from the church and his death are the only possible outcomes that such a disintegration of the narrative-generating structure will allow. Vasilii as a character is so dependent on this single, self-repeating structure manipulating him — he is little more than the artifice linking the sequence of encounters — that when it breaks down, so must he, along with the narrative of which he is the focal point.

The disintegration itself (the merging of norm into breaking of norm) was structurally necessary in order to prevent the narrative continuing into infinity. As Lotman points out, a key requirement of any narrative is that it must have a marked beginning and a marked end.²²

Far from signalling a new narrative state, the priest's insane flight from the church marks the structural impossibility of any further continuation of the narrative. Insanity, a constant thematic concern in Andreev's work, is more often than not the semantic index of structural breakdown (compare the endings of 'Bezdna', 'Krasnyi smekh', 'V tumane, 'Vor').

Vasilii's potential reaction against the hostile forces of nature is never actualized in the form of a full-scale existential rebellion: that would have produced a dynamic narrative transformation emphasizing difference over identity. His protest, which is none other than a descent into total insanity, is not allowed to congeal into a new narrative state — it is simply the means by which narrative closure is effected. 'Zhizn' Vasiliia Fiveiskogo' is no more an anomaly to the original schema of Andreevan narrative transformation than 'Tuda Iskariot' or 'Krasnyi smekh'.

D Internal Motivation

The departure point for our discussion of narrative transformation was the relatively greater propensity of the short story (compared with the novel) towards poeticity — the establishment of independent, self-reflexive relationships among its signifiers — and the intensification of that propensity in Andreev's later *povesti*. It is helpful to re-examine the poeticity of the short story from the viewpoint of *motivation*, thus shifting the emphasis again from material (the markers of poeticity) to function ('Структурный подход ... подразумевает, что тот или иной прием рассматривается не как отдельная материальная данность, а как функция').²³

Motivation as understood by Shklovskii and the Formalists refers to no more than the justification for any particular device — that which makes its presence seem necessary and essential, rather than determined only by the author's desire to achieve a certain effect. It is also that which integrates it with the rest of the text.²⁴

Since motivation and poeticity seem to have a common oppositional term in arbitrariness it might appear logical to postulate an equivalence between the two. However, matters are complicated when it is recognized that motivation may be divided into an internal and external variety. Classic examples of internal motivation would be rhyme and metre in poetry — factors which make a particular word's presence in a poem seem justifiable and necessary and binds it to other words by establishing internal relationships within the poem into which that word fits.²⁵ External motivation, by contrast, would be typified by the use of the idea of a long journey over unfamiliar territory to justify the building of a narrative around a character's encounters with obstacle upon obstacle (for example, Homer's *Odyssey* and certain modern T.V. serials such as 'Star Trek'). Here a structural feature is made to seem necessary and linked up with other features through its referral to an external order — a concept of reality (the outside world) which associates long journeys over unfamiliar territory with the encountering of numerous obstacles. Clearly, only internal motivation, the motivation of a text's signifying elements among themselves, corresponds to the definition of poeticity we have been working with, one reason why that definition is not wholly binding on its object — literature. It follows that the novel, which deals in such units of sense as reality, character and psychological mood, is more reliant on external motivation than the short story, which is, in turn, more reliant on it than a lyric poem. The relative importance of internal motivation, of course, takes the reverse order.

In this light, the impression of superimposition and artificiality produced by the plot-lines of 'Krasnyi smekh', 'Prokliatie zveria' and to a certain extent 'Zhizn' Vasiliia Fiveiskogo' can be regarded as an effect of weak external motivation. Vasili's death and the death of the first brother in 'Krasnyi smekh' are motivated less by reference to other points in their respective narratives and more by reference to an external order, a concept of reality which makes death the most likely (that is, credible) outcome of a series of events as horrible as those undergone by Vasili Fiveiskii or the first brother in 'Krasnyi smekh'. Similarly the resolve of the narrator to return to his loved-one at the end of 'Prokliatie zveria' is motivated first and foremost by a concept of reality which insists that, given the opportunity, a person is likely to want to escape from a series of experiences as disturbing as those undergone in that story, rather than to continue suffering them indefinitely. However, because the laws and principles of the external order are not applied thoroughly and consistently throughout the course of each of these narratives, the reader is left somewhat incredulous, with a sense of artifice and lack of integration.

Vasili Fiveiskii's end as a narrative unit is, then, determined by a breakdown in narrative structure, but his death — the surface manifestation of this structural necessity — is determined on the basis of external motivation.

(When people talk of T. V. script-writers 'killing-off' characters, they are aware that the characters' disappearances are required by the structure of the serial that they are watching, and that the deaths are just a convenient, that is to say, externally motivated, means of achieving this.)

Now, the consumption of the shorter prose genres within a single session of reading means that the reader retains in his memory signifiers as well as, and separately from, their signifieds. He therefore looks for relationships between these signifiers, seeking motivation (other than external motivation) for them. The short story can be described as a more synchronic (atemporal) genre than the novel and a more 'spatial' one. To a certain extent the reader disregards diachrony — the temporal, linear axis — and treats the text in a spatial manner, searching for relationships between one part of the text-as-a-whole and another. Because anything which the reader retains he seeks to make significant, he attempts to give these relationships meaning, to motivate them. (For this, admittedly metaphorical, usage of the term 'textual space', see the writings of, amongst others, Tzvetan Todorov.)

Andreev develops this structural law of the short prose-genres to such a degree that, from being something of which the reader is reminded from time to time, ('Pet'ka na dache', 'Na reke', for example) the repetitions, recurring motifs, contrasts and textual symmetries, which were examined above under poeticity appear to become the organizing force of the narrative ('Prizraki', 'Krasnyi smekh', 'Prokliatie zveria').

It follows also that instances of verbal contamination, which were viewed above as representing an extension of Andreevan poeticity to the micro-level of single words, can now be recast as examples of internal motivation. The need to make words covering unrelated semantic fields connect with one another is also the need to motivate each separate word and each separate field in relation to the others. So, in the second example we cited from 'Iuda Iskariot', the semantic field of Judas's inner thought processes (a crucial one in the semantic hierarchy of the text) is internally motivated by its relationship to the stories amongst which Judas first entered the world, and so on.

It can be argued that what was described above as weak external motivation in some of Andreev's stories is often a case of the needs of external motivation being all but supplanted by the needs of internal motivation. This is particularly true in, say, 'Krasnyi smekh', where the reader's increasing incredulity at the sheer macabre horror of the events being described follows as a result of a switch in the text's priorities. The switch is away from the need to refer all the events to some external order and thus locate them in a familiar, outside, reality (external motivation) and towards the need to establish internal links between all the words of the text through their suffusion with the semes of a few of them ('red', 'blood', 'horror', 'madness'). This, in fact, amounts to a switch towards internal motivation.

A similar example is to be found in 'Stena'. Here the improbability of the happening stems largely from the outcasts' apparent incapacity to do anything other than repeat endlessly their absurd and futile protests at the cruelty and suffering inflicted on them by the wall. Again, the improbability is partially explicable in terms of an overriding of the demands of external motivation (the need to justify the events by referring them to a familiar external order), by those of internal motivation (the need to justify the events by establishing internal links between the words and phrases which make them up). Priority is in this case given to the repetition of certain phrases and motifs ('Умирая каждую секунду мы были бессмертны как боги'; 'Убейте нас!'; 'Но голос мой был гнусав, а дыхание смрадно, и никто не хотел слушать меня прокаженного') (I, 142–46). The repetition takes precedence over any attempt to make the outcasts' behaviour appear plausible. The outcasts' actions thus, to a certain extent, subordinate themselves to the recurring motifs; verbal repetition produces an absurd and implausible repetition of what is already somewhat implausible behaviour.

Much of our above discussion of narrative transformation in Andreev can also be re-expressed within the terms of the present context. For example, it does not require a great leap in logic to deduce that the shift within Andreev's oeuvre from a basically dynamic narrative form (difference dominates over identity) to a basically static one (identity dominates over difference) has much to do with a corresponding increase in importance attached to internal motivation. Linkage now takes precedence over sequence. Internal motivation can, of course, never establish complete domination over external motivation or else the texts would lose all contact with external orders and cease to function as communication. The words, phrases, and figures functioning in a system of internal motivation may function simultaneously in countless other systems as Chapter 3 will attempt to show.

In the two major prose genres — the novel and the short story — internal motivation is, to reiterate, the prerogative of the latter. The shift we have been describing is therefore again attributable to the major theme in this chapter so far — the tendency of Andreev's stories to bring to the surface the structural constraints of the genre in which he is working and develop them to their full potential. It is interesting to note in this connection that Andreev's theoretical writings on drama, especially his 'Pis'ma o teatre', as well as the execution of some of these theories in his plays *Zhizn' Cheloveka*, *Tsar' Golod* and, later, *Tot, kto poluchaet poshchechiny* reveal a similar intent to make the most of the specific constraints placed on the play as a literary form.

E The Short Story and the Evolutionary Process

There remains the questions of why Andreev should want to take this course and of whether he was exceptional in doing so.

To begin with, the short story tended to be the dominant prose genre of the period in which Andreev was writing, supplanting, as it did, the great nineteenth-century novel from that position. Strictly speaking, however, the re-emergence of the short-story had more to do with the overall dominance of poetry over prose in the early years of this century. Iurii Lotman describes the dependence of the process of literary evolution on the prose/poetry opposition thus:

Когда пушкинская традиция превратилась . . . в историческую, не ощущаемую уже в качестве живого литературного факта, когда проза победила настолько, что перестала восприниматься в отношении к ней, произошел новый поворот к поэзии. Начало XX века, как некогда начало XIX, в русской литературе прошел под знаком поэзии. И именно она была фоном на котором стал ощутим происшедший в 1920-х годах рост художественной активности прозы.²⁶

Developing this idea, we can see that the short story at the beginning of the century, like every other literary form, carried with it as a 'present absence' this binary opposition between prose and poetry and the temporary preference attached to the second term. The short story itself was given preference over the novel less because of any intrinsic advantages it held as a prose-form and more because it is relatively closer to poetry — the ideal for that period.

All this would lead one to expect a celebration of the poetic qualities within prose, just as the nineteenth century celebrated the prosaic, representational qualities of, say, Nekrasov's poetry. Here, then, is at least part of the explanation for Andreev's exploitation of the short story's structural potential — his attention to poeiticity, his preference for static narrative transformations and for internal motivation. He is in doing this merely bowing, albeit unconsciously, to the pressures imposed by the temporary victory of poetry in its permanent struggle with prose.

Development of the poeiticity of the genre is not exclusive to Andreev. It is, if anything, still more perceptible in the prose of Andrei Belyi whose four prose symphonies in particular are consciously constructed entirely around textual symmetries, repetitions, motifs and so on (see Belyi's foreword to the symphonies in which he explains the principles he adopted in writing them).²⁷

It barely needs pointing out that many of the most influential prose-writers of the period were also (sometimes first and foremost) poets: apart from Belyi, Gippius, Briusov, Sologub and even Remizov, whose career began with poetry.

Remizov's early prose, again for the most part *rasskazy* and *povesti*, is replete with the features we have noted in the work of Andreev and Belyi (see, for example, 'V plenu', 'Krestovye sestry', 'Piataia iazva') and Remizov, too, consciously gravitated towards a poetical-musical model for his prose: 'И эпос — не мое . . . У меня нет дара последовательности, а все срыву. С каким трудом я протискивал свое песенное в эпическую форму'.²⁸ Remizov is here

quite conscious of the reason for his rejection of the longer prose-form in a way that Andreev, perhaps, was not. He also hints at an awareness of the detemporalization in his prose that is also characteristic of Andreev's work ('нет дара последовательности, все срыву'). Remizov's narratives are, as a consequence, affected by the same stasis which resulted from non-dynamic narrative transformations in Andreev, something not lost upon the critics of the time. (A. A. Izmailov declared in 1913 that in 'Krestovye sestry' Remizov showed himself to be a 'definitely static' writer.)²⁹ Nor was this lost on the great literary historian D. S. Mirskii who wrote of the same work that it was 'a masterpiece of construction, though the plan of it is not strictly narrative'.³⁰

The lyric (static, non-narrative) qualities of Ivan Bunin's prose have been noted by Mirskii and many others, as have those of Boris Zaitsev's stories, actually described by Blok in some of his literary criticism as 'poems in prose'.³¹ The prose of Sologub, Briusov and Sergeev-Tsenskii, though each with its own idiosyncracies, is similar in both respects (tendency towards a frequent use of textual symmetries and contrasts plus tendency towards non-dynamic narrative transformation). The frequent recourse to *uslovnye formy* (for example, the fairy-tale-like 'Strana gde votsarilsia zver'" by Sologub, and Gippius's religious-allegorical influenced 'On-Belyi') imposes the same sorts of restraint on narrative transformation as it does in 'Iuda Iskariot'. 'Zhizn' Vasiliia Fiveiskogo', 'Tak bylo' and other stories. Gippius's 'Byl i takoi' and Sergeev-Tsenskii's 'Ubiistvo' are both constructed around the juxtaposition of two contrasting halves that are read against each other (textual symmetry and contrast; textual spatiality) and even the titles of many of Sologub's works reveal the static nature of the narratives they announce: 'Utesheniia', 'Krasota', 'Narye sny', for example.

It is probably safe to assert that of these writers Belyi, Remizov and Andreev went furthest in the actualization of potential harboured by the short story as a genre.

Though, according to the terms of reference adopted for the present section of this chapter, Andreev is much more readily comparable with these mainly Symbolist writers than with Gor'kii, Kuprin and the *Znanie* group, this is not to say that he is, for typological purposes, being aligned with Symbolism. What is most important here is not that Andreev is closer to Belyi than to Kuprin but rather the swing to the first term in the poetry/prose opposition and the emergence of internal motivation as a dominant organizing force. These were structural changes that in some way affected the whole of early twentieth-century art. (Kuprin, of course, was also principally a writer of short stories.) This might appear to be no more than a difference in emphasis but it is one with crucial theoretical consequences (see Introduction).

We might briefly broaden our horizon and quote the words of Vasiliï Kandinskii on modern art: 'I should say that modern painting has expressed

two clear aspirations: i) towards rhythmicity and ii) towards symmetry'. In the same essay he states: 'Gradually the arts have begun to reject elements of expression which are fortuitous and alien to art (word, sound, volume, line, colour) . . . while forced to address ourselves to the limitations of these primary elements we find new potentials, new richness in these very confines . . . All peripheral elements disappear of their own accord. Only the essential remains — the artist's aim'.³² These words, written in 1915, a little after the heyday of all the writers mentioned (including of course, Andreev), nevertheless admirably demonstrate the close interdependence of internal motivation and the establishment of a modern aesthetic. We can infer from them and from the analysis above the place of Leonid Andreev in that process.

II THE ASSEMBLY OF MEANING IN THE ANDREEVAN TEXT: PARADIGMATICS AND SYNTAGMATICS

A *Intertextual Paradigms*

An alternative way of phrasing our remarks upon the reader's assimilation of the short story would be to describe the short story as a comparatively syntagmatic-orientated genre. What is meant by this is that the relationship of points along the horizontal axis of combination is of greater significance than it is in the novel, where the building of paradigms along the vertical axis of selection tends to dominate.³³ Lyric poetry, of course, with its intricate rhythmic and phonetic patterns and relationships is the most syntagmatic-orientated genre of all.

Thus, when reading Turgenev's *Ottsy i deti* or Tolstoi's *Anna Karenina*, we are less interested in whether the ending repeats the beginning, or whether the first half of the novel reads as a symmetrical contrast to the second, or whether a particular detail recurs as a leitmotif throughout the novel (though such relationships are by no means unmarked in these novels: witness the recurrence of the railway motif in *Anna Karenina*). These are all linear relationships along the syntagmatic axis. We are much more interested in the building of character, setting, a sense of reality which are all non-linear, paradigmatic units of sense. In fact, of course, we select features from paradigms of character, place and so on, combining them syntagmatically to form the linear constructs we know as our readings of *Ottsy i deti* and *Anna Karenina*. As Jakobson shows, the two axes are entirely interdependent; we can only select from a linear, horizontal, combination of features and we can only combine features that have been selected for combination. The terms 'syntagmatic-orientated' and 'paradigmatic-orientated' refer to no more than the emphasis placed on either axis, but they are nevertheless useful differential tools of analysis.

Thus, in concentrating on Andreev's actualizing of potential inherent in the short story as a genre, we were essentially engaging in analysis of the syntagmatic dimensions of his texts; the short story, relative to the novel, privileges syntagmatics over paradigmatics. What, though, of the paradigmatic axis in the Andreevan text? It must, by definition, function at every point in every text, since a text, like a natural language, must have rules of selection as well as rules of combination. But just what is being selected and from where in 'Krasnyi smekh', 'Zhizn' Vasiliia Fiveiskogo', 'Proklatie zveria' and all the other quintessential Andreev texts?

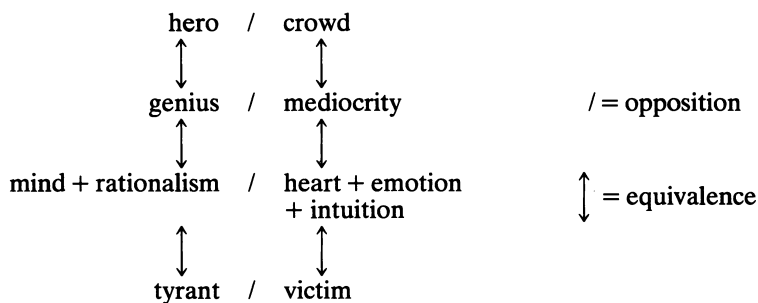
Drawing on Jakobson's methodology, Tzvetan Todorov has argued that the interpretation of any literary text is accomplished according to what he calls 'syntagmatic and paradigmatic indices of interpretation'. The latter are described as 'the assimilation of an element to a series *outside* the text — in culture' (with the example 'rose means love'). The reader of Turgenev's novels, for example, interprets scenes and events — for the most part the actions of characters — according to selections from externally established conventions of human behaviour and psychology. The indices of interpretation are single, paradigmatic: an action, a detail which evokes a whole familiar pattern of human behaviour and enables the bearer of that action/detail to be situated in an outside world. Syntagmatic indices on the other hand are characterized as the juxtaposition of elements *in* a text.³⁴ Examples given include contradiction, graphic codes (dots and exclamation marks and so on), repetition, discontinuity, superfluity, non-verisimilitude (*invraisemblance*) and inconsistency (*inconvenance*). Paradigms are, in this case, constructed from within the text by connecting two or more syntagmatically linked indices of interpretation; so a Pasternak poem might be interpreted via the establishment of a paradigm based on the juxtaposition within the text of the poet's 'Ia' with the 'natural world' in which he situates himself. Interpretation of some of the more radical Futurist verse (Khlebnikov, Kriuchenykh) might depend more on the establishment of and selection from paradigms based on discontinuity or inconsistency between elements within the respective texts. Being the more syntagmatic-orientated literary form, poetry tends, as in the examples just given, to give precedence to syntagmatic indices of interpretation and the establishment of intratextual or *internalized paradigms*. The novel, accordingly, favours paradigmatic indices of interpretation and selection according to externally established paradigms which, because they are constituted by the conglomerate of cultural texts, we shall in future refer to as *intertextual paradigms* (See Julia Kristeva).³⁵

It has just been argued that Andreev's choice of the short story in preference to the novel was strongly influenced by a shift towards the poetry end of the spectrum in literature at large, and that his short stories tended therefore to actualize the poetic potential of their genre. We might therefore expect an

accompanying emphasis on syntagmatic indices of interpretation and on internalized paradigms. This, as we shall shortly see, is indeed the case, but we should not forget that Andreev was a prose-writer rather than a poet. Moreover, even his most fantastic and modernistic stories retain the possibility of assimilation to an outside reality. The functioning of paradigmatic indices of interpretation is far from suppressed in Andreev's work and externally established, intertextual paradigms far from inactive.

1 *Character*

Such paradigms might be divided into three categories: those of *character*, those of *discourse*, and those of *event*. Paradigms in each category are evoked repeatedly by numerous paradigmatic indices of interpretation. So, for example, Doctor Shevyrev's domination of, and cruel indifference to his infatuated assistant Mariia Astaf'evna in 'Prizraki' are details which evoke an intertextual character paradigm active throughout the Andreev oeuvre, namely that of the romantic anti-hero. The same paradigm was formulated by Iurii Lotman (to account for Lermontov's Pechorin) in terms of pairs of oppositional qualities:



The romantic anti-hero fills various slots on the left-hand side, while those on the right are filled by other characters.³⁶

Shevyrev's brusque and dismissive manner with Mariia Astaf'evna and the fear and respect he inspires among the patients are attenuated versions of the tyrant/victim opposition. At the same time, Mariia Astaf'evna's selfless devotion to the man she loves fills the 'heart + emotion' slot and is foiled by Shevyrev's seeming inability to react emotionally to any of the human tragedies he encounters — a throwback to the disease of the mind afflicting Pechorin, Onegin, Rudin and others.

The same opposition is repeated in the contrast between Shevyrev's calm and detached reaction to Petrov's death and Egor's naive excitement and genuine sympathy for Petrov's mother. Shevyrev is earlier described as being the centre of attention at 'The Babylon' ('Доктора встречали радостными криками . . . так как считали его своим другом') (п, 85). However, in meeting that attention with a disdainful indifference (we are told that he frequently

forgot everybody's name and made only a pretence at conversation) he sets himself up above and in distinction to 'the crowd'. While 'Prizraki' by no means specifically actualizes all the equivalences and oppositions in the paradigm, each of those details acts as a paradigmatic index of interpretation evoking the complete set and lending familiarity to Shevyrev's character. This intersects with a paradigm which might be described as that of the 'mysterious expert' (compare Dostoevskii's Father Zosima, Conan Doyle's Sherlock Holmes and H. G. Wells' lonely scientists as vastly different prototypes). The very title 'Doctor' is one index evoking it. Others include Shevyrev's remarkable ability to quell unrest among the patients ('... одним своим появлением успокаивал больных') (II, 74), the mystery surrounding his personal habits ('Было непонятно, когда он успевает спать и так винмательно заниматься собой') (II, 77-78) and the strange affinity that the lunatic Petrov perceives between the doctor and the sinister flock of crows on the eve of his death. The fact that the reader can select from both of these familiar intertextual paradigms in his reading of 'Prizraki' enables him to accord the character of Shevyrev a certain minimal complexity and authenticity.

The paradigm of the romantic hero is reactualized in 'Mysl', where Dr Kerzhentsev refers repeatedly and specifically to his faith in the unlimited powers of his mind. In this he is opposed to intuition in the form of Savelov as the irrational, creative artist, and the old servant Martha with her knowing smile, whom Kerzhentsev despises, yet envies for her spontaneity. His cynical manipulation of the woman he desires, Tat'iana, and his eventual murder of her husband (Savelov) are indices evoking the tyrant/victim opposition and thus the whole paradigm. Kerzhentsev, too, sets himself up as the hero rising above a contemptible crowd ('Я был единственный человек, которого я уважал') (II, 105) and he makes a point of contrasting his own genius with the intellectual mediocrity of Savelov ('... ко всему крупному он был неспособен...') (II, 99) and the servant, Martha.

The paradigm intersects with that of the literary confessor ('До сих пор я скрывал истину, но теперь обстоятельства вынуждают меня открыть ее') (II, 98) and also with that of the heroic scientist-expert who has an innovatory experiment to carry out (compare H. G. Wells and much science fiction): '... когда мой план находился только в проекте у меня явилась мысль о грозной опасности моего опыта' (II, 108). (Kerzhentsev is referring here to his own plan to put his intellect to the ultimate test by murdering Savelov and then escaping full punishment by feigning madness.) These latter two intertextual paradigms enter into conflict at the point when Kerzhentsev calls upon his logical expertise to question and so undermine the truth of his own confession: '... в мою голову вошла новая мысль, обладающая всеми свойствами моей мысли: ясностью, точностью и простотой: а возможно, что доктор Керженцев действительно сумасшедший. Он думал, что он притворяется, а он действительно

сумасшедший' (II, 125). The conflict is reflected in Kerzhentsev's reference to himself in the third-person.

Kerzhentsev's novelty as a literary character results, then, from a particular intersection of three familiar intertextual paradigms (compare the law formulated by Lotman: 'Закон художественного текста: чем больше закономерностей пересекается в данной структурной точке, тем индивидуальнее он кажется').³⁷

The same can be seen to be true of Vasilii Fiveiskii. This story also contains paradigmatic indices evoking the romantic anti-hero's structure. Fiveiskii, too, is set apart from 'the crowd': 'Среди людей о. Василий был так видимо обособлен, так непостижимо чужд всему, как если бы он не был человеком' (III, 35). He too is tormented by an over-active mind: 'Он шел... где палачами являются все: и бесстрастное небо... и хохочущий народ и собственная беспощадная мысль' (III, 50) which leads him repeatedly to question his faith in God. Vasilii, like Pechorin and Onegin before him, expresses boredom with life ('Скучно, Настя, задумчиво сказал поп') (III, 40) and his often haughty and contemptuous attitude to his wife, his daughter and many of those who come to confess their sins to him actualizes something of the tyrant/victim opposition. The paradigm comes into sharp conflict with that of the 'everyman' (compare prototypes in folk and medieval religious literature) of which Vasilii is also an actualization. Indices of this paradigm include his lowly origins and his adherence to the norms of family life ('Сын покорного и терпеливого отца, залулустного священника он сам был терпелив и покорен... Когда он сделался священником он женился на хорошей девушке и родил от нее сына и дочь') (III, 20). We might also include his susceptibility to natural disasters and family tragedy. The conflict is, in a sense, resolved through the figure of Ivan Porfirych whose extreme cynicism and contempt for Vasilii's weakness ('он открыто презирал неудачника') (III, 24) and for people in general ('... всех людей он искренно считал дураками') (III, 25) make of him a purer version of the anti-hero and set Vasilii's own anti-heroism in stark relief. A third paradigm suggests itself in the tradition of the Russian *stradalets* common to folk/religious literature and exploited by Dostoevskii among others. The tragedies heaped upon Vasilii and his passive acceptance of them serve as indices here. This paradigm intersects with that of the Romantic anti-hero throughout, and in particular at the point where Vasilii decides that he has been selected by God for a special feat of endurance and shuts himself in a little hut with his idiot-son in preparation for his miraculous deed (superiority and isolation + self-induced suffering). It intersects also with the 'everyman' paradigm, the conflict here being resolved by the making of Vasilii into a model for the sufferings of others (isolated from, but representative of them): 'Василий чувствовал себя как одинокое дерево в поле, вокруг которого внезапно вырос бы безграничный и густой лес' (III, 37).

Finally, all these paradigms are intersected by that of the carnivalesque *koshchun* whose mocking profanity is indexed in the notion of a priest who doubts in God's existence, and ultimately in the scandalous act of attempting to raise a body from the dead, inside a church.

The reader, then, selects from all these familiar intertexts when constructing Andreevan characters, whose originality and authenticity are determined by the number and complexity of intersections produced.

2 *Event*

A similar principle operates in the construction of plot. The reader's ability to assimilate Andreev's event-sequences depends upon his recognition of familiar, intertextual plot paradigms from which the events are selected and which are clearly signalled by paradigmatic indices of interpretation. The originality and authenticity of the sequence again depends, as Lotman stresses, on the number and complexity of intersections between these paradigms.

One such paradigm is actualized by the narrative transformations proposed above for many of Andreev's early stories. The confrontation — reconciliation sequence, best represented by 'Bargamot i Garas'ka' and 'Pamiatnik', is a familiar one throughout literary narrative from the Bible through to Dostoevskii (Raskol'nikov and Sonia) and Dickens (*A Tale of Two Cities*). The reader immediately recognizes the sequence in 'Bargamot i Garas'ka' and in 'Pamiatnik'. He also perceives it in 'Na reke' (Aleksei Stepanovich and the notorious Dankov household), 'Angelochek' (a moment of spiritual affinity between father and son brought about through the intermediary of a wax angel obtained with difficulty by the son from the father's former lover) and in 'V podvale' (Khizhniakov and the rest of mankind reconciled briefly through the intermediary of a new-born child). Thus in each of these stories the reader is able to place and so make sense of the events. Little matter that the reconciliation and the confrontation involve three people, only one of whom is common to both ('Angelochek') or that the confrontation is replaced by a chance meeting ('V podvale') — no more than one paradigmatic index is required for the whole familiar sequence to become active in the reader's interpretation.

'V podvale' is intersected by another familiar intertextual paradigm: the sequence plotting an arrival at a place followed by an engagement (or confrontation) with its inhabitants, culminating in a departure (compare Turgenev's novels, Chekhov's plays, Gogol's *Revizor* and other earlier examples). The engagement is here an off-centre one (Khizhniakov barely comes into contact with the mother and new-born child who have come to visit other people) and the departure only a projected one, but there are enough indices to make this sequence an active one in the story.

Purer actualizations of this sequence are to be found in the following stories: 'Proklatie zveria' (the narrator's arrival in the town, his confrontation with

various horrors there and his eventual departure); 'On' (the student's arrival at Norden's house, his confrontation with Norden and engagement with Norden's mysterious wife, his departure); 'Iuda Iskariot' (Judas's arrival among the disciples, his engagement and confrontation with them, his departure and suicide); 'Eleazar' (Lazarus's arrival back from the dead, his confrontation with his townsfolk, his return to the tomb); 'V temnuiu dal'' (the revolutionary's return to his parents' home, his confrontation with his family, his departure); 'Zhili byli' (Lavrentii Petrovich's arrival at the clinic, his engagement with the other patients, his departure through death); 'Prizraki' (Egor's arrival at the asylum, his engagement with the other patients and staff, his imaginary departure at the end — 'Полетим куда-нибудь — и полетели') (II, 97); 'T'ma' (the terrorist's arrival at a brothel, his confrontation and indeed reconciliation with the prostitute Liuba, his departure through arrest); even 'Krasnyi smekh' (the first narrator's admittedly delayed arrival in his home-town, his engagement with his brother and family, his departure through death) and 'Molchanie' (the girl Vera's return to her home after a trip to Petersburg, her silent confrontation with her father, her departure through death).

This latter story is itself intersected by another plot paradigm which traces the consequences of an initial happening through to a (tragic) conclusion, often in the form of retribution (note the persistence of this structure from early mythic narratives such as the Oedipus legend and the *Iliad*, to the modern crime-thriller). Vera suffers some unspecified tragedy in Petersburg, is unable to communicate her grief to her parents, becomes irrevocably silent and commits suicide, finally engulfing the whole home in a deathly silence. 'Gubernator' (execution of innocent peasants — indignation of townsfolk — exactment of retribution in governor's assassination) offers a clearer actualization, as does 'Rasskaz o semi poveshennykh', which is an almost exact reversal of the latter (assassination of official — capture and imprisonment — execution of courageous terrorists). 'Mysl'' and 'Moi zapiski' provide off-centre versions of the same sequence: crime — trial — sentence (in the case of the former) or imprisonment + release and self-imposed re-imprisonment (in the case of the latter).

Other event-paradigms which converge in the Andreevan text are the conventional love-triangle as in 'Lozh'' (the narrator, his lover and an unspecified third-party who may or may not be an illusory product of his jealousy) and 'Proklatie zveria' (the narrator, his loved-one and the city which exerts a curious magnetic hold over him) and the hagiography ('Zhizn' Vasiliia Fiveiskogo').

3 *Discourse*

Every narrative involves an act of telling as well as a sequence of events and therefore presents itself as *discourse* as well as *story*. This distinction will be of

great importance in Chapter 2. At the present stage of analysis we can point briefly to two intertextual discourse-paradigms to which many Andreevan narratives can be assimilated. Firstly there is that of the authentic document whose indices enable the reader to pose certain texts as the genuine narrative acts of real individuals. Andreevan versions of this include the court-report ('Khristiane'), the diary ('Moi zapiski'), the personal account ('Proklatie zveria', 'On'), the manuscript ('Krasnyi smekh', subtitled 'отрывки из найденной рукописи') and the confession ('Mysl'). Secondly there is that of the impersonal religious/folk tale whose indices enable certain texts to be posed as originating in some authoritative collective consciousness (for example, the Bible and most folk-literature). 'Zhizn' Vasiliia Fiveiskogo', 'Eleazar', 'Iuda Iskariot' and 'Tak bylo' are clear examples.

There are frequent cross-breedings within and between each of these paradigms. So, 'Mysl' is both a court-report and a confession. 'Moi zapiski' is both diary and confession. 'Zhizn' Vasiliia Fiveiskogo' has elements of both biblical narrative and folk tale. Stories like 'Stena' and the incomplete 'Bunt na kororable' possess features which allow them to stand either as the product of a collective religious consciousness or as an authentic document by a real individual. On the one hand their lexicon is high and biblical; on the other hand they are narrated in the first-person. (Very often the single index of interpretation for either discourse paradigm is no more than the use of the first-person in the case of the authentic document and the presence of an item of biblical or folk lexicon in the case of the collective consciousness.)

The three sets of intertextual paradigms (character, event, discourse) are, of course, always closely linked to one another, normally in a hierarchical arrangement. In those stories where character is of the greatest importance ('Mysl', 'Moi zapiski'), event is simply a medium through which character reveals itself and discourse the framework supporting 'event'. In those stories where event or plot is more to the fore ('Bargamot i Garas'ka', 'Krasnyi smekh', 'Eleazar'), character is simply the agent of event and discourse, again, its support. There are no Andreev texts in which discourse is specifically foregrounded, but examples would include certain types of *skaz* literature where the function of event and character is chiefly to point to discrepancies, idiosyncracies and shifts of emphasis in the act of narration. (There is something of this in 'Moi zapiski', where the reader is forced to question the truth of what the narrator has been telling him and ask whether the whole diary has not been something of a game which the narrator has been playing with him — see Chapter 2).

B Internalized Paradigms

Interpretation of Andreev's texts according to character, event (plot) or discourse is reliant on paradigmatic indices of interpretation. However, it has

already been pointed out that in actualizing the poetic, and therefore the syntagmatic poetical inherent in their genre Andreev's short stories create opportunities for the establishment of, and selection from, internalized paradigms based on the syntagmatic juxtaposition of elements within them. The three sets of intertextual paradigms just examined can frequently be found in a relationship of subordination to precisely such internalized paradigms. It is this that explains the sense experienced by the reader of many Andreev stories that, despite the presence of characters engaged in a plot of sorts, this is somehow not 'what the stories are about', or at least not just what they are about. The analysis to follow will show that the archetypal Andreevan internalized paradigm is founded on the syntagmatic juxtaposition of contrasting or conflicting elements and can therefore be formalized as a set of oppositions. We can gain an idea of the shape taken by the set of oppositions functioning in one of Andreev's best-known stories by recalling our earlier section on narrative transformations and narrative memory.

We noted in our examination of narrative transformation in 'Zhizn' Vasiliia Fiveiskogo' how the narrative is generated via a self-repeating sequence from an initial norm-situation (happiness, faith in God) to a breaking of that norm (disaster and potential shaking of faith) and back to the norm (reaffirmation of faith). Moving from one level of analysis (narrative transformation) to another (paradigmatic structure) we can propose a simple generating paradigm for the narrative which opposes a *passive Man* to a *Hostile World*. Some of the members (equivalences) in each set consist of:

Job (from the biblical master narrative of which Andreev's story is a model)

God's testing of Job (absent as an actualized term in Andreev's text, but paradigmatically functional)

Vasilii (at the stage preceding each disaster)

The Disasters that befall him (deaths of first son and wife; birth of idiot-son; failure to raise Mosiagin; insanity; his own death)

The Cripple (who confesses his sins to Vasilii)

The Suffering he has endured through his life

Vasilii and his parishioners as a collective (associated with weakness and passivity)

The Idiot (associated with *Nature* — the hailing blizzard; with *insanity* — his 'Gu-Gu' noises; with *death* — his appearance in Mosiagin's coffin)

The oppositions need not be an individual and an external force: the opposing force may come from within, as in the case of Vasilii's insanity, or his wife's alcoholism. (The paradigmatic structure transcends empirical divisions such as that between humans and an outside world.) In each case, however, the

oppositions arise from the syntagmatic juxtaposition of conflicting elements within the narrative.

The generating paradigm is a synchronic structure functioning at every point in the narrative. Units and events so far unnamed can all, therefore, be inserted into one or other of the opposing spaces. For example, the dark and sinister Ivan Porfiryich can normally be included amongst the signs and of the hostile forces opposing Vasili, though during Mosiagin's funeral service he is a parishioner along with all the others, while the insane Vasili becomes the epitome of the forces opposing them. (This reversal of positions again demonstrates how the Andreevan generating structure breaches or defies the traditional unities of character.) The funeral service for Mosiagin (acceptance, belief and weakness, passivity), meanwhile, slots in the left-hand set of equivalences.

There are an infinite number of potential actualizations of the generating paradigm that are absent from the published text of 'Zhizn' Vasilia Fiveiskogo'. Many such actualization were eventually suppressed from earlier manuscript versions of the text.³⁸

At the same time, the diachronic actualization of this virtual structure repeatedly traces a path from one side of the paradigm to the opposite side (from Vasili, to the death of his son, to the cripple, to his sufferings, back to Vasili's wife and so on) so that the whole narrative, in both its synchronic and diachronic aspects, is contained by the single paradigm.

Such narrative self-containment by an internalized or intra-textual generating paradigm is one of the crucial structures of meaning production in the Andreevan text. We see it, for example, in the story of life in a lunatic asylum, 'Prizraki', where the tension that the reader senses beneath this superficially calm and leisurely narrative is due largely to the articulation of a paradigmatic opposition between:

| <i>A Deceitful World of Appearance</i> | <i>The (Hostile) World of Reality</i> |
|---|---|
| i) <i>The Asylum</i> (the place of delusion and deceit) | <i>The Outside World</i> (Egor's unscrupulous mother; Petrov's pretentious brother and heart-broken mother) |
| ii) <i>Egor's Delusion</i> (that he is taking on night-time foes and heroically defeating them) | <i>The Reality of his Insanity</i> (he wakes up each morning covered in scars and bruises) |
| iii) <i>Petrov's Paranoia</i> (directed largely against his mother) | <i>The Reality</i> (of his mother's innocence and broken heart) |
| iv) <i>The Doctor's Assistant's Delusions</i> (about Shevyrev's feelings for her) | <i>The Reality</i> (of Shevyrev's complete indifference) |

- | | |
|--|---|
| v) <i>Egor's Conversation with the Dead Petrov</i> (the continuation of routine in the asylum as though nothing has changed) | <i>The Death of Petrov</i> (the end of routine as we have known it) |
| vi) <i>The 'Difference' and Mystery of the 'Babylon' restaurant</i> | <i>The Reality</i> of its 'sameness' (it echoes the asylum in nearly every detail) |
| vii) <i>The Apparent Immortality</i> (of both characters and narrative) | <i>The Actual Mortality</i> of both (signified in the death of Petrov; the word almost in the final phrase; almost immortal; the breaking off of the text itself) |

The penultimate opposition (asylum/outside world/asylum \longleftrightarrow outside world) in effect subsumes the first (asylum/outside world, including 'Babylon'). It does so in a manner which involves the oppositional structure feeding back into itself its own previous actualizations, thus reinforcing the self-containment of the Andreevan internalized paradigm. The self-containment works in both directions (inwards and outwards) so that the last opposition in our paradigm opens it out on to a meta-narrative level. Here, instead of an opposition between a self-deluding character and a hostile represented reality, we are confronted ourselves, as self-deluding readers (who have come to believe in the immortality of characters and narrative) with the textual reality that both must end.

The internalized paradigm generates meaning not only on a (macro-) level of narrative but also on a local (micro-) level of stylistics: 'Лечебница находилась за городом и снаружи ... *походила* на обыкновенную дачу ...'; '... но от стекла, то красных, то желтых, то синих ... все это странно менялось, и, если смотреть так: быстро переходя через все стекла ... *походило* на очень странную музыку' (II, 72, 83). The whole paradigm pivots on the verbs 'to seem', 'to be like' (*казаться, походить*) and the narrative can be read as an extended articulation of that one word: 'казаться'.

When we turn to the diachronic actualization of this virtual structure, the function of Dr Shevyrev becomes very important. It is he who provides the linkage between the two sets of terms; he both fills the semantic space separating them and ensures that the narrative flows freely between the two. Structurally he is the device by means of which synchronic structure is translated into diachronic narrative. That device is given external motivation by disguising the linkage as the journeying to and fro of a real human being. Shevyrev it is who journeys by night to the restaurant 'Babylon' and then back to the asylum in the morning (he inhabits both worlds and provides the literal link between them). Shevyrev it is who acts as the origin of delusion in the asylum — both as its founder (author) and as the doctor (author) disguising the truth to his patients (readers) — and as the possessor of truth (he knows the

truth about the patient's state of sanity, about the real nature of the restaurant). Shevyrev is the character who mediates between Petrov's family (the outside world) and the asylum. With his apparent indifference to the female sex and his obsession with cleanliness and sweet-smelling perfumes Shevyrev by his very physical essence reifies the neutral, androgynous, mediatory role that he plays in the narrative's structure.

C 'Iuda Iskariot' and the Breach of the Character as Unity.

The notion of character as motivation for structural mediation ('Prizraki') or actualization of intertextual paradigms ('Mysl'), that is, as an effect of structure rather than unity-in-itself is a useful one. We have shown how the internalized generating paradigm in 'Zhizn' Vasiliia Fiveiskogo' breaches the unity of chapter by having a single personage function on both sides of its opposition. The same can be seen to happen in 'Iuda Iskariot'.

Critical attention towards 'Iuda Iskariot', one of Andreev's most celebrated and most discussed works, has justifiably centred on the character of Andreev's Judas and his motives for betraying Christ. However, reliant on a critical framework of verisimilitude and depth of character, credibility and motivation of plot, and the extraction of a single 'correct meaning', critics (from Blok to Woodward) have, while praising the story's strange aura and disturbingly thought-provoking thematics, tended to be left with an overall feeling of frustration and dissatisfaction. This is because they are dealing with a text that defies them in all three areas: Judas raises problems of psychological verisimilitude; his actions are unclear in motivation; coherent, overall meaning is hard to extract from the text.

Without claiming to offer an alternative reading of 'Iuda Iskariot' which solves all the problems of coherence (an aim anyway contrary to the purpose of semiotic analysis which is a reading of readings rather than a reading in its own right) we can perhaps offer a perspective in which the problems encountered by readers and critics of the story become manageable.

The need to bear in mind the fact that Andreev is employing a familiar pre-existent narrative in the form of the biblical story of Judas was stressed in the section of narrative transformation. It is foremost here too.

We might begin by quoting the first and last words of the text: 'Иисуса Христа много раз предупреджали, что Иуда из Кариота — человек очень дурной славы и его нужно остерегаться . . . и у всех народов . . . останется он одиноким в жестокой участи своей — Иуда из Кариота, Предатель' (III, 105, 160). They confirm that the traditional, culturally sanctioned view of Judas as the incarnation of Evil informs Andreev's narrative from beginning to end and is not something which emerges at an appropriate point in the sequence of events, as it would were this a new and unfamiliar narrative. Also present from

the beginning, though in a more discreet form, is an opposing view of Judas as the victim of other peoples' weakness and hypocrisy and, by extension, as the positive hero of the narrative. The influence of such a view is felt in the opening paragraphs where the accumulation of other peoples' remarks inevitably has the effect of, to some extent, objectifying them and distancing the reader from their claims: 'Иисуса ... предупреждали ... рассказывали далее ... и это еще раз говорило о том, что Иуда — дурной человек' (II, 105).

The 'sympathetic' view is conveyed in Judas's own stories in which he inevitably portrays himself as a victim: 'По рассказам Иуды выходило так, будто он знает всех людей, и каждый человек которого он знает, совершил в своей жизни какой-нибудь дурной поступок или даже преступление' (III, 110). It is also conveyed in the way he refers to himself: 'обманутый Иуда, бедный Иуда', and in some of Judas's own actions — for instance, his saving of Christ from a hostile crowd.

In fact neither of the two views of Judas ever appears in pure form, nor can they be expected to since it is the opposition between them which constitutes the generating paradigm of this narrative. So the unity of Andreev's Judas as character is breached by an internalized generating paradigm which at all points in the narrative opposes a negative view of an already textualized, biblical Judas to a positive one. Andreev's Judas is permanently both the traditional Judas, the incarnation of evil and the new, positive Judas. Sometimes he may appear more one than the other (for instance, his saving of Christ and his visit to Caiaphas to betray Christ). This is the result of the diachronic actualization of the paradigm: first one term, then the opposing term. Even at these points, however, the paradigm, as a synchronic structure, is operative in full; thus when Judas saves Christ from the crowd his action appears double-edged and tainted with ulterior motive, just as his treacherous visit to Caiaphas is tinged with heroism.

Judas's very thoughts are articulated according to the same paradigm: 'Да! Целованием любви предаем мы тебя и высоко над теменем земли мы поднимаем на кресте любовью распятую любовь' (III, 143). His constant reference to himself in either the third-person singular or the first-person plural echoes referentially the fragmentation of his unity as a character that we are plotting structurally.

The structure is not always actualized in terms of Victimizer/Victim or Evil/Good. One of the functions of the disciples is to fill the second term in an actualization in which the marked values are those of knowledge (positive) and ignorance (negative). In this actualization Judas first fills the first position: 'А разве не у всех учеников плохая память? Когда дует сильный ветер он поднимает сор и говорят: вот ветер. А это только сор, мой добрый Фома' (III, 124–25) and then, with a reversal of functions, (Jesus and the disciples now occupying the 'knowledge' position) the second: 'Фома! А что если он прав?

Если камни у него под ногами, а у меня под ногой — песок только? Кто обманывает Иуду?: вы или сам Иуда?’ (III, 138). At the same time, of course, Judas’s knowledge is always tainted with a hint of ignorance and the disciples’ ignorance with a hint of knowledge and vice versa.

Jesus, then, functions as a sort of double for Judas, sometimes fulfilling one potentiality and sometimes the opposing one in the generating paradigm, but at the same time always containing the whole structure at any given point. The structure both contains and splits the two characters since the opposition it articulates is one not between characters, individuals, but between whole discourses — the biblical discourse which portrays Judas as Evil, and an alternative discourse that portrays the opposite.

In this context we can perhaps accommodate the strange physical affinity that Andreev stresses between the two figures as another example of the reification of structure: Фома . . . внимательно разглядывал Христа и Иуду сидевших рядом и эта странная близость божественной красоты и чудовищного безобразия угнетала его ум, как неразрешимая загадка’ (III, 109).

The narrative’s syntagmatics actualize the structure in diachronic form, tracing a path to and fro between the two sides of the opposition and this produces the rhythm of alternation that is so characteristic of the Andreevan text (see ‘Tak bylo’. ‘Krasnyi smekh’, ‘Zhizn’ Vasiliia Fiveiskogo’, ‘Bezдна’, for example): ‘И с этого же дня как-то странно изменялось к нему отношение Иисуса . . . но уже на другой день Фоме пришлось сознаться, что он ошибся в Иуде, так прост, так мягок . . . был Искарот . . . Только однажды Иуда как-то особенно резко и странно напоминал прежнего Иуду’ (III, 114, 125, 128).

There is, of course, a parallel and overlapping syntagmatics in the form of the biblical version of the progression of events leading to Christ’s crucifixion and Judas’s suicide, a version which Andreev’s text adheres to in a highly selective and appropriate manner. The two progressions (Andreevan and biblical) constrain and influence each other in a way that prevents the narrative from acquiring the almost outrageously fantastic proportions of, say, ‘Krasnyi smekh’ which is unconstrained in this sense.

The duality produced by the internalized paradigmatic structure we have been describing has by no means been lost on other critics of the story. Woodward, for instance, writes of ‘the two attitudes to Jesus’.³⁹ It is a question of where that duality is sited. Previous critical approaches required unified, consistent characters, realistically motivated actions, coherent plots and extractable meanings, Woodward, and most of his predecessors, are, perfectly correctly, led to the same conclusion reached by Zinaida Gippius half a century earlier: ‘Thus “Judas Iscariot” appears to confirm Gippius’s view of Andreev as a writer who is “unable to cope with the problems which he himself raises in

his works'' . . . It cannot be disputed that there are two distinct schemes which are not successfully dovetailed'.⁴⁰

Put another way, all those who have found this same inconsistency in 'Judas Iscariot' have carried out valid readings of the text according to familiar intertextual paradigms of character, codes of realism (see Chapter 3 below) and conventions of hermeneutics. The duality, which we have sited as the basis of an internalized generating paradigm, does not easily assimilate to these models and causes a rupture in their unities.

D Continuation of Paradigm and the Andreevan Ending

Because a paradigm (internalized or intertextual) is, in the context in which we have been using the term, an abstract, virtual structure, there is, in theory, no limit to the number of actualizations it can generate. It is in this sense inexhaustible. The nineteenth-century novel took advantage of this fact which enabled it to be in a certain sense open-ended — capable of being continued by the reader beyond its own boundaries. So the reader of Tolstoi's *Anna Karenina* can project the paradigms generating the characters of Levin and Kitty into the future, beyond the novel's end, and predict further developments in their lives.

Sometimes the projection is actualized in textual form by the author himself, as in the case of sequels. Even a writer like Chekhov — who preferred the short story (the syntagmatic genre) to the novel, and whose work many (including Belyi) hailed as the end of realism and the beginning of modernism — could write trilogies of stories ('Kryzhovnik', 'Chelovek v futliare', 'Dom s mezoniom') in which characters and/or themes are carried over from one text to another. Intertextual paradigms of character, plot and setting in Chekhov still provide the dominant mode of reading. The continuation of paradigm may take the form of continuity of theme or setting from one narrative to another, as in Turgenev's 'gentry novels' or Chekhov's 'country-estate' plays.⁴¹

Andreev's propensity for the internalized paradigmatic structure whereby a semantic system is created, as it were, *ad hoc*, for the given text and no other, means that his prose is characterized by a distinct lack of such trilogies, sequels and continuities of setting/character. Indeed, it is difficult to imagine, for example, a second return-visit by Eleazar from the dead, difficult to imagine a repeat or a continuation of the bizarre and horrific scenes described in 'Krasnyi smekh', or even how the love-life of Nemovetskii and Zinochka might continue after the horrific, multiple rape described in 'Bezdna'. These themes are exhausted within the single stories which they dominate. As Chukovskii once noted of Andreev with characteristic expressivity: 'Он меняет свои темы как Дон Жуан женщин, но всякой отдается до конца'.⁴² It is true that several critics have proposed unities of theme or outlook for Andreev's work, as in the

case of the chapter divisions in the books of both Kaun and Woodward ('Depersonification and Self-Will'; 'Crime and Punishment'; 'The Two Realities' — Woodward; 'Problems of the Individual'; 'Collective Humanity'; 'Reason and Morality' — Kaun) and of the formulations of Belyi ('The Poet of Chaos') and, later, V. Chuvakov ('Творчество Л. Андреева . . . отразило кричащие противоречия переломной исторической эпохи глубокого кризиса капитализма').⁴³ These, however, are strictly critical abstractions and not thematic continuities on a parallel with Turgenev's gentry novels.

Here we come upon what is perhaps the major source of tension within the Andreevan text, for a conflict is engendered between the Andreevan internalized paradigm as we have described it here, and the products of the intertextual paradigms explained above — character, event and also setting — all of which remain functional in Andreev's narratives. On one hand the internalized paradigm is an independent, virtual structure perfectly capable of re-actualizing itself ad infinitum and with a momentum that inclines it to do just this: why not an endless continuum of confrontations between a 'passive man' and a 'hostile Fate/God' ('Zhizn' Vasiliia Fiveiskogo') and between lepers and Wall ('Stena')? On the other hand, it is constrained by the specific context in which these actualizations are enacted: that of an empirical reality constructed through selections from intertextual paradigms of character and event. The laws of this empirical reality determine that there is a limit to the number of tragic confrontations with an all-powerful fate that we can credibly expect to take place within the family of one individual, within the space of one parish, and within a time-span of 10–15 years or so. The tension between these two factors is reflected in what appears as an attempt to maximize the number of actualizations generated by the internalized paradigm through a stretching to (and sometimes beyond) the limits of these laws of empirical reality. This explains the bewildering and barely credible accumulation of horror upon horror upon horror in stories like 'Zhizn' Vasiliia Fiveiskogo', 'Stena', 'Krasnyi smekh' and 'Proklatie zveria'. It is a tension that, as Chapter 2 will demonstrate, is at the heart of the Andreevan Fantastic and which is crucial to our entire project.

The disturbing way in which many of Andreev's texts break off *in medias res* or else trail off into a narrative void is traceable to the same tension — the internalized paradigm which is capable of generating ever more actualizations, in conflict with a law that requires event-sequences of this bizarre nature to come to some kind of conclusion: 'За окном в багровом и неподвижном свете стоял сам Красный смех' ('Krasnyi smekh'); 'К тебе иду я, моя возлюбленная. Встреть меня ласково. Я так устал' ('Proklatie zveria'); 'Но голос мой был гнусав, дыхание смрадно, и никто не хотел слушать меня, прокаженного. Горе! Горе! Горе!' ('Stena'); 'И молча бежали мы куда-то во тьму и возле нас насмешливо прыгали наши тени' ('Nabat') (IV, 144; VII, 144; I, 146; I, 152).

E From Internalized Paradigm to Intertextual Paradigm

In preparation for future chapters which will attempt more thoroughly to situate Andreev in the world of intertextuality and thus to define his place in the literary process at large, we must briefly shift perspective here and point towards an intertextual paradigm of which the paradigms we have been analysing above are specific intratextual variants. For the Andreevan internalized paradigms can, at a deeper and more abstract level of analysis, be seen to be no more than differing surface manifestations of a single intertextual structure more basic, if less immediately familiar, than those of either event or character.

In our analysis of 'Zhizn' Vasiliia Fiveiskogo' and 'Prizraki' the generating paradigms proposed for them both stressed the element of confrontation (between Vasilii, Mosiagin, the parishioners and the force of nature, death, 'the idiot'; between the self-deluding inmates of the asylum and the harshness of reality outside them). The enactment of confrontation can likewise be seen to be a key function of 'Stena' (lepers and Wall), 'Krasnyi smekh' (mankind and the horrors unleashed by war) as well as of earlier narratives like 'U okna' (narrator and the world outside his window) and later texts such as 'On' (the student and the inhabitants and surroundings of the strange house he finds himself in).

It is possible to perceive in these confrontational models and in the Andreevan text a foregrounding of a structure fundamental to much of world literature and perhaps to all literary activity as such — namely the engagement of a *Subject* (individual or collective, human or otherwise) with an *Object* (individual, collective, world, or 'thing'). The significance of the Andreevan text's foregrounding of such a universal structure is reflected in the intensity and often violence of the engagement, and in the frequency with which it is enacted. This has to do with its articulation of the Fantastic (see below and Chapter 2) and thereby of a basic problem of the production of meaning in literature (see Chapter 3).

The Andreevan text's actualization of the Subject/Object Intertext could be represented (incompletely) thus:

| | SUBJECT | OBJECT |
|----------|---|---|
| 'Bezdna' | Nemovetskii; Zinochka; the Gang of Rapists; Mankind | Nemovetskii; the 'abyss' of subconscious forces; the violence of the rapists; the hostile natural surroundings |
| 'Vor' | Iurasov; the train as an 'inside' | The hostile passengers; the world beyond the railway carriage as an 'outside' |

| | | |
|------------------------------------|--|---|
| 'Stena' | The narratorial 'I'; the lepers as individuals, as collective | The Wall; the other lepers |
| 'Krasnyi smekh' | The two brothers; the doctor who stands on his head; the inhabitants of the town afflicted by insanity | War; Violence; Insanity; The figure of the Red Laugh |
| 'Eleazar' | The people encountered by Lazarus; the sculptor Aurelius; the emperor Augustus; Lazarus himself as victim | Lazarus as personification of death; Death itself as the cause of Lazarus's unholy state |
| 'Zhizn' Vasiliia, Fiveiskogo | Vasilii; his wife; the cripple; Mosiagin; the Idiot as victim; Ivan Porfirych as parishioner | Death; nature; fate; God; the Idiot as embodiment of all these; Insanity; Ivan Porfirych in his sinister, threatening role |
| 'Tak bylo' | The people; revolution; man's aspirations to change and progress | The ruling tyrant 'dvadtsatyi'; human psychology (inherent servility); the law of cyclic time (<i>'tak bylo, tak budet'</i>) |
| 'Prizraki' | Egor; Petrov; the doctor's assistant; 'the one who knocks'; Shevryev as inhabitant of the asylum | 'The outside world'; 'reality'; Shevryev as founder of the asylum and purveyor of deceit; death; the laws of textuality |
| 'On' | The student; the dead Elena as victim | Norden; the house and its surroundings |

Subject and Object remain vacant slots which may be filled by different individuals at different points, reaffirming the dissolution of character-as-unity that the Andreevan text effects. Thus, in 'Bezдна', Nemovetskii and Zinochka may both be inserted into the Subject slot while the slot of Object is filled, in the case of Zinochka by the transformed, bestial Nemovetskii and in the case of Nemovetskii, by the forces within his own subconscious. Before the rape takes place Nemovetskii and Zinochka fall jointly into the Subject slot, while the slot of Object is filled by the surroundings towards and through which they walk and by their shadows: '... две длинные тени сливались в одну узкую и длинную ... но они не видели теней ... Он видел *черный силуэт* ноги и маленькую туфлю и было что-то беспокойное в этом ... они не глядели по сторонам но чувствовали *угрюмую враждебность* изрытого поля' (I, 180, 185). It is also filled by the gang of rapists they encounter.

Similarly, in 'Stena' the slot of Subject is filled in turn by the narratorial 'I', by each of the lepers in the separate incidents related and by the collective 'we'

of the leper community: i) '... он поставил спину и я стал на нее, но стена была все так же высока. . .'; ii) 'Высоко на камень встала старая женщина . . . она протянула руки к стене . . .'; iii) 'И снова взревел мощный поток человеческих тел и всей своей силой ударили о стену' (1, 139, 144, 145).

Woodward's book and the thesis of a German scholar, Burkhardt, also propose confrontational models appropriate for a limited number of Andreev's stories, in Woodward's case in the form of 'alienated individual in hostile world' and in Burkhardt's of 'individual against physical thing'.⁴⁴ The Subject/Object paradigm represents a refinement of these models to a more abstract level, capable of accounting for a greater diversity of texts. Even this paradigm meets resistance, however, in certain texts like 'Iuda Iskariot', where the confrontation is between two discourses rather than Subject and Object. The apparent contradiction can be resolved by reference to the notion of the Andreevan text as an ideal construct actualized more or less imperfectly by individual Andreev texts. 'Iuda Iskariot' is a 'more imperfect' actualization.

F Internalization and Figures of Speech

We can now return to our notion of the internalized paradigm and consider some of its further consequences in Andreev's mature prose.

The overall internalization of the Andreevan text extends to every level and is at work in such stylistic features as the construction of figures of speech, and even in the titles of the texts.

We have only to consider 'Bezdna', 'Stena', 'Nabat', 'Lozh', 'Krasnyi smekh', 'Proklatie zveria', 'Tak bylo' and 'Prizraki' as a representative sample of Andreevan titles. It is of significance that none of these titles are generalizing descriptions imposed on the texts from a meta-textual standpoint (compare *Ottsy i deti*, *Prestuplenie i nakazanie*, *Voina i mir* and Chekhov's 'Skuchnaia istoriia' and 'Poprygunochka'). All are taken from within the texts themselves and made to stand metonymically for the narratives they announce. (The absence of a strongly marked meta-narrative level has considerable bearing on sender-receiver relationships and will be picked up again in the following chapter.)

Figures of speech — metaphors and similes — present an exact analogy. The standard figure of speech (for instance, girl compared to gazelle) involves a 'thing to be compared' (girl) and a 'thing to which it is compared' (gazelle) selected from an extra-textual series, that is, one absent from the text itself. It is this which makes the girl seem more vivid, more placeable in an extra-textual reality. Not so with Andreev, many of whose metaphors and similes are syntagmatically rather than paradigmatically constructed; both 'thing to be compared' and 'thing to which it is compared' are drawn from within the same text. When, for example, describing the rumours that begin to circulate the

neighbourhood after the burning of Vasili's house in 'Zhizn' Vasiliia Fiveiskogo' Andreev writes: 'как дымная гарь от далекого лесного пожара они [слухи] двигались медленно и глухо'. A little later in the text description of a snow-storm raging around the hut in which Vasili and his idiot-son are silently seated includes the sentence: 'Потом [метель] поднималась, садилась на корточки и долго и тихо смотрела на освещенные окна, поскрипывая зубами'. This immediately recalls an earlier description of the idiot himself grinding his teeth in animal-like fashion. A few paragraphs further on we read of Vasili: 'Человек слышит и поднимает голову с длинными исседа-черными волосами, как метель и ночь обволакивающими лицо' (III, 64, 68, 69).

There are examples, such as the following one from 'Krasnyi smekh', where the comparing element is drawn from a section of the text succeeding the compared element instead of preceding it, as in the previous examples. This produces an effect of the realization of simile: 'Я хочу к тебе, сказал он, и начал царапаться как крыса . . . и точно отгадав мою мысль он стал узенький и, виляя кончиком хвоста, вполз в темную щель под дверь' (IV, 131). The distinction between meta-narrative level (where the 'thing comparing' is situated) and narrative level (where the 'thing compared' is situated) is effaced by the migration of the rat from the first level to the second. (See Chapter 2 for an elaboration of this point.)

G Paradigmatics and the Centripetal Text

The overriding importance of the internalized paradigm as a central organizing structure of the Andreevan text can be put forward as an explanation to several interrelated features that accompany it.

The contagion of one semantic field by another was mentioned above in connection with poeticity, internal motivation and the creation of a relatively self-sufficient and apparently self-generating text. The semantic contagion is not, however, haphazard and arbitrary. It takes the form of an induction, a drawing in by the organizing internalized paradigm of seemingly peripheral elements into its sphere of influence. So, in the examples from 'Zhizn' Vasiliia Fiveiskogo', Vasili's greying hair, a peripheral detail, is drawn in to the central organizing structure that opposes Subject (Vasili, the parishioners and so on) to Object (God, fate, nature and death) through its contagion by the nouns 'метель' and 'ночь' — both associated with Object (snow-storm + night = hostile nature). The previous example shows how the snow-storm, at this stage itself a peripheral detail is also drawn into the structure by its association with the Idiot. In the example preceding that one, the 'слухи' are likewise drawn in by association with the fire that burnt Vasili's house — itself an actualization of Object (hostile nature).

The centripetal tendencies of these texts — the drawing in to the structural centre of peripheral elements — are by no means exclusive to Andreev, or even to literary art. An influential Soviet art-critic of the 1920s, Nikolai Tarabukhin, makes a similar discovery in the field of painting with his postulation of the inner and outer axes of a painting (correspondingly approximately to syntagmatic and paradigmatic axes respectively). He refers specifically and consistently to paintings that unfold along the inner axis as 'центрстремительные'.⁴⁵ The significance of this parallel will become apparent in the chapters to follow, particularly in respect of the role of synthesis and analysis in Chapter 4. Meanwhile L. M. O'Toole has noted that the short story in general is an essentially centripetal literary form, by contrast with the centrifugal novel.⁴⁶ This, of course, offers further support to the idea of Andreev's texts as intensifiers of certain structural features inherent in the short story.

A corollary of Andreevan centripetality is a concomitant semantic flatness or minimized semantic hierarchy: there can be little or no ordering according to relative semantic importance since all elements, as equal members of a single generating paradigm, have equal semantic weight attached to them. Thus, the raging storm in 'Zhizn' Vasiliia Fiveiskogo' is as semantically marked as the idiot himself. And the (presumably) imaginary child in 'Krasnyi smekh' who transforms himself into a rat is no more semantically peripheral than the terrifying figure of the 'Red Laugh' itself. Whereas in a conventional representational narrative the storm, a character's greying hair, an imaginary creature from a hallucination would be read according to subordinate paradigms of human appearance and physical surroundings; here they are all equally generated by, and readable according to, a central organizing structure. They do not appear as subordinate detail, but rather as central to the whole narrative (see earlier manuscripts to this and other stories).⁴⁷

It is this factor that lies behind the monotonously excessive, hyperbolous and melodramatic style for which Andreev was constantly castigated by many of his Symbolist contemporaries (Gippius, Briusov, Voloshin) and by critics such as D.S. Mirskii. The following passage from 'Gubernator', traditionally acknowledged as one of Andreev's more controlled and reserved efforts, describes the doomed governor's last days and typifies the top-heavy, almost over-indulgent tone of Andreevan narration:

Светило ли подслеповатое октябрьское солнце, моросил ли настойчивый, тоскливый дождь, он неизменно появлялся на улицах — величавый и печальный призрак с размеренными и твердыми шагами, мертвец церемониальным маршем ищущий могилы . . . И если бы сверху последить его ежедневный путь ожидания, то представился бы он причудливым сцеплением прямых и коротких линий . . . сплывающихся в колючий болезненно изломанный клубок . . . но едва ли впереди себя видел он что-нибудь, поглощенный бездонным, черным ожиданием . . . и много испуганных глаз пропустил сквозь себя его скользкий, невидящий взор, прямой как его шаги. И когда он был убит и давно похоронен и новый губернатор,

молодой, вежливый, окруженный казаками, *быстро и весело* носился по городу в коляске — многие вспомнили этот двухнедельный, странный призрак ... и красную шелковую подкладку остро блистающую в *молчаливых* лужах. (II, 67)

The italicized words and expressions all indicate contagion of peripheral elements, either directly through being drawn into the semantic space of Object (the mysterious, all powerful force controlling the governor's destiny) — 'призрак'; 'мертвец'; 'могилы'; 'болезненно-изломанный'; 'бездонным, черным ожиданием'; or else at one semantic stage removed from the central paradigmatic structure — 'тоскливый дождь'; 'подслеповатое солнце'; 'прямой как его шаги'; 'в молчаливых лужах'. All these are semantically associated with the Governor (Subject) except the last ('молчаливых'), which recalls the mysterious silence associated with the Object. Even the reference to the new governor has to remind us of the inevitability of the old governor's death, while the new governor's appearance recalls the old governor through the symmetrical contrast between the two (молодой, вежливый, весело/призрак, мертвец).

The long, tortuous sentences characteristic of Andreev's style, with their abundance of participles and the conjunction 'and' now become comprehensible as an integral part of the Andreevan internalizing, centripetal system — they are merely surface manifestations of the synthesizing, merging tendencies of Andreevan semantics, or perhaps the grammatical means by which that cementing together is achieved.

The passage reveals three more concomitants of Andreevan centripetality common to all the texts we have considered so far. All have to do with (literary) time.

Firstly the semantic flatness (lack of hierarchy) is mirrored in an accompanying temporal flatness. Just as there is no hierarchy of relative semantic importance, so there is the minimum of temporal ordering of past, present and future in the Andreevan text. (See the temporal shuffling of past, present and future evident in the progression of manuscript variants to Andreev's stories.)⁴⁸ Whether the distressed mother's appeal to the Wall to return her child to her occurs before, after or simultaneously to the narrator's participation in an insane lepers' dance is of very little significance ('Stena'). And whether either of these events precede the repeated attempts to scale or destroy the Wall is equally unimportant. The reader is suspended in a perpetual present. The superficial temporal linearity of 'Zhizn' Vasiliia Fiveiskogo', 'Iuda Iskariot' and 'Moi zapiski' is, as we have seen, undermined by the reduced narrative memory which means that almost any given narrative moment seems less to be one point in a temporal sequence, a point with a past and future, and more a separate narrative past and/or future. (The passage of time, literary and real, is palpable only via memory and the meaningful relation of past, present and future.)

Even 'Moi zapiski' — a generally more organic and temporally integrated narrative than 'Proklatie zveria' or 'Krasnyi smekh' — contains episodes such as the anonymous narrator's encounters with Gospodin K., the idealistic artist, which are only minimally conditioned by the narrative that precedes them, and are more or less forgotten by the end of the narrative, but which are presented as being of crucial and central significance. The almost indiscriminate use of emphatic italics throughout the scene in which Gospodin K. features is a marker of this artificial centrality: 'Сделав вид, что я устал и просто хочу пройти по камере я пошатнулся как бы от старческой дрожи в ногах и отдернул одежду: *вся стена за ней была испещрена рисунками*. Художник уже вскочил с постели и так мы молча стояли друг против друга ...' (III, 211).

The diary-form of the *povest'* is clearly ideally suited to the presentation of a perpetual present and the isolation of episode from episode. Compare the chapter beginnings, each new chapter corresponding to a new entry in the diary: 'На прошедшей неделе в воскресенье в нашей тюрьме случилось несчастье ...' [VII]; 'Произошло нечто в высокой степени неожиданное' [IX]; 'Боже мой! Что-то со мной случилось! Я не знаю что рассказать об этом читателю' [X] (III, 226, 235, 240).

Similarly, the setting, a prison, where routine and the blurring of boundaries between past, present and future are the order of the day, seems determined by the structure.

It is interesting to note, in this context, how many Andreev narratives have as their settings isolated buildings or institutions which are ruled by repetition, routine and the absence of a marked time: 'Moi zapiski' (prison); 'Prizraki' (lunatic asylum); 'Rasskaz o semi poveshennykh' (prison); 'On' (isolated house by the sea); the uncompleted 'Bunt na korable' (ship at sea); 'V podvale' (cellar); 'Zhili-byli' (hospital ward); 'U okna' (single room in a house).

Temporality is logically required by causality and the weakness (or absence) of one automatically implies the weakness (or absence) of the other. The third concomitant of Andreevan centripetality is indeed a weakened narrative causality. This is not to say that events and episodes are irrationally and inexplicably linked, as in the work of Franz Kafka, but rather that there is a severely weakened narrative teleology in Andreev's narratives. They possess little sense of direction, little sense of final point of destination towards which they progress, and it is for this reason that they take one of two courses. Some return to their origins. These include 'Bol'shoi shlem', 'Stena', 'Prizraki', 'Tak bylo', in a certain sense 'Iuda Iskariot', and more obviously 'Eleazar', whose eponymous hero returns to the death from which he emerged by dying a second time: 'Так видимо закончилась вторая жизнь Елеазара, три дня пробывшего под загадочной властью смерти и чудесно воскресшего' (III, 104). Others are broken off suddenly and arbitrarily *in medias res*: 'Lozh'', 'Nabat', 'Bezdna', 'Vor', 'Krasnyi smekh', 'Proklatie zveria'.

The arbitrariness of the endings in 'Krasnyi smekh' and 'Prokliatie zveria' is all the more disturbing and disruptive owing to its contrast with the sense of the absolute necessity of all that went before. This too can be linked to Andreevan centripetality which acts to absorb and therefore negate all that is peripheral. Chapter 3 will make plain how the usual function of peripheral detail (descriptions of surroundings and appearances; routine, insignificant events) is to introduce a controlled amount of 'the arbitrary into the narrative in order to foster the illusion that the narrative existants (characters, settings and so on) are really there. This is achieved via the notion that reality is itself arbitrary, merely existing, rather than laden with intentionality and transparent ordering. (Compare Valéry's famous rejection of the nineteenth-century realist novel for its arbitrariness in asserting that a particular carriage is grey rather than any other colour — why not brown, black? — which is more a rejection of a way of perceiving reality than of artistic technique or craftsmanship.)

The Andreevan narrative's centripetality causes it to be laden with precisely that intentionality and transparent ordering which it is the nineteenth-century novel's task to avoid.

H Parallels in the Work of Andreev's Contemporaries

While it is clear that some of the key features outlined above manifest themselves in a more extreme form in Andreev's prose than anywhere else (nowhere, for instance, are semantic contagion, the reduced narrative memory and centripetality as extensively developed), it is equally certain that the structures generating these surface manifestations traverse a wide range of the writers amongst whom critics have experienced such difficulty in finding him a definitive place.

The exotic, polished brand of Decadence practised by Fedor Sologub seems superficially far removed from the cruder, more frenzied writing of his younger contemporary. It is possible, however, at a structural level, to pinpoint remarkable similarities between the two. Sologub's short stories can also be seen to be generated by an internalized paradigmatic structure of which the events of the stories constitute a series of varying actualizations. There is a whole group of stories (including 'Krasota', 'Utsheniia', 'Belaia sobaka', 'Obruch', 'Zhalo smerti') generated through the repeated actualization of an opposition between an 'Everyday Reality' and a second, magical 'Transcendent Reality':

'Everyday Reality'

Ugliness, Vulgarly
Adults, Men
Indifference to, or
Abhorrence of Sex

'Transcendent Reality'

Beauty, the Sublime
Children, Women
Sexuality

Boredom, Routine
Life (marked positively)

Magical Adventure
Death (marked negatively)

The Sologub narratives, none the less, differ markedly from those of Andreev in that most of them privilege one term — Death — over all other members of the paradigm (Death is made the ultimate reference point for beauty, sexuality and magical adventures). At the same time their plots inevitably culminate in the death of their central protagonists. In this way the syntagmatic axis and the paradigmatic axis eventually appear to converge in one point: death-as-event (the culmination of the syntagmatic sequence of events) merges with death-as-state (the privileged term in the paradigm generating the sequence, marked, incidentally, by the frequent expression of death-wish by the central protagonist through the course of the narrative). The one is absorbed by the other.

This feature lends Sologub narratives the sense of direction and teleology that Andreev's texts lack, and explains the absence, in Sologub, of the Andreevan arbitrary ending.

Now it is true that a number of Andreev's texts also culminate in a form of convergence of syntagma and paradigm. Eleazar, the vehicle by means of which death as a term in the paradigm is syntagmatically realized, himself dies a second time. Vasili, the vehicle by means of which Subject confronts Object (including its actualization as death and insanity) himself becomes insane and dies. The narrator-protagonists of 'Krasnyi smekh', who have filled the slot of Subject in its confrontation with Object, finally encounter the 'Red Laugh' face to face and are, presumably, absorbed by it. The convergence is not, however, motivated by any such privileging — the Andreevan text, we have established, eschews semantic hierarchies. The reader of 'Eleazar', for instance, does not sense at every point the necessity of his eventual return to the State from which he emerged in the same way that the reader of 'Belaia sobaka' senses the necessity of the protagonist's eventual succumbing to death. It does not furnish a teleology in the same way that Sologub narratives do (but will nevertheless require further investigation below).

The prose of Andrei Belyi (*Serebriannyi golub'*, *Peterburg*) is also orientated strongly towards paradigmatic internalization. So, too, the *povesti* of Aleksei Remizov (compare the internalized semantic systems that are constructed around the Prison/outside world opposition in 'V plenu'; between the Burkov house and the Government Office, then between the various floors of the Burkov house in 'Krestovye sestry').

The work of Evgenii Zamiatin demonstrates the persistence of this structural feature well beyond the 1917 Revolution. His anti-Utopian novel *My* is articulated across a complex paradigm that opposes the *Space of the City* to *Space Beyond the City*

| | |
|------------------------------------|--------------------------------|
| Entropy | Revolution |
| The Colour Blue | The Colour Yellow |
| Hairlessness | Abundance of Hair |
| Rationalism and the Utilitarian | The Irrational and Emotions |
| Lack of Sexuality | Eroticism and Sexuality |

Zamiatin's earlier stories ('Peshchera', 'Navodnenie') likewise echo Andreevan internalization (for instance, the opposition of 'Cave' to 'Outside World' as a generating paradigm in 'Peshchera').

In referential terms the generation of a text's semantics through internalized opposition paradigms is reflected ultimately as the creation of a wholly new and autonomous world. This, indeed, was the stated aim of a number of the modernist groupings active in Russia at the beginning of the century.

The centripetality deriving from paradigmatic internalization in Andreev's work is mirrored in that of Boris Zaitsev, normally associated with Gor'kii's *Znanie* group of writers (and to a lesser extent Ivan Bunin), where it manifests itself as the domination of an overall mood or atmosphere, a quality in Zaitsev's prose noted and praised by Blok in his reviews of *Znanie* publications.⁴⁹ Many of Chekhov's stories ('Student' is perhaps the best example) exhibit the same quality, of course, and it is, quite rightly, he who is seen as the initiator of this trend in Russian prose.

Finally, the centripetality of style noted in Andreev (the transfer of centripetality to a microstructural level) betrays itself elsewhere in the characteristically lugubrious, saccharine tone pervading the narratives of Sologub from beginning to end.

I Metaphor and Metonymy as Syntagmatic Generating Forces

We have so far concentrated on the (vertical) axis of selection in the Andreevan text. Syntagmatics (the axis of combination) has been considered only insofar as it constitutes a horizontal actualization of paradigmatic structure.

In order to shed a little more light on the horizontal, combinatory axis we propose to turn once again to Roman Jakobson, and to his famous distinction between metaphor and metonymy. Jakobson's fruitful adaptation of the two terms as they are used in standard literary criticism relies on extrapolating the major principle upon which each poetic figure is founded and broadening it to cover whole human discourses. In metaphor's case the principle is that of similarity; an object is made to stand for something similar to it. In metonymy's case the principle is that of contiguity; an object is made to stand for something to which it is in contiguity. That something is, in metonymy, very often, though not necessarily, the whole of which the object is an attached part: a keel may

stand for the whole ship to which it is contiguous and to which it belongs. Strictly speaking we are dealing in that substance with synecdoche, but for Jakobson synecdoche is merely a sub-species of metonymy. Jakobson applies the principles of similarity and contiguity to describe differences in the way texts effect syntagmatic progression: 'The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity, or through their contiguity. The metaphoric way would be the most appropriate term for the first case and the metonymic way for the second, since they find their most concentrated expression in metaphor and metonymy respectively'.⁵⁰ On this definition, (lyric) poetry is an essentially though not exclusively metaphoric discourse; its topics, and even its lines and syllables tend to progress from one to the next on the basis of their similarity to one another. Prose fiction, meanwhile, is essentially though not exclusively metonymic; progression tends to be achieved by switches between characters who are in contiguity with one another, switches from event to contiguously linked event and from setting to contiguous setting.

Similarity and Contiguity clearly have parallels with Todorov's previously mentioned Identity and Difference, though the latter is perhaps the purer and more absolute set of terms and, ultimately, the more abstracted from the reality of texts themselves. (Topics, lines and syllables in poetry cannot be absolutely identical, otherwise there would be no progression at all. Likewise, the characters, events and settings in prose cannot be absolutely different, otherwise the progression would be chaotic and meaningless.) However, just as identity and difference are essential to one another, so too are metaphor and metonymy; a text proceeding metaphorically must also have a metonymic aspect, and a text proceeding metonymically must have a metaphoric aspect. (For meaningful literary discourse to occur, topics must appear to be linked by their contiguity with one another and by the possibility of drawing parallels, equivalences and similarities between them.) A metaphoric text is therefore one in which the metaphoric principle of similarity predominates over the metonymic, while a metonymic text is one in which the metonymic principle of contiguity predominates over the metaphoric.

Andreev's later, static narratives where the identity (sameness) element in Todorov's formula predominates, can now easily be seen in Jakobson's terms to proceed according to the metaphoric principle. Instead of a sign's contiguity with another sign acting as the generating force behind syntagmatic progression (compare, for example, Turgenev's *Ottsy i deti* where Bazarov's contiguity with the Kirsanov household sets in motion a chain of causally linked events) it is rather a relation of similarity that performs this task. Egor's fantasizing and self-delusion ('Prizraki') is linked to that of the doctor's assistant chiefly by similarity and to that of Petrov by similarity (the delusion) and by contrast, itself a negative form of similarity (Egor's wish-fulfillment/Petrov's psychotic

paranoia). Everyday life in the asylum is linked to night-life in the 'Babylon' restaurant, first by contrast, then by similarity.

Each tragedy besetting father Vasilii is linked to the previous one chiefly through similarity ('Zhizn' Vasiliiia Fiveiskogo'). The horizontal axis of 'Zhilylyi' unfolds through an elaborated series of parallels and contrasts (positive and negative similarities) between the characters, attitudes and fates of the patients in the hospital ward. Each encounter with Lazarus ('Eleazar') — by his townspeople, the sculptor Aurelius, the emperor Augustus — repeats the foregoing one by its relation of similarity to it. The differences between them are evident only by comparison and contrast with one another.

The dominance of the metaphoric principle (the principle of similarity, or identity) as a syntagmatic generating force in Andreev's prose is, moreover, no more than we ought to expect of short stories which are actualizing the tendencies towards poeticity inherent within them. Jakobson's well-known definition of poetic discourse upon which our notion of poeticity is founded and from which his own concept of metaphor derives, refers specifically to a 'projection of the principle of similarity from the axis of selection [= the paradigmatic axis] onto the axis of combination' (= the syntagmatic axis). Whereas, in normal language, we select items from sets of equivalents, or similar items (paradigms) and combine them with contiguous items from other sets, in poetic language 'equivalence is promoted to the constitutive device of the sequence'.⁵¹ In other words, in poetic language, similarity instead of contiguity becomes the principle upon which we combine items along the horizontal (syntagmatic) axis. This is exactly what we find in respect of the Andreevan text, though obviously in a much less pure form than in poetry as such, where the principle of equivalence is extended right down to the level of similarity between syllables (rhyme, alliteration and metre). Even the Andreevan text, nevertheless, abounds in striking equivalences of all sorts, not only on the level of extent, but also on those of character and individual detail: Vasilii Fiveiskii's sufferings exactly mirror those of his parishioners and he is therefore very much their equivalent. In Andreev's heretical retelling of the Judas story it is the repeatedly emphasized affinity (that is, equivalence) between Judas and Christ that is perhaps most shocking. (Andreev is known to have painted a picture of the crucifixion in which Christ and Iscariot are depicted on crosses side by side.) Even in 'Rasskaz o semi poveshennykh', one of Andreev's more realistic stories, the pre-execution sufferings of the revolutionary heroes are presented separately, one in each chapter, thus openly inviting the drawing of parallels and contrasts (positive and negative equivalences) between them, rather than leaving the reader to extract and disentangle any equivalences from the mass of contingent action and detail, as in most nineteenth-century prose. Equivalence between characters, like so many features of the Andreevan text, finds its most extreme manifestation in

Andreev's drama where it is overtly thematized in *Chernye maski* as the appearance of Lorenzo's double.

The narrator's vision of hundreds of ravenous people in a restaurant becoming live beasts in a zoo ('Proklatie zveria') is repeated (as an equivalence) in his subsequent visit to an actual zoo. The curse of the beast itself undergoes repetition elsewhere in Andreev's oeuvre as the Curse of Man in the play *Zhizn' Cheloveka*. Finally, the narrator's final words to his loved one in the same story: 'К тебе иду я, моя возлюбленная. Встреть меня ласково . . . Я так устал' are repeated almost word for word in Judas's final words to Jesus before he commits suicide in 'Iuda Iskariot': 'Так, встреть же меня ласково. Я очень устал', creating an equivalence between two scenes from different texts (III, 144, 160).

Many of the earlier examples, of course, are a reconfirmation of the paradigmatic internalization of the Andreevan text. Each separate actualization of the internalized paradigm is similar, that is, metaphorically related, to all the others by virtue of its attribution to the same generating structure — Judas's rescue of Christ from the hostile crowd is similar to his later betrayal because both events are generated via the same oppositional paradigm: 'culturally familiar discourse on Judas'/'alternative, justificatory discourse' ('Iuda Iskariot').

However, a mere series of metonymic displacements, with one term generating another by contiguity, would satisfy the requirements of linear advancement at the expense of a gradual weakening of similarity. Likewise, a mere series of metaphors, with one term generating another through similarity, would satisfy the requirement of identity at the cost of a steadily reduced sense of linear advancement (difference).

The syntagmatic unfolding of Andreev's texts via a series of metaphoric equivalences must, if they are not to capitulate to a form of complete hypostasis, be accompanied by a compensatory metonymic activity. It is this which must now be investigated.

During the discussion of narrative transformation in Andreev's stories reference was made to the tendency of many of them to become increasingly more intense, frantic and fantastic. It can be argued that intensification — the means by which Andreev's texts achieve progression and therefore difference — is explicable precisely as a form of metonymic activity.

We need only consider, in synopsis, the event-sequences of five stories in order to gain a good impression of how this metonymic intensification is effected.

Father Vasiliï and his wife suffer the tragedy of the drowning of their first-born, then that of the birth of an idiot-son. Next, tragedy befalls Vasiliï's wife herself as she dies in a conflagration at the priest's home. Vasiliï discovers that his parishioners have all undergone similar hardships. This is confirmed in

the tragic death of Semen Mosiagin. Finally, Vasilii himself becomes insane and dies after a failed attempt to raise the dead Mosiagin: '... хохот, подобный грому, наполняет тихую церковь... Грохочет, разрывает каменные своды... страшным гулом своим обнимает одинокого человека. О. Василий... поднимает голову... и видит... в самых основах своих разрушается и падает мир' (III, 85).

A soldier begins to lose his sanity in the face of the horrors he has witnessed at the battle-front. As the story progresses it is revealed that others (a doctor who stands on his head, another soldier obsessed with the cawing of crows) are likewise affected. The soldier returns home and dies. His brother is infected with the same obsession and eventually loses his mind. He records the same process happening all around him until finally the whole town is on the brink of succumbing to the disease ('за окном в багровом и неподвижном свете стоял сам Красный смех').

Lazarus returns from the tomb three days after his death. Everyone with whom he comes into contact is affected forever afterwards by his terrible, mortifying gaze. A sculptor comes from afar to capture the phenomenon in stone but both sculptor and sculpture are overcome by the same terrible force. Finally Lazarus is taken to the emperor Augustus, who, although he survives the encounter, never shakes off its horrifying effects. Lazarus returns to the grave ('Eleazar').

A priest's daughter returns home from St Petersburg and meets her father with silence when he asks her to explain her reasons for going there. Shortly afterwards she commits suicide, without offering a word of explanation. Her mother is paralysed with grief and also becomes irrevocably silent. The priest visits the grave of his daughter and again meets a chilling silence which finally engulfs him and everything around him: 'Всем большим телом потянулся он к жене и — встретил взгляд серых глаз... в глазах не было ни жалости ни прощения. Они были немые и молчали.'

И молчал весь темный, опустевший дом' (I, 98) ('Molchanie').

A man racked by jealousy because he believes his lover is lying to him, murders her, thinking he has thereby killed the falsehood tormenting him. The lies return to haunt him in everything he sees around him until he is finally arrested and dragged off ranting about the immortality of falsehood: '— Открой мне правду. Но боже. Ведь это ложь. Там [в аду] тьма, там пустота веков и бесконечности и там нет ее и нет ее нигде. Но ложь осталась. Она бессмертна. Я чувствую ее в каждом атоме воздуха, и когда я дышу, она с шипением входит в мою грудь и рвет ее, рвет... Спасите меня. Спасите!' (I, 59).

At a level of internalized paradigm the repeated actualization of the confrontational Subject/Object model in a series of metaphoric equivalences (Vasilii/Death; Vasilii/Nature; Mosiagin/Death; Priest's Daughter/Silence;

Priest's Wife/Silence; Priest/Silence and so on) remains more or less intact. At the level of character and event however (the level determined by the intertextual paradigms explained above), a process of semantic contagion sets in. Thus a whole plane of signifieds (the empirical reality for which the intertextual paradigms are responsible) is progressively saturated by a single seme: 'Insanity', 'Death', 'Silence' or 'Falsehood'. The point of total saturation is the point at which each text ends. The process of saturation depends on the contiguity of semantic elements one to another and the gradual substitution of one particular element for all the others as part for whole and is therefore a process of synecdochic metonymy. This metonymic saturation provides the Andreewan text with its 'difference' and even constitutes a *teleos* of sorts. It is true that there is no possibility of resolving or further projecting the structure of the internalized paradigm and the text's ending must in this sense be an arbitrary one. However, the saturation of the plane of signifieds produced according to the intertextual paradigms (of character and event) means that, in another sense, the ending is wholly necessary: a text which can no longer generate new signifieds, different from one another, ceases to be a text and must end.

We have already connected the Andreewan effect of the Fantastic with a conflict between internalized paradigms and intertextual paradigms; the frenzied accumulation of horror upon horror in 'Krasnyi smekh', 'Zhizn' Vasiliia Fiveiskogo' and other stories, we noted, reflects a tension between the internalized paradigm's need to generate ever more actualizations of itself, and the constraints imposed on its ability to do so by the laws of character and event (the products of intertextual paradigms). We can now see that the progressive intensification of these horrors, another contributory factor to the Andreewan Fantastic, is bound up with the same conflict. The repeated actualization of the Subject/Object confrontation (internalized paradigms) within the context of an empirical reality of event and character (intertextual paradigms) causes the latter's plane of meaning to become progressively saturated by a single seme. It is the process of metonymic substitution responsible for the saturation that we experience as intensification.

J Intext and the Metonymy of Levels

We must now turn to another version of metonymy operating in Andreev's texts which may also be linked indirectly to the effect of the Fantastic.

There are a number of seemingly disparate and unconnected instances from various Andreev stories which on closer inspection can be shown to have in common one structural feature. They include the citing of the biblical story of Job in 'Zhizn' Vasiliia Fiveiskogo'; the omitted and then separately published 'Son Vasiliia', from the same story;⁵² the letter from the first brother's comrade in 'Krasnyi smekh' ('воронье кричит ...'); the description of

Aurelius's sculpture in 'Eleazar'; the text of the female gypsy's song in 'Prizraki'; the lecture to the dying deacon in 'Zhili-byli'; the citing of Nietzsche's *Also sprach Zarathustra* in 'Rasskaz o Sergee Petroviche'; 'Если жизнь не удастся тебе, если ядовитый червь пожирает твое сердце, знай, что удастся смерть' (1, 78).

The linking factor consists in the status of all these instances as more or less discrete texts within the Andreev texts of which they are part: the Bible, a dream presented in isolation from its master-text, a letter, a lecture, a work of art (a sculpture is also an artistic text), a quote.

Lotman defines the Intext — or 'text in text' — as a rehetorical construction: 'Текст в тексте — это специфическое риторическое построение, при котором различие в закодированности разных частей текста делается выявленным фактором авторского построения и читательского восприятия . . .'. He then cites 'doubling' as the simplest effect of the intext: 'Удвоение — наиболее простой вид выведения кодовой организации в сферу осознанно — структурной конструкции . . .' and gives as one example the literary double whom he describes as 'остраненное отражение персонажа' and as another the novel written within a novel (the Master's novel in Bulgakov's *Master i Margarita*).⁵³

The doubling function of Andreev's texts in text corresponds more to Lotman's second example because it is a doubling not of character but of text. The story of Job doubles the text relating the life of Vasilii Fiveiskii. Vasilii's dream, in distorted form, doubles (repeats and presages) events from his life. The letter in 'Krasnyi smekh' doubles (repeats) the narrative of which it is part, Aurelius's sculpture doubles literally (as a sculpture) and metaphorically (as a repetition in static material form of the metaphysical havoc wrought by Lazarus's return from the dead) the story of Lazarus. Even the small butterfly at the foot of the sculpture presages the ray of optimism that emerges from Lazarus's encounter with Augustus. The text of the song in 'Prizraki', again a complete, sealed textual form with marked beginning and marked ending, doubles the experience of the doctor's assistant and her unrequited love for Dr Shevryev. The lecture in 'Zhili-byli' is a double of the real story of the deacon and, with its beginning echoing the title of the larger text of which it is part ('Жил-был дьякон . . .') it also doubles Andreev's text 'Zhili-byli'. The citation from Nietzsche serves as a prescriptive model for Andreev's story of Sergei Petrovich (Andreev's text realizes the exhortation in the quote) and its effect is therefore also one of doubling.

However, there is strong external (realistic) motivation for these devices. They are presented in forms that make them easy to assimilate to a represented reality such as a letter sent by one character to another or a lecture read to a group of characters in a realistic situation. This is done in such a way that the boundaries between intext and master-text are not highlighted and can barely

be seen as conscious rhetorical constructions which draw attention to the different codings of different parts of the texts. That is not to say, however, that no shifting takes place.

Andreev's intexts are each, in some sense, miniatures of the larger text that includes them. Each refers both backwards to events already narrated and forwards to events that are to follow. (See Lucien Dallenbach's treatment of 'Le mise-en-abîme' — the French version of Intext — for a full description of this aspect of the text within the text.)⁵⁴ The letter in 'Krasnyi smekh', perhaps the purest example of intext in the Andreev oeuvre, even repeats in miniature the fragmentation of its master-text and is likewise presented as a barely coherent series of incomplete sense-units linked by a recurring motif: 'безумие и ужас . . .' in 'Krasnyi smekh' and 'воронье кричит' . . . in its intext. The Andreevan intext is in fact a model, descriptive of the master-text: Vasiliï's dream, as a miniature model, describes the events of 'Zhizn' Vasiliïa Fiveiskogo'; Aurelius's sculpture as a model, describes the events of Andreev's 'Eleazar' and so on.

What is occurring in all these instances is not so much a change in the rules of interpretation, a shifting of codes. Thanks to the external motivation of the intexts, the reader is, for example, not forced to adopt a different reading strategy for the lecture in 'Zhili-byli' or for the sculpture in 'Eleazar' from that which has proved adequate for the rest of these texts. It is more a shifting of levels. The level of meta-narrative (a level separate from, but descriptive of the narrative proper and normally sited in 'the author' or 'the reader') shifts to the level of narrative. Put another way, code becomes part of message. The story of Job — a meta-narrative, model or code for 'Zhizn' Vasiliïa Fiveiskogo' becomes, through the words of the deacon and Ivan Porfirych, both of whom liken Vasiliï to Job, part of the narrative proper or message. By virtue of its being attributed to one of the characters in the story, the hospital-lecture Жил-был дьякон . . .' (which as a story within a story is a meta-narrative, model or code for the story of the deacon and his fellow-patients) becomes part of the narrative itself — the message. The quotation from Nietzsche in 'Rasskaz o Sergee Petroviche', in being read by Sergei Petrovich himself, also passes from the level of meta-narrative (code) to the level of narrative (message).

What amounted to a fluidity of signifieds in the process of metonymic saturation described above — the tendency of one signified to contaminate another and substitute itself for it — is echoed in a certain fluidity of levels. The erosion of boundaries between meta-narrative (code) and narrative (message) allows interaction between the two levels and again the metonymic substitution of one for another.

The action of metonymic fluidity is evident even in the assimilation of the intexts to their master-texts. They all occur at off-centre points in their respective narratives — that is at points metonymically displaced from the

narrative core and connected to that core only through contiguity; the initial comparison of Vasiliï to Job is made by a peripheral character (the deacon) at an interim moment in the narrative. The letter in 'Krasnyi smekh' is likewise written by a peripheral figure in the story (a comrade-in-arms of the first narrator) and is related to the rest of the action only by virtue of having been found by the second narrator. The song in 'Prizraki' is sung by one of the ephemeral gypsy-performers in the 'Babylon' restaurant and the sculpting of Lazarus is a digression in the story of his return from the grave.

Metonymy on the level of signified and metonymy of levels are the two forms of metonymic intensification in Andreev's prose which provide linearity and difference, compensatory to the basically metaphoric generation of his texts along their syntagmatic axis. In so doing they contribute to the effect of the Fantastic.

What, though, are the implications here? How does this help to clarify the place of Leonid Andreev in modern literature?

K Andreev and the Disjunction of Signifier and Signified

In one of his most successful applications of the theory of metaphor and metonymy Jakobson gives a detailed account of how the dynamism of Boris Pasternak's prose owes much to its progression by metonymic means. He lists four metonymic procedures which 'throw the world into turmoil' in Pasternak's stories (compare the effect of the Fantastic in Andreev's prose).⁵⁵ All of these procedures feature in Andreev's texts and serve, first of all, to consolidate and supplement the foregoing analysis of Andreevan metonymic intensification: 1) anthropomorphization (for instance, the personification of the fog in 'V tumane' and the blizzard in 'Zhizn' Vasiliïa Fiveiskogo' among countless other examples in Andreev's stories); 2) *the substitution of cause for effect* (for example, the following sentence from 'Zhizn' Vasiliïa Fiveiskogo': 'В безумии зачатый, безумным явился он на свет . . .' (III, 29), when the insanity responsible for the child's conception attaches itself to the child and so becomes part of the effect); 3) *the substitution of space for time* (for example, the spatial mobility of the narrator in 'Prokliatie zveria' which acts as a substitute for the absent temporal continuity and progression); 4) *attribute for thing* (see the examples above of Andreev's adjectives transferring themselves from one noun to another, taking the remaining qualities of their original noun with them. The figure of the Red Laugh is a perfect illustration, with the adjective 'red' attaching the connotations of blood, war and horror to the noun 'laugh').

The conclusion which Jakobson draws from his analysis is that 'the more prose is stripped of its material content the greater the independence achieved by (metonymic) associations'.⁵⁶ It is a conclusion which is highly appropriate for Leonid Andreev also: a text which is articulated via a series of metaphoric

equivalences, repeated actualizations of a single internalized paradigm, is indeed 'stripped of material (= external) content'. Metonymy in Andreev's texts is not solely a compensation for the dominance of metaphor (that which adds difference to the sameness associated with metaphor), it is also its direct product.

Jakobson's theory can then be applied to link Andreev with a whole body of modern artistic texts including Zamiatin, Remizov and other prose writers of the period (Zamiatin's 'Navodnenie', for example, displays an array of metonymic substitutions identical to those listed for Pasternak). There are also parallels with poets like Khlebnikov, in whose most radical verse movement is generated through a metonymic association of pure linguistic phonemes 'striped of their material content' (for example, his 'Nasmeshniki'). Links also exist with painters like Kandinskii, Malevich and other non-figurative artists, much of whose work is founded on the combination by contiguity of forms, lines and colours likewise detached from material content. (Kandinskii's own writings on Modern Art and the birth of abstraction confirms such a view.) Even certain modern composers, in their attempts to uncouple musical sounds from their emotional associations and combine them as pure musical sound, are related to the same overall trend.

Mojmir Grygar has semiotized the idea by writing of the (free) combination of signifiers detached from their signifieds in modern art.⁵⁷ The signifying apparatus which constitutes the characters, things and events of, for our purposes, Andreev's narratives, loosens its links with those characters, things and events and allows a limited degree of freeplay between them. (The relative iconicity of pictorial signs and arbitrariness of verbal signs — the way in which words are more difficult consciously to dissociate from their concepts than lines and forms are from theirs — means that this process is more developed in the pictorial arts. Even the poetry of Khlebnikov, for instance, is less free of semantic association than the abstract paintings of Kandinskii.)

Theorists such as Lotman have commented upon the way that the forcefulness with which this disjunction between signifier and signified in early twentieth-century literature asserts itself, is sometimes manifested thematically. The importance of the mirror, in the prose and poetry of Briusov is one example; a mirror emphasizes the disjunction between self and image-of-self. In Andreev's work (stories and plays) the role of the double is comparable (for example, Lorenzo's double in the play *Chernye maski* and the two female characters in Andreev's story 'On'). So too is the theme of the mask (the play *Chernye maski*; the terrifying mask which is rent from the idiot's face at the end of 'Zhizn' Vasilii Fiveiskogo'; the story 'Smekh' which also ends with the narrator-hero tearing a mask from his face in order to reveal his true self to his incredulous colleagues: 'Зачем ты рвешь маску? Братцы, он с ума сошел! Глядите, он раздирает свой костюм. Он плачет' (1, 138)).

The process of disjunction between signifier and signified in the text as sequence of signs, it must be remembered, rests on an internalization of semantics which abstracts (disjoins) the text in question from the realm of material content. The disjunction between signifier and signified on the level of text as sign will be the concern of Chapter 2.

III SPACE AND ITS LINK WITH TIME IN THE ANDREEVAN TEXT: THE CHRONOTOPE

A *The Andreevan Chronotope and Detemporalization*

The importance of the substitution of space for time as a metonymic process in Andreev's stories of the period 1900–1909 has been noted. Owing to the significance of the space-time relationship in poetics generally, it is worthwhile developing the point in a little more depth.

The interdependence of Space and Time has been known to theoretical scientists since the beginning of the century (and earlier) but it is only recently that the relevance of the idea to literary theory has been recognized. Mikhail Bakhtin was perhaps one of the first literary theorists to realize the full significance of Space and Time considered as a unity, and he invented a new term the Chronotope ('Хронотоп') to describe the relationship. Proceeding from the axiom that neither Space nor Time can be perceived in the same way in a book as in real life he writes: 'В литературно-художественном хронотопе имеет место слияние пространственных и временных примет в осмысленном и конкретном целом. Приметы времени раскрываются в пространстве и пространство осмысливается и измеряется временем'.⁵⁸ Bakhtin's chronotope theory of the interdependence of Space and Time also implies that a reduction in the markedness of one category brings with it a corresponding increase in the markedness of the other and he uses this notion as an analytical tool to distinguish genre from genre, literary epoch from literary epoch.

The birth of the modern novel as a genre has been connected by Bakhtin and others to the concretization of the category of Time, and the markedness of time is indeed emphasized in the great nineteenth-century novel. This is evidenced in the specific naming of days, dates and years, in the revelation and change of the essence of character in and through time and in the emphasis of temporal distance between beginnings and endings. Even novels such as those of Turgenev which take place over a relatively short period of time tend to emphasize the changes and developments that can take place in such a short period and so underline Time and temporality.

Andreev's preference for the short prose genres (like that of Chekhov, Bunin, Zaitsev, Sologub, Remizov, for example) was, as already argued, an implicit rejection of all that the longer prose form entailed, including, naturally, the rejection of a marked time.

The Andreevan text is located outside History, and therefore Time. There is hardly a work amongst those we are considering with reference to a specific date and very few that can be placed at any particular period in time. Internalization detaches them from extra-textual systems such as History. Even a story like 'Tak bylo', which was originally conceived as a polemic with the French (and by association, Russian) Revolution is, in its published version purified of any such concreteness.⁵⁹

The temporal vacuum in which Andreevan narratives are enacted means that characters and places are introduced ready-made and closed to development. It in fact means that there can be no psychological character as such since characters require a concrete time in which to unfold and reveal themselves. Events consist of either what appears to be a single drawn-out moment ('Stena', 'Nabat', 'Prizraki') or, more usually, of a fragmented series of discrete episodes that are bound together in a highly artificial manner ('Krasnyi smekh', 'Proklatie zveria', 'Zhizn' Vasiliia Fiveiskogo', 'Eleazar'). The binding is often effected by the (precarious and imperfect) unity of the single character-protagonist. Andreev's concern with the *proklatiye voprosy* — his personal admissions in a letter to fellow-writer Veresaev that he was interested in Man (with a capital M) rather than men, in Death and in the Meaning of Life — is the consequence, on the level of content, of a structural expunging of diachronic time from his work.⁶⁰ Man and Death as concepts are fixed, synchronic and lie outside historical time.

The culmination of these tendencies occurs in Andreev's plays *Zhizn' Cheloveka*, *Tsar' Golod* and *Anatema* where Man, Fate and Time appear in personified form and play out their struggle in a region of atemporality that the greater *uslovnost'* of the stage (as compared with written narrative) does much to promote.

B The Compensatory Function of Space

We find, in accordance with Bakhtin's theory of the chronotope, that the reduced markedness of Time in the Andreevan text produces a compensatory increase in markedness of Space which is observable on the two formative axes (syntagmatic and paradigmatic). 'Proklatie zveria' has already provided us with an example. The narrator-hero is made to move along the horizontal axis through expanses of Space (from country to town and within the town from street, to restaurant, to zoo) in compensation for the temporal vacuum in which he is stranded. The move through space 'takes time', of course, but that time remains unmarked, unrecorded and without effect. Another story comparable in this sense is 'Bezdna', in which the hero and heroine's passage from a state of apparently naive innocence to one in which the deep and ugly subconscious forces lurking within them come to the surface, is a passage through space —

from the winding road and open fields, deep into the heart of a dark forest. 'Vor' (in which the hero's internal agonizing takes place on a train journey through the open countryside and is projected on to it) is another such story. So too, is, 'Krasnyi smekh', where the insanity, horror and chaos unleashed by war make their way inexorably from the battle-front, to home-town and finally to the doorstep of the two brother's houses. Finally, there is Eleazar, whose spatial mobility around his home town, in the desert and in his visit to Rome, contrasts with the temporal immobility he brings with him to those places: '... ибо не стало времени и сблизилось начало каждой вещи с концом ее' (III, 93).

There are other examples of more localized spatial activity that may be treated in the same context: Doctor Shevyrev's to-ing and fro-ing between asylum and restaurant in 'Prizraki', the flight from the raging forest fires in 'Nabat' and the repeated approaches to and assaults on the wall in 'Stena'.

An equally vigorous compensatory activity occurs on the paradigmatic axis of Andreev's texts. This amounts sometimes to a wholesale semanticization of space (see Lotman's reference to the 'возможность пространственного моделирования понятий, которые сами по себе не имеют пространственной природы'⁶¹ and Uspenskii's study of the semanticization of spatial relations in the Russian icon).⁶²

The organizational paradigms examined in the previous sections are frequently actualized in boldly spatial terms. The subconscious forces in the abyss (itself a spatial image) are located in the space around Nemovetskii and Zinochka (the forest) as well as within Nemovetskii's mind ('Bezдна'). The boundary separating suffering humanity (the outcasts) from freedom and the realization of its ideals and aspirations is a physical Wall separating two spaces ('Stena'). Man assailed by a hostile and godless nature is represented as a priest and his parishioners huddled in a church threatened by a gathering storm outside, or by the priest and his son incarcerated in a tiny hut around which a fierce blizzard rages and which it attempts to penetrate ('Zhizn' Vasiliia Fiveiskogo').

The Subject/Object opposition underlying all Andreevan narrative is repeatedly actualized in an Inside/Outside embodiment. The titles of 'U okna' and 'V podvale' speak for themselves in this respect. In each of 'V tumane', 'Vor', 'Prizraki', 'Gubernator' and 'Moi zapiski' an individual or group is ensconced inside four walls (a house, a train, an asylum, a prison) surrounded by a hostile or merely alien world. 'Zhili-byli' (hospital) and the unfinished 'Bunt na korable' (boat) also fall into this category.

Spatialization, to widen the terms of the discussion, is but one means of concretizing, of converting the conceptual into the perpetual. We can then treat within the same overall context Aurelius's sculpture of Lazarus, the figure of Lazarus himself (the status of the sculpture as intext now becomes still more apparent — a perceptualization within a perceptualization) the physical Wall,

the idiot in 'Zhizn' Vasiliia Fiveiskogo' and the figure of the Red Laugh. Further, localized instances of the conversion of the conceptual into the perceptual occur throughout Andreev's stories. This sentence occurs when Andreev is describing Judas's mental exertions as he conceives his treacherous plan: '... медленно, в глубокой тьме он поднимал какие-то громады, подобно горам, и плавно накладывал одну на другую ...' (III, 121). The following extract coincides with and hence 'perceptualizes' the arrival of the narrator in 'On' at an inner state of utter despair: '... ни о чем не думал и только шел и уже скоро я оказался далеко от берега в центре пустынного, ровного и белого пространства' (VIII, 37).

C *Space and its Collaboration in Removal of Difference*

In acting as a substitute for temporality, and thus as a form of metonymy, spatialization is a manifestation of the loosening of certain semiotic bonds underlying the production of conventional narrative. An extension of our analysis of its activity on the paradigmatic axis will show that it is also a collaborator in that loosening process. First, though, we must return to the theme of the Fantastic and attempt to give a clearer description of its role in Andreev's work.

We saw earlier how the saturation of the plane of signifieds to a certain extent checks the drift towards complete hypostasis in the Andreevan text and prevents its internalized paradigm from generating new actualizations ad infinitum. The saturation in effect ensures that there are no terms remaining to which the dominating seme or semic cluster (insanity, death, horror and so on) may be opposed. What takes place therefore is not the resolution of the structural opposition (Subject/Object) but its collapse. This explains why the Andreevan ending is at once arbitrary (it is not accounted for, sanctioned by the generating structure) and *necessary* (with the collapse of the generating structure the narrative cannot continue). These two contradictory aspects of the Andreevan ending are clear indices of the duality of the Fantastic as defined by Rosemary Jackson:

The fantastic . . . pushes towards an area of non-signification. It does this either by attempting to articulate the unnameable, the '*nameless things*' of horror fiction . . . or by establishing a disjunction of word and meaning through a play upon '*thingless names*'. In both cases the gap between signifier and signified dramatizes the impossibility of arriving at definite meaning or absolute 'reality'.⁶³

The Andreevan text adopts both these strategies and so is doubly inscribed into the literature of the Fantastic. On one hand, its futile attempts to maximize the number of possible actualizations of its Subject/Object generating paradigm can be seen as attempts to arrive at an absolute reality, to articulate an Object, a nameless thing. An early variant of 'Krasnyi smekh' actually refers to an 'оно'

rather than to the 'Red Laugh'.⁶⁴ This is achieved through the sheer and directionless accumulation of horror upon horror. Andreevan semantic contagion on the other hand, the metonymic interaction between signifiers loosened from their attachment to signifieds, is the 'play upon thingless names' and the disjunction between word and meaning of which Jackson writes.

The collapse of generating structure inscribes Andreev into the Fantastic in a third way and it is here that space plays its collaboratory role.

'In 'Krasnyi smekh' the culmination of the narrative in the face to face confrontation of the imprisoned narrator (and his family) and the figure of the Red Laugh himself, with his army of mobilized corpses, marks a final removal of difference between the pairs of opposites that have, up to this point, generated the text's meaning. Difference is erased between *Home* and *Battle-front* (home is now on the verge of becoming battle-front); *Sanity + order* and *Insanity + chaos* (the sanity and order represented by the narrator and his home town and kept separate from the insanity and chaos of the battle-front is now on the verge of succumbing to the latter); *Reality* and *Hallucination* (the 'reality' of the human characters and the status of the Red Laugh as a hallucination of those characters are called into question by the prospect of a physical confrontation between the two); *Subject* (humanity) and *Object* (all that is symbolized in the figure of the Red Laugh).

The collapse of that opposition is facilitated by the fact that the Object is concretized in the figure of the Red Laugh and that Subject and Object are separated by the space dividing 'home' from 'battle-front' — a space which merely has to be traversed.

Similarly, it is precisely the spatial to-ing and fro-ing of the mediatory figure of Doctor Shevyrev in 'Prizraki' which undermines the distinction between Asylum (Inside) and Restaurant (Outside) and presages a final collapse of difference between the other pairs of opposites around which the story is structured. Thus Sanity merges into Insanity. (The world outside is revealed to be as sane/insane as the asylum.) Appearance merges into Reality, as in the final exchange between Egor and Nikolai, who is no longer unambiguously part of Egor's self-delusion: 'Полетим куда-нибудь, Никола. пожалуйста . . . — Полетим — согласился Николай . . . И полетели' (II, 97). The same merging of Appearance and Reality occur in the third-person narrator's ambiguous comments on one of the frequenters of the 'Babylon': 'Два года назад когда пела молодая . . . цыганка, застрелился студент тут же при всех . . . И цыганки той нет. Она заболела после искусственного выкидыша и куда-то исчезла. А впрочем, может быть никогда такой цыганки и не было, и доктор смешал с нею других — кто знает' (II, 87). See also our own remarks above on references to a cockerell in the opening sequences of the story. Lastly, temporal stasis merges into temporal progression. (Throughout the story there has existed a tension between the imperfective, circular time of everyday life in

the asylum and the perfective, linear time of the story of Egor's assimilation into the asylum. The end of the story marks the collapse of one time into the other.)

The culmination of 'Zhizn' Vasiliia Fiveiskogo' likewise involves the hero's fatal flight from the church (inside) to the open fields (outside), thus spatially effacing the difference between Subject (Vasilii, order, the human, the sane) and Object (nature, chaos, insanity). Difference is also removed between life and death as the idiot appears in the tomb of the dead Mosiagin: '... молчит и смотрит и медленно высовывается из гроба — несказанно ужасный в непостижимом *слиянии вечной жизни и вечной смерти*' (III, 85).

The collapse of the church walls around Vasiliia and the tearing away of the mask from the idiot's face represent the referential marker of this collapse of generating structure and the tearing away of the boundary between the two oppositional terms which support it: 'И снова неподвижный труп. И снова идиот. И так в чудовищной игре безумно двойится гниющая маска ... внезапно загораясь ослепительным светом, *раздирается до самых ушей неподвижная маска* ... Медленно и тяжело *сближаются стены* ... в самых основах своих *разрушается и падает мир*' (III, 85).

The spatial Inside/Outside manifestation of the Subject/Object structure facilitates a removal of difference in a more muted, weakened form in stories like 'Vor' (which ends with the hero climbing on to the roof of the train in which he is travelling and falling to the ground below, so dissolving the tension between himself as Subject and the oppressive world as Object around him), 'V тумane' (in which the hero again meets his downfall after venturing out into the fog which has symbolized all that has been oppressing him) and 'Moi zapiski' (which ends with the narrator building his own personal prison in the free world, thus permanently undermining the spatial distinction between prison and free world). The merging of Subject into Object in 'Bezdna', too, is accomplished through Nemovetskii's (spatial) penetration into the heart of a dark forest. His passive capitulation to the gang of rapists that await him there echoes his capitulation to the dark forces inside him with its accompanying sensation of non-being. 'чувствуя перед собой какую-то бездну темную, страшную, притягивающую. Немовецкого не было, Немовецкий остался где-то позади ... на один миг сверкающий огненный ужас озарил его мысли, открыв перед ним черную бездну ...

И черная бездна поглотила его' (IV, 191).

The extent to which the collapse of structure is accomplished in Andreev's texts corresponds more or less directly to the effect of the Fantastic they produce, for 'Fantasy, with its tendency to dissolve structures, moves towards an ideal of undifferentiation, and this is one of its defining characteristics. It refuses difference, distinction, homogeneity, reduction, discrete forms'.⁶⁵

The production of meaning, as convincingly shown by Lévi-Strauss and others, is founded on the maintenance of difference. Andreev's threefold

inscription into the Fantastic is clearly, therefore, indicative of a fundamental semiotic problem (a problem of meaning) at the heart of his texts. Chapter 3, in particular, will continue this argument.

D The Semantic Importance of Space in Other Writers

Andreev's exploitation of spatial relations is only part of a more general valorization of space developed in a reaction against the antithetical valorization of time in the nineteenth-century novel.

Andrei Belyi's *Peterburg* makes much of the symbolic importance of a distinction between the Petersburg islands and the city itself, as well as presenting the mental processes of its heroes — the Ableukhovs — in a vividly perceptualized form.

The spatialization of meaning in Remizov's 'Krestovye sestry' (the relations between the different floors of the Burkhov house and between the house and the outside world) and in 'V plenu' (prison and outside world) is also comparable.

Zamiatin is another prose writer the semantics of whose texts are presented in overtly spatial terms. (The city and the forest beyond its boundaries, the old house within the city and the space around it play this role in *My*. Martin Martynych's house and the hostile world outside it do the same in 'Peshchera'.)

Related perceptualizations are evident in *Peterburg's* 'Krasnyi Domino' (compare the much earlier 'Krasnyi smekh'), in the concretization of Time in Remizov's 'Chasy' and in the physicality of Zamiatin's symbolic flood ('Navodnenie').

It would perhaps not be too far-fetched to see the concern of some Futurist painters with the capturing of Time via the depiction of mobility through space (for instance, Goncharova's blurred bicycle wheels) as being in some way part of the same artistic tendency. Furthermore, the valorization of space in literary prose (the archetypally temporal art-form), and of time in early twentieth-century painting (the archetypally spatial art-form), may be seen as an attempt to alter the specificity of the various art-forms, to widen the limits of competence of each and erode the barriers between them.

In carrying out a valorization of Space, these artists (Andreev amongst them) were involved in a process of making significant that which had previously been semiotically peripheral, and all of this, along with Andreev's inscription into the Fantastic, points to his participation at the centre of a complex semiotic shift: a change in the rules for the production of literary meaning. It therefore signals the need to move to the next level of theoretical abstraction in order to examine the problem in a wider context.

CHAPTER TWO

THE MODELLING FUNCTION OF THE ANDREEVAN TEXT

I TEXT AND WORLD

A Metaphor and the Fantastic

The presupposition of a relationship between text and extra-text (author, world, reader) modelled in each of the Andreev stories examined above underlines all the comments made in respect of them. The present chapter must attempt to foreground that relationship and bring to the surface its mode of functioning.

We might begin by returning to a central concern of the previous chapter, namely the role of the Fantastic in the Andreevan text. Chapter 1 drew attention to the (over)determination of the effect of the Fantastic by internal rules of construction. It is clear that the Andreevan text's inscription into the Fantastic conditions its relationship to extra-text, and is itself conditioned by that relationship. This interdependency can now be investigated.

The extraordinariness of the scenes and events in many of Andreev's stories 1900 to 1909, as already noted, reinforces their separateness from the world familiar to us. It is vital to recognize, however, that none of these stories can be said conclusively to enter the realm of the Supernatural. As soon as a text is read as telling of supernatural events it is in fact implicitly (sometimes explicitly) rejecting the empirical world of reality and proposing in its place a whole new world with its own laws and norms of which the events it describes are one example, one part. The events depicted in Andreev's stories certainly approach the border with the Supernatural but they very rarely conclusively cross that border. They remain highly extraordinary, barely credible — that is, fantastic: a colony of outcasts imprisoned behind a gigantic wall, undergoing, and themselves perpetrating, horrific cruelty in their attempts to escape ('Stena'); a madman wandering and hallucinating in a nightmare town, terrified by the cry of a beast in a zoo ('Proklatie zveria'); a soldier at war witnessing incredible cruelty and insanity on a mass scale, who himself becomes insane and subsequently infects his brother with the same insanity that finally threatens to engulf the whole world ('Krasnyi smekh'); a priest who is subjected to a series of terrible tragedies, including the birth of a monster-son who in the final macabre scene appears in the tomb of the body that the priest is attempting to raise from the dead ('Zhizn' Vasiliia Fiveiskogo') and so forth.

They can barely be equated with anything from empirical human reality, yet fall short of the Supernatural. Even the events of 'Eleazar', telling of Lazarus's disastrous return from the dead, involve a stretching to the limits of an already familiar biblical reality (which sanctions miracles), rather than entry into a new, supernatural world. The events of these stories are hard to place in any world. They belong nowhere.

Tzvetan Todorov has written of the Fantastic in literature that it builds upon an ambiguity between the Natural and the Supernatural and a hesitation on the part of the reader as to which of the two realms the events of the narrative should be assigned.¹ The Andreevan fantastic undoubtedly falls into neither of the two realms. The reader of Andreev's fantastic stories makes little attempt to assign the narrative to any particular realm because the events of which it is made up have consistently been underlined as being exceptional, uncategorizable. This is the role of reason for the often monotonous accumulation of exceptionalizing adjectives and adverbs (attacked by critics hostile to Andreev such as Filosofov and Gippius as a mark of the writer's clumsiness): 'страшный, ужасный, чудовищный, небывалый, невероятный, неизмеримый' and so on, and the (generally) unrelievedly hysterical pitch of the narration.

However, Todorov's theory acknowledges that the state of absolute ambiguity (or 'pure transgression' as Rosemary Jackson terms it) produced by the Fantastic texts' stretching to their limits of the laws of empirical reality is an ideal state. Because the state of absolute ambiguity carries with it a notion of complete non-reference, or reference to sheer nothingness, no actual fantastic text attains it in full. Indeed, in Todorov's schema, the 'pure Fantastic' is the theoretical line dividing two empirical genres: the Fantastic-Uncanny from the Fantastic-Marvellous. Todorov recognizes that in reality the Fantastic text tends to be naturalized by assigning it to the Uncanny (the natural world) or the Marvellous (the supernatural world).²

Todorov later gives examples of texts that are naturalized in a third way — by making them figures, tropes or allegories of reality. So, for example, many of the texts that we associate with the Modern Fantastic, such as Kafka's stories, are ultimately given meaning by making them metaphors for human existence — even if what they figure is no more than the impossibility of true human communication, the very lack of meaning in the modern world.

The most problematic and ambiguous stories of Edgar Allan Poe, meanwhile, are ultimately given meaning by assigning the events they relate to one of the two worlds, natural or supernatural (though 'The Fall of the House of Usher' is often read as an allegory of social decay).

The condition of pure exceptionality, pure otherness is as intolerable to the reader of Andreev's texts as it is to the reader of Poe or Kafka, and if he cannot make the events mean by assigning them to a world, (natural or supernatural)

then he must make them mean by asking himself to what they are an equivalent, of what they are a figure.

Such a hypothesis finds support in the theories of Lotman and Jakobson. Firstly, Lotman's concept of the artistic text as a world-model reaffirms the idea that the Andreevan text, like every other, cannot exist in a state of pure transgression, but must ultimately model the world that is its context. Referring to Language in its Saussurean sense of *langue* or system Lotman writes: 'Язык каждого художественного текста в своей сущности является определенной художественной моделью мира и в этом смысле всей своей структурой . . . несет информацию . . .'³ The very fact that the Andreevan text communicates with its readers necessitates the functioning of a system of communication (*язык*) whose rules and procedures taken together as a whole constitute a model of the world in which those rules were formulated.

An extension of Jakobson's Metaphor/Metonymy distinction applied in Chapter 1 will help to clarify the nature of the Andreevan world-model. In Chapter 1 we were concerned primarily with the relevance of the theory to the question of internal, syntagmatic progression in Andreev's stories. But it also has relevance to the relationship between text and world and to the way in which the former is able to serve as a model of the latter.

Jakobson's contention that the great novel of the nineteenth century represented the culmination of the metonymic tendency in literary prose rested not only on the idea that its syntagmatic progression was one based essentially on contiguity and causality (causality being a metonymic form of logic). It also relied on the recognition that its relationship with the world it was depicting was a metonymic one: the nineteenth-century novel presents itself as part of reality (compare the term 'a slice of life'), the remainder of which is to be constructed by the reader on the basis of what he has read. ('Part for Whole' is, in fact, the synecdochic version of metonymy we mentioned in Chapter 1.) *Anna Karenina* is in every sense contiguous with, and part of the world which forms the context of its actions and, as such, can be said to present a metonymic model of that world. The quintessentially metaphoric text, on the other hand, was for Jakobson the lyric poem which we connect to reality by making it an equivalent of life in its totality and which can therefore be said to model metaphorically.⁴

Because of the need of every text to 'mean' and to model, the fantastic text (which cannot survive as pure transgression) is caught up in a second ambiguity and suspended between another pair of possibilities: 1) that of meaning by posing as a metonymic model of either natural world or supernatural world and so eventually being assigned after all to one or other realm and 2) that of meaning by posing as a metaphoric model of the natural world and serving as its equivalent.

The Fantastic Text in its ideal state would represent the state of pure ambiguity between these two meaning-giving possibilities because 'The Fantastic . . .

makes explicit the problems of establishing . . . "meaning" through a literary text'.⁵ In reality, though, fantastic texts tend towards one or other recuperative strategy: they are made either to 'belong' or to 'be equivalent'.

There are a number of factors which cause the Andreevan Text (which, we must remember, is itself an ideal construct coinciding with no Andreev text in particular), like other examples of the Modern Fantastic, to tend towards the second possibility and effect metaphoric relations with the world it models. Thus, the events in 'Krasnyi smekh' receive their significance from the fact that they are in some way equivalent to processes taking place throughout contemporary civilization and presage the final apocalyptic outcome of those processes. The life of Vasilii Fiveiskii is somehow equivalent to the life of man in general (compare Andreev's later play of that very name: *Zhizn' Cheloveka*). The prisoner in 'Moi zapiski', if he is not man in general, is at least the embodiment of a whole facet of human thought and its logical consequences. Life is somehow 'like', equivalent to the model constructed in 'Prizraki' and other stories.

These factors received treatment in the slightly different context of the previous chapter and may be briefly reproduced here: 1) *Semantic internationalization* shuts off the Andreevan Text from the extra-textual world and just as there is a disjunction between signifier and signified on the level of the text as a sequence of signs, so the same disjunction operates on the level of Text-as-Sign (see Introduction). This disjunction means that the Andreevan Text can best be connected to the World outside it by posing as its equivalent; 2) the *unmediated beginnings* (the lack of mediation between the commencement of the narratives and the narrative context that they presuppose): 'безумие и ужас . . .'; 'Я и другой прокаженный, мы осторожно подошли к самой стене . . .', for example, and *arbitrarily/absolute endings* ('И молча бежали мы куда-то во тьму, и возле нас насмешливо прыгали наши черные тени . . .'; 'И черная бездна поглотила его . . .' (I, 152; IV, 191). These preclude metonymic contiguity with an outside world and cause the reader to gravitate towards the posing of a metaphoric relationship between text and world: the beginning and ending of a world can only ever be conceived of as either completely arbitrary or absolute (compare biblical and scientific notions of how the Universe began and how it will end); 3) the *limited space* in which many of Andreev's narratives are enacted (train, boat, hospital ward, prison, cellar, lunatic asylum and so on) serves not only to isolate text from extra-text but also to model that extra-text. Boat, asylum, cellar and prison easily become metaphors for life as a whole.

The modelling principle of the Andreevan text might thus be said to be conditioned by these factors which, because they have the effect of estranging the Andreevan world from the world we know, also relate to the Andreevan Fantastic. Because, however, of the interdependency mentioned in the second

paragraph of this chapter, the metaphoric model which these factors produce is also itself able to recuperate certain aspects of the effect of the Fantastic, and thus in turn to condition the latter's mode of functioning in Andreev's stories.

For example, the monotonous accumulation of horror upon horror in 'Krasnyi smekh', 'Zhizn' Vasiliiia Fiveiskogo', 'Eleazar' and 'Proklatie zveria', the futile attempts to articulate a 'nameless thing', an 'Оно', produces on one level an 'excess of signified over signifiers' (that is, the same signified attached again and again to different signifiers).⁶ It is this excess which accounts for the negative remarks of commentators like Tolstoi (to whom the famous remark 'Он меня пугает, а мне не страшно' is attributed),⁷ and like Gippius, Filosofov and Kaun, who regrets the 'brass music' of Andreev's prose which 'detracts from the unity of tone and weakens the hold of the main motive on your attention and interest'.⁸ Thanks, however, to the metaphoric status of the text as a whole the reader is able on another level, as it were, to detach the fantastic, grotesque quality of surplus horror from the events it characterizes and make it into a signifier of 'the grotesque, unrelieved horror of the life of man' or something similar. This is confirmed in the remarks of those commentators who have attempted to make Andreev's 'brass-music' mean something. One such commentator was Kornei Chukovskii who, by making a positive virtue out of what he imaginatively termed the *plakatnost'* (poster-like quality) of Andreev's prose — the unrelieved, loud, clashing colours, the crudeness and vulgarity (in other words, all that is 'excess') — managed to resemiotize the surplus of signified and include it within an overall interpretative strategy for each text. For Chukovskii Andreevan *plakatnost'* had as its signified a corresponding *plakatnost'* in modern city-life, the noise, the chaos, the excess that industrialization and urbanization in Russia brought in their wake.⁹

For Maria Symborska, a critic over half a century apart from Chukovskii in time, and worlds apart in terms of critical approach, the meaning of Andreev's lack of subtlety and monotonous repetitiousness reflects the post-Wittgenstein, post-Absurdist period in which she herself is writing, and also the preoccupation with problems of language that characterizes her particular critical generation. Writing of the monotonous sequence of effectively synonymous comments from the old women in Andreev's play *Zhizn' Cheloveka*, she asserts: '... лгут звуки, теряя связь с денотатами — происходит полное разобщение. Таким образом, особенностью самого языка — коммуникации, Андреев передал трагическую дезинтеграцию, омертвление, а также отчужденность культуры и цивилизации . . .'¹⁰ Different though this reading seems from Chukovskii's 'плакатность городской жизни' the point is that, like Chukovskii, Symborska has relied on the metaphoric modelling-principle of Andreev's texts to give meaning to what for others has been excess and undecodable, unintegrated into any recognized system of meaning-production.

The fact that Symborska is writing specifically about Andreev's plays is, of course, not without significance. The examples she cites are more specific than those of Chukovski and her interpretation less impressionistic, more precise. This is not solely explicable by reference to the two vastly different critical idioms. Account must also be taken of the greater conventionality (*uslovnost'*) of the stage as an artistic medium and the correspondingly greater onus placed on both writer (dramatist) and reader (audience) to 'make everything mean'. In other words we can, with new evidence, repeat our earlier claim that Andreev's mounting interest in the dramatic form from around 1904 to his death in 1919 can be understood in terms of the developing to their natural conclusion of structural tendencies already present in his *rasskazy* and *povesti*.

B Metaphor, 'Zavershennost' and Genre

An essentially metaphoric relation between text and world must involve the closure, the completion of that world as a signified, within the text which models: the metaphoric text models the world at large by posing itself as separate from, but equivalent to it, rather than contiguous to, and part of it. Metaphor therefore conveys the wholeness of that world by modelling from within, instead of relying on the reader to build up wholeness himself on the basis of contiguity (metonymy). Despite the complete lack of resolution and closure at a level of narrative generating structure (see Chapter 1), there must be an element of both these at a level of narrative as (metaphoric) model. Reference has already been made to the apocalyptic (see the literally apocalyptic ending of 'Krasnyi smekh', 'Zhizn' Vasiliia Fiveiskogo' and 'Den' gneva'.) One might add to these the number of texts which end in death, a localized form of apocalypse: 'V tumane', 'Rasskaz o semi poveshennykh', 'Gubernator', 'Rasskaz o Sergee Petroviche', 'Iuda Iskariot' and others. This provides one form of closure; death and the end of civilization are events that can be easily assimilated to culturally familiar event-sequences or closure, so we can therefore speak of texts like 'Zhizn' Vasiliia Fiveiskogo', 'Krasnyi smekh' and 'Den' gneva' which culminate in death or the end of civilization as effecting a form of paradigmatic closure. In an early draft of 'Zhizn' Vasiliia Fiveiskogo' Ivan Porfirykh receives a letter from the religious authorities suggesting that Vasiliia is unfit for his job and should be transferred to Suzdal' Monastery. The possibility of having this as an ending to Vasiliia's story, an ending more credible than the one in the published version, is rejected by Andreev, presumably because it is insufficiently apocalyptic and fails to effect paradigmatic closure.¹¹ Texts such as 'Bol'shoi shlem', 'Pet'ka na dache', 'Stena', 'Prizraki' and 'Moi zapiski' achieve a form of syntagmatic closure since the sets of events they articulate are circular and hermetic, turned in on themselves: the final point on the horizontal or syntagmatic axis of 'Pet'ka na

dache' returns the hero to the crushing routine of the barber's shop which was also its starting point. Likewise, the final point on the syntagmatic axis of 'Moi zapiski' returns the hero to the state of self-imposed captivity from which that narrative emerged. 'Eleazar' bridges the gap between the two forms of completion or closure: the story ends with Eleazar's death and can therefore be aligned with 'Zhizn' Vasiliia Fiveiskogo' and 'Krasnyi smekh' in effecting paradigmatic closure. But the story began shortly after Eleazar's first death, so the second death on which the story ends in a sense returns the horizontal axis of the narrative back to the point from which it emerged and effects a form of syntagmatic closure.

The closedness (in Bakhtinian terms *zavershennost'*) of the heroes — neither Vasilii Fiveiskii, nor the narrator of 'Moi zapiski', nor Dr Kerzhentsev in 'Mysl'' — are open to real change or development, their characters are fixed from beginning to end — is a further example of metaphoric completion. So, too, is the fixedness of the forces that assail them, a fixedness which permits them to be concretized in the form of physical walls, iron grills ('Moi zapiski') the natural elements (fogs, blizzards, abysses etc.) sculptures ('Eleazar') and so on.

Andreev's very preference of the *povest'* and the *rasskaz* is part of a more general turning to metaphoric world-models in early twentieth-century literature. The short prose-form, to take up a theme from Chapter 1, is the prose-form of completion and therefore, by association, of metaphor. Bakhtin's Hegel-influenced writings on the novel revolve around a concept of 'Being in Process' and the notion that the novel, with its linearity, its sense of time and its inherent dynamism, is the literary form best able to embrace reality in its 'State of Becoming'. To such a genre, the idea of the completion of reality, of fixing it as a whole pre-existent to narrative, is anathema; a metonymic world-model for the novel seems, therefore, a self-evident corollary to its *nezavershennost'*.

Andreev's attachment to the short story (and for that matter to the dramatic form) can now be seen to be directly related to the degree of *uslovnost'* in his artistic method. This is reflected in his deliberate move away from conventional, realistic means of representation (subordination to verisimilitude of character, setting and action, to the illusion of reference — the sense that what is being described actually happened). Both short story and play depend upon a certain distancing of text from object (the disjunction formulated in Chapter 1 and to be elaborated on in Chapter 3) in order that the object be gathered up as a whole and modelled from within by an equivalent, a metaphor. This is in direct contrast to much nineteenth-century prose which in its desire to capture the sense and immediacy of reality rather than to be sure of embracing it as a *whole* tended to opt for the novel and for metonymy; life as we live it from day to day is not experienced as a distanced, completed whole, but as an ongoing

process that remains partial, immediate and fragmentary. That feeling of incompleteness together with immediacy is best conveyed by the text which presents itself as contiguous to the rest of reality, but only part of it — by the metonymic text.

Andreev's openly professed preference for big concepts over specific individuals and their particular lives is a preference for the distance and wholeness of metaphor over the immediacy and partialness of metonymy.

C Metaphor, Appearance and Reality, Polyvalence

All representational literature, perhaps all literature, rests on an assumption of the existence of a truth which reveals itself against the background of what is posited as illusion, deceit, mere appearance: 'C'est (cette) vérité qui rend possible l'existence même de la fiction. . .'¹² This is a law so universal that it extends from the popular detective novel, where false solutions and suspects, misleading clues and red-herrings gradually give way to a revelation of the truth, usually the real culprit — to profound novels of character in which the work accomplished is the penetration through the layers of surface and appearance to a 'true essence' (compare Lermontov's *Geroi nashego vremeni* as a gradual revelation of the essence of Pechorin).

The truth/appearance structure remains active in Andreev's texts (the truth about the asylum and the 'Babylon' restaurant with their inhabitants and their appearances and delusions in 'Prizraki'; the truth about the non-existence or cruel indifference of a divine power and Vasilii Fiveiskii's belief to the contrary in 'Zhizn' Vasiliia Fiveiskogo'; the truth about the dark and uncontrollable forces lurking within Nemovetskii against the appearance of idyllic calm and spirituality in 'Bezdna' and other stories). However, the metaphoric modelling principle they employ and the generation of their narrative progressions through a series of metaphoric equivalences ensures that the truth/appearance structure operates in a weakened form and, indeed, breaks down at certain junctures.

Because the series of separate, distinguishable event-sequences that make up each narrative are equivalent at once to one another and to the world they model, the truth value (positive or negative) they carry in relation to each other becomes logically meaningless. So, for instance, Vasilii Fiveiskii's personal experience of disaster (the death of his son, the burning down of his home) his dream (omitted in the final version) that itself recounts a form of confrontation between Vasilii and a hostile nature, and his hallucinatory vision of the horrifying idiot's mask in the tomb of Semen Mosiagin, become equalized by virtue of the fact that they all constitute equivalences of each other and of the world-as-whole. They thus have their truth-values (positive in the case of the first example, negative in the second and third) severely weakened. Similarly

the objective description of the horrors of war in 'Krasnyi smekh' and the subjective distortions and hallucinations experienced by the two narrators while they progressively lose their sanity, become more and more difficult to distinguish in terms of truth and appearance, since they are all merely equivalences of each other (different actualizations of the same Subject/Object generating structure), of the text-as-metaphor, and of the world it purports to model. Subjective/Objective, Mind/Reality, Truth/Appearance, even Image/Object (as in the cases of realized similes and metaphors) — all these oppositions have their organizational force weakened in the removal of difference produced by the equalizing action of the text-as-metaphor.

Here, then, is another instance of the interdependence of the Andreevan Fantastic and the Andreevan world-model. On one hand the de-metonymizing effect of the Fantastic (the difficulties involved in assigning Andreev's narratives to either the natural world or the supernatural world) is (partially) responsible for the metaphoric modelling principle. On the other hand, that same principle, with its equalizing action, undermines the distinction between Truth and Appearance, sets up an ambiguity between the two and so becomes a direct determinant of the Fantastic.

Although this equalization is primarily a vertical, paradigmatic effect, the points at which it occurs can be pinpointed along the horizontal syntagmatic axis of the text as traces. Examples already quoted from 'Prizraki' ('Полетим куда-нибудь ... И полетели') and 'Krasnyi smekh' ('... и начал царапаться как крыса ... и точно отгадав мою мысль он стал узенький и, виляя кончиком хвоста, вполз в темную щель ...') demonstrate this.

In an article on the language of modern fiction, David Lodge remarks that traditional, realist novelists maintain a clear distinction between 'what is actually there' and what is merely illustrative (we might add: 'or what is only subjectively true'). Lodge goes on to point out that modern literature questions such distinctions and quotes the final passage in Virginia Woolf's *To The Lighthouse* in which the multiple significance of the lighthouse is asserted. He comments: 'That is perhaps the central assertion of the modern novel — nothing is simply one thing — it is an assertion for which metaphor is the natural means of expression'.¹³ The multiplication of metaphoric equivalences in Woolf's writing ('nothing is simply one thing') as used by Lodge to explain the polyvalency of the modern text, is responsible for both the equalization of truth-values in Andreev and the polyvalency of figures like the Wall, the tocsin ('Nabat'), the curse ('Prokliatie zveria') the sea ('On') the stones ('Iuda Iskariot') in his stories.

Lodge's version of the modern text, however, can normally refer its multiplication of equivalences, its dissolution of the Truth/Appearance opposition to notions of 'man's inner world' or 'the self-reflexivity of language', notions which do not function in the Andreevan text. Here the ambiguity is less easily

resolvable. For this reason Andreevan metaphor is Fantastic before it is Modern. (See also Chapter 3.)

Prior to moving on from discussion of Andreev and Metaphor we should remind ourselves of a point made in the previous chapter, namely the indissolubility of Metaphor and Metonymy. If identity and difference (metaphor and metonymy) imply each other at a level of narrative transformation (Chapter 1), then it would follow that they imply each other at a level of text-as-world-model. While the Andreevan (fantastic) text tends to 'mean' by being made equivalent to something, rather than by being made to belong somewhere, the two are not, and cannot be mutually exclusive.

II TEXT AND MODALITY

A *The Modality of the Andreevan Text*

The concern of the present chapter is not the referential aspect of Andreev's stories — what they represent outside of themselves. The concept of 'world-model' contradicts such an idea because it assumes that meaning (that which is represented in a literary text) does not exist outside it but is constituted from within. The world which Andreev's stories represent is the world-model according to which they are written — a model which includes author (sender) and reader (receiver) and therefore embraces the whole communicative situation bound up in a literary text. The external constructs on which we position the basis of our readings — author, world, reader — are in fact positions, sites within those readings, just as internal laws of construction are traceable to externally established structures or codes (see Introduction).

It has long been recognized in the field of linguistics and literary theory that to grasp the full complexity of literary meaning it is necessary at all times to consider the literary text as a communication: from a sender about a world to a receiver. The reader of Andreev is aware of this to a much greater degree than a reader of Tolstoi or Turgenev, who may have become engrossed in constructing the referents (character, setting, action) of the text he is reading. To reduce the meaning gained from a reading of 'Krasnyi smekh' to the events and characters signified in the text, or merely to a concept of the world of which the characters and events of 'Krasnyi smekh' are an equivalent, is to impoverish the story seriously.

Perhaps one of most crucial differences between one of Andreev's *povesti* and a nineteenth-century novel is a difference in modality.

It was A. J. Greimas who initially proposed that narrative may be modelled like an individual sentence, with subject, verb, object or predicate. Todorov's extension of that linguistic notion to the idea of a modal poetics, each narrative, like each sentence, having its own modality, has been taken up by Fredric

Jameson: ‘... it might well follow that, as with sentences themselves, each deep narrative structure could be actualised according to a number of different modes, of which the indicative, governing conventional narrative realism, is only the most familiar. Yet other possible narrative modalizations — the subjunctive, the optative, the imperative and the like — suggest a heterogeneous play of narrative registers’.¹⁴

The Andreevan text, like any other, is a process which takes place in a communicatory situation, and is therefore subject to the intentions and desires of sender (author) and receiver (reader) and so to a variety of modalities. Of these, the indicative — in effect a communication from writer to reader that the objects, people and actions indicated by the words of the text are taken in their own right as the major part of the information to be conveyed — is only one.

It requires little analysis to demonstrate that in the stories of Andreev the dominance of the indicative modality, which accounts for a text’s referential aspect, is severely curtailed. If this were not the case then we would be expected to 1) decide decisively between the Wall as a physical presence (‘Stena’) and the Wall as a figure (or subject) in favour of the former, and 2) accept this physical presence as the only meaning to be gained from the text.

Andreev’s move away from the dominance of the indicative modality is not restricted to his more radical, fantastic texts like ‘Stena’ and can be detected in many of the earlier stories normally noted for their adherence to the principles and methods of nineteenth-century realism.

The deliberately over-optimistic ending of ‘Bargamot i Garas’ka’, explained by Gor’kii as an ‘улыбочка недоверия к факту’, points to a definite shift away from a purely indicative modality that is not traceable solely to the story’s status as an Easter story.¹⁵ It clearly opens with an indicative modality at the beginning: ‘... часу в десятом темного весеннего вечера Баргамот стоял на своем обычном посту на углу Пушкарной и 3-й Посадской улиц’ (VII, 233). Here the reader does little more than reconstruct the referents of the narrative — the characters, setting and action. It then progresses to what might best be described as a combination of the optative, rhetorical and conditional modalities at the end. The combination includes the optative modality because the improbable reconciliation between Bargamot and Garas’ka is a kind of romantic wish-fulfilment on the part of the author. The switch from the more contrastive and reference-bound past-tense to the present tense marks the point at which the change in modalities occurs: ‘Пришли наконец домой — и Гараська уже перестал изумляться... Вот ошалевший и притихший Гараська сидит за убраным столом. Ему так совестно, что хоть сквозь землю провалиться’ (VII, 239). It also includes the rhetorical modality, since the distance between the ending to the story and the way things ought actually to have turned out acts to persuade the reader of the ‘way things really are’. The tone and sentence-structure adopted by the passage at this point gives a good

indication of a second, more literally rhetorical-persuasive element: 'Совестно своих отрепий, совестно своих грязных рук, совестно всего себя, оборванного, пьяного, скверного . . . так невыносимо дрожат эти заскорузлые пальцы с большими грязными ногтями, которые впервые заметил у себя Гараська' (VII, 239–40). Meanwhile, the conditional modality is, clearly, also active because the tradition of the Easter story allows Andreev to pose the whole narrative as the first 'if' clause in a conditional narrative sentence of which the second 'then' clause is to be supplied by the reader. ('If men really behaved like this, then wouldn't the world be a better place?')

It would probably, therefore, be more accurate to say that, rather than taking place in the writing of the text, the shift in modality occurs during the reading: the reader is not aware at the beginning of the story of the way it will end and begins reading according to a conventional indicative modality, whereas the writer is aware from the outset of the way the story will end. For the latter the optative-rhetorical-conditional modalities were prevalent throughout. For reader the meaning is diachronically produced, for writer — synchronically.

'Bargamot i Garas'ka' is by no means exceptional, even in the early *Znanie* period of Andreev's oeuvre. The rather maudlin sentimentality of stories like 'Gostinets' bespeak a rhetorical rather than an indicative narrative modality, one which is concerned to persuade of an argument rather than/as well as to recreate a reality. Note the ending: 'он глядел на каемчатый платок и видел как Сениста оборачивался к двери, а он не приходил. Умер одинокий, забытый как щенок, выброшенный в помойку. Только бы на день раньше и он . . . увидел бы гостинец . . . и возрадовался бы детским своим сердцем и без . . . боли . . . полетела бы его душа к высокому небу' (VII, 219). See also 'Angelochek', and, later, 'Zhili-byli': '. . . так плакали они оба. Плакали о солнце, которого больше не увидят, о яблоне "белый налив" . . . о милой жизни и жестокой смерти'. (I, 24).

Although, as a writer, Andreev has been assailed from all sides for being a prophet of gloom and an incorrigible pessimist, the optative modality remains a powerful force during the whole of his writing career. It can be detected in minor stories like 'Marsel'eza': 'он умер, а мы пели над ним марсельезу. Молодыми и сильными голосами пели мы великую песню свободы и грозно вторил нам океан . . . И навсегда стал он знаменем нашим . . . и все громче, все радостнее звучала громкая песня' (IV, 152). 'V temnuu dal'' (the heroic figure of Nikolai) is another example. It is also detectable in more substantial pieces such as 'T'ma' (the almost miraculous reconciliation of revolutionary and prostitute) and 'Rasskaz o semi poveshennykh' (the characters of Musia and Tania and the heroic way they meet their deaths). It is dominant in plays like *K zvezdam* (where the title speaks for itself) and the later *Tot, kto poluchaet poshchechiny* (the magical Consuella and He) as well as in a later

story, 'Polet', whose themes of the ecstasy of flight and the associated desire for self-oblivion, and ultimately death, are ripe for interpretation in terms of Freudian wish-fulfilment: 'задыхаясь от восторга, стиснув белые зубы . . . он широкими размахами пронизывал воздух . . . Я буду подниматься все выше. Тело мое отлетит от меня и упадет, а я пойду выше . . . О какое волнение!'¹⁶

B Modality and the Fantastic

Andreev's prose of the period 1900 to 1909 is traversed by varying combinations of all the narrative modalities listed (not excluding the indicative) and by several others besides.

Prominence was given in our description of the Andreevan Fantastic to the role of two ambiguities. Firstly there is the ambiguity between the events belonging to either the natural or the supernatural world. Secondly, there is the ambiguity between metonymy and metaphor — whether, ultimately, to make the events belong to a world (natural or supernatural) as part of it, or whether to make them separate from, but a figure of a world.

The second ambiguity can now be re-expressed in terms of a clash between the indicative modality (instruction from sender to receiver to read the events literally, to privilege over all other aspects the aspect which makes them belong to the real world, that is, the referential aspect) and the *non-indicative modalities* (instruction to subordinate the referential aspect to persuasive, admonitory, conditional or other aspects).

It was also argued that, like all fantastic texts, Andreev's stories cannot survive in a state of pure ambiguity and therefore incline in favour of either metonymic modelling or metaphoric modelling principles, in Andreev's case the latter. This would appear to suggest that Andreev's fantastic texts should likewise favour non-indicative modalities over the indicative. In the following investigation into how this privileging of non-indicative over indicative modalities is brought about, the interdependency between the Andreevan Fantastic on one hand and the text-world relationship in the Andreevan text on the other hand, will once again be touched upon.

It will shortly emerge, in fact, that the exceptional nature of Andreevan events, their stretching to the limits of the natural world's norms without conclusively entering the Supernatural world (the factor responsible for the first ambiguity and the original determinant of the effect of the Fantastic in this chapter) serves also as the means by which these events acquire non-indicative modalities and are made into a figure of something else. Thus the complexity of the Andreevan Fantastic, conditioned by text-world relationships and at the same time conditioner of those relationships, will be reconfirmed.

The deformation or distortion carried out by the Andreevan Fantastic's stretching to the limits of the empirical (natural) world means that its relation

to the latter can be described as one of hyperbole. Hyperbole and narrative modality are, as we shall now show, closely linked, and provide the key to explaining the prominence of non-indicative modalities.

‘Я гляжу направо, налево . . . везде раскрытые рты, перемалывающие зубы, особенные, странные, незнакомые глаза, которые бывают только при еде. У некоторых, как у моего соседа, странно движутся уши, и в отчетливой, напряженной работе челюстей ясно видится безглазый, костлявый череп с белыми крепкими зубами . . . И от вина, вероятно, мысли мои принимают более естественное, даже несколько смешливое направление. Вдруг я ясно вижу, что это не люди, которые обедают, что это зверинец тысячи зверей, которых привели сюда кормить, посадили их, привязали им на шею салфетки и подсовывают им разную еду.’ (VIII, 126–27)

Let us first note in respect of this representative extract from ‘Proklatie zveria’ the hint of a possible naturalization of the distortion as the effects of drunkenness. This echoes in miniature the psychologization of the whole narrative as the hallucinatory ravings of a disturbed mind. The psychologization is evidence of the activity of an indicative modality that has the narrative point directly to a concrete natural reality outside itself — in this case to the reality of a man’s mind, alienated by the city and driven to hallucinatory insanity. This indicative modality remains a force throughout the story and its clash with other, non-indicative modalities is responsible for the effect of the Fantastic that the text produces. It is, however, seriously undermined by the metaphorization of the text (see above) and by the related stylization of the narration. It is undermined in the wider perspective of Andreev’s entire oeuvre by works like ‘Zhizn’ Vasiliia Fiveiskogo’ and ‘Eleazar’, where the third-person narration disallows any suggestion of, for example, a sick consciousness being the source of the distortion, and ‘Krasnyi smekh’ where the psychologizing naturalization founders on inconsistencies in the transition from one narrator to another (noted by Gor’kii and others).

If we then accept the scene described at face value and not as originating in a disturbed consciousness, the second observation we may make is that the hyperbole progresses within the passage itself, so that it is noted by the reader as a process rather than just a state: we pass from the thousands of unfamiliar, open mouths to boney, eyeless skeletons and then to a cage of ravenous beasts. This too mirrors the narrative at large which becomes more and more hysterical, culminating in the fantastic ‘curse of the beast’. What this means is that the reader is constantly aware of distortion, deformation and hyperbole; it is a permanent factor in his attempt to make sense of the text he is reading.

By remaining constantly aware of hyperbole (or, since it is a process, of hyperbolization) the reader is accordingly aware of the ‘something which is being hyperbolized’. Eric Gans writes in an article on hyperbole and irony: ‘L’hyperbole, en exagérant, ne trompe pas; elle indique, sans le dire, ce qu’il

faut réellement croire'. He explains how this entails a reflection by the reader on the sense of the words in front of him: 'Ce qui crée la réflexivité particulière de l'hyperbole, c'est que l'esprit, dans l'acte de la lecture, ne puisse saisir le sens des mots qu'à partir d'un *jugement* sur leur référent'.¹⁷ The exaggerated distortions of city-life in 'Proklatie zveria' cause the reader to reflect and come to a judgement about a true state of affairs. The sense is in the text's attempts to persuade us of that state of affairs by hyperbolizing it: 'L'hyperbole . . . persuade tout en révélant sa propre intention de le faire'.¹⁸ The constant renewal of the hyperbolic (fantastic) effect in 'Proklatie zveria' and in 'Krasnyi smekh', 'Zhizn' Vasiliia Fiveiskogo', 'Lozh', and 'Eleazar' ensures that an important element of the meaning produced by the reader is a communication, an intentionalized narrative statement as opposed to the recreation of a reality. The reader of the above quoted passage is not induced to imagine a restaurant full of thousands of skeletons with open mouths, nor even a direct transcoding of that scene into a more generalized modern city life. Instead he is inclined to posit a narrative sentence something like: 'Look what modern city life is potentially capable of doing to man!' The literal, hyperbolic sense of 'Proklatie zveria', taken in conjunction with (in relation to) the *bon sens* of which it is an exaggeration (a hyperbolic figure), produces a modalized reading. The modality in the case of these two stories may be treated as a modification of the conditional: 'If the consequences of modern urban life (warfare) are taken to their conclusions then this will be the result'. It is perhaps better regarded as a rhetorical, persuasory modality with a strong element of reproach and admonition: 'Beware, for the consequences of urban alienation (warfare) are truly terrifying!' The curse of the beast itself would then serve as a kind of intext (see Chapter 1) for Andreev's text 'Proklatie zveria': '... трудно мне определить то, что выражает этот крик . . . это было чувство бешеного гнева, громовая музыка непрерывных огненных проклятий; Но поскольку он остался звериным — в нем было еще что-то . . . еще более страшное' (VIII, 134).

The modalization of Andreev's narratives (the assertion of non-indicative over indicative modalities) is achieved, then, through the fantastic hyperbole of the events which make them up.

Incidentally, Andreev countered Gor'kii's criticism of 'Krasnyi smekh' for not corresponding to the facts of modern warfare with the remark: 'Факты войны всегда приблизительно одинаковы, а только отношение к ним меняется. Наконец, мое отношение — тоже факт, и весьма немаловажный'. He rebuffed his friend's observation of inconsistency within the story's narration thus: 'Главное — действие, а действие он производит желательное'.¹⁹ In so doing he appears to confirm the importance of non-indicative modalities in this story and, by implication, in the others listed.

The hyperbole of the Andreevan text and the shift in narrative modality that it signals, perhaps surprisingly, assure Andreev's place beside Belyi, Woolf,

even James Joyce in the development of world literature (surprisingly because the dominant modality in modern fiction has always been thought to be understated irony). Andreev's work is singularly lacking in subtle, ironic humour, a quality running in modern literature from Belyi, Maiakovskii and Zamiatin in Russia, through Joyce and Beckett in Britain, to such post-modernist masters as Nabokov and Borges. The excess seriousness of Andreev seems diametrically opposed to the playful irony of, say Belyi's *Peterburg*. Yet, as Eric Gans argues, the two are not entirely unrelated: irony and humour may be seen as simply constituting the *obverse* of hyperbole and excess seriousness, with both sets of terms having in common a distance between 'what they say' and 'what they mean': 'L'ironie n'est donc pas le contraire de l'hyperbole, mais une réponse à celle-ci, car elle constate, comme elle, mais dans une perspective différente, la distance entre l'énoncé et l'état objectif des choses'.²⁰ The hyperbolic Fantastic of Andreev and the self-conscious irony of other modern artists belie in different ways the same problem of meaning-production that we have already seen place Andreev at the centre of a crisis in literary evolution.

C *Modality and Time*

It was noted that the shift from indicative to optative modality in 'Bargamot i Garas'ka' was marked by a switch from the past to the present tense. The interdependence of Modality and Time is clear from this example. The past tense is the tense most suited to the indicative modality — it is constative, recording facts and events, referring directly to 'what actually happened'. A shift away from the indicative modality should logically lead to a change in tense.

The example from 'Bargamot i Garas'ka' is, of course, an extreme one. A narrative must, by definition, relate something and Andreevan narrative is generally situated firmly in the past tense. Nevertheless, the minimal role accorded to Time as a palpable linear phenomenon has already been remarked upon. The detemporalization of narrative in the Andreevan text is in no small way due to the prominence of non-indicative narrative modalities. The urgency of a modalized narrative warning its addressant of the dire consequences of modern warfare is barely adaptable to an ordered, gradual, diachronic unfolding of its thematics. Its temporality (if temporality it is) is one of simultaneity, of the 'here and now' ('Krasnyi smekh').

If 'Krasnyi smekh' possesses any positive temporality at all (the present being a kind of zero temporality), then, despite its past-tense narration, it proceeds in an opposite direction from that of a conventional nineteenth-century narrative. It is aimed towards a future time ('if . . . will'). Indeed the conditional and admonitory modalities in ordinary speech are usually characterized by the presence of the future tense, which is forbidden or repressed in

most realist narrative.²¹ 'Proklatie zveria', 'Tak bylo', 'V temnuu dal'', 'Nabat', 'Polet', 'K zvezdam' — all these are imbued with a sense of future time. They are geared to what will occur when the narration ceases rather than what occurred before it began.

Part of the attack on 'Andreev the crude popularizer' and 'panderer to popular taste' consisted in pointing to the deliberate topicality of his thematics: 'Krasnyi smekh' as a response to the Russo-Japanese war; 'Tak bylo', 'Gubernator', 'T'ma', 'Marsel'eza', the incomplete 'Bunt na Korable', 'Nabat' as responses to the revolutionary situation prevailing in political and social life; 'Proklatie zveria' as a response to urbanization; 'Bezdna', 'V tumane' as responses to the new concern with sexuality, 'Rasskaz o semi poveshennykh' to the growing abhorrence of capital punishment, and so on. It might be truer to say that the temporal implications of non-indicative modalities — what is happening in the 'here and now', what will happen in the future — make the selection of topical themes a structural inevitability rather than a cynical pandering to popular taste.

Even the two major biblical stories, 'Iuda Iskariot' and 'Eleazar', reveal a topicality that is closely bound up with the move away from non-indicative modalities in Andreev's work. The theme of death isolated as a concept, which is so important to the latter, was for the time of Andreev, with its penchant for the 'big' philosophical intractables and its decadent morbidity, most topical.

The themes with which 'Iuda Iskariot' has been associated (the nature of treachery, the nature of good and evil, passivity and activity as moral ideals as well as the very idea of treating such lofty and fundamental notions in works of literature) are likewise firmly rooted in Andreev's own age. (Note D. Maksimov's concurrence with this idea throughout his *Poeziia i proza Aleksandra Bloka*.)

Both stories can therefore be said to be directed more towards an adequate future reading response than towards an adequate rendition of a past reality.

In these texts, no less than in any of the others, however, there always remains the possibility that the events related might after all be placeable within a normative world (a biblical reality in its natural state, or a biblical reality in its supernatural state). Andreev's texts rarely step outside the Fantastic which can now be seen to mark the boundary between the two sets of narrative modalities (indicative/non-indicative) as well as between two worlds (natural/supernatural) and two modelling strategies (metonymy and metaphor).

D Modality and Polemic

The topicality of both 'Eleazar' and 'Iuda Iskariot' is not limited to a mere incorporation of themes uppermost in the minds of the Russian intelligentsia of

Andreev's day. As Kaun, Woodward, Iezuitova and others have convincingly demonstrated, these texts enter into open polemics with commonly held notions of treachery and loyalty, Good and Evil, and the religious explanation of death respectively. In the analysis of paradigmatic structure in 'Iuda Iskariot' a generating paradigm was proposed which opposed the conventional discourse on Judas and his place in the Christian moral code, to a second discourse on Judas in which the conventional value-system in which he is incorporated is negated, or even reversed. The text is less a depiction of Judas and the events leading up to the crucifixion as Andreev imagined it (though it is that as well) and more an unresolved polemic against the traditional picture of Judas and the Christian system of values. Similarly, though less obviously and less forcefully, 'Eleazar' is not merely a depiction of the raising of Lazarus as Andreev imagined it, nor just a rendition in artistic form of death and all that it entails for mankind. It is also a polemic written against the traditional biblico-Christian discourse on death as a 'return to our maker', and as something from the horrors of which belief in God may guard us. The deliberate distortion of the biblical names (Eleazar instead of Lazarus, and 'Judas from Cariot' instead of Judas Iscariot) and of the original New Testament plots (the biblical Lazarus did not visit Rome; the biblical Judas did not return to taunt the disciples after the crucifixion) are textual signs of a polemic that distorts much more than the details of names and plots. (Witness, in this connection, the violent charges of heresy and blasphemy levelled against Andreev by the clergy after the publication of these and other stories with a religious element.)²²

In the sense outlined here, 'Iuda Iskariot' and 'Eleazar' are not exceptions in the Andreev oeuvre. They are the most representative of a modalizing tendency that affects all of Andreev's texts. So 'Bezдна' and 'V tumane' are modalized as polemics written against prevailing views of sexuality. 'Tak bylo' is modalized as an attack on certain naively optimistic ideas about the prospective course of political revolution. 'Mysl' and 'Moi zapiski' both retain as present absences notions of the untrammelled power of Reason and the Mind against which they react. 'Lozh' contains an idea of the fixity and accessibility of Truth which it sets out to disrupt. 'Zhizn' Vasiliia Fiveiskogo' sets up God and his order as its target, while 'Krasnyi smekh' inveighs against apologists for the Russo-Japanese war and for war in general.

E Modality and the Textual Model

The received ideas against which the polemicizing modality directs Andreev's texts are very much in the nature of discourses, cultural texts in themselves. They are utterances made not by any particular individuals but by culture as a whole. The two biblical stories are, again, only the most representative of Andreev's stories, in that the discourse which they polemicize is specifically

textual — the text of the Bible itself. Andreev's texts can in this light be seen as meta-texts — texts commenting upon, entering into dialogue with texts which make up the culture of which they themselves are part. The world which forms the background and ultimate reference-point to all Andreev's texts and against which they must be read is not, then, a reality, a world as such, but a textual model consisting of a corpus of utterances (discourses) traceable to a cultural master-text.

In one sense, this is no more than a confirmation of the theory of intertextuality — the theory that any work of literature refers ultimately not to an external reality but to the infinite number of previous literary texts which traverse it and provide its foundation. However, the dominance of non-indicative modalities in Andreev's texts deprives them of the illusion of a material world to which they might appear directly to refer, and which might disguise their origins in the world of intertextuality.

The textual model against which Andreev's polemicizing modality is directed is evident at a microstructural or stylistic level as well. Thus, 'Eleazar' cites not only biblical plots and biblical characters in order to polemicize them but also biblical lexicon and sentence structure:

... ибо та великая тьма, что объемлет все мироздание, не рассеивалась ни солнцем ни луною, ... а царила безбрежно, всюду проникая, все отъединяя: тело от тела, частицы от частиц ...

в пустоте растилаали свои корни деревья и сами были пусты; в пустоте, грозя призрачным падением, высились храмы, дворцы и дома и сами были пусты ... ибо не стало времени и сблизилось начало каждой вещи с концом ее. (п, 93)

The negation of biblical values performed in this passage (death as a means to resurrection and the kingdom of heaven/death as the terrible, stultifying, solidifying force that overtakes all living beings) sets up a certain tension between the biblical lexicon and sentence-structure per se, and Andreev's citing of them.

Biblical rhythmicality and lexicon occur also in stories such as 'Stena':

И опять ползи мы, я и другой, и опять кругом стало шумно, и опять безмолвно кружились те четверо, отряхая пыль со своих платьев и нализывая свои раны ... И глубоко вздохнула черная ночь словно море подхваченное ураганом и всей своей тяжелой ревущей громадой брошенное на скалы, всколыхнулся весь видимый мир и тысячью напряженных и яростных грудей ударил о Стену. (I, 142, 145)

Again the confounding of biblical expectations in the story make this a polemicized citation.

Overtly textual models for Andreevan narration are apparent also in 'Tak bylo', the historical fairy-tale: 'Стояла на площади черная башня с толстыми крепостными стенами и редкими окнами — бойницами. Построили ее для себя рыцари-разбойники, но время угнетало их' (IV, 68), and in 'Zhizn'

Vasillia Fiveiskogo' (the hagiography — reflected in the title itself). One should also mention 'Proklatie zveria', the conventional 'love-triangle' story, with the role of the third party played here by the city: 'Так говорит лживый город и протягивает каменные пальчатые руки. И тогда приближаюсь я к ней, к моей возлюбленной, к той, которую я люблю больше всего на свете и шепчу с ужасом: — Ты слышишь? Город опять зовет меня' (VIII, 115). In each case the citation is a provocative one, with Andreev's texts committing heresy against their models (the hagiography which ends in profanity; the fairy-tale in which the tyrant is not conclusively vanquished, and so on).

Even where specific textual models do not immediately suggest themselves, Andreevan narration is persistently characterized by an exaggerated literariness (something for which Andreev was frequently attacked by critics). The endlessly recurring motifs, the suffocating abundance of literary figures (metaphors, similes, oxymorons and other tropes), the plodding, rhythmic sentences and complex adjectival and adverbial phrases are all classic Andreevan features: 'Ибо в прямом безбоязненно открытом и светлом взоре попа они уловили мерцание тайны губочайшей и сокровеннейшей, полной необъяснимых угроз и зловещих обещаний' (III, 67). These are (heavily redundant) signs of the literariness of the Andreevan text, the foregrounded textual model upon which Andreevan narration is based.

Often the overemphasized writtleness or textuality of the narration is completely at odds with the narrative context in which it occurs, as in the case of the elaborate perorations at the end of each chapter in 'Proklatie zveria' where the narrator appears at least to be recording the events of the narrative as they occur: 'Возлюбленная моя! Ограждающаяся от зла и смерти. Творящая добро и жизнь. Возлюбленная моя! Люди видят тебя как женщину, а ты — великая и светлая тайна, священный престол у которого надо молиться. Если бы я умирал, ты сказала бы: твоя могила темна и сыра . . . И пошла бы за мной . . . Если бы я сказал' (VIII, 115–16). Sometimes the incongruity between the textuality of the narration and the concreteness of the supposed narrative situation reaches fantastic proportions, as at the end of 'Krasnyi smekh' where the narrator, so we must presume, is sitting at his desk recording the destruction of his town and the capitulation of himself and his family to the horrors of the Red Laugh ('за окном . . . стоял сам Красный смех'). Here the very idea of literary narration is a form of paradox and draws attention to itself as such. This is true also (to a lesser extent) of 'Stena', 'Nabat' and 'Lozh' where the absence of any motivation for literary narration draws attention to textuality itself. (Why, how and for whom should a leper imprisoned in an outcasts' colony suddenly record the details of one particular day in his life, particularly when it would appear to be little different from any other day?) Various idiosyncracies in the narration of 'Den' gneva' (the labelling of chapters as 'songs'; chapters consisting of a single sentence) can be viewed in the same context.

The highly polemicized modalization of the Andreevan text is one of the determining factors in this respect too. Iurii Lotman's treatment of Pushkin's prose refers to the importance of the Sentimental and Romantic Schools of literature preceding his appearance on the literary scene, to Pushkin's own style. The famous economy and precision of Pushkin's prose is a reaction against the effusive excesses of the previous two schools and at the same time contains it as a 'minus-device'²³ Andreev's gravitation towards a specifically literary, textual model of narration sets the same process in reverse. Andreevan narration cites the unobtrusive, natural, matter-of-fact mode of narration whose apotheosis is to be found in the prose of Anton Chekhov, contains it as a minus-device and enters into polemic with it.

Andreevan style becomes defined as the need for style (style being understood here as synonymous with literariness or textuality) — a need that also produced the exotic, saccharine tones of Sologub, Gippius and even Artsybashev, the self-conscious, playful irony of Belyi, the rich stylization of Remizov and later the ornate, evocative prose of Isaak Babel', Zamiatin's highly idiosyncratic, image- and motif-laden style and the formal experimentation of Boris Pil'niak. The meaning of Gor'kii's well-known reproach to Chekhov that he was 'killing realism' is, despite Gor'kii's own status as a basically realist writer, to be found in the same need. The merits of unobtrusive, natural modes of narration with their origins often traceable to extraliterary genres had already, by Gor'kii's time, begun to lose their structural dominance and cede their position to a rediscovery of style of which Gor'kii himself was part.

A comparison between the adoption of the *skaz*-form by Remizov and, some years earlier by Leskov, proves fruitful in this instance. Leskov's style, in keeping with the rest of nineteenth-century aesthetics that stressed democracy of subject-matter, was bound up with his mining of the riches of Russian folk-culture and peasant-life for suitable narratives. The *skaz* narration then becomes an extension of that search; Leskov's narrators write the way they do because that is the way ordinary Russian peasants speak and narrate and because Leskov is concerned to characterize his narrators as much as he is the characters within the narrative. Remizov, by contrast, was engaged in a self-confessed attempt to renew the resources of the Russian literary language. The *skaz* narration in 'Piataia iazva and 'Plachushchaia kanava' has no barely literate peasant as its motivation and source (though the lexicon, syntax and grammar bear many similarities to that of Leskov's 'Levsha'). The motivation is, again, literary style or textuality itself. Remizov's, like Andreev's, is a written, textual model of narration.

Andreev's own previously quoted claim that in his artistic method he sought to match an appropriate form to each separate content appears, at first sight, to submerge the importance of the textual model in a subordination of everything

to content. (Andreev's adoption of his textual model is in any case a more unconscious affair than is the case with, for example, the more theoretically-minded Belyi.) Yet the very fact that the Turgenev-Kuprin mode of narration is now perceived as only one form among many is a tacit acknowledgement that there is no longer any such thing as natural, unobtrusive and transparent mode and that all literature must have a marked style. The disappearance of an unmarked mode of narration and a turning towards textual models is tantamount to the increase in literary self-consciousness (*samosoznanie*) which Dmitrii Likhachev pinpoints as a sign of heightened evolutionary activity.²⁴ The position of Leonid Andreev at the centre of that evolutionary activity will be borne out by the analysis to follow in Chapters 3 and 4. Furthermore, the notion of unobtrusive and transparent narration against which Andreev's textual model (along with that of Remizov, Belyi and others) was a reaction, is predicated on a wholly transitive, monologic (Bakhtin) structure of communication, which in turn implies a stable and unified origin/source: Author (or 'God') conveying objective reality to Reader. Even in the most relativistic of nineteenth-century novels, the unity and stability of origin is preserved in the notion of Truth/Reality. Instead of the narrative emanating from a human Subject, or from God, it emanates from Reality; (Reality becomes a surrogate Subject). The relativization of viewpoints only enhances the sense of the richness of that reality. While the novel of shifting viewpoints constitutes a form of disruption of the transitive structure it is one which is held in check, recontained by the introduction of a secondary authoritative Subject — Reality itself. (See Julia Kristeva).²⁵

It is not difficult to see how the move away from realistic literature (literature which has a stable and unified Reality as its source and ultimate reference point) which took place through the twentieth century, and of which Leonid Andreev was part, has as much to do with the breakdown of the authoritative, transitive structure of communication as with an 'escape from existential anxiety' and other thematic explanations of anti-realist trends in Modern Art. The adoption of textual models of narration is one among several signs of the beginning of that breakdown. The appearance of the Modern Fantastic with its tendency towards absolute ambiguity and pure transgression and its consequent assertion of multiple truths (polysemy) and an unstable origin of narration is another.²⁶

III TEXT AND ORIGIN: TEXT AND DESTINATION

A 'Énonciation' and 'Énoncé'

In order to examine more closely the structure of communication in the Andreevan text and, in particular, the relationship between Text and Origin,

we must introduce two more important binary distinctions and two sets of terms.

Firstly we must distinguish between *énonciation* and *énoncé* (enunciation and enunciated) between an 'act of saying' and a 'what is said'. This is a distinction we owe to French linguist Émile Benveniste and is one that is valid for all linguistic utterances, including the non-literary. Like many of the other distinctions we have been applying (paradigm/syntagma; signifier/signified) it does not separate empirically observable detail from empirically observable detail (style from content) but instead proposes two abstract instances, predicated upon each other, which function simultaneously, at every point in every text. Thus each sentence or part of a sentence, whether it be simile, leitmotif (both elements of style), factual detail or character's speech (both elements of content) is, macro-structurally, part of a 'what is said' that in turn presupposes an 'act of saying'.

Now, it is in the very nature of the instance of enunciation in any text (literary or otherwise) that it remains forever one step in front of any attempt to fix or capture it. Thus even in the most spontaneous, subjective outpourings, the 'I' of the narration is still at all times part of the 'what is said', while the instance of enunciation remains behind that 'I', as a site, source or origin of the act of narrating. Nevertheless, a text may be described as having a marked or unmarked (strong or weak) instance of enunciation. Of non-literary examples the personal diary, which emphasizes its status as the discourse of a single, speaking (writing) subject and the 'here and now' the act of saying (writing), represents the first category. The scientific treatise which, for reasons that are not difficult to surmise, tends to underplay its origins in the consciousness of a single, speaking Subject and the 'here and now' of the act of saying, is an example of the second.

When we come to transpose the distinction onto literary texts we find that the strong instance of enunciation manifests itself most purely in the fixed, authoritative position of a recognized author as the origin-site, and guarantor of the *énoncé* — the 'what is narrated' (for example, much Romantic poetry). When the guarantor of the *énoncé* becomes a notion of reality, to which everything relating to the 'what is narrated' may be ultimately referred (for example, much nineteenth-century prose), we are dealing with an instance of enunciation that, although it disguises its status as source of communication by making reality a surrogate Subject, is nevertheless strong, stable, unified and marked. When reading a Tolstoy novel we are constantly referring to a notion of reality in order to guarantee the events and characters of the narrative, just as when reading a Lermontov poem we are constantly referring to a notion of 'The Poet' in order to guarantee the emotions and evocations of the poem. A classic example of the weak instance of enunciation in literature would be the folk-tale or folk-song, where we are much less interested in a source and guarantor for the narrative.

Andreev's adherence to the textual model (see above) has the effect of, to a limited extent, masking the origin of Andreevan narration in a speaking, telling (narrating) Subject or in its surrogate, reality, and posing instead literary narration (literariness) itself as a site for the act of telling. The Andreevan text may therefore be construed as having a weakened instance of enunciation (weakened, that is, relative to the Tolstoi novel rather than to the folk-tale).

This weakened instance of enunciation reveals itself also in the attribution of a large number of Andreev's narratives to a first-person narrator well removed in time, space and outlook (world-view) from anything that might be posited as an authorial origin. 'Stena', 'Lozh', 'Nabat', the incomplete 'Bunt na korable', 'Krasnyi smekh', 'Prokliatie zveria', 'Moi zapiski' and 'Mysl' are all illustrations. The exceptionalized nature of the events in these stories and the lack of any spatio-temporal co-ordinates within which to situate the first-person narrators, deprives them of the metonymic links with a reality that might serve as a surrogate site of narration. Even the authorial preface and postscript to Doctor Kerzhentsev's confession in 'Mysl', which serve to set off the text of the narrator from a meta-narrative in which it has its origin and which guarantees its authenticity (note the number of nineteenth-century novels which have this staggered structure of the narrative within the narrative), are less of an anomaly than they might first appear. The meta-narrative itself, in its journalistic neutrality and formality, has unmistakable origins in the court-report genre from which Andreev's artistic career emerged: 'Одиннадцатого декабря 1900 года доктор медицины Антон Игнатьевич Керженцев совершил убийство . . . Вот письменные объяснения, которые даны были . . . самим доктором; На суде доктор Керженцев держался очень спокойно . . . И еще раз окинул он взором людей собравшихся судить его и повторил: — Ничего' (III, 98, 136–37). Though there is a guarantor, an origin for the *énoncé*, it is at two clear stages removed from a pure instance of enunciation: Court report → external reality as ultimate reference point → Instance of Enunciation. Compare 'Moi zapiski' which presents itself in the form of a document — a personal diary — but has no meta-narrative to guarantee it an origin and therefore authenticity; also 'Nabat' or 'Prokliatie zveria', which present themselves as the discourses of a speaking Subject who says 'I', but lack even the document status of 'Moi zapiski', let alone the meta-narrative-as-origin possessed by 'Mysl'.

Many of the structural features of Andreevan narrative that were considered earlier, now become re-explicable in terms of the weakened instance of enunciation. Thus the deliberate uniqueness of his stories and the difficulty that readers experience in discerning sequels, trilogies and other continuities of character, setting and theme, as well as the internalization of meaning (Chapter 1) have to do with a guarding against the emergence of any trans-textual continuity that might be construed as a coherent authorial consciousness and a

strong instance of enunciation; no single story may be treated as a metonymic part of an authorial discourse-as-whole which might serve as its origin and guarantor. The process of semantic contagion and saturation, and the realization of similes ('начал царапаться как крыса . . . вполз под дверь') studied in Chapter 1 also give the impression of a text that is generating itself from within and therefore possesses a weakened instance of enunciation.

Andreev's growing interest in, and application of, the dramatic form from 1904 onwards can be understood as an extension of his orientation towards the weakened instance of enunciation: a play anonymously shows and presents rather than narrates and the dramatist-as-origin is correspondingly far less evident to his audience than the author of a prose narrative is to his reader. One could even argue that the author as a meaning-bearing structure is as good as expunged from the dramatic form.

B Discourse/Story

We must distinguish the two terms we have been working with from another related pair commonly encountered in semiotic analysis, namely the story/discourse distinction, which we also owe to Benveniste. Robert Scholes writes that discourse is the mode 'in which the present contact between speaker and listener is emphasized. Discourse is rhetorical and related to oral persuasion . . . Story is referential and related to written documentation. Discourse is now; story is then'. He elaborates: 'In any fictional text . . . we can discern certain features that are of the story: reports on actions, mentions of time and place, and the like. We can also find elements that are of the discourse; evaluations, reflections, language that suggests an authorial or at least narratorial presence who is addressing a reader or narratee with a persuasive aim in mind.'²⁷ This distinction, still not reducible to the form/content dichotomy (an authorial evaluation is as much part of content as is the report of an action) does, however, allow the empirical isolation of elements belonging to each category.

Since the two pairs of terms (*énonciation/énoncé*; discourse/story) are so closely related, study of the functioning of the second pair in Andreev's stories will permit us to clarify and expand upon the weakening of the instance of enunciation by providing more specific textual evidence.

Not only do we find that, as opposed to the *énonciation/énoncé* distinction, discourse and story are empirically separable, it is also true of Andreev's stories that discourse, the term we might expect to correspond to *énonciation*, is, by contrast with the latter term, highly marked. Recalling Scholes's definition: 'evaluations, reflections, language that suggest an authorial, or at least narratorial presence', we can cite the following descriptive passages from already familiar Andreev texts to confirm that these qualities are present in abundance in his work. Note that Scholes speaks cautiously of 'an authorial or at least

narratorial presence' rather than 'the author' or even 'an authorial figure'. A strong 'authorial presence' does not necessarily imply a coherent, unified 'authorial figure', nor therefore a strong instance of enunciation:

1) 'ни быстрее ни тише но вместе с временем шла она, и как нет конца у времени, так и не будет конца рассказам о предательстве Иуды и страшной смерти его. И все — добрые и злые — одинаково предадут проклятию позорную память его. И у всех народов какие были и какие есть, останется он одиноким в жестокой участи своей — Иуда из Кариота, Предатель'.

2) 'Не хочешь? — спрашивает он все так же тихо и смиренно и внезапно кричит бешеным криком выкатывая глаза, давая лицу ту страшную откровенность, какая свойственна умирающим и глубоко спящим. Кричит заглушая криком грозную тишину и последний ужас умирающей человеческой души'.

3) 'Быть может, именно в женской голове зародилась мысль о том, что губернатор должен быть убит. Все старые слова, которыми определяются чувства вражды человека к человеку, ненависть, гнев, презрение не подходили к тому, что испытывали женщины. Это было новое чувство — чувство спокойного и бесповоротного осуждения . . . Они были наивны. Стоило где-нибудь громко хлопнуть дверью . . . они выбегали наружу, простоволосые, почти уже удовлетворенные'. (III, 160, 84; II, 51)

The first passage reveals an authorial presence grammatically, chiefly through the consistent use of the future tense: these are comments predicting to the reader the future fate of Judas Iscariot. They can therefore in no way be viewed as elements of story. The second passage, though descriptive (thus contributing to story) contains clearly definable elements of discourse: the overtly evaluative adjectival and adverbial phrases ('зглушая грозную тишину и последний ужас умирающей человеческой души') and the voice of authorial knowledge evident in the phrase: 'ту откровенность, какая свойственна умирающим'.

The passage from 'Gubernator' has the modalizing 'Быть может', the evaluative sentence 'все старые слова . . .', and the evaluative adjective 'наивные' as marked elements of discourse.

It was, significantly, the prominence of discourse elements in Andreev's prose which brought upon him the condemnation of the critics (contemporary and modern) for the artificiality and clumsiness of his style of narration: 'Свойственное свое слепое чувство [Андреев] не сознавая и не претворяя его, он переносит в мир объективный, украшая его обилием реалистических подробностей'.²⁸ 'Есть масса драгоценных черточек . . . но наряду с этим есть надуманные, обусловленные стилем страницы . . . они только удлинняют рассказ, вредят цельному впечатлению'.²⁹

It is interesting, however, that in addition to the crime of artificiality and an inability to convert his raw emotion into aesthetic form Andreev also found himself accused of what would seem almost to be the opposite offence — an inability to maintain the necessary aesthetic distance from the emotions he is expressing: 'Художественное творчество Андреева мне кажется

сомнительным, не потому что он изображает уродство, хаос, ужас — напротив, подобные изображения требуют высшего художественного творчества, а потому что, созерцая уродство, он соглашается на уродство, созерцая хаос, он становится хаосом'.³⁰ Жаль только, что он попал в власть своего создания. Все чаще и чаще обнаруживается, что не стиль во власти автора, а автор во власти своего стиля'.³¹

For Andreev to have been guilty of both crimes it would seem logical that there exists a close connection between the two. It is this connection which the present level of semiotic analysis will allow us to investigate, and in so doing to specify.

C Discourse of Narrator; Discourse of Characters

The discourse elements of a literary text as listed by Scholes are traditionally attributed to an authorial (or narratorial) voice which in modern criticism is discussed in relationship to the voices of the author's characters. (This tradition runs from Henry James to Wayne Booth and Mikhail Bakhtin.) The apparent dilemma (clumsy artefact, insufficiently integrated with the elements of story/lack of artistic control over the necessary distance between discourse and story) may be tackled initially by considering that relationship in one of Andreev's most problematic texts, 'Iuda Iskariot'.

Recent developments in critical theory have dispensed with the simplistic author's voice/characters' voices distinction in favour of more accurate and complex models that distinguish a 'субъект речи' from a 'субъект сознания' (Korman)³² or 'voice' from 'point of view' (Gérard Génette)³³ and within the latter a 'spatio-temporal viewpoint' from an 'ideological viewpoint' (Boris Uspenskii).³⁴ These and other modifications will all be made use of below.

For 'Iuda Iskariot' to yield a stable and unbroken authorial discourse ('авторское слово'), and therefore an unambiguous meaning (the 'word of the author' being the site of unambiguous meaning) the 'субъект речи' and 'субъект сознания' of the third-person narration would have at all times to coincide. The consciousness behind the speech of the third-person narrator would remain the same throughout and thus furnish an objective and authoritative perspective on the events related by the third-person narrator or *povestvovatel'*.³⁵ The speech and thought of Judas and all the other characters, meanwhile, would constitute part of his 'объект сознания'. The evaluations and reflections of the *povestvovatel'* would, since they suggest an authorial presence, relate to discourse, while the evaluations and reflections of Judas and the others, since they are part of his 'объект сознания', would relate to story.

Previous analysis (Chapter 1) demonstrated the engenderment of semantic ambiguity on the level of paradigmatic generating structure. The analysis may be continued to show how this ambiguity extends to the level of discourse/story.

The first words of the text were referred to above and can be quoted a little more extensively here: 'Иисуса Христа много раз предупреждали, что Иуда из Кариота — человек очень дурной славы . . . И если порицали его добрые, говоря, что Иуда корыстолюбив . . . Нет, не наш он . . . говорили дурные . . . Рассказывали далее, что свою жену Иуда бросил . . . Детей у него не было и это еще раз говорило, что Иуда — дурной человек' (III, 105).

The comments of the *povestvovatel'* are all quotations of the opinions of others about Judas's character in simple, reported speech. Except, that is, the last sentence in which, while the 'субъект речи' remains the *povestvovatel'* ('это еще раз говорило, что Иуда — дурной человек') the accumulation of the hostile opinions of others in the previous sentences is such that it is not altogether clear whether the субъект сознания' of the judgement ('дурной человек') is the *povestvovatel'* or the others. The sudden switch from reported speech ('рассказывали, говорили, предупреждали') to simple, direct narration ('это говорило') causes the judgement to be suspended between two 'субъекты сознания'. Another way of putting it would be to say that the speech of the *povestvovatel'* is encroached upon by an 'alien word' (*chuzhoe slovo*).³⁶

The alien word reasserts itself at different points throughout the third-person narration and in different ways. Shortly after Jesus's death on the cross Judas approached the body along with Jesus's mother and tells her: 'Плачь, плачь, и долго еще будут плакать с тобой все матери земли дотоле пока не придем мы вместе с Иисусом и не разрушим смерть' (III, 153). The following sentence reads: 'Что он, безумен или издевается, этот предатель? Here, again, the thoughts of one of the characters (presumably the mother of Jesus) are appropriated by the *povestvovatel'* and included, without speech marks, in a passage otherwise consisting of neutral, third-person narration. Similarly, the last word of the text is, as we have seen, 'Предатель' — the label attached to Judas by generations of 'others'.

The alien word in the third-person narration is not restricted to a generality of 'others'. Its most significant manifestation is in the consistent invasion of the speech of the *povestvovatel'* by the consciousness and word of Judas Iscariot himself. The subtlety with which the text achieves transition from one 'субъект сознания' to another within the same 'субъект речи' makes a close reading essential. In a section telling of Judas's fondness for relating stories, the passage from the *povestvovatel'* as 'субъект сознания' to Judas is almost imperceptible. The paragraph begins unambiguously enough: 'По рассказам Иуды выходило так, будто он знает всех людей'. A few sentences later we read: 'хорошими же людьми, по его мнению, называются те, кто умеют скрывать свои дела'. The insertion of 'по его мнению' ensures that we still attribute these words to the narrator's consciousness. But then we find: '. . . случилось, что некоторые люди по многу раз обманывали его и так и этак' (III, 110). These last words, with their connotations of colloquial speech, mark

the transition from one 'субъект сознания' to another. From that point to the end of the paragraph the words belong to Judas, though they are presented within a narratorial passage.

The incursion of Judas's word into the word of the *povestvovatel'* becomes more and more insidious as the text progresses. Sometimes the *povestvovatel'* adopts only the spatio-temporal viewpoint of Judas: 'А Иуда тихонько плелся сзади и понемногу отставал . . . Вот в отдалении смешались в пеструю кучку идущие . . . Вот и маленький Фома превратился в серую точку' (III, 116–17). More often it is Judas's ideological viewpoint that colours the third-person narrative, as in the description of Thomas's reaction to Judas's cryptic remark concerning the qualities of a cactus-plant: 'Но и этого не знал Фома, хотя вчера кактус действительно вцепился в его одежду и разорвал ее . . . Он ничего не знал, этот Фома, хотя обо всем расспрашивал' (III, 115). The shifter 'этот' betrays the influence of Judas's own contemptuous view of Thomas.

In a number of critical passages the incursion of Judas's spatio-temporal viewpoint is succeeded by that of his ideological viewpoint until Judas seems almost to have entirely displaced the *povestvovatel'* as 'субъект сознания': 'Вдруг за своей спиной Иуда услышал взрыв громких голосов, крики и смех солдат . . . и хлесткие, короткие удары по живому телу. Обернулся пронизанный мгновенной болью всего тела, всех костей . . . это был обманут рот Иуды' (III, 145). Not only does the 'это был обманут' betray a perceptual viewpoint, it reflects also Judas's whole justificatory interpretation of his treacherous project in which he appears as the deceived, betrayed victim and Christ's disciples as the traitors.

The shifts and incursions are not mere alternatives to each other, nor is the discourse element of 'Iuda Iskariot' a mere receptacle for the word of the other to occupy. It acts more as a site in which the two words — the word of Judas and the word of others (the disciples, the people, Western cultural tradition) — confront each other in an irresolvable duel, a truly indeterminate Bakhtinian dialogue. The distinction between discourse (the evaluations and reflections of the third person *povestvovatel'*) and story (the evaluations and reflections of Judas) is blurred and eroded by the dialogue between the two words.

The Bakhtinian dialogue is not merely a matter of a linear sequence of remarks, responses and counter-responses (see *Problemy poetiki Dostoievskogo*). The dialogue also takes place outside time. Thus the first lines of 'Iuda Iskariot' contain (are traversed by) both the word of others and simultaneously the word of Judas. In this instance the word of Judas is sensed in the ironic distance maintained from the cited (negative) opinions about him. Similarly, what might be interpreted as ironic authorial distance from words that emanate from Judas's consciousness — for example, 'это был обманут рот Иуды' — is better described as the instance of the others' word (disciples, Western cultural tradition and so on) in the word of Judas.

This is maintained to the very end, so that the final words: 'И все предадут проклятию позорную память его . . . и у всех народов . . . останется он . . . Иуда . . . Предатель' seem to contain within themselves the condemnation of others at its most virulent, and simultaneously the response of Judas at its most persuasive.

To attempt to determine which of the two words is the position of the author would be a) to put an end to the dialogue, to complete the incompletable and b) to establish a stable and consistent instance of enunciation which the erosion of boundaries between discourse (evaluations and reflections of *povestvovalatel'*) and story (evaluations and reflections of character) denies to 'Iuda Iskariot'. If one were to insist on deciding 'where the author speaks from' one could say only that he speaks from the site at which the two words confront each other. One might perhaps say that the mysterious and enigmatic figure of Christ in Andreev's story provides a clue of sorts to an authorial position. It is significant that Andreev's Christ remains silent throughout the narrative. His word is an active gap to be filled by any reader who cannot resist resolving the dialogue.

There is probably no other Andreev text in which the dialogue of words is enacted with the same dynamism, the same balance and consequently the same indeterminacy. We are concerned, however, with the Andreevan text, and not with any hierarchy of actual Andreev stories. 'Iuda Iskariot' was selected for closer analysis because it represents a structural tendency in the Andreevan text — one that can be trace in one form and to one degree or another throughout the corpus.

Of the remaining Andreev stories 'Moi zapiski' perhaps comes closest to 'Iuda Iskariot' in the sense we have been outlining. It, too, has been surrounded with much controversy as to its interpretation, which hinges, effectively, on the position of the author with regard to the hero-narrator. This is evidenced by, on the one hand, Gor'kii's rejection of its profound pessimism and the view of A. Basargin who writes of 'беспросветный пессимизм автора' and goes on to declare: 'Мука читателя увеличивается . . . от того, что трудно нащупать в повести хоть какую-нибудь твердую почву . . . И в конце концов мы не знаем где правда, и где ложь';³⁷ on the other hand we have the reverse, optimistic reading (backed up by reference to Andreev's own comments on his story) offered by the Hungarian scholar A. Karanczy.³⁸ This latter reading is one centred on a distancing of the authorial position from that of his character, rather than an alignment of the two.

The dialogue, between an extreme version of rationalism and a mystical irrationalism, remains a virtual (that is, paradigmatic) force throughout the story but is syntagmatically actualized in one crucial section — the scene in which the narrator holds an imaginary conversation with a portrait hanging in his prison-cell and an iron crucifix. The conversation is as much a concretization, an

unfolding of the dialogic word (within the word of the narrator) as is the more celebrated conversation between Ivan and his imaginary double in Dostoevskii's *Brat'ia Karamazovy* which Bakhtin interprets as a playing-out of the dialogic word of Ivan:³⁹

Те оба молчали и, продолжая, я обратил мою речь к портрету. Укоризненно покачая головою я сказал: куда ты смотришь так пристально и странно, мой неизвестный друг и сожитель? В глазах твоих тайна и укор — ужели ты дерзаешь укорить Того? Отвечай! И, делая вид, что портрет отвечает, я продолжал изменным голосом с выражением крайней суровости и безграничной скорби: Да я укоряю Его. Зачем так чист, так благостен Твой лик? Только по краю человеческих страданий, как по берегу пучины прошел Ты, и только пена кровавых и грязных волн коснулась Тебя — мне ли, человеку, велишь Ты погрузиться в черную глубину? Велика Твоя Голгофа, но... нет... в ней... ужаса Бесконечности.

— Здесь я перебил речь портрета: Как смеют — воскликнул я — как смеют в нашей тюрьме говорить о бесцельности?

Те оба молчали и вдруг Иисус ответил тихо... — Кто знает тайны Иисусова сердца? (III, 225–26)

The portrait is here speaking with the voice of the narrator so roundly condemned by Gor'kii and others — the narrator who has discovered the formula of the iron-grid (the ultimate in rationalism) to combat the irrationality and aimlessness of life outside the prison. The crucifix replies with the voice of Karanczy's biographical Andreev and that of the optimistic reading which places its faith, if not in the mysterious spirit of Christianity, then in the transcendence of materialist rationalism and the iron grid. The portrait's reproach to Christ: 'Зачем так чист, так благостен Твой лик?' recalls the prostitute Liuba's reproach to the revolutionary in 'Т'ма': 'Какое ты имеешь право быть хорошим, когда я плохая?' (II, 160). The narrator, via the portrait and the crucifix, is instigating an interplay of voices not only from within 'Moi zapiski' but from within the wider, Andreevan text that includes it.

The narrator himself, or better, the words attributed to him as 'субъект речи' in this scene (this is the point at which the illusion of the narrator as a unified character, indeed, the unity and self-identity of character in general, is shattered) are laden with what would normally be termed irony: 'Как смеют в нашей тюрьме говорить о бесцельности?'. What the irony amounts to here is the recontainment of the ideational position of both portrait and crucifix within one 'субъект речи'. The question asked by the narrator is spoken in part from the rationalist position of the portrait. (The question complements the position of the portrait, just as the portrait's position complements it: the portrait fills in the rationale behind the narrator's iron grid in the same way that the iron-grid is the solution to the portrait's 'Ужас бесцельности'.) It is also spoken from a position aligned with that of the crucifix (it counters the portrait's rationalism

by parodying it). The narrator's question brings together in one point the two words making up the dialogue.

The narrator, or the limited ultra-rationalist figure that both Gor'kii and Karanczy have in their different interpretations assumed to constitute the narrator, is now on the point of transcending his own fixity. He is about to acquire a new layer of semiotic complexity. He is now, if only temporarily, decodable according to both sides of the generating paradigm which opposes prison to outside world, reason to emotion, contentedness to discontent, narrator to the artist K (another character in the story), rationalist position of the portrait to irrationalist position of the crucifix: 'Мною же придуманный, но все же придуманный для меня ответ Иисуса показался мне столь восхитительным, что три или четыре раза я с упоением повоторил его: Кто знает тайны Иисусова сердца?' (III, 226).

The narrator has succeeded in making himself other, distancing himself from himself or if, as Anthony Wilden recommends, we regard any meaning-structure, including the structure of self, as a system of communication,⁴⁰ then he has acquired a meta-level of communication via which he is able to communicate with himself, about himself: 'Оказалось, что я, холодный и трезвый математик, обладаю чуть ли не поэтическим талантом и могу сочинить очень интересные комедии' (III, 226).

The indeterminacy of the situation is such that the narrator is able to claim: 'Не знаю чем бы окончилась эта сочинительная игра, ибо я уже готовил громовый ответ со стороны моего почтенного сожителя, когда появление тюремщика . . . внезапно прекратило ее' (III, 226).

The passage we have been considering is of more than local significance. It is more than simply a temporary instance of Bakhtinian dialogue. The narrator's own words: 'обладаю . . . поэтическим талантом и могу сочинить . . . интересные комедии' should alert us to the possibility of regarding the entire episode as an intext (Chapter 1) of the text 'Moi zapiski', which is itself an 'интересная комедия' that the author's 'poetic talent' has enabled him to 'compose'. The narrator's parting words to his reader are confirmation that the entire text has been something of a 'сочинительная игра' in which the narrator 'deceived' and 'lied to' his reader: 'Прощай, мой дорогой читатель! Смутным призраком мелькнул ты перед моими глазами и ушел, оставив меня одного перед лицом жизни и смерти. Не сердись, что порою я обманывал тебя, и кое-где лгал . . . Шлю тебе последнее прощание и искренний совет: забудь о моем существовании, как я отныне и навсегда забуду о твоём' (III, 256-57). Despite the narrator's protestations to the contrary ('ведь до сих пор есть угодли, уверенные, что я не совершил убийство' (III, 256)) the printing of these words in italics, a strategy that has been undermined by over-use throughout the narrative, suggest the presence of a second consciousness within the sentence which negates the truth of what it says. The reader is no better off at the end

than at the beginning as to whether the crime took place or not. The boundary between Truth and Falsehood is deliberately concealed. The narrator's advice that the reader should forget his existence is equivalent to an instruction not to read that existence or its circumstances as real, but instead to be alert to, and to enter into the interplay of words that has taken place under the protection of an (illusory) unity of character.

If the interplay of words is a dominant feature of 'Moi zapiski', then we are entitled to speak again of a blurring of boundaries between discourse (discourse of narrator) and story (discourse of characters).

The narrator's discourse loses its organizing function to become part of its own object. Meanwhile, the discourse of characters contains an instance of the discourse of the narrator (the narrator speaks with the voice of an albeit imaginary portrait; the words of an albeit imaginary crucifix become aligned with an element in the word of the narrator who describes it). This being so, the monologic structure typical of most nineteenth- and much twentieth-century prose, with its stable site of truth guaranteeing the authenticity, unambiguity and fixity of all that is narrated, is weakened. It gives way instead to a structure in which neither discourse of narrator (first or third-person), nor that of character, is wholly privileged over the other as source of truth. This is a structure bearing many of the hallmarks of Bakhtin's dialogic word.

The majority of Andreev's texts, however, remain basically monologic. In some, for instance, 'Mysl', the discourse of a first-person narrator is made the 'объект сознания' of a higher, authorial level of meaning to such an extent that, for most of the story an unambiguous site of truth can be discerned. There is a clearly defined 'субъект сознания', unmarked by any discourse feature on the level of the *énoncé*, but one, for the most part, consistent, unified and predictable. Thus, Dr Kerzhentsev's diary, which plots its author's descent into insanity as the result of a scheme over-reliant on the doctor's control over his own powerful mind, becomes a sort of case history (= 'объект сознания') for an authorial consciousness, a 'субъект сознания'. (Hence the framing of Kerzhentsev's diary by two short sections of third-person narrative explaining the circumstances of Kerzhentsev's trial for murder and its outcome.) That 'субъект сознания' is the site where truth is consistently located, a truth which implicitly asserts the pitfalls of Kerzhentsev's scheme, the dangers involved in placing too much trust in the powers of one's mind and the mental disintegration of a defeated Kerzhentsev. Kerzhentsev is even willing to acknowledge the disintegration himself: 'Подлая мысль изменила мне . . . И меня . . . она убивает с тем же тупым равнодушием, как я убивал ею других' (п, 134) and the only doubt towards the end is whether, as Kerzhentsev puts it, he is 'оправдывающийся сумасшедший, или здоровый, сводящий себя с ума' (п, 131).

In other stories, for example, 'Zhizn' Vasiliia Fiveiskogo', a third-person narration, while displaced from the instance of enunciation in its adoption of an

overtly textual model (see above), nevertheless retains a consistent, stable and unified ideological viewpoint and so a strong instance of enunciation: Vasilii is always the passive, self-deluding priest who should revolt against the cruelty and arbitrariness of God's order but cannot find it in himself to do so. He is thus more or less constantly the 'объект сознания' of a stable and unified, anti-religious 'субъект сознания'. The only point at which the revolt appears to be about to happen is the point when Vasilii fails to raise the body of Mosiagin from the dead. This is also, however, the point when Vasilii loses his sanity and perishes, and when the narrative comes to an end.

Even these texts are not, however, exclusively monologic. 'Zhizn' Vasiliia Fiveiskogo' possesses isolated points of attenuated dialogism at which word of character (story) and word of narrator (discourse) merge briefly and incompletely in the grammatical device of Free Indirect Speech (see Roy Mason's *The Dual Voice*):

'Замедлили свой бешенный бег тысячи разрозненных ... мыслей, тысячи незавершенных чувств ... Еще строго и веско отбивало первые удары на миг остановившееся сердце, а он уже знал. Это оно. Оно — могучее, все разрешающее чувство, повелевающее над жизнью и смертью, приказывающее горам: сойдите с места! И сходят с места, старые, сердитые горы. Радость! Радость! Он смотрит на гроб ... и понимает все ... Так вот оно что! Вот великая разгадка! О радость, радость, радость' (III, 81).

The italicized words are Free Indirect Speech, the 'субъект речи' of which remains the third person narrator, while the 'субъект сознания' shifts to Vasilii himself. In the case of 'Mysl', meanwhile, a weakening of the instance of enunciation takes place at the end of the narrative. Here Dr Kerzhentsev's discourse briefly takes account of the objectification that it has been undergoing and responds to it, so that the 'объект сознания' (Kerzhentsev's discourse) is able almost to supplant the higher authorial level as 'субъект сознания' and discourse-as-story becomes discourse-as-such:

О милые мои головастики, разве вы не я? Разве в ваших лысых головах работает не та же подлая, человеческая мысль, вечно лгущая, изменчивая, призрачная как у меня? ... У вас есть громадное преимущество, которое дает одним вам знание истины: вы не совершили преступление, не находитесь под судом ... А если бы сюда посадили вас, профессор Држембицкий, и меня пригласили бы наблюдать за вами, то сумасшедшим были бы вы, а я был бы вашей птицей — экспертом, лгуном, который отличается от других лгунов только тем, что жлет не иначе как под присягой'. (II, 132)

Dr Kerzhentsev's diary has been a case-history — an object of study — for the 'гг. эксперты', and for readers of the text 'Mysl'. In this passage he turns the tables on both experts and readers (the 'милые головастики' and Professor Drzhembitskii function here as internalized readers) and subjects their objectification of him to one of his own: expert and reader are as much a case-study for

the doctor's analysis as he is for theirs ('если бы сюда посадили вас . . . я был бы экспертом').

Kerzhentsev, continuing to address the jury (readers) directly, then invites them to put themselves in his place and imagine the consequences of realizing that they may themselves be mad: 'Вы сумасшедший. Не хотите ли проползти на четвереньках? Конечно не хотите, ибо какой же здоровый человек захочет ползать. Ну, а все-таки . . . Ведь на самом деле: разве кто-нибудь может вас удержать, если вы захотите крошечку проползти' (II, 132-33). This prepares the ground for a reversal in which Kerzhentsev first calls into question his own madness ('Притворялся ли я сумасшедшим, чтобы убить, или убил потому что был сумасшедшим?') and then shows how, in the absence of any reliable means of determining the difference between lunacy and normality, he could in future just as easily feign normality in order to destroy again: 'Я притворюсь здоровым. Я добьюсь свободы . . . Я . . . найду взрывчатое средство. Такое сильное, какого не видали еще люди . . . Я взорву на воздух вашу проклятую землю у которой так много богов и нет единого вечного бога' (III, 136). Truth is relativized within the narrative. Is Kerzhentsev mad, or are we all equally mad? Has his grand scheme disintegrated or is his madness only one of several stages that will lead eventually to self-knowledge?: 'среди . . . убийц . . . я найду неведомые мне источники жизни и снова стану себе другом'. The relativization occurs primarily as a structural effect. It is produced by the blurring of the discourse/story distinction so that Kerzhentsev's discourse as 'объект сознания' (story) is able to acquire some of the authority of 'субъект сознания' (discourse). The relativization is repeated at a thematic level when Kerzhentsev presents himself as the harbinger of a new world without firm foundation and without laws: 'Вы можете себе представить мир в котором нет законов притяжения, в котором нет верха, низа, в котором все повинуеться только прихоти и случаю. Я . . . — этот мир' (II, 136).

The reader must wait until the third-person post-script for a semblance of order to be restored; Dr Kerzhentsev appears in the witness-box as an abject, comic figure, once again the object of an authoritative 'субъект сознания': 'Подсудимый, очевидно недослышав, или по рассеянности, встал и громко спросил: — Что, нужно выходить? . . . В публике засмеялись и председатель пояснил Керженцеву в чем дело' (II, 137).

However, even here ambiguity has been by no means exorcised, the clash of discourses by no means decided in favour of one or the other. This is evidenced by the split verdict reached by the jury on Kerzhentsev's crime and powerfully echoed in the final words of the text; when asked by the judge what he has to say in his defence Kerzhentsev twice repeats the single word: 'Ничего'.

Partial ambiguity of this sort is paralleled by other forms of ambivalence which, like the examples of Free Indirect Speech cited above represent isolated

and attenuated instances of dialogism in otherwise monologic texts. So, for instance, there is Lazarus's incomplete defeat of the Emperor Augustus in 'Eleazar'. Following on, as it does, from a long trail of metaphysical devastation wreaked by the unholy Lazarus, Augustus's (incomplete) resistance to the forces of death embodied in Lazarus's animated corpse and his (qualified) survival after their encounter, introduce a faint note of optimism into the story, the barest trace of an alternative discourse to engage with and counter the dominant, pessimistic discourse on the meaning of Lazarus's return from the dead. (This is presaged in the description of Aurelius's sculpture of Lazarus which, at the foot of all the writhing and contorted formlessness, incorporates a small butterfly.) The reader is left with a sense that the victory of death over everything is nevertheless qualified as ambiguous. Similarly, the last lines of 'Stena' introduce the possibility of eventually scaling the previously unassailable wall by piling corpses one upon another. Though the idea is immediately deflated through the lepers' complete lack of enthusiasm, it once again provides a faint note of optimism for the story and leaves the reader with a vague sense of ambiguity and openness. In terms of narrative transformations these two examples constitute the exact reverse of 'Pamiatnik', 'Na reke', and 'V podvale' (see Chapter 1). In the earlier stories a measure of identity is introduced syntagmatically at the end of narratives in which difference between initial state and final state is dominant. In 'Eleazar' and 'Stena' a measure of difference (the notes of optimism) is introduced syntagmatically into narratives in which 'identity' is to the fore.

More frequent than ambiguity of this sort is the kind that results from the use of Free Indirect Speech. The example we looked at from 'Zhizn' Vasiliia Fiveiskogo' finds parallels in 'Vor', 'V tumane', 'Gubernator' and in 'Prizraki' where Free Indirect Speech comes to dominate the narration and so to bring the level of dialogism in the text close to that of 'Moi zapiski' or 'Iuda Iskariot': 'Но дурная погода влияла и на Егора Тимофеевича и ночные видения его были беспокойны и воинственны. Каждую ночь на него нападала стая мокрых чертей и рыжих женщин с лицом его жены . . . он долго боролся с врагами под грохот железа . . . Но каждый раз после битвы он бывал настолько разбит, что часа два лежал в постели, пока не набирался новых сил' (II, 89). The transitional phrases: 'ночные видения его были беспокойны' and 'часа два лежал в постели' are here subtly suspended between the consciousness of the *povestvovatel'* and that of Egor. The last sentence has an (illusory) cause originating in Egor's consciousness — 'после битвы' with its ('real') effect belonging equally to that of the *povestvovatel'*, and that of Egor — 'бывал настолько разбит'. This is typical of the free flow between 'субъекты сознания' within a single 'субъект речи' in 'Prizraki'.

Once again the relativization of truth as structural effect is thematized within 'Prizraki' (who is the more insane — the inhabitants of the asylum or the

frequentors of the 'Babylon'?), as it is throughout Andreev's oeuvre. At the level of the Andreevan text, the thematization is carried out by whole stories such as 'Lozh', where the disappearance of truth and falsehood is reified and made explicit: 'Темно и страшно там, куда она унесла правду и ложь . . . Я пойду туда, скажу — Открой мне правду! Но ведь, это ложь! Там тьма, там пустота веков' (I, 59).

Interestingly, the Soviet linguist V. Voloshinov has posited a connection between Reporting Speech — Reported Speech relationships in written discourse and the dominant ideology of certain epochs. He produces a sequence — 1) authoritarian dogmatism, 2) rationalistic dogmatism, 3) realistic and critical individualism, 4) relativistic individualism — in which reported speech progressively exerts more and more influence over its reporting context. 'The last epoch — that of relativistic individualism corresponds to the dominance of a variety of Free Indirect Speech in which the narrator's position is fluid and . . . he cannot bring to bear against (the characters') subjective position a more authoritative and objective world.' Voloshinov continues: 'Such is the nature of narration in Dostoevskij, Andrej Belyj, Remizov, Sologub and more recent Russian writers of prose'.⁴¹ Leonid Andreev is another such writer.

Not all of Andreev's stories fit as comfortably into Voloshinov's schema as 'Prizraki', 'Vor', 'Zhizn' Vasiliia Fiveiskogo', 'Mysl' and 'Moi zapiski', however. We need only recall 'Krasnyi smekh' or 'Proklatie zveria' as examples of texts in which a fairly stable and authoritative ideological viewpoint is maintained throughout (see 'Modality and Polemic' above). These are texts that, significantly, have a much more dominant Fantastic element in them than the likes of 'Moi zapiski' or 'Iuda Iskariot' (perhaps the least Fantastic of all the texts we have so far considered). They are also texts in which there is little or no opportunity for any interplay of words to develop because of the absence of any characters accorded extensive speech acts with which the speech act of the narrator might interact. We are reminded here that in our analysis of the Discourse/Story relationship in Andreev's texts we have focused upon one particular aspect of the latter term: Story understood as the discourse of characters other than the narrator. This is a cue for us to proceed to consider Story in its more literal interpretation as 'reports on actions . . . etc.' (Scholes — see above).

D Discourse as Word-presentation and Story as Object-presentation

The story 'Gubernator' provides a helpful bridge between the foregoing analysis and the present concern.

The first lines read: 'Уже пятнадцать дней со времени события, а он все думал о нем, как будто само время потеряло силу над памятью и вещами,

или совсем остановилось подобно испорченным часам. О чем бы он ни начинал размышлять . . . уже через несколько минут испуганная мысль стояла перед событием и бессильно колотилась о него, как о тюремную стену, высокую, глухую и безответную' (II, 22). They introduce the familiar Andreevan generating paradigm opposing a Subject — here the governor — to an 'оно' (Object) which in this initial actualization takes the form of the governor's own uncontrollable thought-processes. The opposition is thus initially internalized, made to take place within the consciousness of a single character. We should also note the similes via which the initial actualization of structure is articulated: 'как будто . . . или как . . . о тюремную стену'.

A little later the governor receives approval of his crime from Petersburg so that: 'Казалось бы что этим должно закончиться и пройти в прошлое. Но оно не перешло в прошлое. Точно вырвавшись из-под власти времени и смерти оно неподвижно стоит в мозгу, этот труп прошедших событий лишенный погребения. Каждый вечер он зарывает его в могилу: проходит ночь . . . и снова перед ним стоит окаменевший изваянный образ: взмах белого платка, выстрел, кровь' (II, 27). The image of the stopping of time, a simile originating in the authorial third-person discourse of the first extract, has now been actualized within the discourse of the governor. The shift to the present-tense ('оно не перешло в прошлое . . . Каждый вечер он зарывает его в могилу' marks the substitution of third-person *povestvovatel'* as 'субъект сознания' by the governor. We might assume that this is a simple case of the interaction of discourses under scrutiny above — a logical consequence of the internalization of the generating structure within the governor's consciousness. When it is realized that what we have labelled 'discourse of the governor' employs figures similar in construction and semantics to those employed by the authorial discourse surrounding it ('точно вырвавшись из-под власти . . . этот труп прошедших событий') we might offer in explanation the suggestion that the 'субъект речи' remains the third-person *povestvovatel'*. Otherwise, we might point to an interaction of words in the reverse direction — the governor's discourse is invaded by that of the *povestvovatel'* who imposes his figures of speech on the former's thoughts. The fact that one of the figures in question — 'труп . . . событий' — is a classic piece of Andreevan contamination (Chapter 1) whereby the semes of death, murder and burial, drawn from an event in the text (the massacre of innocents) contaminate a section of the text well removed from the original event in time and, for that matter, narrative status (event → figure of speech) would make the invasion all the more complete. We might, therefore, even posit the governor as the 'субъект сознания' of the whole narrative, mediated through a third-person 'субъект речи'.

One can already sense a certain awkwardness in these alternative explanations, which is compounded by the fact that the governor hardly speaks

throughout the narrative, and anything we term his discourse is anyway subordinate to the third-person discourse in which it originates.

The problem is further compounded when the 'object' (object) term in the subject/object opposition is actualized outside the governor's consciousness:

Ибо все, и друзья губернатора и враги ... все подчинялись одной и той же непоколебимой уверенности в его смерти. Мысли были разные ... а чувство одно — огромное, властное, все-проникающее чувство, в силе своей и равнодушии к словам, подобное самой смерти. Рожденное во тьме, само по себе неисследимая тьма, оно царило торжественно и грозно ... как будто сам древний, седой закон, смерть карающий смертью ... открыл свои холодные очи, увидел убитых мужчин. И люди подчинялись велению и отошли от человека, и стал он доступен всем смертям. И отовсюду двинулась она к человеку. (II, 46)

The syntagmatic actualization of the generating structure in 'Gubernator' traces the familiar path (see Chapter 1) from one side of the paradigm to the other:

| <i>Subject</i> | <i>Object</i> |
|------------------------------------|--|
| 1 The Governor | His Thoughts and Fears about his crime |
| 2 The Governor and the townspeople | The Mystical force reigning in the town after the murder |
| 3 The Governor | Death itself — the punishment |

The simile in this extract ('как будто сам седой закон') has the effect of reinforcing the objectivity of the events related — their status as reality, rather than as a figment of the governor's imagination. It does this because of the way in which a simile functions: a thing that is present is compared with something that is not, but that is like it, in order to make the thing more vivid, reinforce its presence.

In other words, from being actualized discursively by means of an authorial figure ('как будто само время' in the opening paragraph is a simile, an element of discourse supplied by a higher authorial level of discourse) the Object term in the generating structure is now situated within the narrative proper, at the level of story ('reports on actions ...'). For that reason it is entitled to spawn similes of its own in order to reinforce its presence:

| | |
|--|--|
| <i>Story</i> Reality (the Governor) / | <i>Discourse</i> Figures of Speech 'оно' ('как будто само время ...') |
| | ↑ ↓ |
| | <i>Story</i> (the mystic force) / |
| | <i>Discourse</i> Figures of Speech ('как будто сам древний ... закон') |

The arrow marks the passing of the 'оно' (Object) term from discourse into story.

The process of conversion from discourse into story continues through the narrative and often uses the same bridging device — the making literal of figurative, authorial language. Thus, what in the previous extract is presented in the form of an authorial reflection or speculation in figurative terms ('*как будто сам древний закон, смерть карающий смертью*') is later made literal in order to become part of story: '*Из серых нитей действительности они сплетали пышную легенду. И это они, серые женщины серой жизни разбудили старый, седой закон, за смерть платящий смертью*' (II, 51).

The attachment of the semantically and phonetically related 'серый' and 'седой' to reality, the women, and to the ancient law seems to root the last still more firmly in the first.

In fact the dynamics of 'Gubernator', its means of achieving difference within identity (see Chapter 1), consists in the progressive 'making into story' of the Object term in the generating paradigm: from being (figuratively) stated by an authorial meta-level (discourse), to presenting itself within the consciousness of the governor, to its manifestation in the form of the mystical force enveloping the town after the massacre, to the physical confrontation with, and inevitable succumbing to Retribution in the form of death on which the narrative ends.

The various stages in the 'making into story' do not replace one another, but are rather assimilated, one by the next, so that during the dominance of the 'collective mystical force' stage, authorial meta-level and the consciousness of the governor are still themselves repeating the basic Subject/Object structure.

The culmination of 'Gubernator' in a localized mini-apocalypse — the capitulation of the governor to the mystical forces of Retribution in the form of an assassination — is the culmination of the discourse → story conversion process. The same would therefore appear to be true of all Andreev texts with (modified) apocalyptic endings: 'Vor', 'Bezдна', 'Zhizn' Vasiliia Fiveiskogo', and others. The purest actualization of this structural tendency is perhaps to be found in 'Krasnyi smekh', where the whole narrative seems specifically constructed to enact the dramatic and apocalyptic conversion of a single figure of speech, The Red Laugh, into a physical phenomenon (see below).

The discourse-story link in 'Gubernator' is not simply a uni-directional conversion of the former into the latter. It is in fact a reversible one, so that an image like the following projects the future death of the governor, an element of pure story, into the here and now of discourse: '*Он медленно появлялся на улицах — величавый и печальный призрак с размеренными и твердыми шагами, мертвец церемониальным маршем ищущий могилы*' (II, 66–67). This particular instance of the projection of future story onto a metaphor in the here and now of discourse is, incidentally, paralleled in a similar image from the earlier story 'V tumane':

Горел фонарь, а к его холодному, влажному столбу прижался щекою Павел и закрыл глаза. Лицо его было неподвижно, как у слепого, и внутри было так спокойно и тихо, как на кладбище. Такая минута бывает у приговоренного к смерти, когда уже завязаны глаза и смолк вокруг него звук суетливых шагов по звонкому дереву ... и уже открылась наполовину великая тайна смерти. (VII, 151)

Again the future of Pavel's story — his untimely death— is projected backwards into the *comparant* element of the figure of speech.

It now becomes apparent that much of what was treated in Chapter 1 as 'Internalization of Semantics' can be subsumed under the present rubric of the weakened instance of enunciation. In permitting interplay between two levels (discourse and story) which should normally be kept distinct, the weakening and dispersal of the instance of enunciation is thereby depriving the signs which make up the text of a stable and unified site (author, reality, truth) in which to originate and which guarantees the authenticity of their meaning. Signs must therefore generate and guarantee meaning amongst themselves by semantic internalization. The internal construction of similes and metaphors (see Chapter 1) can either be treated as metonymic contagion (Chapter 1) or as evidence of interplay between discourse and story. Both explanations lead ultimately to the weakened instance of enunciation.

'Krasnyi smekh' was cited as the purest actualization of the discourse —> story structural tendency because the conversion of telling into literality is unfolded before our eyes: it is enacted syntagmatically through the linear course of the narrative itself, without the retention and reassertion of the various stages of that enactment which we saw in 'Gubernator'.

The figure of the Red Laugh begins in the reader's mind as a figure of speech employed by the narrator to convey the combination of horror and insanity unleashed by modern warfare. With the rapidly deteriorating sanity of the first narrator, the Red Laugh become for the reader a psychotic delusion of the first narrator: that is to say, it is real to him but not to the reader who has the benefit of full sanity. By the end of the text when the Red Laugh has appeared physically, in person, to both first and second narrators ('за окном ... стоял сам Красный смех'), the reader is doubting whether the Red Laugh is not in fact a real phenomenon, as much a part of story as are the two narrators and their family. The splitting of the first-person narration into a first and second brother, a central debating point in all criticism of 'Krasnyi smekh', is itself a structural means of converting the first brother from narrator into character and thus his discourse from Discourse into Story.

With hindsight, of course, the reader might choose to categorize 'Krasnyi smekh' as a story of the Marvellous from beginning to end and posit the Red Laugh as having been real (an element of story) all along. Or alternatively he might adhere to his reading of the story as explicable in terms of discourse of a

psychotic person from beginning to end. It is the hesitation between the two readings which makes 'Krasnyi smekh' qualify as a story of the Fantastic.

'With hindsight' is, nevertheless, the key phrase here. For the reader does not have that sight to begin with, and the initial invoking of a realist code through the presentation of the text as an authentic document existing in the real world ('отрывки из найденной рукописи') ensures that the reading does indeed progress in the way described: Red Laugh as figure of speech → Red Laugh as psychotic delusion → Red Laugh as (possibly) physical phenomenon.

'Krasnyi smekh' differs from many other Andreev stories only in that the discourse → story conversion is enacted in such a linear fashion. A story like 'Stena', for example, is equally built upon the conversion of discourse, again a figure of speech ('the barriers, social, political, mental and metaphysical, preventing man from achieving complete freedom are like an immense wall separating a colony of lepers from the free world') into story (a colony of outcasts imprisoned by, and struggling against, a colossal Wall). Or 'Eleazar' can be thought of as converting the discursive proposition: 'death in its full horror and empty meaningless would be like the dead Lazarus returning from the dead to haunt his townspeople' into the story of that return. 'Nabat' converts the likening of some metaphysical or collective social mood to the tolling of an alarm bell into a realization in 'story' of that discursive figure. 'Bunt na korable' enacts a similar figure of speech comparing (presumably) social revolution to a mutiny at sea. 'Tak bylo' may be treated as the enactment of a metaphor (or simile) in which the tale of the overthrow of a mythical tyrant stands for the course, actual or presumed, of revolution in general.

In all these works the reader oscillates between the figure of speech (discursive) reading and the literal (story) reading all the way through, from beginning to end. The discourse → story conversion operates, outside of Time, on the paradigmatic axis, whereas in 'Krasnyi smekh' the conversion is enacted diachronically (through Time) by the syntagmatic unfolding of the narrative. The tendency in the former stories (a tendency never realized fully, one always resisted by the text) is continually to opt in favour of the conversion of story back into discourse. ('The Wall is a figure for the mental and metaphysical forces imprisoning Man'.) The tendency in 'Krasnyi smekh' is a gradual but incomplete conversion of discourse into story. The text comes to an end at the very point when the conversion process is on the point of becoming complete ('за окном . . . стоял сам Красный смех') — is the 'Red Laugh' a figure or a phenomenon? For this reason 'Krasnyi smekh' is the purest actualization of the Andreevan Fantastic.

Analysis of the manuscript drafts to each of these texts, and to other Andreev stories besides, reveals that they are united in their process of conception by a common movement from Discourse to Story on a number of

levels. The published versions constitute the conversion into story of what in earlier manuscript variants were similes and metaphors ('Krasnyi smekh', 'Iuda Iskariot'), discursive propositions ('Tak bylo', 'Krasnyi smekh'), and meta-narrative commentaries ('Zhizn' Vasiliiia Fiveiskogo') — all elements of Discourse.⁴²

In the two groups of Andreev stories we have so far examined, we have traced two different versions of the interaction and interference between Discourse (as discourse of narrator) and Story (as discourse of characters). In the second version there is interaction and interference between Discourse (as meta-narrative figures of speech) and Story (as narrative-proper — events, actions and so on). In both cases the result is an undermining or relativization (we find it hard to decide between the truth of different discourses); in the second case it is a form of ontological relativization (we find it hard to decide upon the ontological status of narrative events — true reality or figure of speech). The first form of relativization produces in its purest manifestation an (imperfect) version of the Dialogic Word ('Iuda Iskariot', 'Moi zapiski', 'Mysl'). The second form of relativization in its purest manifestation produces an (imperfect) version of the Fantastic ('Krasnyi smekh'). Both are due equally to the weakened instance of enunciation in the Andreevan text and its conflation of narrative levels.

Research carried out on other writers of Andreev's period has demonstrated that the kind of relativization operating in Andreev's work, particularly of the first variety, is a feature shared by many of them. Thus, for example, J. A. Bailey's doctoral thesis on the structure of Remizov's prose contains observations like the following one on the character of Kholmogorova in Remizov's 'Krestovye sestry':

Because the original characterisation of Kholmogorova in Remizov's 'Krestovye sestry' . . . was couched in discourse wherein speech-event rather than narrated event (denotative) aspects pre-dominated, and because the distinctive, narrating-text perspective was established, the characterisation has easily lent itself to reinterpretation . . . This fluidity directly reflects formal ambiguities . . . and, as a whole, the absence of the kind of authoritative narrating text that will present characters directly, dramatically.⁴³

And in an unpublished article on Andrei Belyi and the development of Russian fiction from 1900 to 1914 Roger Keys has written:

At the opposite pole from the authoritative authorial word is the utterance lacking all authority, the novel offering so many perspectives that it ends up lacking any. This is the phenomenon that confronts the reader of *Peterburg* . . . The novel is flooded with a host of different narrators who seem to create characters at will, now identifying with them, now becoming distanced from them . . . It is true that all roads seem to lead back to the authorial 'Ia', but this is not a naive, monological phenomenon, but a negative, frightened presence, a protean monster.⁴⁴

Remizov ('Chasy', 'Prud') Sologub ('Belaia sobaka') Zamiatin ('Navodnenie', 'Peshchera') have all practised, in addition, writing that enacts Discourse-Story interactions which produce the ontological relativization of the Andreevan Fantastic.

It is, indeed, this second form of Discourse-Story interaction (figures of speech \longleftrightarrow events, actions and so on) which is dominant in Andreev's stories. ('Iuda Iskariot' and 'Moi zapiski' being something of a deviation). For that reason the Andreevan text is essentially Fantastic rather than Dialogic. In his *Introduction to Fantastic Literature* Todorov has taken up Freud's definition of psychosis as the substitution of object-presentation for word-presentation to describe one version of the Fantastic. It is a definition that fairly accurately describes the conflation of Discourse (word-presentation) and Story (object-presentation) in Andreev's fantastic texts.

This is not, of course, to claim that Andreev was a schizophrenic suffering from psychosis — a claim that would anyway be irrelevant to the aims of this study (see Introduction). The connotations of illness and suffering are perhaps, though, peculiarly appropriate for a text which is caught in a form of semiotic crisis. The conflation of narrative levels is evidence of a breakdown in meaning-production echoed in the ambiguity of world-model (metonymy or metaphor), in the erosion of difference between Subject and Object, and the conflict between intertextual and internalized paradigms (see Chapter 1). The four phenomena — ambiguity of world-model, conflation of Discourse and Story, erosion of difference between Subject and Object, conflict between intertextual and internalized paradigms — may, in fact, be seen as four aspects of the same semiotic problem. That problem will find its clearest formulation in Chapter 3.

Our present area of concern is, however, the conflation of Discourse and Story, to which we must now return. The second, psychotic form of Discourse-Story Interaction can be detected in varying degrees of potency throughout the period 1900 to 1909 of Andreev's career. So, for example, 'Angelochek', to all intents and purposes a conventional, realist narrative, contains a central image that is presented initially as precisely that — an image, a symbol:

К запаху воска шедшему от игрушки присмешивался неуловимый аромат, и чудилось погибшему человеку как прикасались к ангелочку ее дорогие пальцы, которые он хотел бы поцеловать: — оттого и была так красива эта игрушечка, оттого и было в ней что-то особенное, влекущее к себе, не передаваемое словами . . .

Все добро сияющее над миром, все глубокое горе и надежду тоскующей о божьей душе впитал в себя ангелочек. (1, 68)

The little angel is an unspectacular figure or symbol of the emotional experiences of father and son that the narrative has been describing. The published version of the story ends with the melting of the angel: 'Лампа . . . наполняла

комнату запахом керосина и сквозь закопченное стекло бросала печальный свет на картину медленного разрушения . . . Вот ангелочек встрепенулся, словно для полета, и упал с мягким стуком на горячие плиты' (I, 49–50). Although the destruction of the aspirations and memories that the melting symbolically represents remain for the reader symbolized, that is to say, basically discursive, the climactic, epiphany-like presentation and placing of the scene and the omission of an overt elaboration of its symbolic meaning lessen the presence of discourse within it. By contrast, in an early draft to the story a passage describing the affinity between boy and angel contains just such an elaboration of the symbolic significance of the angel's death: 'Но он сознавал, что их связывает что-то неразрывное, крепкое, как те узы, которые соединяют душу с телом и могут быть порваны одной смертью'.⁴⁵ This is another example of a published text enacting a conversion into story of what in earlier drafts are elements of discourse. There is in the published version the vaguest of hints that the melting away of the father's memories and the son's aspirations will follow as a direct result of the physical melting away of the angel — in other words, that the symbolic angel as a word-presentation is on the brink of having an effect on object-presentation, of passing from Discourse into Story. It is this possibility that causes us to readjust our reading slightly, to reconvert the melting angel back into Discourse, but together with the rest of the narrative, so that 'Angelochek' becomes, potentially, a symbolic narrative standing for the futility of Man's dreams and aspirations, as well as/instead of a straightforward narrative about the futile lives of two particular individuals. The potential in this case, is a barely realized one and 'Angelochek' never enters into the area of the Fantastic where the ambiguity between Discourse and Story is foregrounded.

A number of other earlier Andreev stories end with similarly epiphanic images which, as images, remain firmly in the realm of discourse but, in their placing and climactic presentation, to some extent presage the dramatically ambiguous final scene of 'Krasnyi smekh'. The image of the child, the mother and the outcast at the end of 'V podvale' is one further example. The epiphany-like conclusion to 'Na reke' is another: 'На маленьком балкончике смутно темнели две человеческие фигуры и вода окружала их. В досках пола ощущалось легкое, едва уловимое содрогание, и казалось, что весь старый и грешный домишко трясется от скрытых слез и заглушенных рыданий' (VIII, 54). The two heroes, Aleksei Stepanovich and Ol'ga, have now become 'two human figures', and thus part of an image which universalizes their experience.

By contrast with these stories, the later 'Lozh'' comes close to matching 'Krasnyi smekh' in its relentless (diachronic) drive from Discourse to Story. The falsehood begins as a meta-narrative statement about a girl's desertion of her lover; the first words of the text are: 'Ты лжешь!'. Word-presentation is

already partially converted to object-presentation in that the description of falsehood is assumed by a first-person narrator whose discourse becomes part of the reader's 'объект сознания', and so part of Story. Within that discourse-as-story, however, the falsehood itself is transformed from word into object. As the narrative progresses, the falsehood and the girl become inseparable. The girl becomes the expression of falsehood, so that when he kills her the narrator is able to say: 'мне не было страшно, потому что в черном, непроницаемом зрачке уже не жил тот демон лжи и сомнения, который так долго, так жадно пил мою кровь'. Next, woman and falsehood become totally identifiable with one another: 'Нет лжи, я убил ложь!' and eventually word (discourse) merges with thing (story): 'Опять оно, шипя, выползло из всех углов и отбивалось вокруг моей души. Но оно перестало быть маленькой змейкой и развернулось большой змеей и жалила и душила она меня . . . и когда я начинал кричать от боли из моего открытого рта выходил тот отвратительный . . . змеиный звук' (I, 56–58). The narrator realizes that falsehood still lives and is present all round and inside him.

The conversion process does not end there. The final twist comes in the last paragraph when the narrator suddenly discovers that his own discourse is part of the lie: 'открой мне правду! . . . Но боже! боже! Ведь это ложь. Там пустота веков и бесконечности. Там нет ее. И нет ее нигде' (I, 59).

The possibility has arisen that the narrative about falsehood may itself be false and that discourse has been swallowed up entirely by story.

We might also mention 'Bezдна' as a text in which a much weakened version of the internal (syntagmatic) discourse → story conversion operates. It is a much weaker version because the discourse element to be converted (here, the statement that within Nemovetskii and within men there lurk forces over which they have no control) remains throughout more or less implicit: 'И было что-то острое, беспокойное в этом немеркнушем предствлении узкой полоски белых юбок и стройной ноги и несознаваемым усилием воли он потушил его . . . И что-то делали люди с этим безгласным женским телом . . . какой-то странной, говорливой силой отозвалось во всех его членах' (IV, 180). It is weaker also because the reader would be perfectly justified in reading the abyss that finally swallows Nemovetskii as remaining a (discursive) figure of speech rather than turning into a real abyss: 'На один миг сверкающий огненный ужас озарил его мысль, открыв перед ним черную бездну. И черная бездна поглотила его' (IV, 191). The rudiments of the syntagmatically articulated Discourse → Story structure in 'Krasnyi smekh' are nevertheless observable here too.

The Discourse → Story conversion does not have to be seen purely in the terms of the realization of figures of speech. Another discursive distinction of some importance is eroded in Andreev's stories is the one between 'being' and 'seeming'. The very word 'seem' is pure discourse since it qualifies, evaluates,

modalizes a verb in the indicative (an element of story): 'he saw' (pure story) becomes 'he seemed to see' (pure discourse). In a number of Andreev texts the erosion of difference between discourse and story via the conversion of the former into the latter means that 'he seemed to see' becomes 'he saw'. Conversions of this sort occur locally in such instances as the final scene in 'Prizraki' where Egor's imaginary companion, Nikolai the Miracle-Worker makes a 'real' appearance at his side: 'Но в коридоре было темно, и он пошел тише, и уже через несколько шагов возле него появлялся Николай чудотворец. Он был низенький, седенький старичок в татарских туфлях с загнутыми носками и с золотым ободком вокруг головы. Егор Тимофеевич шел, понутив голову, и Николай-чудотворец шел, понутив голову' (II, 96). The neutral, detailed description of Nikolai's appearance as though he were a new character to be introduced to the reader would disqualify any attempt to pass this scene off as an example of the merging of viewpoints between the *povestvovatel'* and Egor: why should Egor at this late stage suddenly want to observe his companion in such close detail?

Whole texts qualify as conversions of 'he seemed to see' into 'he saw': 'Krasnyi smekh' converts (diachronically) 'he seemed to witness the gradual annihilation of humanity by some unnatural force' into 'he witnessed the annihilation. . .'

There is likewise uncertainty as to the location of the psychosis in 'Proklatie zveria' — in the mind of the narrator ('he seemed to witness a series of uncanny happenings in an urban zoo') or in the mind of the reader-author ('he witnessed a series of uncanny happenings'). Similarly, 'Gubernator' converts 'it seemed to him that he was at the mercy of some mystical force of Retribution' into 'he was at the mercy of, and eventually succumbed to, the mystical force', though there is a certain amount of doubt as to whether the conversion is syntagmatically articulated through the course of the narrative, or whether it is enacted paradigmatically and therefore holds good throughout the narrative. An earlier manuscript of 'Zhizn' Vasiliia Fiveiskogo' has Vasili's seminarist (a character excluded from the final version) claim that Vasili's sufferings may all just be a dream. Vasili replies: 'Да, но разве во сне мы не плачем? И разве в сонном видении не бежим мы со страхом от врага?'. A later manuscript has Vasili dream just such a dream — running in fear from an enemy.⁴⁵ This serves to differentiate seeming (the dream) from being (Vasili's sufferings). The final version omits mention of dreams altogether. Seeming has passed entirely into Being.

E Style and the Discourse-Story Relationship

The two forms of Discourse-Story interaction so far pinpointed — the merging and interaction of narrator's and characters' words and the confusion of

word-presentation with object-presentation — are complemented by a third variety of interaction that is, like the previous two, traceable to the weakened instance of enunciation. It also, conveniently, leads us back to the two apparently contradictory criticisms of Andreev's prose-style which served as the starting point in our investigation of Discourse-Story relations.

We referred above to what we termed Andreev's basically textual model of narration and linked it to the weakened instance of enunciation. In terms of the conversion of discourse into story, style (normally a 'means of conveying a content' and therefore, in the present framework, part of discourse) becomes, paradoxically, part of its own object, part of content and thus part of Story. (Style is taken here to refer to the lexical, syntactical and phonetic aspects of the evaluations, judgements, reflections and qualifications that Scholes's definition embraces.) The site of enunciation becomes, to a degree, masked and displaced by literary style itself and dispersed by the many elements making up literary style.

Telling instances of the objectification of lexicon, syntax and sentence-rhythm in Andreev's prose include the examples of biblical style in 'Eleazar' already cited, and those that occur elsewhere (in 'Zhizn' Vasiliia Fiveiskogo', for instance, the sequences of short sentences joined by conjunctions such as 'and' and 'for').

The stylistic model need not be so closely bound up with thematics as it is in these examples (religious lexicon, syntax — religious thematics). A similar lexicon and syntax marks the narration of, for example, 'Stena', a story with far fewer biblical connotations: 'И опять ползли мы, я и другой прокаженный, и опять кругом стало шумно и опять безмолвно кружились те четверо, отряхая пыль со своих платьев и зализывая свои раны. И мы кланялись спинами' (I, 140). The laboured artificiality and excessive literariness of much of 'Tak bylo' may have little to do with its political thematics:

И случилось, что в обширном королевстве, владыкой которого был двадцатый, произошла революция — столь же таинственное восстание миллионов, как таинственна была власть одного. Что-то странное произошло с крепкими узлами соединявшими короля и народ, и они стали распадаться, беззвучно, незаметно, таинственно как в теле из которого ушла жизнь и над которым начали свою работу новые, где-то таившиеся силы. (IV, 71)

It does, however, through its very redundancy and apparently unmotivated complexity, lose a good deal of transparency: it becomes less of a means to an end and more of an object for contemplation. Put another way, the linguistic properties of Andreev's narration that draw attention to themselves as style have their attachment to a locus of enunciation (authorial voice, voice of Truth and so on) weakened; they are distanced from, and made other to it. The properties come to belong less to discourse and more to story.

It now at last becomes a little easier to understand Andreev's artificiality of style and also the two seemingly contradictory criticisms that were made of him — that his style of narration is both uncontrolled and chaotic, so that it is impossible to distinguish author from object of narration, and that it is clumsy and artificial so that the authorial presence is only too detectable (see Belyi, Voloshin and Chukovskii above). The former criticism homes in upon the confusion of word-presentation and object-presentation, while the latter takes in the 'making other' of literary language. Both are traceable to the weakening of the instance of enunciation, via its displacement and dispersal. The contradiction between the two criticisms is thus resolved, as is, moreover, the dichotomy between style and content: both the fantastic and semiotically ambiguous events of Andreev's stories, and the laboured artificiality of the manner of their presentation constitute different aspects of the same conflation of Discourse and Story.⁴⁷

F The Reader in the Andreevan Text

This chapter, which set out to examine the modelling function of the whole communicatory situation in the Andreevan text has so far made little mention of the receiver or reader. This is due largely to a certain symmetry obtaining between origin and destination (sender and receiver) as modelled within a literary text and the consequent difficulty in differentiating the two; whatever we perceive as authorial (originating from the site of the sender) must also belong to the reader (reside at the site of the receiver). If the transitive, communicative aspect of a text involves the reception by a receiver of information sent by a sender, then the authorial word (the information to be conveyed) must correspond to the reader's word (the information to be received). The second is nothing but the obverse of the first — hence the symmetry. Todorov writes in this connection of 'la loi sémiotique selon laquelle l'émetteur et le récepteur d'un énoncé apparaissent toujours ensemble'.⁴⁸ It would be quite wrong, naturally, to identify meaning-as-such with authorial word/reader's word since, as Lotman points out, the reader's code need not be identical with the author's code: an (actual) reader may decode a text quite differently from the way the author intends him to decode it.⁴⁹ What we refer to here as reader's word is equivalent to 'what the reader is to extract as meaning if he approaches the text entirely on its own terms', that is, if he shares the same codes as the author. Likewise, the site of the receiver is the (hypothetical) location of the reader's word within the text as coded by the author.

We have been examining the weakening of the site of enunciation (= the site of the sender) through its dispersal and displacement. We should therefore be able to talk equally of a dispersed and displaced site of the receiver. There is some support to be found for such a notion in the area of extra-textual

determining factors. For just as the dispersed and displaced site of enunciation in literature can plausibly be linked with the growing relativism, religious agnosticism and emphasis on the autonomous individual in culture at large, so there is also a case for linking the dispersed site of the receiver with the sudden and colossal widening of literature's potential readership brought about by the emergence of a new middle class and by technological advances, together with improved commercialization of publishing. (See Chapter 4 below and Mukařovský's comments quoted in the Introduction).

Certainly Andreev's own ambiguous position in the literary world's hierarchy ('high art' or 'popular fiction') and the resulting lack of certainty as to exactly what sort of an audience he was catering for cannot be entirely unconnected with the dispersal of the receiver's site in his texts, though we must refrain from proposing any simple, causal link.

Other such symmetries emerge from recapitulation of some of the discussion above. There, for instance, it was noted that substitute-narrators in Andreev can never be identified with an authorial position; they are always to some degree the 'объект сознания' of a higher level of narrative. The Andreevan text in other words lacks encoded authors, characters who disguise their stories as carriers of the authorial message by presenting themselves as separate individuals, whose authorial status is therefore encoded within the narrative of which they are part.

The work of Roland Barthes has shown that the realist text frequently matches an encoded author with an encoded reader (receiver of the authorial word disguised within the text as character).⁵⁰ The realist text, too, has a message to be circulated, information to be conveyed, but it disguises that message by naturalizing it — presenting it as innocent through a variety of strategies. One such strategy involves the activity of a fully-fledged character who simply adopts the role of the reader some or all of the time (for instance, Dr Watson's role in the Sherlock Holmes stories). In this way the reader's word is disguised or encoded as part of the *énoncé* and the text's status as communication remains obscured. The information is circulated within the text, rather than conveyed to an external reader. The external (actual) reader is then inclined to treat the narrative as a depiction of real events, rather than as a message.

The Andreevan text contains no disguised substitute-readers with whose viewpoint the reader can identify for long and who can therefore provide a stable and unified mode of reading for him.

There is, however, an encoded reader's position a) with which the text enters into polemic. For example, the reader briefly identifies with Vasili Fiveiskii in his experience of personal tragedy (the death of his first son), only to have that identification shattered by the text's progressive hyperbolization of his position (Vasili's stubborn refusal to change his notion of God in the face of an

accumulation of natural disasters). Very soon Vasilii is the object ('объект сознания') of a second reader's position — b) — but one that is never encoded in the text as a character; Vasilii never becomes an internal receiver (= encoded reader) of the text's powerfully anti-religious message. He never quite acquires the level of consciousness that we as actual readers have, but remains the ridiculously passive priest suffering ever more incredible disasters. For this reason we persist in seeing the text as a direct communication to us in the form of an anti-religious polemic. The message is not disguised by being circulated from within to an encoded reader, and we are only with great difficulty able to treat the characters and events as 'real'. The communicatory status of 'Zhizn' Vasiliia Fiveiskogo' remains in this sense unnaturalized, undisguised.

Nevertheless, there is also a point at which the reader is about to re-identify with Vasilii and to reoccupy encoded readers position a): this is the point of Vasilii's long-awaited revolt against God's order — his insane flight from the church he had defiled. It is also the point where the conversation of word-presentation into object-presentation reaches its climax, (The Idiot as a figure of metaphysical Chaos appears literally in the coffin of the dead Mosiagin; the discursive attack on religion becomes the physical collapse of the church walls around Vasilii.) It is the point when the use of Free Indirect Speech establishes maximum fluidity between Vasilii and the *povestvovatel'* as 'субъекты сознания': does all this 'actually happen' or is it no more than the hallucinations of an insane priest? It is the point when the reader's inclination to read the text literally, rather than figuratively, as story rather than as discourse, is at its strongest: 'Zhizn' Vasiliia Fiveiskogo', the figurative polemic against religion, almost becomes 'Zhizn' Vasiliia Fiveiskogo', the uncanny/supernatural story of a bizarre and courageous individual. Almost, but not quite. Vasilii's revolt never materializes as such, but is dissipated into insanity and finally death. The reader never quite re-occupies encoded reader's position a) and decides ultimately that all of Vasilii's experiences were the result of his refusal to question religious belief. They thus read as the figurative presentation of a discursive (anti-religious) proposition, rather than the result of an actual confrontation with some hostile force (supernatural explanation), or actual events in the life of an individual who revolted against religious belief (natural explanation). Non-indicative modalities prevail over indicative, the reader's position remains un-encoded and the text's status as communication is re-established.⁵¹

Similarly, in 'Krasnyi smekh', the point where discourse is on the brink of being engulfed by story, word-presentation consumed by object-presentation — the appearance of the Red Laugh 'in person' — is also the point where the narrator(s) are about to cease being 'объекты сознания' of an un-encoded reader's position a). It is the point where the narrator(s) almost cease to be hallucinating madmen and become objective recorders of a terrifying reality, the point where 'Krasnyi smekh' almost ceases to be a figurative polemic

against the horrors of war, a warning about its consequences, and becomes a depiction of real events. And the death of the governor in 'Gubernator' is the point at which the polemic against Tsarist oppression and the warning about its consequences almost give way to the objective depiction of a person's confrontation with, and capitulation to a mystical, collective force of Retribution. It is the point where the reader is about to find an encoded reader's position a) with which to coincide: he is on the brink of identifying with the perceptions of the governor and the other characters who believe that he really is doomed to Retribution by some ancient, mystical law. From being a direct and undisguised communication to us as (actual) readers, the text's anti-Tsarist message has virtually been disguised by being relegated to no more than an inference that we, like the Governor with whom we identify, may draw from the reality of the events. The communicative aspect of the text is once again masked by being circulated from within, to an encoded (and therefore naturalized) reader.

There is multiple ambiguity in the situation. (Does the encoded reader's position materialize or not? Do we identify with the characters, or do we remain 'outside' the text as direct receivers of an undisguised communication?) This is clearly bound up with the ambiguity of the Andreevan Fantastic. It is also linked closely to the dialogic as pinpointed above in 'Iuda Iskariot', 'Mysl'' and 'Moi zapiski'.

The instances of the dialogic in these texts — instances when the narrating discourse suddenly seems to take account of its own objectification and counter that objectification, reply to it — amount to the encoding and countering of what were previously un-encoded, uncountered reader's positions. In the passages analysed above the author is, as it were, temporarily assuming the role of reader and replying to himself-as-reader. The dialogue between the objectified Dr Kerzhentsev in 'Mysl'' and the new, self-transcendent Dr Kerzhentsev, for example, is a dialogue between author-as-reader of his own text, the author-as-author (compare Bakhtin in *Problemy poetiki Dostoevskogo*). The self-transcendent Dr Kerzhentsev (the crucifix in 'Moi zapiski', the self-parodying Judas in 'Iuda Iskariot') corresponds to a newly encoded reader's position with whom the actual reader can temporarily identify. The identification is, though, never complete and never maintained, for the dialogue would in such a case come to an end. As with 'Krasnyi smekh', 'Gubernator', and 'Zhizn' Vasiliia Fiveiskogo', the actual reader oscillates here between identification with a naturalized, encoded reader's position (naturalized because it is taken up and so disguised by a character in the story) and identification with an un-naturalized, un-encoded reader's position (un-naturalized because it is not represented or taken up from within the story). In both cases the unity and stability of the site of the reader is fragmented, along with the unity and stability of the site of truth.

Other sporadic instances of encoded readings include the internal decoding instructions issued by the first-person narrators at the beginnings or endings of their narratives: 'душа моя податлива и всегда принимает образ того места, где . . . живет' ('Prokliatie zveria'); 'О какое безумие быть человеком и искать правды. Какая боль'. (the end of 'Lozh'); 'Прощай, мой дорогой читатель . . . забудь о моем существовании . . . кое-где я лгал . . .' ('Moi zapiski'). In the first case the narrator is providing a mode of reading for his readers by suggesting that the set of experiences he is about to recount are more a reflection of the effect of his surroundings. In the second case the narrator's comment encourages the reader to take a retrospective look at the narrative and re-interpret it as a generalized account of Man's attempts to seek Truth in a truthless world, rather than an account of one individual's struggle to find the truth about his lover. In the third case the reader is again advised to re-examine the narrator's account of his imprisonment in the light of his admission: 'кое-где я лгал'.

Intexts that are presented as part of the narrative in which they occur, for example, Aurelius's sculpture of Lazarus in 'Eleazar', can also be seen as encoded readings. (They provide guidance to the reader as to how to interpret the narratives, while remaining part of those narratives themselves.) Nowhere, however, do these encoded messages add up to a consistent, unified and stable reader's word.

The sender-message-reciever model which has frequently served as a reference-point in our examination of the Andreevan text's communicatory aspect relies on the idea of a single literary code shared by sender and receiver alike. We ran up against the limitations of that model in the symmetry obtaining between origin and destination. In switching to the perspective of the literary evolutionary process the next chapter will introduce a modification which allows the Andreevan text to be treated as a complex, non-finite network of different, or even contradictory codes.

CHAPTER THREE

LITERARY EVOLUTION AND THE CODES OF THE ANDREEVAN TEXT

I WHAT IS A CODE?

This chapter moves to a further level of abstraction in our construction of the Andreevan text. Chapter 1 concentrated for the most part on the specifically literary structures and rules by which meaning is organized in Andreev's stories. Chapter 2 examined how this meaning is created from the text's relation to that which is outside it and to which it refers (either directly or by implication): author-world-reader. Chapter 3 must concern itself with the literary codes via which these two (simultaneous) processes are achieved, and the wider principles of literary development that determine the emergence of these codes.

Before proceeding with an analysis of the codes at work in Andreev's prose it will be useful to specify the understanding of the term 'code' on which such an analysis is to be predicated, since its use by literary semioticians is not always entirely consistent.

The term owes its introduction into mainstream linguistic and semiotic theory to Roman Jakobson's oppositional pair: Code/Message. Jakobson was demonstrating how every linguistic communication between people relies on a set of abstract, unconsciously mastered rules for its articulation and comprehension. If the receiver has not mastered the receiver's code then the message is not understood. Jakobson's terminology was in turn influenced by Saussure's famous *Langue/Parole* theory of language according to which, underlying all real utterances is an, again virtual, system of rules capable of accounting for every possible utterance in the language concerned. The two pairs of terms are identical and interchangeable in meaning and were used in this way in the early days of structuralism and semiotics. A third term, 'system', originating in information theory and also broadly interchangeable with 'code' and '*langue*', should be distinguished from Tynianov's concept of system as a unified whole in which every element is connected and contributes to the functioning of that system (see Introduction).

As semiotic theory matured and developed, however, it was realized in many circles (this applies to the Continental and Soviet schools) that Saussure's *Langue/Parole* should not be applied directly to objects other than natural

language and that his theory might even be lacking in its essence. Firstly there was the significant shift which took place towards the end of the 1960s (involving Julia Kristeva and others): instead of seeing semiotics as a branch of linguistics, linguistics was recast as a branch of the wider science of semiotics. This means that the laws of linguistics could not any more double as the laws of semiotics. Natural language, it was claimed, is just one semiotic model among many and it is wrong unthinkingly to privilege its laws above those of any of the others. Secondly, and perhaps more importantly, Saussure's model began to appear too static and too absolutist for the dynamic and ideologically minded semioticians of France and the Soviet Union. Saussure, it was held, had concentrated on language's synchronic aspect to the detriment of the diachronic side and failed to understand that language, like all semiotic systems, is constantly changing and developing its many codes according to context and usage and is not underpinned by any one, complete set of rules or *langue*.

When we come to consider literature under these revised conditions of semiotic analysis we must eschew the search for *langues* (or deep structures, since the theory developed by Chomsky also comes close to Saussure's work) of particular works, authors, or of literature in general. (Compare in this latter respect the search to define the rules of poetic language begun by the Russian Formalists.) Instead we must consider every unit of analysis (work, author, period, paragraph, sentence) as traversed by any number of codes without being reduced to any particular one. The difference between 'code' in this sense and 'code' understood as synonymous with *langue* is not simply quantitative — several 'codes' instead of one *langue* — but qualitative as well: a code is not now an underlying structure generating the message which is its manifestation (realization), but a force, a field among many others under whose changing conditions the message is produced, transmitted and received.

The up-dated version of the term 'code' also takes account of the fact that much of what we call art is, as Umberto Eco has shown in his *Theory of Semiotics*, as much a code-breaking and code-making process as it is a code-following one. Any of the above mentioned units may, for example, be produced with a certain set of rules in mind, but contrary to being generated by that set of rules, the unit (sentence, sequence, work or oeuvre) may be (consciously or unconsciously) designed to flout them. (Compare Lotman's idea of the 'minus-device' and his example: Pushkin's 'bald' prose written against the Romantic code of rich and elaborate expression.) Equally, the mark of an original, innovative work of art may be said to be one which is not comprehensible in terms of any of the familiar literary codes, but requires the mastering of a new code in order to be understood.

Some of the relevance of this theoretical development to the Andreevan text will already be apparent (for example, much of what we treated as the

polemical modality in Andreev's work in Chapter 2 may now be seen as code-breaking); the rest will become so shortly.

II LITERARY THEORY AND LITERARY EVOLUTION

One of the best known attempts to provide a coherent account of literary evolution is Shklovskii's theory of de-automatization (*ostranenie*), according to which the devices for making strange the familiar objects of everyday life themselves become over-familiar and worn out, and the objects are re-automatized, so creating the need for further *ostranenie* and ensuring the continual development of literature. In more recent times Dmitrii Likhachev has referred to recurring periods of the heightened self-consciousness of literature (*samosoznanie*) as being responsible for progression and change.¹ There is also a parallel in Lotman's 'isomorphic' and 'deformational' poles of a literary text:

The resemblance between an object [*ob'ekt*] and its artistic representation can be interpreted as 'isomorphism' [*izomorfizm*] . . . From one point of view a text is always in a relationship of isomorphism to its object. From another point of view, precisely because art involves an apprehension [*poznanie*] of life, it is also at all times its deformation [*deformatsiia*].²

Sometimes the isomorphism (the similarity between text and object) come to dominate over the deformation (the necessary differentiation between the two) and the balance must be restored. In this case evolution takes place.

Though stated in radically different terms, the three theorists' comments have much in common. What each, in his own way, is at pains to emphasize, is the idea that for literature to remain literature it must avoid coming too close to merging with the reality it purports to depict. While continually striving to represent, it must maintain a certain distance from that reality and a sense of its own identity; the text as a signifier must retain two distinct signifieds: 1) the reality, its referent, with which it should never merge entirely, and 2) its identity as literature, as deformation, as defamiliarization. For example, the sense of characters and places 'really being there' was once what was new, unfamiliar and different about the nineteenth-century realist novel — it constituted the de-automatization of life at that stage in the literary evolutionary chain and reconfirmed literature's sense of its own identity. The seeming paradox that the sense of the real is at the same time deformational of reality is removed when we remember the hostile reaction that greeted certain realist novels like those of Zola in France and even the early writings of Dostoevskii in Russia: although their critics recognized the sense of reality generated by these works, they were indignant at the crude and shocking manner in which it was presented — a manner that was deformational of their prior conceptions of reality.

It is instructive in this connection to pause briefly here and reflect upon the exact terms in which the works of Leonid Andreev were received by sympathetic critics when he was reaching the peak of critical acclaim. The following remarks of Aleksandr Blok and of a fellow-Symbolist, Innokentii Annenskii, illustrate recognition of the same sense of shocking physicality, that make of Andreev's works a source of new artistic deformation: 'Пока была налицо завязка, литература была равноправна с послеобеденной сигарой. И вдруг свечка и что-то судорожное, мятежное, из угла растущее осталось ... завелся в литературе кто-то буйный и дерзкий ... Да ведь это скандал ... чтобы книга втесывалась в жизнь, в домашнюю жизнь'.³ The deformation, or de-automatization perceived in Andreev's work has caused it almost to cease being art and become a thing, intruding into people's homes. Annenskii makes the same point, if a little less graphically: 'Сила Леонида Андреева в его контурных сценах. У Андреева нет анализов ... Его мысли выпуклы как большие сны ... Иногда они даже давят, принимая вид физической работы.'⁴

Kornei Chukovskii's well-known appraisal of Andreev's work as a form of literary poster-painting falls into the same category of critical commentary: 'Смотрите как виртуозно умеет он превращать каждую свою тему, каждую мысль в плакат. Любую философскую мысль умеет превратить Андреев в такой эффектно-афишный образ, и я чувствую, что эта система мышления вполне соответствует и его темпераменту и современной эпохе.'⁵ Andrei Belyi wrote of Andreev's stories in similar terms: 'Когда герои его проходили по комнатам, хаос плясал на стенах уродливыми тенями',⁶ and his appraisal of Andreev's play *Zhizn' Cheloveka* announces that Andreev cannot be termed a 'good' or a 'bad' writer — he must simply be rejected or accepted. (Belyi, needless to say, 'accepts' Andreev at this point.)

The frequency with which negative adjectives like 'грубый', 'уродливый' are used with approval by Belyi, Blok, Chukovskii, Annenskii and others in relation to Andreev exemplifies perfectly the transitional stage reached by the revalorization of aesthetic values and the shift in the isomorphism/deformation relationship to which Andreev's works can be seen as a response (conscious or unconscious).

In a later article than the previous one quoted, Blok again re-interprets superficially negative qualities as, in an Andreevan context, highly positive ones and upbraids some of his Symbolist associates for not realizing this: 'и та культурная публика к которой принадлежит г. Философов, поражена этим великим сном — магией европеизма. Является писатель Андреев, который в грандиозно-грубых, иногда до уродства грубых формах ... разворачивает страдания современной души'.⁷

Blok is defending Andreev against hostile criticism from Filosofov that condemned Andreev as uncultured and lacking in artistic talent. Blok's

defence of Andreev has wider significance within Blok's own aesthetic system since it is connected with Blok's professed love for the crudeness of lower, popular art-forms such as the cinema and the *lubok* (see Chapter 4 below) and his view that 'high art' should 'come off its pedestal' and take notice of what was happening 'amongst the people'.

Chapter 4 will attempt to show that Blok was by no means unique in holding this view and that in all its implications it is part of a much wider structural alteration of boundaries between art and non-art. For the moment we must return to our account of the move away from the realist novel to non-realist literary forms. The deformation (or de-automatization) in the nineteenth-century novel was, to recap, provided by the initially crude and shocking sense of the real which was deformational of people's prior conceptions of reality.

As time passed, so deformation became recognized as isomorphism, until what we read came to coincide with our conceptions of reality but not our full sense of it, which requires those conceptions to be deformed, distorted and defamiliarized.

The canonization of the nineteenth-century novel came to mean the almost complete dominance of Lotman's principle of isomorphism over that of deformation. When reading one of these works the reader was encouraged to look upon the characters and events as being 'straight out of real life'. The text and its object move as close together as is possible (without ever actually merging, or else the literary status of the novel would be abolished altogether), effacing the deformational pole.

Dmitrii Likhachev, in his definition of Realism writes of a 'максимальное приближение средств выражения к предмету изображения'.⁸ Meanwhile, an English critic claims that 'Realism denies its own status as articulation . . . (in this case) . . . the real is not articulated, *it is*'.⁹ Remembering that such definitions apply rather to the reception of an already canonized nineteenth-century novel rather than to the early realist works as innovators and code-breakers (hence the difficulty encountered in attempting to discover a general formula for a 'realist' movement), the similarity with Lotman's effacement of the deformational pole is again immediately apparent.

It is not difficult to see, then, how Realism as described by Likhachev and McCabe contained within it the seeds of its own negation. The virtual effacement of the deformational tendency was bound to result in a subsequent reaction and reassertion of the need for distance between text and object, a swing to the opposite pole, the rediscovery of the text as object-in-itself.

Of course it would be an oversimplification to give the impression that what took place was a wholesale uprooting of the monolith of Realism and its replacement by an equally monolithic Modernism. Such a view omits to take account of the fact that there were many examples of non-realist works being produced during the Realist epoch, just as there were many realist works

produced during the Modernist epoch, and of heterogeneity within the two movements. As Jakobson explains: 'In the evolution of poetic form it is not so much a question of the disappearance of certain elements and the emergence of others as it is the question of shifts in the mutual relationships among the diverse components of the system'.¹⁰

It is for this reason that (but for a few deliberately extreme manifesto statements such as the Futurist *Poshchecchina obshchestvennomy vkusu*), the classics of nineteenth-century literature were by no means rejected by the proponents of the 'New Art', but rather re-interpreted in a new light. They were valued for different reasons as the new artistic system brought different (but certainly not previously absent) elements to the forefront of its hierarchy. For example, whereas throughout the nineteenth century Gogol' was known for his penetrating and satirical description of life in the Russian provinces, Blok sees in him a predecessor to himself. Blok, talking of the 'страшный шум [музыки революции]' that accompanied his work on *Dvenadsat'* writes: 'Этот шум слышал Гоголь'.¹¹ Belyi's reinterpretation of Chekhov's *Vishnevyyi sad* in a Symbolist light is also well known.

Literary evolution takes place less within and through individual works of genius than through shifts taking place in the reorganization of the literary system as a whole. It is for this reason that we do not propose to consign Andreev either to Modernism or to Realism, which if they are to be situated anywhere within our critical perspective are transindividual, systemic relationships and not categories to which individual writers might be consigned.

How, though, do the texts of Leonid Andreev conform to and/or subvert the codes responsible for the near effacement of the deformational tendency, codes at work in his texts to re-establish deformation? And finally, can we situate the Andreevan text in relation to the shift that took place following the demise of the nineteenth-century novel?

III THE ANDREEVAN TEXT AND THE MASTER-CODE OF REALISM

In an attempt to formulate a body of rules to account for the Realism of nineteenth-century prose (how it produces 'l'effet du réel') Philippe Hamon lists fifteen procedures which, taken together, articulate two principles — that of Readability (*Lisibilité*) and that of Verisimilitude (*Vraisemblance*). By accepting these two principles the realist author is, in effect, saying: 'je peux transmettre une information au sujet de ce monde' and 'mon lecteur doit croire à la vérité de mon information sur le monde'.¹² Hamon's fifteen procedures would appear to add up to an analysis of a 'Master-code' operative in most nineteenth-century prose and guaranteeing both its isomorphic aspects (that which makes the realist text easily recognizable or *readable* as a sign of the

world outside) and its deformational aspects (that which accords the realist text *authenticity* by defamiliarizing our prior conceptions of that outside world and enabling us to see it in a new light).

Although Hamon refers specifically to the Realist Code, it is not difficult to see that there are problems in applying the label 'Realist' to a master-code that is little different from any other in its adherence to Lotman's dual principle of Deformation and Isomorphism; there are few texts which are not bound in some way by variations on these two principles. Nevertheless, the problem of labels is a minor one. It will still be useful here to reproduce in full Hamon's fifteen procedures (which he acknowledges are by no means exhaustive) in order to have at hand a means of assessing the force exerted by this particular master-code over the Andreevan text.¹³

In tracing the weakening of the master-code's hold in Andreev's stories, especially the negation, reversal and undermining of those procedures relating to *Le Vraisemblable*, we shall effectively be bringing together a number of features that have already been noted as various structural effects dispersed through Chapters 1 and 2. It is the new level of abstraction reached by the present chapter which enables them to be integrated as follows:

1 *The Appeal to Memory* (*Le texte renvoie a son déjà-dit*). We commented in Chapter 2 on how the Andreevan text foregoes the appeal to memory in a radical way. Not only is there no memory between Andreev's different stories (no continuation of characters, sequences of events, locations) but also there is the minimum of narrative memory within each story. Every point lays claim to be the centre of the narrative; there is no hierarchical ordering of events, so that texts like 'Proklatie zveria' can appear to be little more than a sequence of barely related, equally incredible events. Both Readability and Verisimilitude are adversely affected here.

2 *The Psychological Motivation of Characters*. This procedure is followed to a limited extent: Vasilii Fiveiskii behaves the way he does because of his arrogance, combined with gnawing doubts in his belief that together constitute his limited psychological make-up. Pavel's behaviour in 'V tumane' is likewise motivated. It fits an overall conception that the reader has of his character. There are, however, at least as many stories in which the characters have virtually no psychological make-up at all and are merely the names given to the subjects of the narrative events. Virtually the only psychologization in stories like 'Stena', 'Nabat', 'Bunt na korable', 'Proklatie zveria' consists in the attribution of the narration to a first-person narrator. (Reduction of Verisimilitude.)

3 *The Parallel Story* ('le récit est embrayé sur un méga . . . Histoire qui . . . crée chez le lecteur . . . un système d'attentes'). Chapter 2 showed how the Andreevan text reverses this procedure and makes every effort to isolate itself

from an external, parallel History so that the reader is not only deprived of a system of expectations based on that parallel History, but also of any concrete spatio-temporal matrices within which to situate the narrative. (Verisimilitude undermined.)

4 *The Systematic Motivation of Proper Names* ('Le discours réaliste jouera . . . sur la connotation d'un contenu sociale (tel nom propre ou surnom connotera par exemple, la nature, l'aristocratie, le métier etc.) Sa démotivation même peut provoquer un effet du réel en renvoyant à des contenus diffus comme: banalité . . . vie quotidienne'). Where Andreev characters are named at all (and many, including the narrators of 'Moi zapiski', 'Krasnyi smekh', 'Stena', 'Nabat', are not) they seem to conform to this latter notion of 'demotivation': Vasiliï Fiveiskii, Kerzhentsev, Pavel Nemovetskii, for example, are all names with no positive connotations other than ordinariness. This is one of a limited number of ways in which Andreev's texts 'obey' a concretizing procedure of the realist code.

5 *Semiological Compensation*: ('Le texte se présente comme surcodé: le récepteur qui n'aura pas accès au code *a* aura accès au code *b*'). The Andreevan text is patently not externally overcoded (or redundant) in the sense here implied by Hamon. The number of such codes operating through the Andreevan text is minimal. By contrast, in a Tolstoi novel, if a reader is not familiar with an external code of History according to which the events of the narrative may be somehow related to an already known sequence of events from History, then he will probably be familiar with an external code of human psychology according to which the traits revealed by the characters of the novel may be categorized and recognized as more or less familiar types and/or groupings of human qualities (impetuous, warm and passionate as opposed to cool, collected, dry and indifferent, for example). If he is not familiar with either of these two codes then he will be familiar with Barthes's hermeneutic code according to which there is a mystery of some kind to be solved on the basis of various pieces of knowledge gradually revealed by the narrative. Thus there is a triple assurance that the Tolstoi novel will communicate with its reader. The chances are, of course, that the reader will be familiar with all three codes and will then be able to savour the richness and complexity of the novel — its wealth of information about real life.

The Andreevan text offers, as if in compensation for its lack of overcoding in this sense, a high level of internal redundancy (redundancy and overcoding amounting to the same thing here). Chapter 1 focused on how the generating structure of each story is re-actualized again and again at different junctures within each text, producing a thoroughly over-determined (or redundant) signification. (Vasiliï Fiveiskii and the death of his son; Vasiliï's congregation and the tragedies engulfing them; Vasiliï and the Idiot). Redundancy in general

is the means by which a text ensures effective communication (see Lotman's *Struktura khudozhestvennogo teksta*). This is indeed the effect of Andreevan internal redundancy — there can then be little chance of mistaking what a story like 'Zhizn' Vasiliia Fiveiskogo' is communicating. Redundancy based on multiple external overcoding of the sort described for a Tolstoi novel above is, however, also capable of enhancing a text's concreteness, the sense that it belongs as part of 'reality'; richness and complexity of the sort afforded by external redundancy contribute much to the verisimilitude of Tolstoi's novels. In opting for high internal redundancy but low external redundancy the Andreevan text is again giving precedence to communication over verisimilitude; there is every chance of doubting the likelihood of Vasili's behaviour and his fate.

6 *The Author's Knowledge Circulated through Substitutes.* The author's problem here is 'comment rétablir indirectement la performance de mon énoncé descriptif, comment lui donner une autorité, un poids . . .', in other words, to make compatible the *lisibilité* or communicative requirement with that of the *vraisemblable*: how to make the knowledge imparted seem objective. Hamon cites the use of the specialist narrator — doctor, painter, engineer, as one traditional means of achieving the synthesis.

Andreev's texts employ no such substitute narrators. (Doctor Kerzhentsev in 'Mysl' and the narrator in 'Moi zapiski' are, as 'объекты сознания' (Chapter 2), part of the information to be conveyed rather than information-circulating and information-guaranteeing substitutes.) Indeed, the masking and displacement of the instance of enunciation with the resultant absence of a site of truth, the prevalence of narrative modalization and the conversion of Discourse into Story (see Chapter 2) means that the problem is bypassed anyway. (Verisimilitude bypassed.)

7 *Redundancy and Foreseeability of Content* ('L'effet du réel n'est donc, bien souvent, que la reconnaissance euphorique par le lecteur d'un certain lexique.') Hamon explains on this basis the frequency in the novel of inventories and ritualized activities such as meals and religious ceremonies, the full content of which is known in advance by the reader; he expresses this as the 'conjugation d'une paradigme virtuelle'.

The Andreevan treatment of this version of redundancy parallels that described for procedure 5. The conjugation of virtual, already familiar paradigms (except of the most simple and banal kind, such as the knock at a door followed by the entry of a visitor, which are probably not part of the minimum conditions necessary for narrativity anyway) is rare. When such ritual ceremonies are invoked by the Andreevan text — for example, the funeral ceremony at the end of 'Zhizn' Vasiliia Fiveiskogo' or the young lovers' country walk in 'Bezdna' or the conception, pregnancy and birth sequences in

'Zhizn' Vasiliia Fiveiskogo' — it is specifically in order to be confounded and have sacrilege done to them. The funeral ends in a macabre attempt to raise a man from the dead; the lovers' walk ends in a multiple rape; the conception — pregnancy — birth sequence ends in the birth of a monster.

Hamon's procedure 7, however, has a communicational as well as a concretizing function. The conjugation of these familiar sequences contributes to the ease with which the realist narrative is assimilated, as well as to its sense of authenticity. The communicational aspect of the procedure does, it would appear, have a parallel in Andreev's stories; the Andreevan text's tendency to maximize the number of actualizations generated by its internalized paradigm (Chapter 1) corresponds closely to the realist prevalence for the conjugation in full of familiar, intertextual paradigms of the sort illustrated by Hamon. In both cases communication of meaning is enhanced through sheer repetition, through the extent to which we are able to predict outcomes. We become able to predict in advance that Vasilii Fiveiskii will once again confront some tragedy unleashed upon him from above, just as we are able to predict in advance the outcome of a pregnancy — conception — birth sequence in a Flaubert novel. The difference lies in the fact that in the former case the predictability is established on the basis of repetition within the text itself, whereas in the latter case the predictability is established on the basis of repetition in our daily lives outside the text.

The predictability that procedure 7 accords to the realist text applies not just to isolated sequences of actions (meals, ceremonies and so on) but, on a macro-structural level, to whole plot sequences as well. This does not mean that the ends of realist stories are known in advance (the functioning of the hermeneutic code of enigmas counters such a possibility) but that, for example, when in *Madame Bovary* we are introduced to Charles as a small schoolboy, we suspect in advance that we will be given his whole life story and that the novel will end shortly before or after his death. Similarly, when Emma first meets Rodérique we may not be able to foresee in full the chain of events that culminates in Emma's suicide but, on the basis of the paradigm we have constructed for Emma's character and the paradigm of literary love affairs, we are able to predict the passionate and ultimately unsatisfying liaison which does indeed develop from the meeting.

Such fairly specific predictability of whole plot sequences (not to be confused with the general foreseeability of structure illustrated with the example from 'Zhizn' Vasiliia Fiveiskogo' above), if not denied to the Andreevan text, is at the very least severely curtailed. Whilst we become able to predict the general, confrontational nature of the sequences in Andreev's stories, this is no indication that the series of forest-fires in 'Nabat', for example, will end with the narrator-hero loping off into nowhere pursued by a madman, nor of foreseeing the causal chain of events that lead up to the climaxes in those and

other stories. Even the more ordered narratives like 'Prizraki' and 'Moi zapiski' (which do not tail off into sudden, arbitrary endings but are closed by a return to their origins) have their event-sequences organized more according to internalized paradigm and metonymic contagion than by the intertextually determined procedures noted for Flaubert (Readability and Verisimilitude both reduced.)

8 *The Narrative Alibi* ('On peut assister . . . à une concrétisation narrative (alibi) de la performance du discours: l'auteur délèguera l'ensemble de son texte à un personnage de narrateur'). Chapter 2 described how Andreev's texts will frequently delegate their narration in this way (but not always — for example, Zhizn' Vasiliia Fiveiskogo', 'Eleazar', 'Iuda Iskariot'). It showed, however, that the procedure is not reinforced by the positioning of these delegated narrators within recognizable matrices of time and space or within the space of recognizable character-paradigms. It therefore loses its concretizing effect. Here is another example of a concretizing procedure of the realist code that is followed by the Andreevan text but in isolation from all the other procedures it requires to function properly.

9 *Demodalization* ('Le discours réaliste . . . refusera la référence . . . au procès de l'énonciation pour tendre à une écriture "transparente", monopolisée par la seule transmission d'une information . . . se présentera comme fortement démodalisé et assertif . . .') The Andreevan text, as Chapter 2 showed in some detail, is a heavily modalized text, one in which the narration is far from transparent but is instead indelibly marked by the desires, polemical and wish-fulfilling, of an author (Readability undermined, but also, and chiefly Verisimilitude.)

10 *Defocalization of the Hero* ('. . . si l'auteur réaliste met trop l'accent différentiellement, sur un personnage, le risque est grand de provoquer . . . une déflation de l'illusion réaliste et de réintroduire . . . l'héroïque et le merveilleux comme genres. Plusieurs procédés sont à la disposition de l'auteur réaliste pour niveler son texte, le "défocaliser"'.) Hamon includes among these procedures the shifting viewpoint — a procedure that we saw at work in 'Prizraki' (the shifting of perspective from Egor, to Petrov, to Shevyrev, to the doctor's assistant and back to Egor); in 'Zhili-byli' (where the focus of attention switches to and fro from Lavrentii Petrovich to the deacon to the student) and in 'Rasskaz o semi poveshennykh' (where each of the condemned prisoners is allotted a chapter of his or her own). It is a procedure that is, however, rarely adopted in Andreev's stories, and much more typical is the centring procedure whereby all the action narrated is made the function of a single protagonist's consciousness. ('Proklatie zveria', 'Lozh', 'Mysl', 'Moi zapiski', 'V tumane' are all good examples. So, also, is 'Krasnyi smekh', where the shift from one narrator to another breaks down until it becomes difficult to

determine which of the two brothers is the narrator at any given moment.) In the first group of stories ('Prizraki', 'Zhili-byli' and 'Rasskaz o semi poveshennykh') the shift in focus functions anyway more to stress the similarity between the respective protagonists than their difference. Egor's self-delusions are similar to those of Petrov and to those of the doctor's assistant. Life in the asylum is similar to life in the 'Babylon'. The inhumanity of the plight of each of the seven to be hanged and the courageous way in which the four protagonists come to terms with the death that awaits them emphasizes the parallels between the terrorists.

Those texts that are narrated in the third-person and are therefore the function of no character's consciousness are nevertheless similarly centred on a single protagonist who is liable to acquire the proportions of a veritable (anti-) hero of the sort that Hamon has in mind ('Zhizn' Vasiliia Fiveiskogo', 'Iuda Iskariot', 'Eleazar'). It is the almost entire lack of relief in the form of descriptive interludes, sub-plots and shifts of attention to other characters that denies the Andreevan text defocalization, and in so doing weakens its claims to Verisimilitude.

11 *'Monosemie' of Terms* ('Ceci a plusieurs niveaux et dans le but de réduire l'ambiguïté du texte. D'où le refus de jeu de mots . . . et de la confusion: littéral/métaphorique . . . Le discours réaliste peut sans doute se laisser caractériser par le discours qu'il mime . . . le discours technologique (suites orientées d'actions programmées), le discours historique (noms propres, citations) et le discours scientifique (chiffres, symboles diagrammes)'). The Andreevan text contradicts all these requirements; it frequently espouses the cause of ambiguity. (What exactly is the Wall's significance in 'Stena'? What were the motives behind Judas's betrayal of Christ in 'Iuda Iskariot'? What is the position of the narrator of 'Moi zapiski' in relation to his own formula of the iron grid?) It constantly violates the boundaries between the literal and the metaphoric (the rat-children in 'Krasnyi smekh', the law of retribution in 'Gubernator') and as discourse it does not aspire to the objective knowledge of science, technology and history but is instead marked by all the modalities listed in Chapter 2 (Readability weakened through ambiguity; Verisimilitude affected by violation of boundaries between literal and metaphoric.)

12 *Reduction of the Being/Seeming Opposition* ('. . . la distorsion entre l'être et le paraître des objets ou des personnages'). In pre-Renaissance art, the way things (and people look) is kept distinct from the transcendental (religious or mystical) reality that lies hidden behind them. The onset of the secular state lessened the influence of God and all mysticism in art and eventually produced the work of art in which the opposition between seeming and being was reduced to a minimum, so that things 'were' more or less the way they 'looked'. (This is what Hamon calls the 'classic realist text'.) However, if the opposition

is removed altogether, so that things become always exactly equivalent to the way they look there is a danger that objectivity will disappear altogether; things have different appearances to different people. This is precisely the tendency that is enacted in texts like 'Prizraki', 'Krasnyi smekh' and 'Zhizn' Vasiliia Fiveiskogo' where the reader experiences a certain difficulty in deciding when what 'seems' to the characters is in fact what 'is', or whether it is an illusion on their part. The Andreevan text subverts this procedure less by negating it, than by stretching it to a limit. As a consequence both Readability and Verisimilitude are weakened. (A text that has no truth is difficult to read. A text without truth is, likewise, difficult to make similar to Truth.)

13 Accelerated Semantization ('... un raccourcissement maximum du trajet et de la distance entre les noyaux fonctionnels de la narration ... le discours réaliste a horreur du vide informatif et ... refusera les procédés dilatoires ... rien de plus étranger au discours réaliste que toute intrigue "à suspense" ou "déceptive"'). Just as the meaning of events must ultimately be laid bare, so must their precise sequence. The Andreevan text, while capable of indulging in paradigmatic ambiguity (ambiguity of meaning), refuses syntagmatic suspense and deception simply because it is not a syntagmatically dynamic text. Its centripetal nature (Chapter 1) means that linearity of any sort is minimized and this, naturally, includes the linearity of the enigma and of narrative suspense (which automatically imply retardation and the drawing out of action along the syntagmatic axis). It is for this reason that the hermeneutic code is barely active at all in the Andreevan text. 'Semantization' is thus certainly accelerated (and Readability therefore enhanced) but to a much greater extent than in the realist novel, where an element of suspense is always retained.

14 Narrative Rhythm. ('alternance de hauts et de bas, un échec après une victoire, une naissance après un mort, un enrichissement après un appauvrissement etc.'). Such a rhythm is foreign to the centripetal, flat Andreev narrative, where every point is a centre and therefore a climax. Even in 'Zhizn' Vasiliia Fiveiskogo' in which births do follow deaths, those births turn out to be equally as tragic as the deaths that preceded them and do not contribute to a rhythm (the birth of Vasiliia's idiot-son). When, as in 'Krasnyi smekh', an element of alternating rhythm does appear (the tranquility of 'Home' after the horrors of 'War') it is soon undermined — the narrators' home town becomes afflicted with the same madness afflicting those at war and is soon engulfed by that madness. The suggestion of even a potential victory at the end of 'Stena' (the macabre idea of the piling of corpses one on top of another in order eventually to scale the Wall) by which to offset the unrelieved failure of the foregoing action is immediately deflated and the closing words return us to the hopeless beginning: 'Tope, rope, rope ...' (Verisimilitude of events, which requires rhythm of some sort, is thus repudiated.)

15 *Exhaustivity of Description* ('Dans le programme réaliste, le monde est descriptible, accessible à la dénomination . . . le réel est alors envisagé comme un champ complexe et foisonnant, discontinu, "riche" et nombrable, dénombrable, dont il s'agit de faire l'inventaire'). The Andreevan world is not a world that can be analysed into a plethora of objects that can be inventoried, nor is it one that is rich and complex. It is one that instead tends towards the reduction of significant difference between things, and the similarity of everyone, everything and every event to everyone else, every other thing, every other event (see Chapters 1 and 2). This, again, draws it away from Verisimilitude of the realist variety for which richness, complexity and variety of objects = Truth (Reality).

It is clear from this analysis of the procedures of the Realist master-code that Andreev's narratives are not enacted in the centre of its field of influence in the way that a text of Tolstoi or Zola is (remembering that neither Tolstoi's nor Andreev's texts are reducible to any one code of reading as would be the case if we were employing the word in its former Saussurean sense). While certain procedures related to Readability (Communication) are followed, albeit under the Andreevan text's special conditions (5, 7, 13), the dominant impression gained from the analysis, is that those procedures connected with Verisimilitude are consistently flouted (1, 2, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15). Because what was deemed natural and real in the days of Zola and Tolstoi had begun to become worn, familiar, clichéd and artificial by the time of Andreev, it began to be negated. Part of the new norm of deformation (what causes an artistic text to be perceived as new, authentic and concrete) became defined as anything that goes against the old norm.

The richness, complexity and immediate accessibility pointed to by Hamon are precisely those qualities which originally caused the earlier realist texts to be perceived as 'things in themselves' and as deformational of people's prior conceptions of reality. When those qualities began to lose their value, when, in other words the artifice behind them became exposed, it is they that were naturally rejected.

Certain aspects of Realist Readability (the isomorphism between text and object which allows the former to be read easily as a sign of the latter) were, however, able to remain as a residue, until such time as a new Deformation/Isomorphism relationship was established. This is what we see in respect to the Andreevan text: a rejection of the Realist mode of deformation combined with a retention of the residue of its type of isomorphism. A new Deformation/Isomorphism relationship to replace the one dominating realist discourse does not function within the Andreevan text; there is no fully articulated Master-Code to guarantee it. The Andreevan text is left in the position of having rejected one Master-Code without having embraced another — a true semiotic crisis.

IV ANDREEV AND THE CODES OF ALLEGORY — ALLEGORY AND MOTIVATION

The point has already been made that the rejection of realist modes of writing did not mean that at some time towards the end of the nineteenth century the novels of Tolstoi, Zola, Flaubert and Turgenev stopped representing reality for their readers. It is not that they no longer 'captured' empirical reality for those readers but rather that empirical reality in its Tolstoian embodiment was no longer authentic to them, in other words that empirical reality had lost its complexity and richness. Nor was it that reality was no longer 'there' at all, but that it had ceased to mean anything out of the ordinary, ceased to 'invade people's homes', as in Blok's previously quoted description of the effect of Andreev's work on the Russian reading public. In short, it had ceased to signify. Once again, the idea that empirical reality, as represented in the nineteenth-century novel, ceased to be authentic and real forces us to emphasize the problems involved in referring to it as the realist novel, and the codes which guarantee it as specifically realist codes. The term is a highly relative. (See Jakobson's remarks on this in the Introduction.)

What was required, then, following the demise of the realist novel was, first and foremost, neither the refusal of literary representation, nor the replacement of represented empirical reality by the realm of the non-real, or marvellous, but the re-establishment of signification or semiosis in literature, the renewal of reality's ability to mean something, to be other than itself. (If reality has a predicate, even if that predicate is simply the adjective 'real' — 'Tolstoi's world is so real' — then it has meaning, is significant. If reality simply 'is' then it loses its significance.)

Now there are any number of ways of giving meaning to or semiotizing something, but among the most obvious ways of lending new meaning to literary reality must surely be to allegorize it — that is, to make it into an allegory of something else.

It only takes a cursory glance at all the literary '-isms' which flourished between 1900 and 1918 to realize that they are united in their common insistence on the semiotic nature of Art, on the fact that their works were mediations between their public and the reality they were representing, signs of that reality.

The poet Valerii Briusov, who was one of the best-known representatives of the theory and practice of Symbolism, has the poet in his 'Dialog o realizme v iskusstve' speak the words: 'Реалисты в своих произведениях оставляют вас, как и в жизни, лицом к лицу с природой. Символисты ставят между вами и природой посредствующее звено: тайну своего творчества'.¹⁴ However, it is worthwhile noting that several members of the Symbolist movement (including those whom many regard as the greatest — Blok, Belyi and Viacheslav Ivanov), not content with a purely mediatory sign-status for their works, put a

slightly different interpretation on their art: instead of viewing their poetry as a mediator between the reader and the world, they viewed the world itself (empirical reality) as a mediator between the reader and a higher, abstract reality.¹⁵ Put differently, the semiosis is projected away from the text and onto the world. This sort of displaced semiosis is dependent upon a reading of reality according to an allegorical code which is actualized through motivated signs — signs in which signifier and signified are linked by what seems to be an objective given, rather than by an arbitrarily imposed convention. The felling of the cherry orchard in Chekhov's play (signifier) and the passing of the old order in late nineteenth-century Russia (signified) together form a motivated sign, since the two processes have clearly definable features in common which allow us to see the one as an objective and vivid representation (symbol) of the other. The sign 'lion' (signifier) = 'Great Britain' (signified), by contrast, is based on collectively established convention and an arbitrary link between its two constituent parts. Much the same is true of the experiments of the literary Futurists (where a new language, *Zaum'*, links certain sounds in the Russian language with new, otherwise inexpressible contents) and of surrealist artists (whose photographic *objets trouvés* act as one set of terms transcoded into a second set — their allegorical, subconscious meanings). In both cases the links are made to seem motivated, necessary, rather than arbitrary.

The question of motivation is crucial to our consideration of allegory in Andreev's stories.

We must recall that it is Andreev's allegorical impulse, usually presented in contradistinction to the more worthy Symbolism, that is cited as evidence of the writer's inferiority to such masters as Blok and Belyi and of his fundamentally popularizing function in the cultural circles of his day. It emerges that motivation is at the heart of this denigratory view.

An informative comparison can be made of critical reaction to Andreev around the period 1907 to 1909 between the Symbolist and Realist camps which dominated the literary scene at the time. M. Voloshin, a poet associated with the Symbolist journals *Vesy* and *Apollon*, writes in a review of Andreev's story 'Eleazar': 'Ужас андреевского рассказа зародился в анатомическом театре, а не в трагедии человеческого духа . . . У Л. Андреева нет той внутренней логики, которая должна лежать в основе каждого фантастического произведения . . . Собственное свое слепое чувство, не сознавая и не претворяя его, он переносит в мир объективный'.¹⁶

Another critic of a realist orientation, A. Basargin, writing at the same period talks of: 'уродливость шифрованной подделки под литературу' referring to the story 'Moi zapiski', and in a review of Andreev's professed neo-realist method writes: 'Повсюду здесь, в самом деле та же искусственная (именно искусственная а, увы, далеко не искусная) фиксировка внимания читателя на одном или сравнительно немногих пунктах'.¹⁷

These two critiques coincided with (or, better, reflected) Andreev's growing estrangement from both groups of critics. Those symbolists who had been sympathetic began to side with Merezhkovskii Gippius and Filosofov who had remained constant in their rejection of Andreev as merely a crude, simplistic popularizer of ideas he did not understand. Gor'kii and the 'progressive' critics attacked Andreev for betraying the Revolution and dabbling in mysticism, for the schematic and artificial nature of his art as opposed to the naturalness of good, realistic works.

The charge of falsity and schematism is in fact common to both groups ('зародился в анатомическом театре . . . свое . . . чувство . . . не сознавая и не претворяя его'; 'шифрованная подделка . . . искусственная фиксировка'). Both Voloshin and Basargin are attacking in Andreev a certain lack of organicism, a disjunction between signifier and signified — an insufficient motivation of the sign.

Realism in the form of the canonized nineteenth-century novel, as we have seen, denies the existence of two levels (signifier and signified). Symbolism, while supposing the existence of two levels (in order to re-establish literary *самосознание*) insists that there be a relation of absolute necessity between them. A phenomenon of the 'Higher Reality' can manifest itself only in the form given to it by the artist and in none other. This view is most comprehensively expounded in the writings of Viacheslav Ivanov who sees material objects themselves already as symbols of a higher reality, and already containing the form the artist is to give them.¹⁸ The 'true' Symbolist's job is, like that of the realist, simply to reveal — in the case of the former to reveal the necessary correspondence between the object and what it symbolizes in Higher Reality, in the case of the latter, to reveal the reality of the object itself.

The nature of both symbol and allegory is well clarified by A. Losev in a book on the Symbol and Realism in which he describes both figures as connecting, in two different ways, the general (*obshchee*) and the particular (*edinichnoe*). Thus in a symbol: '*единичное . . . так же реально как и та общность под которую оно подводится*'.¹⁹ (Compare Ivanov's idea of a 'necessary correspondence' between the two levels of a symbol and Bal'mont's theory that good symbolist art should be coherent on the concrete level.) Losev's contrastive definition of allegory, meanwhile, has much in common with the qualities in Andreev's writing to which Symbolists and Realists alike objected:

В каком-то пункте общее и единичное совпадают как в аллегории, так и в символе. Но в аллегории это совпадение происходит только в виде подведения индивидуального под общее, с непременным снижением этого индивидуального, с полным отказом понимать его буквально и с использованием его только как иллюстрация, которая может быть заменена какими угодно другими иллюстрациями.²⁰

For example, in a later article than the one quoted above Voloshin complains of Andreev: 'Он вовсе не стремится прозреть в частном общем'.²¹

Andreev, then, subordinates the particular to the general instead of revealing the general in the particular as a 'true' Symbolist would. He is an allegorist rather than a Symbolist. The correspondence between one set of terms (level) and the other is made arbitrarily by Andreev the artist, instead of revealing itself as inherent within the objects themselves. The abstractions represented by Andreev's Wall, his Abyss, his ship's Mutiny, his Popular Revolt ('Tak bylo') could conceivably be represented by other images.

Losev uses as his example of a typical allegory the animal fable, in which an abstract thought or proposition (usually the moral) is illustrated by means of a tale invoking animals. The reader substitutes human beings for the animals and transposes the outcome of those actions onto the human situation. There are two sets of *actants* (using A. J. Greimas's terminology) and two outcomes, and the allegorical reading consists in consciously translating one set into the other, at the same time subordinating the first to the second.

When considering the coding of allegory in the Andreevan text we should bear in mind the two main features of allegory as gleaned from the critics of Andreev and the theories of Losev: i) its parasitic nature — the fact that it attaches itself to an initial referential decoding, the positioning of a narrative proposition which must then be transposed onto a human situation, and ii) the subordination of that initial proposition to the secondary, allegorical proposition, otherwise expressed as the 'subordination of the particular to the general'. It could also be expressed as a case of the arbitrary sign: the sign in which signifier subordinates itself to signified because the relationship between the two is non-essential, arbitrary, one of 'means' to 'end'. This is to be compared with the 'revelation of the general in the particular' characteristic of 'true' Symbolism. Here we are dealing with the motivated sign — the sign in which the relationship between signifier and signified is an essential one, so that neither is subordinate to the other as means to end.

Two specific problems will arise out of our analysis: firstly, that of the appropriateness of the term 'allegorical code' to cover both the Andreevan non-essential correspondence between signifier and signified, and the essential correspondence between the two that is typical of 'true' Symbolism. The second problem is that of the appropriateness of the term 'allegory', even in the definite and restricted sense given to it by Losev, to texts in the Andreevan oeuvre.

In the following attempt to construct a space for allegory in the Andreevan text we find that Andreev's texts can be usefully divided into five groups, some more worthy of attention in this particular perspective than others.

V CONVENTIONAL ALLEGORY

The first group is a body of texts concentrated mainly, but by no means exclusively, at the very beginning of Andreev's oeuvre and corresponding most closely to Losev's model. 'Oro' (1891) has the sub-heading 'Skazka' and is a transparent allegory of the conflict between Good and Evil in the world, so transparent that the two characters representing the two forces are described respectively as 'светлый, божественно-красивый' and 'черная как древняя ночь'.²²

Many of the characters in Andreev's early cycle of *feuilletons* entitled 'Melochi zhizni' are animals — calves, pigs and so on — in precisely the role prescribed for them by Losev's description of the animal fable.

Sometimes, in the same cycle, the transposition from one set (literal) to another (allegorical) is made still easier by the fact that the characters are given the names of the very concepts into which they are to be transposed: 'господа Либерте, Эгалите и Фратерните; m-le Декаданс; Прогресс Регрессович'.²³

This is a taking to the extreme of the allegorical principle of the subordination of the particular to the general and comes under Losev's sub-category: *Olitsetvorenie*: 'В олицетворении художественная сторона вовсе не имеет самостоятельного значения'.²⁴

Andreev returned to this crudely allegorical form at various points throughout his career: for instance, in 'Smert' Gullivera' (1910), which is an adaptation of the story of Gulliver in order to make a satirical comment on the occasion of Tolstoi's death and in 'Rasskaz o tom, kak u zmeii vpervye poiavilis' iadovitye zuby' (a self-evident allegory on a Schopenhauerian philosophical theme). Some of his most famous plays (*Zhizn' Cheloveka*, *Tsar' Golod*, *Anatema*) can be seen as a development of the personification type of allegory with which he first experimented at the beginning of his career.

It is interesting to note that in employing the allegorical form for broadly polemical purposes ('Melochi zhizni', 'Smert' Gullivera') Andreev is doing no more than draw upon an already well-established satirical genre (compare the satirical work of Saltykov-Schedrin in the nineteenth century). For this reason his early work struck no one as being particularly original or innovatory. We might usefully recall the context within which we are attempting to place the role of allegory in the Andreevan text — that of literary evolution. We then see that the re-evaluation of conscious semiosis (the placing of a distance between text and object) to which Andreev's adoption of allegorical forms was part of the response took place initially not through the immediate development of radical new forms, but through the revitalizing of older traditional forms. (Despite the drubbing that he received at the hands of critics, Andreev was by no means alone in adopting familiar allegorical genres. Sologub, Gippius, Briusov and Belyi all exhibited a penchant for the fairy-tale allegory in their

early prose. And from the realist camp certain stories by Sergeev-Tsenskiĭ and, of course, Gor'kii's 'Burevestnik' are examples of the same trend.)

VI PSEUDO-ALLEGORY

The second group of stories to which we shall refer as pseudo-allegories is concentrated in the period we are taking as our cross-section of the Andreev oeuvre (1900 to 1909) and includes 'Stena', 'Nabat', 'Tak bylo', 'Lozh' and 'Bunt na korable'.

All those stories were recognized at the time of their publication as containing allegorical meaning. Great critical debates, for example, ensued on the publication of 'Stena' and 'Tak bylo' as to whether the Wall represented the external political forces confronting Man, or internal psychological forces ('Stena'), and whether 'Tak bylo' was to be read as a prediction of the course to be followed by the Russian Revolution or that of revolutions in general, or then again as a warning about the possible course of revolution. (See Gor'kii's comments on the story.)²⁵

There are a number of factors connected with these texts that throw into question their status as allegory and repay closer attention.

In the first place, 'Tak bylo' apart, all these texts are narrated in the first-person. This in itself does not prevent an allegorical decoding from being made: the lack of psychological and spatio-temporal co-ordinates within which to situate the narrating 'I's' means that readers can only give meaning to those 'I's' by making them signs of something, or someone else. See, for example, the opening words of 'Stena', 'Nabat' and 'Bunt na korable': 'Я и другой прокаженный, мы осторожно подползли к самой стене и посмотрели вверх ... Попробуем перелезть, сказал мне прокаженный'; 'В то жаркое и зловещее лето горело все. Горели целые города, села и деревни' (I, 139, 147); 'Поверьте мне: я не помню страны, откуда бежал я в ту черную ночь. Меня ранили в голову ... когда я очнулся ... все было новое и чужое'.²⁶

However the word 'I' is also a strongly marked sign in the referential code; whenever it is encountered for the first time in literary narrative of the nineteenth century it acts as a signal that the bearer of the narrative, the 'субъект речи', is about to be concretized as a specific individual in a specific spatio-temporal situation. Thus a degree of conflict is engendered in these texts between the referential and allegorical codes.

In the story 'Lozh' the conflict is intensified through a marked disjunction between two codings. On the one hand the narrative situation — a man racked with jealousy and suspicion that his mistress is deceiving him — can be read as an example of the falseness of human relations. The text and its 'Object' (see Lotman's *tekst/ob'ekt* distinction above) are then connected by means of synecdochic metonymy (part for whole) — an essential procedure of the

referential code. On the other hand, the same features that characterize 'Stena' and 'Nabat' and invite an allegorical decoding in these stories, have an identical effect in 'Lozh'. There is, for example, the same lack of spatio-temporal co-ordinates in which to situate either protagonist. The story begins: 'Ты лжешь! Я знаю ты лжешь . . . — Зачем ты кричишь? Разве нужно, чтобы нас слышали? — И здесь она лгала' (I, 51). The reader finds it no easier at the end to determine when and where the action is taking place. And the same stylized narration prevails throughout: 'Я убил ее. Я убил ее, и когда вялой и плоской массой она лежала у того окна . . . Я стал ногой на ее труп и рассмеялся . . . Это не был смех сумасшедшего. О нет! Я смеялся оттого, что грудь моя дышала ровно и легко' (I, 56).

The disjunction between the two codings becomes marked when the allegorical tendency is pushed to its extreme and the falsehood is more or less personified within the text itself: 'Ложь! Так произносилось это слово. Опять оно, шипя, выползло из всех углов и обвивалось вокруг моей души, но оно перестало быть маленькой змейкой, а развернулась большой, блестящей и свирепой змеей. И жалила и душила меня . . . Нет лжи? Я убил ложь' (I, 58). The narrator's mistress, whom, as he has mentioned, he has earlier murdered, thus becomes the personification of falsehood. The allegorical coding is split into two separate codings. 'Lozh' then is traversed by three conflicting codings via which the *ob'ekt* — Falsehood — is signified, first through metonymy (the story is one example of falsehood) then through an allegorical model (the narrator's story is an allegory of all human relations), finally through personification (falsehood is reified and appears within the narrative itself).

Another problem concerns the question of motivation. An allegory, we remember, is characterized by the arbitrary connection between signifier and signified, in contrast with the motivated symbol. This must be compared with the links between Andreev's Wall and the concepts of 'fate' or 'immutable forces', between the Tocsin and the socio-political atmosphere prevailing in Russia at the turn of the century and between the people's revolt in an unnamed land ruled by the tyrant '*Dvadsatyi*' and the projected course of the nascent Russian Revolution. We are led to conclude that, though the two concepts in each image do not contain enough common qualities to merge and become inseparable, as in a Symbol, there are certainly enough for the connection to seem justifiable, something less than wholly arbitrary.

The difference between allegory and symbol as understood by the Symbolists (and by Losev) is, crucially, a quantitative and not a qualitative one. This in turn means that the establishment of a dividing line between allegorical and Symbolist works is a somewhat subjective and ambiguous matter.

Andreev's pseudo-allegories represent definite deviations from the allegorical norm (the animal fable or Andreev's own 'Oro' and 'Smert' Gullivera') when they are considered from the point of view of the subordination of the

particular to the general (this, in fact, being another aspect of the problem of motivation). The subordination of particular to general in pure form would, in semiotic terms, mean the completely unhindered, unresisted transcoding from referential to allegorical meaning, through the wholly transitive sign. So, for example, the representation of human stupidity through the figure of an ass, would involve the unproblematic transcoding of the latter into the former. Even in the case of such a clichéd allegory as this, it can again be argued that the sign is not totally transitive, the referential meaning not totally subsumed by the allegorical. It is for this reason that animal fables always have a certain, limited appeal merely as stories, when only their literal meaning is taken into account.

The resistance offered by the denotative or referential level to its subsumption by an allegorical level in Andreev's pseudo-allegories is considerably greater (again we are talking quantitatively) than in most animal fables or in texts like 'Oro' and 'Smert' Gullivera', and can be graphically demonstrated by selected excerpts from some of the stories named.

The following passage from 'Stena' is typical in this respect: 'Злая она [стена] была . . . Случилось так, что невыносимо ей делалось слушать наши вопли и стоны, видеть наши язвы, горе и злобу, и тогда бурной яростью вскипала ее черная, глухая, работающая грудь. Она рычала на нас, как плененный зверь, разум которого помутился, и гневно мычала . . . страшными глазами' (I, 141). Certainly, the malicious wall transcodes as an equally malicious 'fate' and the lepers with their sores as suffering mankind. However, the remaining figurative illustration of that malice and the description of the wall's explosion of fury, likened to the fury of a wild animal, then function either as redundancy (the 'malice', which is the only specifically allegorical information transmitted by the passage is repeated again and again) or as 'noise' (some might find the episode of the Wall's explosion of fury impossible to transcode into allegorical meaning; it merely interferes with the information being transmitted via that code). Either way the transcoding process from denotative meaning to allegorical meaning is impeded, temporarily immobilized. That immobilization is intensified by the rendering of the wall through simile: 'Она рычала на нас как плененный зверь'. Simile is itself guaranteed by a referential code (it is a procedure for increasing the illusion of presence of the denoted world) and thus becomes part of a form of double or embedded coding: the Wall is at once signifier of the forces confronting mankind in an allegorical code and signified of the horrifying, roaring beast in a referential code. This double role lends the figure of the Wall a degree of autonomy from its allegorical signified and the code that sanctions it. The sign 'Wall' — 'fate' (metaphysical forces confronting mankind) suffers a loss in transitivity.

Roughly analogous passages can be found in the manuscripts to 'Bunt na korable' published by L. A. Iezuitova: 'Было пустынно и глухо, и дыханием

бездны веял на меня влажный ветер. И совсем близко от меня безмолвно выплыл из океана острый рог месяца, *похожий на раскаленный кривой зуб апокалипсического чудовища*, и так же безмолвно и быстро скрылся в густых тучах, бесшумно толпившихся над океаном'.²⁷ Again the atmospheric, figurative description, sanctioned by the referential procedure of 'making present', halts the transcoding of denotative meaning into an allegorized context. Here, a ship's mutiny is deprived of spatio-temporal coordinates: '*не помню страны откуда бежал я ... это так страшно когда человек не может сказать кто он ... не помню, за что драгоценное боролись мы.*'²⁸ It thus becomes an allegory for another more generalized uprising, presumably socio-political. The reader hesitates between a literal reading and an allegorical reading. (We are dealing here, in slightly different terms, with the Andreevan Fantastic as detailed in Chapter 2.)

The story 'Nabat' provides further evidence of the same phenomenon: 'Высокие липы, словно обрызганные кровью трепетали круглыми листьями и боязливо заворачивали их назад, но голоса их не было слышно за короткими и сильными ударами раскачавшегося колокола. Теперь звуки были ясны и точны и летели с безумной быстротой, как рой раскаленных камней' (1, 149). The predominance of passages such as this in 'Nabat' led Kornei Chukovskii to downgrade its allegorical dimension and include it along with certain other of Andreev's stories as an example of literary impressionism.²⁹ For Chukovskii the evocation of a sense of danger, foreboding and panic ('словно обрызганные кровью ... боязливо заворачивали ... летели с безумной быстротой как рой') takes precedence over the articulation of a proposition that can be given allegorical meaning.

This brings us to two other related factors acting against the easy transposition of a referential reading into an allegorical one in Andreev's pseudo-allegories. We recall that one of the two prerequisites of allegory was the initial positing of a narrative proposition. What this amounts to, of course, is the demand for narrative linearity, something which the Andreevan text negates, as Chapters 1 and 2 show. Nowhere is this more true than in stories like 'Stena', 'Nabat' and 'Bunt na korable', where the narrative state at the beginning of the text (the lepers' futile efforts to climb the wall imprisoning them; the growing havoc and chaos caused by a spate of forest fires; a refugee's growing expectation of mutiny on the ship in which he inexplicably finds himself) is practically identical to the narrative state at the end. ('Bunt na korable' is unfinished, but the four variants that Andreev produced all break off, in terms of a narrative sentence or proposition, at the same point — the imminence of mutiny.³⁰ It might be argued that it is the unresolved tension between the demands of the allegorical code for narrative linearity, and the basic narrative circularity of the Andreevan text which in this instance caused the text to remain incomplete. This makes close to impossible the articulation of a linear, allegorical proposition whose movement

can somehow be matched, scene by scene, event by event to a corresponding movement on the literal (referential) level. Unless a very simple and generalized proposition is taken as the allegorical meaning of the stories ('Man's struggle against fate is a futile one'; 'There is a revolution about to occur'), one which could anyway have been posed from the very outset and therefore fails to account for the further development of the narratives, allegorization becomes rather difficult.

'Lozh'' and 'Tak bylo' possess a much greater degree of linearity but not in the form of a coherent proposition simply to be given an allegorical meaning. In 'Lozh'' the sequence of events in which the narrator-hero is involved (the murder of his unfaithful lover and subsequent arrest) is so clichéd as to barely function as any more than a support for the true subject-matter of the story — the omnipresence of falsehood. In addition it is so unco-ordinated with that subject-matter that it can hardly serve as a narrative proposition for the whole text. The killing and arrest are presented in an isolated chapter of four paragraphs: 'Я убил ее . . . когда меня выводили из комнаты . . . я настойчиво повторял — Я счастливый — И это была правда!' (I, 56–57). In the case of 'Tak bylo' it is possible to extrapolate a full sequence plotting the course of the uprising which the narrative describes. However, the linearity and transitivity required of this proposition by the allegorical code are undermined through the recurring emphasis on the unchanging nature of things (expressed in the motif: 'так было, так будет'). There is also an incongruity between what would eventually function as the simple allegorical proposition for this story (presumably a declaration that revolution is perpetually doomed to failure because of the people's deep, inbuilt attachment to authority) and the sheer fullness of the narrative: twenty-five pages or so of rich, evocative detail to produce this simple proposition.

The second factor brought out by Chukovskii's stressing of evocation and mood-creation over allegorical proposition is the relation of allegory to the *énonciation/énoncé* distinction made in Chapter 2. A representative passage taken from 'Stena' illustrates this point: 'И ночь возмущалась нашими малодушием и трусостью и начинала грозно хохотать, покачивая своим серым, пятнистым брюхом, и старые, лысые горы подхватывали этот сатанический хохот. Гулко вторила ему мрачно веселившаяся стена, шаловливо роняла на нас камни' (I, 141). The attribution to inanimate nouns ('ночь, горы, стена') of verbs, nouns and adverbs normally used only in respect of animate beings, makes a strictly referential decoding difficult: it is almost impossible to imagine the denotate of this passage — the actual scene of which it is a rendering. ('Ночь возмущалась . . . и начинала хохотать, покачивая своим . . . брюхом'.) The secondary, allegorical reading is therefore also hindered. A meaning does emerge if, like Chukovskii and others in respect of 'Nabat', we ask what the words in the passage are expressive of, rather than

what they refer to. (All those critics linking Andreev's prose with Expressionism likewise are selecting this approach to his stories.) An expressive meaning, something like 'the sense of threat, chaos and sheer terror', may be posited as being behind the words, as being their cause rather than what they stand for. This expressive meaning is conveyed in the *énonciation* of whatever literal or referential meaning might be carried by the words, in the act of utterance rather than the utterance itself. The linguistic theories of Voloshinov among others, with their emphasis on the fact that words are never independent of their source and context, provide an answer to the possible objection that the meaning of the quoted passage must reside within the words themselves.³¹

We should remind ourselves that it is the weakening of the instance of enunciation (see Chapter 2) which allows this expressive code (to be described in greater detail below) to function as it does and which hinders the development of allegorical meaning in Andreev's pseudo-allegories. The instance of enunciation is defined as the site of the act of uttering rather than the utterance itself. The stable functioning of a referential code and, by extension, of a code of allegory, depends upon the maintenance of a firm distinction between discourse and story (telling and told) and, therefore, of a strong instance of enunciation, firmly in control and ahead of its *énoncé*. When the distinction between discourse and story becomes blurred under a weaker instance of enunciation, the meaning produced by the referential codes is undermined. Meaning is allowed to appear to reside in the enunciation, something which a dominant referential code would not permit: to refer to something is to 'tell it'. If the 'it' becomes part of the 'telling' and the 'telling' becomes part of the 'it', the construction of reference, and therefore of allegory, must break down.

The extent to which this occurs in the Andreevan text was charted in Chapter 2. The examples quoted there showed that the texts now in focus actualized this Andreevan tendency almost to the same degree as 'Krasnyi smekh' and 'Proklatie zveria'. The importance of the enunciation level in 'Lozh' is indeed such that at times it appears to claim all meaning for itself: 'Темно и страшно там, куда она унесла правду и ложь, и я пойду туда. У самого престола Сатаны я настигну ее и упаду на колени и скажу: — Открой мне правду! Но боже! ведь это ложь! Там тьма, там пустота веков. Нет ее там и нет ее нигде' (1, 59). The narrator is here raising the possibility that his very narrative is a lie. The narration lies as it enunciates. This leaves open the chance that the whole story about Falseness is itself false.

A full circle has been turned. The realist novel is characterized by a non-articulation of the 'object'. It 'is' that object. (See C. McCabe above). A text such as 'Lozh' at certain points becomes its own object as well. The difference is that the 'is' of the realist text resides in its *énoncé* level, which the Andreevan text acts to undermine, while the 'is' of 'Lozh' and other texts like

it ('Lozh' represents here the development to an extreme of a potential in the Andreevan text) resides in the enunciation.

We have indicated four areas in Andreev's pseudo-allegories which collaborate against the straightforward functioning of an allegorical code and prevent the easy transposition of denotative (referential) into allegorical meaning: 1) the attribution of the majority of these narratives to a 1st-person narrator; 2) the resistance of the denotative level to its subordination to an allegorical level (the problem of motivation); 3) the difficulties in establishing coherent propositions for the whole narratives; 4) the weakened instance of enunciation and consequent breakdown in the construction of reference.

Analysis of other groups of Andreev stories reveals precisely the reverse; namely that in apparently non-allegorical texts, where a referential coding is dominant, it is none the less difficult to manage without some notion of an allegorical code.

There are two stories which really represent a sub-category of the preceding group but which merit brief comment in their own right. These are the two biblical *povesti* which caused such a stir on their publication — 'Iuda Iskariot' and 'Eleazar'.

There is a certain sense in which these texts appear to avoid any reduction of the general to the particular, and therefore allegory as such. The narrative seems, on the contrary, to go out of its way to emphasize the exceptional and irreducible nature of character and event, their position outside any generality of history or behaviour, as the closing words of each story confirm: 'Так, видимо, закончилась вторая жизнь Елеазара, три дня пробывшего под загадочной властью смерти и чудесно воскресшего'; 'И у всех народов, какие, были . . . какие есть . . . останется он одиноким в жестокой участи своей — Иуда из Кариота, Предатель' (III, 104, 160). The exceptionality is here, unlike that of 'Stena', 'Nabat', 'Krasnyi smekh', for example (see Chapter 2), grounded in actuality, albeit the very special actuality of the Bible.

The absence of allegory remains, however, only from within a perspective that views Andreev as doing no more than retell the events of two familiar biblical happenings as he imagined them to have occurred. Such a view fails to take account of the (intentional) distortion in Andreev's rendering of the events. Every critic who has ever commented on the two stories has recognized that Andreev was indulging in a conscious polemic with the Bible. His distortions have nothing to do with Andreev's differing conception of a true series of events (the Andreevan names themselves, 'Iuda iz Kariota', 'Eleazar', are distortions of the biblical names; Andreev describes events that have no biblical or historical foundation whatsoever, events that, moreover, openly flout accepted versions of biblical history, such as, for example Lazarus's visit to the emperor Augustus in Rome) and the reader does not conceive of either

Judas or Lazarus as real. Andreev's characters only have significance if read *against* the biblical pair.

Distortion is itself a purposive in art (compare the use of distortion in political and social satire), it has a discursive aim. In the case of Andreev's true biblical texts the discursive aim amounts to a communication about the nature of good and evil, treachery and loyalty, and the virtue of Christian passivity ('Iuda Iskariot') and about the destructive and all-powerful force of death ('Eleazar'). These are the terms in which the two stories have been debated from Blok and Kaun to Woodward and Iezuitova. The only reality to which Andreev's biblical texts can be related is biblical reality which is itself textual. 'Iuda Iskariot' and 'Eleazar' are thus both meta-textual texts about, or against a Text (the Bible) and therefore of a discursive (polemical) rather than an indicative (representational) modality (see Chapter 2 above).

That being so, Andreev's stories of Judas and Lazarus have the same two-stage coding as an allegory: they must be read first according to a denotative-referential code which produces the characters and events of the narrative. From these a discursive proposition must be articulated according to an allegorical code.

While the approach being followed in this study does not permit a privileging of the authorial intent over any other reading (see Introduction), it does allow consideration of Andreev's readings of his own texts. Such a reading can be surmised from a comparison of the published version of 'Iuda Iskariot' with a single point in an earlier variant manuscript. Critics have made much of the contrasting physical appearances of Judas and the disciples, and in particular of Judas's own face in the final version. In the earlier variant there appears an exchange, absent from the final version, between Judas and Peter in which Judas makes explicit what in the later version must be established by the reader from an allegorical decoding of the physical contrast: 'Зачем Петр хохочет как добрый . . . Два глаза . . . это обман . . . Прямой нос — это обман. Доброе лицо — это обман. Иуда не лжет потому что он кривой'.³² In the published version continued reference is made to Judas's sinister, crooked face and one blind eye. Nowhere, however, is it given such explicit interpretation as in Judas's comment above from the earlier variant. When read according to a code that makes Andreev's Judas and the story of his betrayal of Christ an allegorical assault on biblical values (a questioning of the relationship between the Christian ideal of Good, and Truth) the physical contrast becomes meaningful, but the decoding is left to the (actual) reader. In the earlier version the sign is decoded internally by Judas-as-reader. We must, of course, remember that the dialogic word in 'Iuda Iskariot' allows neither Judas's ideal of Good, nor that of Jesus and the disciples to have permanent and undisputed possession of Truth. (See Chapter 2.)

The early version, then, constitutes Andreev's reading of his own final version. (In a synchronic perspective which treats all texts and all variants of

texts outside of time, the logic of chronology is cancelled.) It is a reading that, like the readings of Kaun, Woodward and others is allegorical in that it makes Andreev's story of Judas a conscious sign of Andreev's discourse on Christian values.

The role of allegory is again an ambiguous one in 'Juda Iskariot' and in 'Eleazar'. This ambiguity is perhaps, however, less disorienting than in the pseudo-allegories because of the grounding of both allegory and reference in the biblical Text. On one hand the selection of biblical names, places and events to act as an allegory of human ethics ('Juda Iskariot') and of metaphysics ('Eleazar') lends these texts their shocking newness and defamiliarizing qualities. On the other hand it is the fact that the events of the narratives are referable to a culturally familiar reality — the events of the Bible — that saves them from the dangers of schematism and artifice into which critics saw other of Andreev's works slide. This greater organicism, or integration of allegory and reference may explain the generally better reception that these stories initially enjoyed. (Effusive praise was showered by Blok, Annenskii and others on 'Juda Iskariot', while 'Eleazar' received ecstatic acclaim from Gor'kii.)

VII PSYCHO-DRAMAS A

A fourth group of stories superficially bearing little relation to the allegory are those inner psychological dramas narrated in the first-person singular. 'Mysl'' and 'Moi zapiski' qualify without reservation for this category, as does even 'Krasnyi smekh' which, like the first two, is presented in diary form and was intended as an account of the effect of war on the minds of men rather than an objective depiction of war itself. (See Andreev's reply to Gor'kii's criticism of the story for being factually inaccurate.)³³

Most discussions of literary Modernism refer to an intensified interest in man's internal existence as one of the most characteristic features of the movement. (The volume of essays edited by Malcolm Bradbury entitled *Modernism* repeats this view again and again.)³⁴ Works such as Joyce's *Ulysses*, Proust's *A la recherche du temps perdu* and the novels of Virginia Woolf are frequently cited as exemplary studies of the innermost workings of man's consciousness and/or subconscious. Where the nineteenth century was seen as the century of rationalism and a belief in the possibility of absolute objective knowledge, the early twentieth century, it is claimed, turns to the self and the irrational, to man's mental perception of the world around him and to the idea of the supremacy of subjective knowledge.

The stories of Andreev named above have, not surprisingly, been seen as part of Russia's contribution to that movement.³⁵ The weird and distorted scenes in 'Proklatie zveria' (see Chapter 2) and the rantings and fantastically perverse and disturbed reasoning of the narrators in 'Mysl'' and 'Moi zapiski'

are justified as penetrating insights into the mental lives of people on or beyond the borders of sanity:

и я наслаждался своей мыслью. Невинная в своей красоте она отдавалась мне со всей страстью, как любовница, служила мне как раба, и поддерживала меня как друг. Не думайте, что все эти дни проведенные дома в четырех стенах я размышлял только о своем плане . . . Я размышлял обо всем. Я и моя мысль — мы словно играли с жизнью и смертью и высоко-высоко парили над ними. Между прочим, в те дни я решил две очень интересные шахматные задачи. (II, 121)

The group of Andreev texts under scrutiny may be further subdivided into a) 'Krasnyi smekh' and 'Proklatie zveria' and b) 'Mysl' and 'Moi zapiski'.

If the whole of the strange narrative in 'Proklatie zveria' is to be read as the perceptions of a single consciousness, a 'real subject', then it follows that that subject ought to possess some basis in reality. The signs which constitute him should refer back metonymically to an extra-textual real world, or at least not hinder the reader's placing of him in the real world. In all the classic modernist texts named above, although much of the narrative can only be read as internal monologue, there is always that which allows us to parcel the interior monologue and attribute it to a 'real person'. (It may be the surrounding narrative which introduces and frames the internal monologue or it may be a sign within the internal monologue itself which refers back to that surrounding narrative, or to the world outside.) The understanding of modernism which talks of intensified subjectivization of experience is not necessarily anti-realist, if by realism we simply mean verisimilitude (in this case psychological verisimilitude). Hence the difficulties involved in employing the two terms (see Introduction).

In 'Proklatie zveria' the first-person is, as previously noted, itself a sign denoting a real person — a subject who exists in the world outside. There are certain other indicators which allow us to place him approximately on a temporal continuum: the mention of the town, though unnamed, of a train journey, of a zoo and of a restaurant all point to a period in the late nineteenth–early twentieth century. And the narrative is framed by a form of internal decoding (Chapter 2), an instruction to the reader to read the ensuing story precisely as a psychological drama, an account of the effect of the external world on the internal world of an individual soul: 'Душа моя мягка и податлива; и всегда она принимает образ того места, где живет, образ того, что слышит она и видит. И то большая становится, то сжимается в комок' (VIII, 114).

The sequence of ever more fantastic and disturbing scenes in which the narrator is involved when thus decoded, becomes a penetrating insight into the grotesque and alienating effects of modern urban life on an individual consciousness. This reading is confirmed by the increasing hysteria, fragmentation and disintegration of the narrative (that is, the narrator's consciousness)

towards the end: 'Город! Город! . . . К тебе иду я, моя возлюбленная. Встреть меня ласково. Я так устал. Я так устал' (VIII, 144).

The narrating 'I' of 'Prokliatie zveria' is not, however, firmly anchored in an extra-textual world. His existence as a subject and that of the rest of the narrative he predicates, begins with the beginning of the text, just as his end coincides with the text's end: 'Я боюсь города, я люблю пустынное море и лес'; 'Я так устал! Я так устал!'. There is nothing to enable us to construct a pre-text, or a post-text for 'Prokliatie zveria'. The logic of the Andreevan text forbids this (Chapter 2). The narrator is therefore equally constructable according to an allegorical code which makes him a sign for 'modern man' and the city he visits a sign for a generalized 'urban life'. Such a coding is also made specific within the text when the beast's curse and the narrator are universalized in a single gesture: 'мы будем проклинать вместе . . . Пусть услышит меня город, и земля и небо . . . Кричи об ужасе этой жизни, кричи о смерти! И проклятой . . . и к твоему проклятию зверя я присоединяю мое последнее проклятие человека. Город! Город!' (I, 144).

'Prokliatie zveria' is enacted in the field of influence of a psychological code while still traversed by a powerful allegorizing force.

'Krasnyi smekh' presents a slightly different case but can nevertheless be included in the same sub-category as 'Prokliatie zveria'. Were it not for the subheading of the story — 'отрывки из найденной рукописи' — the overt diary-form presentation of the narration and temporally concretizing thematic details (explosions, barbed wire) which tend to anchor narrator and events uneasily in an extra-textual spatio-temporal continuum, the narrative would appear almost as detached from a 'real', extra-textual context as does 'Stena'. The same lack of signs referring back to a pre-text contiguous in space and time to the beginning of the story and a post-text contiguous to the end, and the same melodramatic, stylized quality of narration link the two texts. However, the attribution of the whole narrative to fragments of a hand-written diary-manuscript and the strongly marked fragmentation within the narration itself make the narrating subject(s) of this story more concrete than that of 'Prokliatie zveria'. See the transition from the ninth to the tenth *otryvok* as an example of fragmentation within the narration itself: 'Я писал великое, я писал бессмертное . . . Цветы и песни. Цветы и песни . . . К счастью он умер на прошлой неделе' (IV, 122). The inclusion of the narrator(s) in a specific family set-up works to the same end, and together these factors initiate a psychological decoding whereby the whole text is read as a subjective account of the effects of war on two consciousnesses, leading gradually to total insanity. It is not an unproblematic decoding, however. It was Maksim Gor'kii who pointed out to Andreev that the substitution of one brother as narrator by another produces a discrepancy, in that the second brother is narrating scenes from the battle-front in detail quite incongruous with the fact that he has never

actually been to the front.³⁶ The first brother inexplicably reappears after his own death in the second brother's narrative, and the ending of 'Krasnyi smekh', which seems to imply the death of both brothers (a second time for the first brother), or else their descent into total insanity, requires the reader to imagine the unlikely situation in which the narrator observes his house being surrounded by reanimated corpses and simultaneously commits what he sees to writing.

A resourceful critic (reader) could of course still find a psychologically plausible explanation to account for, and dispel, these narrative anomalies (some commentators have suggested that the whole story is written by an already insane second brother) but not without straining credulity. The psychological-realistic coding of 'Krasnyi smekh' ultimately breaks down under stress and gives way to a coding which requires both narrators to be read as signs of a generality and not as real subjects.

The point being made is that 'Krasnyi smekh', and to a lesser extent 'Prokliatie zveria' seem to be ambiguously or indecisively coded and retain the possibility of being read according to both a (psychological) realistic code, whereby everything is referred back to a disturbed consciousness, and an allegorical code involving the transposition of one set into another. The degree of ambiguity in the two texts taken together is greater than in the pseudo-allegories where the allegorical code remains dominant, despite the counter-strategies adopted by these texts (see above). (The fact that we are distinguishing the two sets of stories quantitatively rather qualitatively is, once again, significant.)

VIII PSYCHO-DRAMAS *B*

'Mysl'' and 'Moi zapiski' can be dealt with more briefly because, although they also deal with highly abnormal events and behaviour, there is very little to hinder the assignment of all meaning to a real, perceiving consciousness (Dr Kerzhentsev in 'Mysl'' and that of the anonymous prisoner-narrator in 'Moi zapiski'). The two narrators are linked contiguously to an external reality, not only through the subsumption of both texts into a diary which hence confers on them the status of authentic, documentary material, but also by reference to a pre-text (the history of the narrator's imprisonment in 'Moi zapiski') and a post-text. The closing of the diary in 'Mysl'' and the shift back to an impersonal, third-person narration returns us to the scene of the courtroom in which Kerzhentsev's trial is taking place and so acts as a sign of the external reality to which the diary that it frames belongs. Here, strictly speaking, external reality, through this framing procedure, is actually modelled within the text. In 'Moi zapiski' it is, rather, signalled and left to the reader to build up in his own imagination through several references to the narrator's life before going to

prison. The two narrators are not consciousnesses outside which nothing else in the text exists, they are characters in an outside world. That is why the stories are perhaps closer to the nineteenth-century realist novel than they are to the modernism of Joyce, Faulkner and others.

There are other structural factors which assist (signal, prescribe) the psychological-realist decoding of both texts, including, notably, a far greater continuity than in either 'Proklatie zveria' or 'Krasnyi smekh'. This is achieved through the recurrence of certain stylistic idiosyncracies on the part of both narrators. The extensive use of footnotes and constant references to 'the reader' in 'Moi zapiski' are two examples of such continuity. By modelling a reader through his frequent remarks phrased in the second-person, the narrator-as-character is in effect modelling himself; one's idea of others produces an image of oneself. The continuity is also aided via the plotting of familiar character paradigms such as that of the Romantic anti-hero in 'Mysl' (see Chapter 1).

All these factors guarantee the psychological-realist decoding of 'Mysl' and 'Moi zapiski'. This is not to say that allegory is wholly inactive. An allegorical decoding of 'Moi zapiski' in particular, is not out of the question. The beginning of the story (the narrator's crime and trial) is clothed in ambiguity and obscurity, while the story ends with the narrator building a prison for himself. Thus there is little possibility of extending the narrative beyond the boundaries marked out by the text itself. Such narrative closure, together with the anonymity of the narrator (the absence of the ultimate guarantor of character — a name) may facilitate the establishment of the two orders required by the allegorical code: 'I' = 'Man'.

The two texts are played out in the fields of influence of both codes, but chiefly that of the psychological code.

IX NON-ALLEGORICAL STORIES

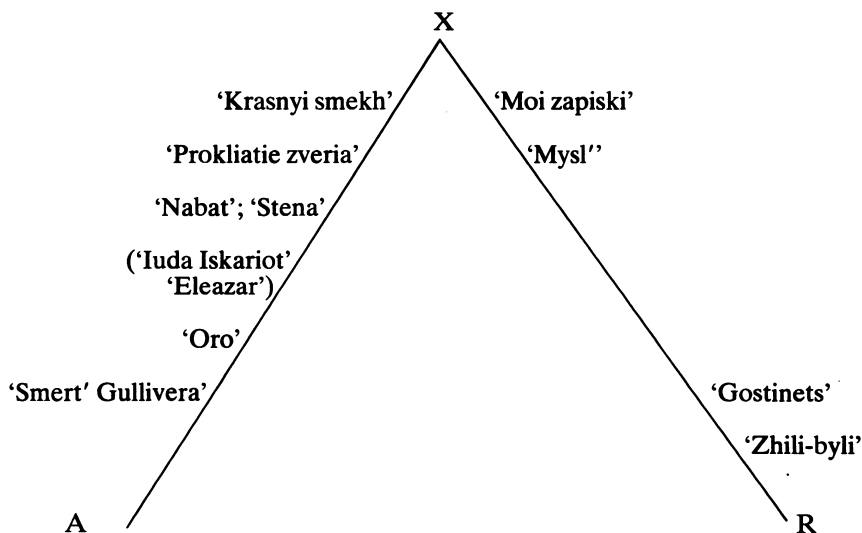
The final group of stories includes all those that have been treated as examples of critical realism by the Soviet critical heritage and also spans almost the entire oeuvre from 'Pamiatnik', 'Gostinets', 'Pervyi gonorar' and 'Khristiane' at one end to 'Dva pis'ma' (1916) at the other, though the concentration is in the early period of the oeuvre. Chapter 1 described the metonymical working of these texts, and this would appear unambiguously to disqualify the establishment of the two orders (a particular and a universal) necessary to allegory. When, however, we consider what is perhaps Andreev's most successful realist text, the story 'Zhili-byli', a problem arises. There can be no doubt about a strong referential coding: individual characters with names; firm spatio-temporal co-ordinates — the story takes place in Moscow at a fairly definable period of history; neutral non-stylized narration; the possibility of extending the fates of

the characters beyond the boundaries marked by the text which stops short of the deacon's death and the release of the cured student. Yet the very success of the story seems to lie precisely in the fact that we are able to make the characters, their predicaments and fates stand for a second, universal order — the human predicament. When we remember the great novels of the nineteenth century we recall that it is precisely the fact that the characters and events seem both sharply individuated and sufficiently universal for us to make generalizations about human character and life which makes them great. This would appear to suggest that there is an allegorical code of sorts at work in these texts as well, albeit a highly attenuated one.

We have thus discovered that just as when dealing with allegory and pseudo-allegory in Andreev we needed to retain an idea of reference, so in considering psycho-drama and realism we have been unable to dispense entirely with a notion of allegory.

X AN INTERNAL TYPOLOGY

We can formalize the foregoing analysis of allegory in Andreev's texts in the shape of an approximate internal typology:



The line marked AX represents the tendency towards the domination of an allegorical code and the line RX the tendency towards the domination of a referential code. The point at which the lines converge is the point of complete ambiguity, A and R being poles rather than points, absolutes which are never

reached in any text. The texts can be grouped in equivalent pairs when the level of ambiguity is approximately equal ('Krasnyi smekh' and 'Moi zapiski'; 'Proklatie zveria' and 'Mysl') but the dominant codes are opposite. (In 'Krasnyi smekh' allegory is, albeit precariously, the controlling force, while in 'Moi zapiski' reference remains the uneasy dominant.) It will be noted that the two stories we have been referring to for convenience as psychological-realist are situated approximately in the middle of the line XR. The relevance of the term psychological realism to its position in the diagram will shortly become apparent.

The equivalent or pair of 'Stena' is absent from the diagram and may even be situated outside the Andreev oeuvre. Likewise, non-Andreevan stories could easily be found a space in the diagram. This is perfectly in accordance with our notion of literary codes which should, by definition, traverse a plurality of authors. The diagram may be said to represent (a section of) the space of the Andreevan text. (All Andreev's stories could be situated somewhere within it.) Here we are dealing with a non-empirical construct of potentialities rather than a list of actual features.

XI ALLEGORY, INNER DRAMAS AND THE COMMON SEMIOLOGICAL PROBLEM

It is the ambiguity (marked by the point X), present to a greater or lesser degree in all these stories, which draws attention to the connection between the referential and allegorical codes of reading at the centre of our concern. Ambiguity, we recall from Chapter 2, is one of the defining features of the Andreevan Fantastic which we have, in turn, associated with a sort of crisis of meaning production in the Andreevan text (Chapter 1).

Relying on the diagram above and the analysis which preceded it, it is now possible to use this notion of ambiguity in order to insert the Andreevan text (a synchronic construct) into a diachronic system of literary evolution. In this way, the crisis of meaning-production in Andreev's work will be linked to an overall semiological problem that lies at the heart of literary development as such.

The analysis of allegory in Andreev's prose set out from the idea that by the beginning of the twentieth century there had appeared a need for the re-establishment of signification in literature, the renewal of reality's ability to be 'other than itself' (see above). Allegorization — the turning of reality into an allegory of something else — seemed the most appropriate method of achieving this. Moreover, the perception of overtly schematic and allegorical qualities in Andreev's stories by the critics of his time confirms that Andreev followed just such a path. The fact that to some of the critics this was a positive quality in his work (Blok, Belyi, Chukovskii, Annenskii) and to others a negative quality (Voloshin, Basargin, Merezhkovskii, the later Blok and Belyi)

points to the state of transition in which early twentieth-century literature found itself.

However, our own investigation of the allegorical code functioning in Andreev's stories revealed two complicating factors. Firstly, despite the apparent heterogeneity in Andreev's oeuvre, allegorical codings featuring the transposition of a proposition on the literal level into a proposition of allegorical meaning, and the subordination of the former to the latter, were found to be common in some form to nearly all the texts mentioned. This is true of the overtly allegorical animal fables of Andreev's early satirical period and of the subjective, psychological accounts of semi-insane narrators who, nevertheless, in their anonymity transpose into generalized 'Everymen' ('Krasnyi smekh', 'Proklatie zveria'). It applies also to the retellings of famous biblical events to some new purpose and even to the highly restrained and realistic 'Zhili-byli', part of whose very success turns upon the ease with which the reader can subordinate the lives and fates of the patients in a Moscow hospital ward to the generality of human life and death in the world at large. In all these stories allegory is an important factor in the construction of meaning.

Secondly, however, in each of the cases above allegorical codings are balanced by the presence of counter-allegorical strategies sanctioned by a referential code. Read according to this code the stories encourage us to construct a referent for the scenes, events and characters they depict, to take them as literal, real, rather than as signs of something else. In 'Zhili-byli' the factors precipitating such a reading are described by those aspects of Hamon's fifteen procedures relating to Verisimilitude. Included amongst these are the systematic motivation of proper names (all the characters have full names which in their very ordinariness connote the everyday routine of the real world) and defocalization of the hero (narrative focus shifts back and forth between Lavrentii Petrovich, the deacon and the young student). Also relevant is narrative rhythm (from the deacon's enthusing optimism to Lavrentii Petrovich's hostile depressiveness; from the hopelessness and deterioration in the conditions of these two characters to the hopeful recovery of the student). In 'Krasnyi smekh', 'Proklatie zveria', 'Moi zapiski' and 'Mysl' it is chiefly the delegation of the narration to first-person narrators, and, in the case of the latter two, the signalling of a pre-text and post-text which enables us to construct a spatio-temporal continuum into which the events of the stories can realistically be inserted. In 'Stena', 'Nabat', 'Bunt na korable' and 'Tak bylo' it is first and foremost the abundance of simile, metaphor and other evocative detail which inhibits the transitivity of the events described, insists that we stop transcoding them into their allegorical meaning and, instead, construct a literal referent for them. In texts such as the satirical animal fables, 'Oro' and 'Smert' Gullivera' it is no more than the presence of certain details for which we can find no equivalent on the level of allegorical meaning and which we must

therefore accept as they are, rather than transpose into a second (allegorical) proposition. It is these details that are responsible for the very limited appeal these texts possess as stories in themselves as opposed to allegories.

Clearly, the balance of forces between allegorical and referential codes is gradually reversed as we pass from pole R to pole A in the diagram, from 'Zhili-byli' to 'Smert' Gullivera'. Nevertheless, nowhere does one entirely efface the other; they are everywhere active together, simply in different degrees. The difference between an allegorical and a realist work is, in Andreev's oeuvre, a quantitative not a qualitative one.

When Andreev's texts introduced allegory as a means of re-establishing signification (or deformation) in literature they were, as we recall, engaged in an evolutionary process by which literature's ability both to defamiliarize our conceptions of reality (deformation) and to coincide with reality (isomorphism) is constantly renewed.

The first step in establishing a new master-code which combined deformation and isomorphism in a fresh way involved the negation of realist verisimilitude, but also the conversion of what for the realist master-code was inauthentic, non-concrete and artificial into the exact opposite. Thus, with Andreev, allegory and schematism became, briefly and incompletely, a source of vitality and authenticity. Allegory, however, cannot remain a stable site for de-automatization to operate because in its pure form it is nothing other than mediation between two orders and lacks any durable claim to concreteness. This is evidenced in the hostility of people like Merezhkovskii and Voloshin to Andreev, in the ambiguous terms in which Blok, Chukovskii Annenskii and others initially gave positive assessments to his work. (The adjectives 'грубый', 'плакатный', 'уродливый', 'выпуклый' retain something of their normally negative connotations.) It is also reflected in the later (negative) reassessments of Blok and Belyi. Sooner or later a new master-code is required to re-synthesize the allegorical code with a referential code in a new way, in order to establish a new object for literature to defamiliarize, and with which to coincide (see below). Until that time the breakdown of the old master-code is reflected only in its negation and reversal in the work of writers like Leonid Andreev.

The state of transition from one master-code to another in which the Andreevan text finds itself is the source of its ambiguity. The allegorical code in 'Stena', 'Proklatie zveria', 'Krasnyi smekh' and so on is not functioning in synthesis with a referential code together with which it could both defamiliarize and coincide with a new object. If this were the case then the schematic, allegorical quality of the texts would not stand out as such. The reader may decide to play down the referential aspects of the stories (those aspects of 'Krasnyi smekh' and 'Stena' which make them representations of 'real' characters and events in the outside world) and read them as allegories of some universal proposition about man in general. The new vitality and authenticity

possessed by allegory might encourage him to adopt this strategy. But the instability of allegory as a source of vitality might encourage him instead to discount or place to one side the allegorical dimensions of the texts and revert instead to a search for verisimilitude, to favour a referential reading. He cannot do both at the same time; the events of 'Stena' are either so outrageous and hyperbolous that they can only be part of a proposition that must be given a secondary allegorical meaning whose very articulation by these means possesses its own vitality and authenticity, or they merely represent the outermost limits of an empirical world that is authentic because it is none the less the outside world we live in. They can barely be both at the same time. This may be contrasted with the events and characters of 'Zhili-byli' which are separate and different enough from the reality with which we are familiar in order to alter our prior conceptions of it, but similar enough to it in order to appear as part of it; here the allegorical and referential codes are working in unison, sanctioned by a single master-code.

In fact the reader of Andreev is likely to oscillate between the two readings. The ambiguity of the Andreevan text, its uneasy combination of allegorical and referential codes, is thus seen as being directly related to the working out of the fundamental semiological problem described above: how constantly to renew the effects of deformation, and isomorphism, in literature. Jonathan Culler has described the problem in slightly different terms by referring to the paradoxical need for both division between signifier and signified in the literary sign, and unity of the two. He stresses the functioning of two orders (signifier and signified) but also that 'in the absence of a correspondence between two orders one must always find a way to guarantee the naturalness of signs'³⁷ (that is, to unite them). Culler goes on to describe one solution to the problem to be found in 'internalizing the connection between signifier and signified'.³⁸ This solution is highly pertinent to the prose of Andreev, and of other prose writers of the time.

Andrei Belyi, writing of his own novel *Peterburg*, states: 'The whole of my novel depicts in symbols of time and space the subconscious life of distorted mental forms . . . The action of the work is really taking place in the soul of some character overstrained by the play of his brain . . . The novel might well have been called *Mozgovaia igra*'.³⁹ Belyi, too, has achieved both division between signifier and signified via a kind of allegory (the actions occurring in the external world of St Petersburg are to be subordinated to a secondary proposition concerning the inner life of some unnamed person) and unity between the two through a sort of reference (the reality reproduced is that of a man's brain). In Culler's terms Belyi has 'guaranteed the naturalness . . . of signs' by 'internalizing the connection between signifier and signified'.⁴⁰

The psychological element in what we referred to above as the psychological realism of Andreev's 'Moi zapiski' and 'Mysl' is evidence of the incomplete

internalization that these texts display. The stories undoubtedly focus on the inner lives of two individuals (the anonymous prisoner and Dr Kerzhentsev) but they are individuals who are unmistakably situated in an outside world. The events described, however bizarre and distorted, are not nevertheless 'a series of external objects or agents (which) figure another internal drama' (Culler). They occur in the outside world of empirical reality. The internalizing master-code of Belyi's *Peterburg* (represented by the point X in our diagram above) is incompletely actualized here.

We might have referred to 'Krasnyi smekh' and 'Proklatie zveria' as 'psychological allegories' for similar reasons. The internalization is again incomplete, but from the opposite angle. There is little difficulty in establishing for these texts a secondary proposition of which the events described are the allegorical counterpart (for example, 'Krasnyi smekh' as an allegorical account of the collapse of civilization before the insanity of modern warfare). However, there is in each case a form of psychologization (the presentation of 'Krasnyi smekh' in the form of the private diary of one or two persons; the narrator's comment: 'душа моя податлива и всегда принимает образ того места, где живет' at the beginning of 'Proklatie zveria'). In neither story, though, is it strong enough to enable us to pose either sequences of events as 'the subconscious life of distorted mental forms'. In both stories allegory remains the more coherent reading and Belyi's internalizing master-code again remains incompletely actualized.

As it is, the point X in our diagram represents not only the point of complete ambiguity between two opposing codings, allegorical and referential, but also the point at which a new master-code becomes dominant. This is the internalizing psychological code which would finally expel allegory in its pure form from 'Krasnyi smekh' and external reality from 'Moi zapiski' (the two Andreev texts which perhaps come closest to being decodable according to an internalizing psychological code). It would make of them fully-fledged internal psycho-dramas fitting Belyi's description of his own *Peterburg*. As far as the Andreevan text is concerned, it is best represented by none of the stories in isolation, but by the vacant slot marked X — the potentiality of an internalizing psychological master-code which is never realized in any individual Andreev story. The forces giving rise to its emergence in literary evolution — the need for textual deformation of the world, and the need for textual coincidence with that world — are each deployed in the Andreev oeuvre, but nowhere are the needs satisfied jointly and in unison. They conflict with one another and generate a powerful tension.

The Andreevan text thus becomes the pivotal point of literary evolution at the period 1900 to 1909 we are covering. Since it acts out in full, but does not resolve, the fundamental semiotic problem engaged by literature in general it also stands at the very centre of literary activity as such. The ambiguities,

tensions and clashes of the Andreevan Fantastic which have served as a central theme throughout Chapters 1 to 3 are all traceable ultimately to the central tension we have just described. We uncovered conflicts between Internalized and Intertextual paradigms, Subject and Object (Chapter 1), between Metaphor and Metonymy, Non-indicative and Indicative modalities, Discourse and Story (Chapter 2) and between allegorical and referential codes (Chapter 3). All these conflicts carry within them (are subsumed by) a tension generated by the working-out of a new master-code: an attempt to make the Object a function of the Subject, to make story ultimately referable to the discourse which tells it, or to make the real 'outside' world an allegory of an equally real 'inside' world, and thus to combine allegory and reference in one.

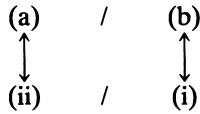
XII TYPOLOGY — SUPPLEMENT

The discussion above enables us to supplement our diagrammatic typology of Andreev's prose. We stated that 'Moi zapiski' and 'Mysl' were on the one hand psychological dramas concerned to reveal to the reader the consciousness of a single man, and on the other hand externalized texts which referred the narrators and the events they relate to an outside world containing both narrator and narrated. Equally, our analysis implied that 'Krasnyi smekh' is on the one hand a two-order text with the narrator denoting a generalized 'Russian man', 'modern man', or simply 'man', and on the other hand a subjective narrative in which, to a large extent, the reader identifies with the narrator(s). (This is something that he clearly does not do in 'Mysl' and 'Moi zapiski', where the narrators are objectified by the reader. They are at once the 'субъекты речи' and the 'объекты знания'.)

Andreev's texts are in fact played out within not one set of poles: (a) allegorical/two-order and (b) Referential/Realist, but *two* — the other being (i) Subjectal/Tending to Reader-Narrator identity and (ii) Objectal/Tending to Reader-Narrator differentiation. In the second set 'narrator' can be replaced by 'central consciousness', or 'субъект сознания' in the case of third-person narratives. 'V tumane' and 'Iuda Iskariot' are both examples of this (see Chapter 2). Both have tendencies towards Reader-Central Consciousness identification, though both are narrated in the third-person (showing that point of view is not reducible to a point of grammar).

It should again be stressed that the two sets of poles both transcend any individual work as well as the Andreev oeuvre as a whole. They are rather literary (sub-codes that have a determining role in literature of a variety of types and a variety of periods.

The error of combining both codes into a single paradigm with (a) and (ii) as equivalents in the same set should be avoided:



It is not difficult to cite stories in unambiguous contradiction to this. 'Krasnyi smekh' and 'Nabat' (particularly the latter) both ultimately require a two-order allegorical reading and so are classifiable under (a). Yet in neither story is the central subject distanced enough from the reader (the reader's role or site is not strongly differentiated from that of the narrator — see Chapter 2) for them to fall conclusively under (ii). Likewise, 'Mysl'' is classifiable under (b) because it responds best to a one-order referential reading (it is the story of the descent into insanity of one individual), yet it falls under (ii) owing to the fact that the reader's role is clearly defined in contradistinction to the position of Kerzhentsev himself (Chapter 2). Kerzhentsev is made the clear object of the reader's consciousness.

All this goes to show is that literary codings do not simply emerge in complete form with one supplanting another. They evolve through syntheses of sub-codes and through cross-breedings. What we have been referring to as the potential master-code in the Andreevan text is no more than a synthesis of sub-codes (a) and (i) (two orders coincides with single narrative consciousness), a combination which is never actualized in full by any Andreev story.

XIII THE ANDREEVAN TEXT AND MULTIPLE CODING

The foregoing also reinforces the notion that single textual details may be coded according to a number of different, even opposing systems. Thus in 'Krasnyi smekh' the heading of the story and its organization according to diary-form (the attribution of all meaning to a single first-person consciousness) on the one hand helps us to internalize the action and to identify with the narrator's consciousness to which everything can ultimately be referred — (i). On the other hand the manuscript-diary figures also as the sign of an external reality in which it has a concrete existence ('отрывки из найденной рукописи'), and into which we can insert the narrative — (b). In addition, the fantastic nature of the action related, and its detachment from any metonymic connection with a familiar world, encourages a two-order allegorical reading. This in effect means that two combinations may be deployed to constitute readings of 'Krasnyi smekh': (a) + (i) and (b) + (i), and there is little to indicate which ought to be given preference. When in the middle of the story the first narrator dies and is replaced by his brother, both brothers become more susceptible to objectification by the reader and a second set of readings becomes possible: (a) + (ii) and (b) + (ii). The ambiguity of 'Krasnyi smekh' is a multiple ambiguity.

The Andreevan text is not only a pivotal point for Russian literary evolution in the early twentieth century, it is also a site where the opposing forces, out of which new codes (and therefore literary evolution itself) emerge, are played off against one another.

The function of a single textual detail in a single Andreev text, 'Krasnyi smekh', can be shown to confirm this.

The twofold semiotic significance of the presentation of 'Krasnyi smekh' as 'отрывки из найденной рукописи' is repeated in the opening lines of the text proper: '... безумие и ужас. Впервые я почувствовал это'; '... почти все лошади и прислуга. На восьмой батарее так же' (IV, 92–95). We automatically decode the series of dots, the lack of capital letters and the incomplete sentences as 1) signs of a pre-text, or extra-text, consisting of the lost sections of the manuscript and 2) (as the narrative proceeds) as signs of the disturbed state of consciousness responsible for the manuscript. The fragmentary nature of the sentences signifies the terror and approaching insanity of the narrator himself. In other words, the same signifiers (dots, incomplete sentences, lack of capital letters) function according to two separate codes, one to guarantee an extra-textual world and the other to guarantee a human consciousness. The codes are not in conflict with one another. In fact they complement one another to produce the illusion of the discourse of a real human consciousness, traceable to a real material world. The textual fragmentation functions as a sign in both these codes; it is this which is both anomalous and contradictory.

Now it has already been suggested that the subsequent course taken by the narrative comes to undermine the readings required by both these codes. The fantastic nature of the events undermines the first because it contradicts the 'effect of the Real'. (The metonymic signification of material reality through textual fragmentation is countered by a paradigmatic denial of material reality: the events of 'Krasnyi smekh' do not fit any paradigm of events associated with 'the real world'.) The second, psychological reading (which is complementary to the first) is undermined by the change in narrators, by the anomalies between the two narratives, and by the incongruity of the narrative situation (see Chapter 2).

It is possible to plot the function of the markers of textual fragmentation (dots and incomplete sentences) through the course of the narrative in order to determine the part played by them in this undermining of references (reference to a real world and to a real consciousness).

The collaboration of these textual markers of fragmentation in the undermining of reference is, in a sense, immediately apparent from the fact that they figure as signs in both the sub-codes by which reference is constructed. That the dots and incomplete sentences are signs of a material reality and human consciousness simultaneously, diminishes the effectiveness with which either referent is denoted.

It is worthwhile to follow this up by concentrating for a moment on the ends of the *otryvki* (which are also marked by the same textual fragmentation). For the breaking off of a passage or sentence in mid-stream and completing it with a series of dots, or with a single, abrupt word or phrase is a familiar rhetorical device found in discourse of many sorts, including non-literary genres. The device can produce a variety of effects, including dramatic understatement, insinuating suggestivity and explosive climax.

The effect of the Real produced at the beginning of 'Krasnyi smekh' is achieved in a highly localized and specific context and is contingent, above all, on the heading: *отрывки из найденной рукописи* — a sign belonging to the frame of the text rather than the text itself, programming a certain sort of reading for the text it announces. (See Boris Uspenskii's studies of the Russian icon for elaboration of the information carried by the frame of an artistic text.)

The following three examples of the endings of fragments indicate that the programming influence of the heading soon loses much of its strength, and the textual fragmentation gradually comes under the sway of a rhetorical code, marking each fragment as a complete rhetorical unit of sense rather than an incomplete, suddenly and unexpectedly broken off fragment of an actually existing manuscript, or the disintegrating discourse of a lunatic. The unbracketed dots are the ellipses of Andreev's text:

'мысли мои ясны [...] Я подбегаю к выстаивающимся рядам, я вижу просветление [...] Солнце точно взобралось выше [...] и снова с радостным визгом, как ведьма, резнула воздух граната.

Я подошел ...'

(End of First Fragment)

[...] Но стон не утихал. Он стлался по земле — тонкий, безнадежный, похожий на детский плач [...] Как острая, бесконечная, ледяная игла входил он в мозг и медленно двигался взад и вперед, взад и вперед ...'

(End of Fifth Fragment)

'— они нас задушат — сказал я. Спасемтесь в окно.

— Туда нельзя! — крикнул брат. Туда нельзя. Взгляни, что там! ... За окном в багровом и неподвижном свете стоял сам Красный смех' (iv, 95, 110, 144)

(End of Last Fragment).

The regularity with which the climaxes to horrific episodes are cut short and left for the reader to complete in this way establishes the fragments as units of rhetoric and destroys the illusion of arbitrariness that the fragmentation requires in order to produce the 'effect of the Real'. That arbitrariness is undermined still further by the transformation of the opening fragmented sentence: 'безумие и ужас' into a recurring motif (the recurrence either taking

the shape of an exact repetition of the phrase, or of variations such as 'в . . . безумном ужасе' and 'дышали . . . ужасом и безумием').

It is annihilated altogether when the markers of fragmentation cease to attach themselves only to the beginnings and ends of each fragment and penetrate inside the limits of an individual fragment. Referring to his sister's fiancé and a letter he received from the front, the narrator recalls:

он был [. . .] под трупами и землей — а оно плыло мимо лесов, полей и городов [. . .] И теперь я держу его в руках . . .

Вот содержание письма. Оно написано карандашом на клочках и не окончено: что-то помешало.

. . . 'Только теперь я понял великую радость войны [. . .] Пить кровь врага — вовсе не такой глупый обычай, как думали мы: они знали, что делали . . .

Воронье кричит, ты слышишь: воронье кричит' (IV, 137).

(excerpt from Eighteenth Fragment)

The fragmentation which continues throughout the letter is here (as at the beginning of 'Krasnyi smekh') given a motivation, that is, naturalized, by reference to the 'клочки'; but because this is exactly the same device as the one used to naturalize the fragmentation of 'Krasnyi smekh' as a whole ('клочки' = 'отрывки'), the effect of arbitrariness is, once again, severely diminished.

The phrase 'воронье кричит' is developed into a recurring motif within the letter in an analogous manner to the treatment of the phrase 'безумие и ужас' in the surrounding (framing) text; the letter is, in fact, the best example of intext in the whole Andreev oeuvre (see Chapter 1).

Naturalization breaks down conclusively when the words 'воронье кричит' pass from the discourse of the letter-writer to the discourse of the narrator (second brother), so releasing it from the property of any one subject and in the process making a mockery of the unity of character (IV, 139).

Even a rhetorical code cannot sanction regularity on this scale (rhetorical devices only work when used sparingly) and we are left with the previously mentioned, ill-defined code of expressivity which in a homogenizing process equalizes everything on the level of the *énoncé* and makes of it the sign of an overall mood or attitude situated at the level of the *énonciation*. The markers of fragmentation then combine with other already semanticized features of the text to communicate a sense of horror, chaos and outrage experienced in the act of telling the story. This is the reading favoured by Andreev himself for the whole text (see his previously quoted retort to Gor'kii's accusation that he was distorting the facts of war: 'ведь мое отношение к войне — тоже факт'). It is, incidentally, a reading borne out by an examination of the development of earlier manuscript variants of the story.⁴¹ This should be noted, but it does not mean that it need be held above other readings and presented as 'the meaning' of the story. Such a gesture would contradict the present study's orientation

against inherent meanings and against the privileging of authorial intent (see Introduction).

What our analysis of the changing function of the markers of fragmentation through the course of 'Krasnyi smekh' has demonstrated is that the multiplicity of codings in the Andreevan text and the multiplicity of readings it engenders is not something static, synchronic, given from the outset, but also a process which unfolds diachronically along the text's syntagmatic axis.

In the Andreevan text the conflicting forces do not appear to be open to resolution in a higher harmony. (Compare Proust's *A la recherche du temps perdu* where a psychological code responsible for the reader's construction of Marcel's character and an aesthetic code responsible for the reader's registering of certain artistic devices, recurring motifs and details and so on, are synthesized towards the end of the book. Here, a third code suggests itself to the reader, one which enables him to subordinate the other two to it. This is the point at which it is realized that the whole work is concerned above all with the central process behind the novel which Marcel is writing and the novel which Proust has written about him.) There is no meta-code available for the reader to grasp at in his attempts to reconcile contradictory readings, no means of naturalizing the conflict.

We may speculate that this factor had much to do with the shock that Andreev brought to his readers' aesthetic sensibilities in the early twentieth century (described above by Blok), but also with the low-rating he eventually achieved as an artist.

XIV ANDREEV, LITERARY EVOLUTION AND UNDERCODING

We might conclude our examination of literary codes in the Andreevan text with a few remarks about the code of expressivity functioning in most of the works we have looked at in detail here, but which we have so far not attempted to specify.

While the Andreevan text has been seen to articulate a potential master-code capable of guaranteeing both an allegorizing impulse and a naturalizing impulse, the idea of a *code of expressivity* does appear to go some of the way towards fulfilling the function of a master-code, even if it does so by bypassing the conflict of semiosis (allegory) with naturalization instead of resolving it. (The contradiction between 'Krasnyi smekh' as allegory and 'Krasnyi smekh' as the depiction of reality remains, but a kind of unity is imposed on the text by regarding it as the expression of an overall mood or sensation experienced in the act of telling the story.)

There are a number of features of the Andreevan text which act together to contribute to the functioning of this code of expressivity, all of which amount to an immobilization of reference (and thus of allegory, which depends upon

reference). Most of these features have been mentioned before but they can be seen acting in collaboration with one another in any number of passages from Andreev stories, including the following excerpt from 'Tak bylo' which might serve us as an intext for the Andreev oeuvre at this point:

... И они повернулись чтобы идти и тут, когда в городе еще горели огни, а река была черна как развезенная сажа, они увидели нечто тяжелое и смутное, рожденное тьмой и светом. Со стороны, противоположной закату, где река терялась в черных берегах и густая тьма копошилась как живая, подымалось что-то огромное, бесформенное, слепое. Поднялось и остановилось неподвижно и, хотя у него не было глаз оно смотрело, и хотя у него не было рук оно протягивало их к городу, и хотя оно было мертво оно жило и дышало. Было страшно.

— Это туман над рекою — сказал один.

— Нет, это облако — сказал другой.

Это было и облако и туман.

— Оно как будто смотрит

Оно смотрело.

— Оно как будто слышит.

Оно слышало

— Оно идет сюда.

Нет, оно стояло неподвижно. Оно стояло неподвижно, огромное, бесформенное, слепое и на страшных выпуклостях его краснели отблески городских огней, а внизу у его ног терялась в черных берегах черная река, и тьма копошилась как живая. (IV, 91)

The features can be listed as follows:

- 1) Focusing on a restricted and recurring number of loosely defined semes reified in the 'оно' — darkness, immobility, terror, life-like qualities (compare similar descriptions of the force of death in 'Eleazar').
- 2) Cue-response device undermining the conventions of dialogue, and so of reference: 'оно как будто смотрело ... оно смотрело' and so on. Here the conventions and conditions for dialogue are undermined still further since the participants are the author and the characters he has created — a referential impossibility (compare in 'Krasnyi smekh' the conversation between a man and his dead brother).
- 3) Sentences that represent referential absurdities: 'хотя у него не было глаз оно смотрело, и хотя у него не было рук оно протягивало их к городу' (compare the already cited description of night in 'Stena'.)
- 4) The blurring of distinction between discourse and story: 'густая тьма копошилась как живая ... Хотя оно было мертво, оно жило и дышало'.

The immobilization of reference resulting from the collective force of these features means that in the absence of any other firmly established code of reading with fixed rules for matching individual signifier to individual signified, the reader assigns to the passage as a whole some single, vague, overall signified of 'mood' or 'sensation'.

The process by which this occurs corresponds fairly accurately to Umberto Eco's characterization of *Undercoding*:

Undercoding may be defined as the operation by means of which in the absence of stable, pre-established rules, certain macroscopic portions of certain texts are provisionally assumed to be pertinent units of a code in formation, even though the combinational rules governing the more basic compositional items of the expressions, along with the corresponding content units remain unknown . . . undercoding proceeds from non-existent codes to potential codes.⁴²

One example of undercoding that Eco gives in order to illustrate his definition is that of the assignment of a peculiar musical emotion to a new musical composition.

It would be most surprising if this fundamental aspect of Andreev's prose had not been noted before in some form or other. Andrei Belyi's reading of Andreev's works in which the 'sense of chaos' — an overall, undercoded signified — is presented as an item of content provides evidence that the quality was not lost on Andreev's contemporaries. It is also interesting that an early Andreev scholar of the 1920s, writing on the stylistic qualities of his stories, makes this comment about *povtoreniia* as a feature of Andreev's style:

Вся система корреспондирующих повторений *унифицирована в определенном направлении* . . . всем им придается жуткий характер: зловещий, страшный в соседстве с другими примыкающими смысловыми оттенками. Это пугающие эпитеты в сочетании с *такими же* сравнениям и метафорами, с пугающими портретами, пейзажами, создают многократными своими повторениями основную ткань, главный повествовательный пласт новеллы.⁴³

Linin does not have the benefit of a unifying semiotic apparatus which would have enabled him to connect his observations with other features of Andreev's stories relating to both style and content and to the wider context of literary evolution. He has, none the less, drawn attention to many of the same details that we cited in our description of undercoding in Andreev's work: the production of a single, overall signified ('унифицирована в одном направлении'), the subordination of all narrative and discourse units to this one ('с такими же сравнениями, метафорами, с пугающими портретами, пейзажами'), and the precedence that this coding takes over others: ('главный повествовательный пласт новеллы').

Another critic of the twenties, I. Ioffe, one of several who treated Andreev as an exponent of literary Expressionism, makes the following distinction between a Symbolist and an Expressionist usage of simile and metaphor: 'метафоры у символистов — средство дематериализации . . . метафоры у них переходят от смысла к смыслу, уводя от реального плана. У экспрессионистов метафор не уводит от начальной темы, но присоединяет к ней дургие и ведет их параллельно. Метафоры и сравнения являются дополнительными психическими и смысловыми линиями'.⁴⁴

Without commenting on the labels 'Symbolist' and 'Expressionist' we can nevertheless see that Ioffe is concerned, when he writes of the Expressionist use of figures, with the same immobilization of reference ('не уводит от начальной темы, но присоединяет к ней другие'), the same subordination of signifying units to a single signified ('являются дополнительными линиями') and the same consequent levelling of narrative units.

Eco's definition of undercoding as 'proceeding from non-existent codes to potential ones' is geared to provide an account of the process by which new codes for the production of meaning come into formation. Andreevan undercoding might be viewed in two complementary ways — first as a compensatory strategy to counter the absence of a fully developed master-code, with well-established rules for assigning units of content to signifying units, and secondly as a stage in the development of that master-code.

The formation and development of new codes is an extremely complex process and it is not one that confines itself to changes in literary texts themselves. A literary code, we remember, is reducible neither to the objective features of any text or group of texts, nor to any particular reading or group of readings. It *underlies* however both text(s) and reading(s).

The universality of undercoding as a semiotic procedure in the literary culture of Andreev's time can be traced through the literary criticism which dominated the era, and in particular through much of the critical writings on Andreev. We have already cited Belyi's enthusiastic reception of Andreev's works as purveyors of the spiritual chaos and anarchy so close to Belyi's own heart: 'Хаос дерзновенный выростал в его произведениях и когда герои его проходили по комнатам, хаос плясал на стенах уродливыми тенями их'.⁴⁵ We have also referred to Blok's similar appraisal of Andreev as a kindred spirit to himself in that he sensed through his works the approaching spiritual apocalypse. Kornei Chukovskii's impressionistic appraisal of Andreev in, for example, *Leonid Andreev — bol'shoi i malen'kii*, in which he writes of Andreev as a 'literary poster-artist', has likewise been mentioned above.

The status occupied in this study by authorial intentions has been that of one reading of an author's work among many others. It is in this context that we may again make reference to the earlier manuscript-variants of several of Andreev's key works, for in their progression towards the published versions of the stories they reflect the fact that Andreev too tended to give precedence to undercoded readings of his own texts.⁴⁶

Dmitrii Maksimov's book on Alexander Blok's prose and poetry points out what he calls the impressionistic tendencies in Russian criticism of the early twentieth century which we can assimilate with our notion of undercoded readings (the assignment of vague, overall signifieds such as 'Chaos' and 'Apocalypse' to whole sequences of signifiers, rather than the analysis of these sequences into separate pairings of signifier and signified). These were the

result of a general reaction against the dry, over-objective criticism that prevailed in the nineteenth century and were part of a total realignment of cultural values (see Chapter 4 below).

It is true that Blok and Belyi themselves, along with Zaitsev, Bunin, Remizov and others, and many of the visual artists of the period as well (Benois, Bakst in particular) were read in the same undercoded manner as Andreev. Nevertheless, it could, with some justification, be argued that one of the key reasons for Andreev's domination of the literary scene in the early 1900s and, indeed, for his subsequent fall from favour (undercoding being a transitional stage in the development of new codes of reading and writing), was that his works responded better than many others to the need for undercoded readings.

In this way Andreev is doubly re-inserted into the literary culture of his time: firstly, in that his texts exhibit strong elements of undercoding in their production, and secondly, in that the texts were a focal point for undercoded readings during a period in which undercoding was a dominant semiotic force.

The fact of the undercoding of the Andreevan text inscribes Leonid Andreev at the centre of the literary-cultural process from an evolutionary or diachronic point of view. (Undercoding is an index of literary progression.) The final chapter will re-examine amongst other things, the nature of Andreevan undercoding. It will focus again on undercoding's breakdown of rigid textual boundaries and transgression of levels (see above). It will look again at undercoding's emphasis on synthesis (all signifying units synthesized to produce a single signified) over analysis (the break-down into matching pairs of signifier and signified), and its privileging of the undefined and irrational over the defined and rational (see below). All these qualities will be seen to re-inscribe Andreev at the centre of the same literary-cultural process from a synchronic point of view. (Undercoding is a key element in a cultural system.)

We must now proceed to the furthest level of abstraction from Andreev's texts themselves, that of the cultural whole, in order to provide a reference point for all the arguments and conclusions of the preceding sections, a resolution of the remaining contradictions and a cut-off point for our reconstruction of the Andreevan text.

CHAPTER FOUR

CULTURE AND THE ANDREEVAN TEXT

I THE METHODOLOGICAL PRINCIPLE AND THE MEANING OF 'CULTURE'

The principle of a progressively broadening perspective of levels which, nevertheless, function simultaneously, in unison and at every point in the Andreevan text was established in our Introduction. We reached the level of literary codes and discovered, as was the case in preceding chapters, that we were unable to dispense with occasional reference to a level higher (that is, more abstract) than that under consideration. So it was that in our examination of literary codes we found that the very idea of a literary code leads necessarily to the idea of the wider thought-system or culture giving rise to or forming the rules of that literary code.

It is to this area that we must now turn our attention. Before embarking on this course two things must first be made clear. Firstly it is necessary to reiterate the point made in our Introduction that, as each chapter broadens in perspective, so we must gradually embrace more and more that is outside the corpus of works we have selected for study, in order to penetrate ever more deeply inside it. However, in Chapter 1 we were required to include within our frame of reference Andreev stories outside the chosen period other than Andreev — a perfectly feasible task. In the present chapter we would be required ideally to be thoroughly familiar with the totality of philosophy, discourse and art of the pre-revolutionary period, as well as that of the periods preceding and succeeding it — an impossibly difficult task. Therefore, in what follows we can only make a few tentative suggestions as to probable links between Andreev and the cultural system of which he was part, and that on a relatively loose, unstructured basis.

Secondly we must be a little more specific in defining what we mean by 'culture' and 'thought-systems'.

The term 'culture' in its classical sense has been taken to mean in Matthew Arnold's words: 'the study and pursuit of perfection',¹ but there is a second, broader and more recent meaning that covers discourse and behaviour outside Arnold's definition (which presumably includes perfection in literature, philosophy, painting and opera, but little else). Such is Raymond Williams's definition of a new theory of culture involving 'the study of relationships between elements in a whole way of life' with 'an emphasis which from studying

particular meanings and values seeks not so much to compare these . . . but by studying their modes of change to discover certain general causes or trends by which social and cultural developments as a whole can be better understood'.²

In view of our interest in suggesting some answers to the recurring problem of Andreev's cultural status ('high literature'/'mass art'), by examining his works within a framework that includes both 'high' and 'mass' art under a single terminological umbrella, the latter definition of culture is obviously better suited to our purpose. However, the point about lack of total knowledge of a culture asserts itself here with a vengeance, and for that reason we shall be limited to the idea of culture in Williams's sense, but only as applied to a restricted area of cultural behaviour — literature ('high' and 'low'), but with passing reference to painting, philosophy and science (as much part of culture in this wider sense as opera or poetry). This is not a case of steering a middle course between the two definitions, since it is the second one that is retained as a basis throughout, but, for the reasons of convenience and practicality just elaborated, applied to an area that happens to come closer to coinciding with the area marked out by the first, traditional definition of culture.

It is here that the term 'thought-system' becomes useful, for since we shall be excluding culture in its strictly behavioural manifestation (dress, sport, pastimes and so on) and concentrating on its manifestation as written discourse (of whatever kind), 'thought-system' seems an appropriate term to cover just this aspect of culture.

Throughout Chapters 2 and 3 there has been an effort to maintain a balance between the respective benefits of a) using the new level of analysis to re-express the conclusions and insights of previous chapters in new terms. Because of the practical restrictions outlined at the outset of this chapter and because, also, this final chapter must attempt to draw the findings of the whole study together, the balance in Chapter 4 will shift in favour of b) — the re-expression of previous insights in new terms.

II METAPHOR AND MYTH

Let us, to begin, take what has proved to be one of the central insights of the study up to this point, namely the metaphoric modelling principle of the Andreevan text. We found in Chapter 2 that, as models of an outside world, the most typical of Andreev's stories present themselves not in the form of metonymic parts of that world, the rest of which (temporal-spatial and other remainders) is to be inferred or constructed by the reader, but as metaphors or iconic signs (signs by analogy) of it as a spatio-temporal whole. 'Krasnyi smekh' and 'Zhizn' Vasiliia Fiveiskogo', we recall, are readable not as incomplete sections of the real world of which we are part, but as complete analogues of that world (when viewed according to a certain modality). From here stem the

difficulties in extending the actants and events of the text beyond their own internal boundaries (beginning and end), the internal repetitions of story in the form of intexts, the apocalyptic endings and so on. When we look back to the findings of Chapter 1 we find that the importance of the short-prose genre and of the internalization of meaning are bound up with metaphoricity (the distance afforded by the short form enabling life to be captured as completed state rather than ongoing process; the discontinuity between text and world achieved through the conjugation of internally generated paradigms). When we look back at the rest of Chapter 2 and Chapter 3 we find the same thing: the Andreevan text's metaphoricity is the very condition for its acting as an unmediated communication between a sender and a receiver. The metonymic text, by contrast, does all it can to disguise and suppress its actual communicatory status under its illusory status as part of the reality it signified. Andreevan metaphoricity is no more than a restatement in different terms of the undermining of the referential-realist code and the reassertion of allegorical codes of reading noted in Chapter 3. It can be linked with almost every feature of Andreev's work that has attracted attention in this study.

That apart, we have noted metaphorization to be a general feature of all the more innovative art of Andreev's period and of much of the art that was to follow. In the more recent history of art this trend is pursued in a slightly different way when the code(s) become foregrounded as the major part of the message of works of art (compare much of abstract painting and, for example, the French *nouveau roman* where the 'point' is often questioning of the way(s) the novel represents reality). Nevertheless, the work of art remains (as communication, that is) a (metaphoric) model of the world rather than a (metonymic) part of it. In the most recent so-called post-modernist meta-fiction (John Fowles, John Barth, Richard Brautigan) the point of reference is less the world we know than fiction itself as a means of representing that world. Even here the very term 'meta-fiction' demonstrates that the works themselves (as examples of 'metafiction') must be of a different order to fiction itself, and therefore denotative of it by analogy rather than belonging to it as a constituent part. The presence of the prefix 'meta' in both metaphor and metafiction is not, of course, accidental. And alternatively (or as a supplement to this point) these texts open themselves readily to readings that have them confirming (metaphorically) the removal of the opposition between life and fiction: life is constructed like a fiction, fiction is as 'real' as life.

Yet our citing of the theoretical writing of Dmitrii Likhachev on Old Russian literature is evidence that the metaphoric world-model is by no means something new to art. Likhachev's characterization of abstraction in the mediaeval Russian art world, could, with a few substitutions, (such as the deletion of the religious lexicon) refer equally to the work of Leonid Andreev:

Абстрагирование вызывалось попытками увидеть во всем временном и тленном, в явлениях природы, человеческой жизни ... символы и знаки вечного, вневременного, духовного, божественного ... Принцип этот диаметрально противоположен тому, которым выдвигается искусство нового времени ... той жажде конкретности, которую Карлайл считал вечной основой искусства ... В средние века мы, напротив, можем отметить жажду отвлеченности, стремление к абстрагированию мира, к разрушению его конкретности и материальности, к поискам символических соотношений.³

While it would obviously be absurd to talk of an identity between the art of which Likhachev is writing and the tendencies in modern art which Leonid Andreev draws upon, it does not seem impossible that the undoubted parallels have something to do with repetitions from one culture to another, a recurrence of elements in the thought-systems responsible for them.

Perhaps the most highly developed and most interesting work on the study of culture in the sense in which we have been using it has come from the Tartu Semiotic school in the Soviet Union. It is in two articles from the Tartu series *Trudy po znakovym sistemam* that we find support for our hypothesis.

In an introductory article to the study of culture Iurii Lotman suggests that any intellectual structure (the human brain, human culture) requires the presence and interaction of more than one system, or 'language' in order to develop and change. Lotman goes on to argue that human culture from its inception is in fact structured in a dual manner by two universal types of language that influence and wrest dominance from each other throughout the history of human civilization, while never entirely synthesizing with, or effacing each other:

Наиболее универсальной чертой структурного дуализма человеческих культур является сосуществование словесно-дискретных языков и иконических, различные знаки в системе которых не складываются в цепочки, а оказываются в отношении гомеоморфизма, выступая как взаимоподобны символы (ср. мифологическое представление о гомеоморфизме человеческого тела и общественной и космической структур).⁴

Along with Z. G. Mints, Lotman later aligns the first — 'словесно-дискретные языки' — with a linear form of thinking and the second — 'иконические языки' — with a mythical-circular form of thinking and suggests that the forms are so universal as to provide the basis for human thought in general: 'взаимовлияние континуально-циклического и дискретно-линейного сознаний происходит на всем протяжении человеческой культуры и составляет особенность мышления людей как такового'.⁵

Although Lotman and Mints recognize that 'грубо приближенно можно сказать, что в дописьменную эпоху доминировало мифологическое [и вообще континуально-циклическое] сознание, в то время как в период письменных культур оно оказалось почти подавленным в ходе бурного

развития дискретного логико-словесного мышления', they argue that within these two epochs there was considerable and constant shifting of balance between the cyclic and linear modes of thinking (p. 42).

So that, although both Likhachev's period of medieval Russian literature and the period of nineteenth-century realism and our own twentieth-century period fall within the second epoch of the domination of 'дискретного логико-словесного мышления', the likelihood of shifts towards, and recurrences of the continual-cyclic consciousness is very high indeed.

It is when Lotman and Mints come to specify the nature of the continual-cyclic consciousness that we notice the connections with what we have proposed regarding the prose of Andreev.

The alternative title that Lotman gives to the mythical consciousness — the 'continual-cyclic' — is a convenient starting point because it already reveals a significant feature of its own content — the cyclic conception of Time characteristic of the mythic thought: 'мифологическое сознание характеризуется замкнуто-циклическим отношением к времени. Годичный цикл подобен суточному, человеческая жизнь — растительной; закон рождения — умирания — возрождения господствует над всем'.⁶ There is, of course, nothing new in this observation (see also the work of V. N. Toporov on the cyclic nature of mythical time) but, as we shall see, Lotman and Mints develop the argument further than other theorists in order to give a more complete account of mythic thought.

The influence of mythical time on the Andreevan text and on the texts of Sologub, Remizov, Belyi, Zamiatin and others hardly needs pointing out. It is true that overt circularity is present only in a limited number of stories, notably 'Prizraki' and 'Tak bylo', where circularity of time is both the structure and the message of the text, 'Moi zapiski' where the narrator returns to his previous state of voluntary imprisonment by building his own personal gaol in the free world, 'Eleazar' where the hero emerges from death only to return to it at the end, and a number of others. However, *zamknutost'* of some nature is a feature of nearly all Andreev stories. They are all closed off from the outside world, unable to be situated in concrete, empirical time and unable to be extended into it, or anywhere beyond their own internal boundaries. The stasis which is the logical concomitant of that factor and which applies to all mythical texts affects even the most superficially dynamic of Andreev's stories like 'Krasnyi smekh' and 'Zhizn' Vasiliia Fiveiskogo' where, despite the accumulation of event upon event, the structure of the situation (man against insanity and horror of war; passive man against active, hostile world) remains basically unchanged. The point at which changes becomes possible — the face-to-face confrontation between man and 'Red Horror' the rebellion of man against hostile nature — marks the end of each story, the point at which the text can continue no further and must 'cease to be'. As Lotman and Mints write of the

mythic text, so we may write of the Andreevan text: 'любой эпизод подразумевает актуализацию всей цепи' (p. 38).

The domination of discrete-linear consciousness, by contrast, means that Time is not an indivisible unity, a closed circle, but can be expanded into a continual line of discrete temporal points. In terms of literature, this is the very condition of the epos, of linear narrative, of the development and transformation of characters and situations, and of the ability to locate concrete moments. (If Time is divisible into discrete moments, then it is possible to single out each of those moments, separate them from the continuum.) It is thus the necessary condition for the nineteenth-century realist novel.

The move away from the long prose-form and towards poetry and the short prose-form at the beginning of the twentieth century, a move of which Andreev was part, was then, in this interpretation, more than a feature confined to the internal laws of development of literature and art. If we accept Lotman's analysis, it can be seen as determined by the shifting of the balance between the two languages in the structure of human culture — linear-discrete and continual-cyclic — away from the former, towards the latter. It was a shift that, as we shall show, affected far more than the development of art.

The conception of time which a culture holds at a particular moment in its development is clearly central to that culture's way of thinking and affects a range of other aspects of the literary text.

The closed-circular conception of time is, according to Lotman and Mints itself a manifestation of a deeper structural principle — that of homeomorphism: 'Недискретные тексты дешифруются на основе механизме изо- и гомеоморфизма, причем огромную роль играют правила непосредственного отождествления' (p. 37). The self-identity of time (one moment — birth, the beginning of a text — is identical to another — death, the end of a text) is one example of mythical homeomorphism at work. But, as Lotman and Mints point out, 'Принцип изоморфизма, доведенный до предела, сводил все возможные сюжеты к Единому Сюжету, который инвариантен ... всем эпизодам каждого из них' (p. 38).

Now we must bear in mind here that Lotman and Mints are writing of mythic culture (at this point anyway) as an epoch opposed to the linear-discrete period of written culture, of which the present century and the literature of Leonid Andreev included, are very much part. Indeed, the examples they adduce in support of their argument are from ancient rites and myths and from modern literature respectively. Lotman and Mints posit the initial opposition between myth and literature as a starting point for their discussion of the two consciousnesses, but never make the opposition an absolute one. Nevertheless, as a writer of literature rather than a teller of myths, Leonid Andreev is without doubt inextricably linked to the linear-discrete mode of thought. The mythic cultures, moreover, had no concept of 'literature'. They knew no difference

between factual narratives and fictional or literary ones. The only narrative they knew was mythical narrative and that largely ignored the distinction between fact and fiction, history and fable.⁷ However, within that mode, the work of Andreev and of many of his contemporaries marks a significant increase in activity of the opposing, mythic mode of thought. As Lotman and Mints point out: 'Постоянная интерференция, креолизация и взаимный перевод текстов этих двух типов обеспечивает культуре возможность . . . выработки новых сообщений' (p. 37).

We perhaps should not speak of an invariant 'Единый Сюжет' for the stories of Andreev in exactly the same way as Lotman and Mints use this term to describe the uniformity of plot in the ancient rites and myths to which they refer. It is, however, surely not a groundless assumption to say that the striking structural uniformity of Andreev's stories, the foregrounding in sequence after sequence of text after text of the same basic oppositional paradigm (alienated individual against hostile environment, man against nature, subject against object, depending upon the level of abstraction one chooses: see Chapter 1) is not at least in part due to the influence of the mythic mode of thought. For this is the mode which equalizes all plot, thereby making true narrative (narratives depending for their vitality on the difference of sequence from sequence, on linearity) an impossibility. The problematicity of Andreev's texts as narratives can be looked at either in terms of their uniform denial of linear time, or in terms of the relative ease with which their disparate plots can be reduced to a single oppositional invariant (this in sharp contrast to the much greater structural complexity and variety of the nineteenth-century novel). In fact both of these viewpoints amount to the same thing (denial of linear time is equivalent to the denial of the variety of possible changes and developments that comes with linear time) and are functions of the more fundamental principle of homeomorphism.

Andreev's work is perhaps not the most explicit in this respect. Other writers' work betrays the reassertion of the continual-mythic in more obvious ways. The prose of Fedor Sologub, Zinaida Gippius, Valerii Briusov and the early prose of Andrei Belyi, as well as much of the poetry of these and other Symbolists and certain realist writers (Sergeev-Tsenski), certain individual stories of Kuprin, Bunin and others often overtly borrow the mythic form; the ancient classical myth becomes the model for their narratives. The stories (and even the novel *Melkii bes*) of Sologub and Belyi (see also *Peterburg* and *Serebriannyi golub'*), Briusov and Gippius, even when not strictly modelled on mythic form, are littered with classical-mythical references.

It might seem a little simplistic to link the continual-mythic thought-system and the work of Sologub, Belyi, Gippius and others in this way. Mythical references, it may be argued, are perfectly possible within a linear-discrete dominated narrative. However, other factors act against such an assumption.

The dominance of the short form (poetry and short story) over the novel in all these writers substantiates the idea of the renewed influence of the continual-mythic — a mode that cannot accommodate the advanced linearity and concrete sense of time required by the novel. (Here we begin to see how the idea of metaphoricity and the continual-mythic thought-system are so closely linked). More importantly, if we take Sologub, the structural invariant in his stories functions as forcefully and as constantly as that of the Andreevan text. The Sologubian hero is inevitably either a child or a female who is almost and inevitably in conflict with the dull, grey world of everyday reality of which he/she is a part but which he/she is able to transcend by passing into another world of beauty and magic via a form of sublimated eroticism or death (or a combination of the two).

One can view Blok's cult of the *Prekrasnaia dama* (again an invariant formulated by the author-as-reader) that dominated much of his early poetry and, indeed, the whole Symbolist project, as reflecting the return to prominence, if not dominance, of the continual-mythic.

According to Lotman and Mints's theory the reassertion of the non-linear thought-system should not reveal itself exclusively within high literature but ought to be detectable throughout the discourse of an age. In this connection it is perhaps no accident that the return of the myth in high literary prose and poetry was accompanied by the simultaneous explosion of the modern mass-art form (in particular the mass-audience film) which had been slowly emerging through the Victorian era but which, aided by technological advancements, took off at the turn of the century. The familiar, almost ritualized plot of the box-office movie and, later, the TV soap-opera and their predictable, often deliberately stereotyped, heroes recall earlier, mythic forms. The multiple reassertions of the values, complexes and fears (ideology) of the society that produced these texts and their resolution of contradictions and tensions (for instance, the outcome of the vampire-movie and the 'laying to rest' of evil forces) causes these mass-art forms to function in a way analogous to myth. So, too, does the relative anonymity of the authors (the consumer of the popular film is, like the mythic audience, not particularly interested in the genesis of the work). It is significant that the structuralist project itself which began with the study of ancient myths, as in the work of Lévi-Strauss, then turned increasingly to modern myths such as the TV thriller.

Technological advances — the invention of cinema, the improvement in mass production of books — naturally have a good deal to do with the emergence of modern myth, but 'demand' is likely to some extent to have determined 'supply'.

Roland Barthes in his *Mythologies* has explicitly recognized that the twentieth century is as much an epoch of myth-making as the classical age.

Whether, in the light of this, we interpret Andreev as an example of 'High Literature' under the influence of the continual mythic, or as an example of

early mass art and thus of continual-mythic activity in its own right is a moot point. Andreev's association with 'high-literary' journals such as *Shipovnik*, and the intense seriousness of his art link him with high literature. On the other hand, his ability to simplify and popularize complex philosophical ideas and to respond to, and capitalize upon topical issues (sexuality, modern warfare, social revolution), not to mention Andreev's own interest in the cinema, implicate him in the mass activity of popular entertainment. The element of truth in these two arguments make it possible to argue that the Andreevan text enacts the reassertion of the continual mythic in both its aspects and thus establishes Leonid Andreev at the heart of the cultural activity of his time.

The cultural analysis of Lotman and Mints proceeds to demonstrate that there are corollaries to the concept of the *Edinyi Siuzhet* in the reassertion of the continual-mythic. They describe how the original mythic epoch passed into the linear-discrete epoch and the effects that this produced on the mythic *Edinyi Personazh* (a corollary on the level of character of the 'Uniform Plot', (*Edinyi Siuzhet*):

'Мифологический материал, прочитанный с позиции бытового сознания, резко трансформировался: в него вносилась дискретность словесного мышления, понятия 'начала' и 'конца', линейность временной организации. Это приводило к тому, что *ипостаси Единого Персонажа*, расположенные на разных уровнях мировой организации, стали восприниматься как различные образы. (p. 40.)

Lotman and Mints might have added that the apotheosis of this atomizing tendency was the 'unique individual' of the nineteenth-century novel, and that the process was not confined to art, but became naturalized and presented outside literature as 'the way things really are'.

When the process is set in reverse we would expect the atomization of the *Edinyi Personazh* to stop and a certain amount of re-synthesis to take place. The works of Andreev, Sologub, Remizov and Belyi still retain a concept of the individual human character (with individuated name, physical appearance and destiny). However, the stylized anonymity of many of the Andreevan narrator-protagonists has already been noted. We have also pointed to their almost uniform lack of interaction with other human subjects. Even in 'Mysl' or 'Moi zapiski' the other characters encountered are by and large part of the world to which the narrator-protagonist is opposed and do not interact in any significant way. In 'Prizraki' or 'Zhizn' Vasiliia Fiveiskogo' the characters merely repeat each other: Vasiliia's parishioners repeat his own destiny, and Egor, Petrov, 'the one who knocks' and Mariia Fedorovna all repeat the basic conflict between illusion and reality that is at the heart of 'Prizraki'. The uniformity of the characters is paralleled in an equally uniform conflict with an Object (be it 'Wall', 'Red Laugh', 'Abyss', 'Fate', 'Death' or 'City'). All these factors point to the reassertion of a form of *Edinyi Personazh*, one quite different from that of the ancient myth but a variant of the same, none the less. Andreev once

wrote in a letter to Chukovskii: 'Все живое имеет одну и ту же душу, страдает одними страданиями и в великом безличии сливается воедино перед силами жизни'.⁸ This is a comment in perfect accord with the notion of the '*Edinyi Personazh*'. Taken together, the *Edinyi Siuzhet* and the *Edinyi Personazh* are symptoms of the striving for wholeness that marks the continual-mythic consciousness, the desire to unite the whole of human experience by making it so many manifestations of a single object: 'Это мощное уподобление лежащее в основе сознания данного типа заставляет видеть в разнообразных явлениях реального мира знаки Одного Явления, а во всем разнообразии объектов одного класса просматривать Единый Объект'.⁹

Lotman and Mints refer specifically to the growth in influence of myth at the beginning of this century and explain it in more or less the same terms: 'Новый подъем общекультурного интереса к мифу падает на вторую половину и особенно на конец XIX — нач. XX вв. Кризис позитивизма, разочарование в метафизике и аналитических путях сознания . . . породили попытки возродить целестное, преобразующее-волевое, архаическое мироощущение воплощенное в мифе' (p. 50). The 'renewal of wholeness' corresponds to the idea towards which we were working when outlining the metaphoricity of Andreev's work and that of his contemporaries. We have just outlined how Andreev's work encompasses Man-as-a-whole (*Edinyi Personazh*) and History-as-a-whole in the form of *Edinyi Siuzhet* ('Tak bylo' with its content summed up in the motif: 'так было, так будет' acts here as an intext for the whole Andreev oeuvre.) Moreover, the manipulation of grand, abstract concepts (such as Death, the Meaning of Life, Beauty and God) that characterizes the discourse not only of Andreev but of the Symbolists and the Expressionists is also part of the striving to capture Life, and whatever meaning it holds, quite literally as a whole that can be represented within a literary text. The internalization of meaning in the literary text assists that striving by making the work of literature a self-sufficient unity and freeing it from contingency on any outside world.

However, it is vital to bear in mind the 'невозможность точного перевода текстов с дискретных языков на недискретно-континуальные и обратно'.¹⁰ The metaphorization and striving for wholeness that it reflects, a mark of the continual-mythic, is taking place within literature, the very notion of which belongs to the linear-distance consciousness. (Literature is discrete from History.)

The tension resulting from the presence of a shift towards the continual-mythic striving for wholeness within a linear-discrete construct (literature) is dealt with in various ways. The method favoured by Symbolist aesthetes such as Viacheslav Ivanov consisted in making art the dominant term in the opposite art/world and thus viewing the world as an artistic text. ('The world is a book.') Elements of reality become signs in a text, signs of a higher reality which is the

meaning of the world-as-text. In this way the fulfilment is possible of both the mythic desires for wholeness (the 'higher reality' is the whole) and the linear-discrete requirement for a distinction between art and life. (The world read as an artistic text retains, albeit through a sleight of hand, a distinction between art, that is, the everyday world-as-text, and reality, that is, the 'higher reality' or the meaning of the world-as-text.)

Where the Symbolists situated the striving for wholeness at the level of the meaning, or the signified, the later aesthetics of Futurism in poetry, Cubism, Constructivism in art and, for that matter, parallel trends in music, situated it at the level of the text, or the signifier — in the idea of the work of art as autonomous object. The meaning is variable and is less important than the materiality of the signifier. The poems of Khlebnikov, the paintings of Picasso, the sculptures of Tatlin and the music of Schoenberg attain their wholeness not through what they refer to but through their seeming semiotic self-sufficiency and the almost unlimited possibilities they offer for attaching meaning to them. The linear-discrete distinction between art and reality is maintained through the reverse of the sleight-of-hand practised by the Symbolists: reality is made the dominant term in the art/reality opposition, and works of art become a superior form of reality to the everyday reality we are used to. In the pure mythical form there is no question of reality being a superior form of art, or art a superior form of reality: the continual, non-discrete consciousness refuses to separate the two terms.

Now, in the case of Andreev's work neither of these methods apply exactly. The Andreevan text achieves wholeness and the retention of a distinction between art and reality, like the Symbolists, Futurists and Constructivists, via a single gesture. By posing as a metaphor for (an allegory or sign of) the whole of reality it at once contains that wholeness by denoting it and, in the very act of denoting, separates, distinguishes itself from the same wholeness. Because, however, there is no sleight-of-hand deployed to mask the contradiction (there is no master-code available to integrate artistic deformation and artistic isomorphism — see Chapter 3), that contradiction is laid bare.

We are now in a position to say that the (Andreevan) text-as-metaphor is not in itself a reassertion of the continual mythic. It is rather the result of the tension arising from the collision of continual mythic and linear discrete in one epoch, from the attempt of a linear-discrete form to articulate a continual-mythic content.

A comparison of any sort by definition divides into *comparant* and *comparé*.¹¹ On a macro-textual level *comparant* = art, and *comparé* = denotate (reality), a distinction, to reiterate, that the continual mythic does not make. On this basis we might perhaps describe the Realist texts of the nineteenth century as similes (art is distinct from reality but, under the persisting influence of the continual mythic, a master-code is allowed to make the one seem like the

other — hence the term ‘versimilitude’). The Symbolist and Post-symbolist texts we mentioned could, by contrast, be described at metaphors. Art and reality remain distinct, as they must in a linear-discrete construct such as literature. However, the increased influence of the continual-mythic institutes (a) new master-code(s) which allow(s) the two to seem more unified, by the sleight-of-hand which omits the comparative term ‘like’, just as in a linguistic metaphor; ‘art is a form of reality’ — ‘reality is a form of art’. The Andreevan text’s lack of a fully developed master-code (see Chapter 3) leaves it stranded somewhere between simile and metaphor and lays bare the contradiction between the linear-discrete consciousness’s desire for a distinction between art and reality and the continual mythic consciousness’s need for unity between the two.

The contradiction (continual-mythic in linear-discrete) is one in which all the texts mentioned are implicated. But the Andreevan text’s transitional status articulates the contradiction more starkly than the others and becomes, therefore, the archetypal text of its culture, or, to use a term previously employed within the Andreevan oeuvre, an intext of that culture.

In Chapters 1 to 3 we progressed outwards from micro-text to macro-text. In our present discussion of mythic homeomorphism and its return in the art of the turn of the century we began with macro-text (*Edinyi Siuzhet, Edinyi Personazh, Tselostnost'*). If we proceed in the reverse direction we find, not unexpectedly, that mythic homeomorphism exerts its influence on micro-text (or intra-text) as well.

Lotman has written of the cyclic nature of Time in the mythic consciousness. He explains that ‘Универсальным законом такого мира является подобие всего всему, основное организующее структурное отношение — отношение гомеоморфизма . . . Следовательно: “мертвец ↔ семя ↔ зерно” (знак ↔ читается “подобно”).¹² This, of course, substituting ‘андреевского текста’ for ‘такого мира’, is a perfect account of the principle of metaphoricality in Andreev’s stories expounded in Chapter 1.

The equalizing consciousness at work in the Andreevan text which makes everything equivalent to everything else (Chapter 1) and which means that syntagmatic progression proceeds largely by analogy can be seen precisely as the reassertion of the continual-mythic within the linear-discrete. Thus, instead of ‘мертвец ↔ семя ↔ зерно’, we have, for example — ‘Father Vasilii and the death of his first son ↔ Father Vasilii’s parishioners and the tragedies that befall them ↔ Father Vasilii and the Idiot’.

The myths which Lotman cites are themselves, of course, available to us only in written, linear form: ‘Следует иметь в виду, что все известные нам тексты мифов доходят до нас как трансформации — переводы мифологического сознания на словесно-линейный язык (живой миф иконически-пространствен и знаково реализуется в действиях и панхронном бытии

рисунков . . .) . . . Отсюда . . . все эти “сначала” и “потом” . . . принадлежат не самому мифу, а его переводу на мифологический язык’.¹³ So the textual circularity is in fact not a mark of pure myth but of myth translated into non-myth. Myth in its written form will always rely, for its expression, on the linear-discrete.

In the Andreevan text the tension between the two is heightened still further in the Removal of Difference enacted along its syntagmatic axis. ‘Krasnyi smekh’, we recall, proceeds from the articulation of a set of oppositions between War (Horror) and Civilization (Safety), Discourse and Story, Illusion and Reality, Sanity and Insanity, to the gradual erosion and final removal of those oppositions. In ‘Prizraki’, an initial state of opposition between Inside and Outside (Asylum and Outside World), Illusion and Reality, Sanity and Insanity, Life and Death is by the end transformed into a state in which those oppositions are severely eroded (Chapter 1). This sequence — ‘Articulation of Oppositions’ → ‘Removal of Oppositions’ — can be re-expressed as the dissolution of mythic unity (the equivalence of everything to everything else) into oppositions, the subsequent erosion of those oppositions and the restoration of mythic unity. The dissolution and reunification is carried out by the syntagmatic axis, and therefore by the linear-discrete thought-system at work in the Andreevan text. (The articulation of the oppositions in ‘Krasnyi smekh’ is a process reliant on the linearity of a literary text’s horizontal axis of combination.) We might also make reference to ‘Eleazar’, in which the mythic unity of Life and Death is syntagmatically enacted via the bizarre notion of a dead man living a second life and dying a second death. This is another example of the continual-mythic enacted within the linear-discrete. The Andreevan text, in fact, plays out the conflict between the two systems by projecting the continual-mythic as linear-discrete. Note that the poetics of poetry demands a relative detemporalization of meaning. Andreev’s attachment to prose, with its greater role of the horizontal, syntagmatic axis of combination, and thus for time, is a guarantee that the conflict be played out to the full. In this sense we are faced in Andreev with the double paradox that mythic homeomorphism is enacted via linear discourse and linear-discrete asserts the truth of mythic homeomorphism; the idea of the omnipresence of death in life (mythic homeomorphism) nevertheless requires for its artistic expression a linear narrative telling the story of Lazarus’s return from the grave (linear-discrete discourse).

In this chapter we have made it our business to extend our terms of reference to include aspects of what Lotman, Williams and others have termed culture, that is, into areas lying outside art. Can we confirm the generality of the shift from linear-discrete to continual mythic in other areas of human discourse?

We have already quoted Lotman as citing the disenchantment with analytic, positivist modes of thought at the end of the nineteenth century as an effect of

the new striving for mythical wholeness. At a later stage in their article, Lotman and Mints confirm the importance of this new striving for the philosophical, psychological and literary-critical thought of the time: 'Элементы мифологических структур мышления проникают в философию (Ницше, идущий от Ф. Шеллинга, Вл. Соловьев, позже — экзистенциалисты) психологию, (З. Фрейд, К.Г. Юнг) в работы об искусстве (ср. в особенности импрессионистическую и символистическую критику — "искусство об искусстве")' (p. 50). Not only, then, do the philosophy of Nietzsche and the psychoanalysis of Freud and Jung make frequent reference to myth, they are also structured like myth, with their anti-empiricism and anti-rationalism, their desire to account for everything in human experience and behaviour and, not just one, discrete aspect of it.

Lotman and Mints also remark on the erosion of boundaries between (objective) science and (subjective) art characteristic of the twentieth century and determined by the coming to prominence of mythic consciousness. The history of both art criticism (with the Formalists and New Critics claiming a scientific objectivity for their theories) and science (with modern theoretical physics and mathematics acknowledging the indeterminacy of their theories) and modern psychoanalysis (making adjustments to accommodate the analyst's subjectivity) appear to bear this out. Lotman and Mints quote W. W. Sawyer on the modern view of mathematics: 'Ничего не доставляет математику большего наслаждения, чем открытие, что две вещи, которые он ранее считал совершенно различными, оказываются математически идентичными, изоморфными ... Математика — это искусство называть разные вещи одним и тем же именем' (p. 41).

The shift away from linear causality to a synchronic notion of systems and structural wholes can be seen in the development of twentieth-century biology (compare Darwin's theories of evolution with modern structural accounts of the natural world) and in political thinking from Marx onwards. Einstein's theory of relativity with its idea of the interdependence of Time, Matter and Energy can be seen in the same context. And we should not forget that the formalist-structuralist-semiotic tradition in the humanities, upon which the present study draws heavily itself, clearly belongs to the same trend. The search for structures and systematic wholes is opposed to the search for origins and causes (classical, biographical literary criticism) in exactly the same way as the Andreevan text with its abstract, atemporal striving towards homeomorphism is opposed to the linear, empiricist novel of the nineteenth century. We now confront the unavoidable but not necessarily invalidating paradox that in one sense, the method we are applying here is part of its own object.

The implications and ramifications of the cultural shift we are describing are almost boundless and there are few cultural phenomena of the modern world that cannot be read in these terms. Lotman and Mints refer, for instance, to the

reinstatement of the irrational over the rational: 'Эпоха середины XIXв. пропитанная "реализмом" и прагматизмом, субъективно была ориентирована на демифологизацию культуры и осознавала себя как время освобождения от иррационального наследия истории ради естественных наук и рационального преобразования человеческого общества' (p. 49).

The work of Freud, Jung and Nietzsche all marks the return of the irrational. A large number of Andreev's works, for example 'Mysl' and 'Moi zapiski', have been seen to be polemically directed against the implications of rationalism. 'Stena' has justifiably been read as symbolic of the internal barrier constituted by rational thought, 'Bezdna' warns about the presence of powerful, irrational forces lurking within every man. The end of 'Rasskaz o semi poveshennykh' celebrates the transcendence of the rational world through altruistic self-sacrifice. (Compare the similar celebration of the irrational in the work of Belyi, Remizov and Zamiatin.)

It is conceivable that many of the aspects of popular culture (the appeal to incantation in certain forms of TV advertizing; the many films capitalizing on people's fascination with the irrational and the extra-terrestrial — a modern equivalent of the irrational) are in some way analogous to more ancient forms of ritual, magic and other 'irrational behaviour', and, like the latter, reflect the predominance of continual-mythic modes of thought. Once again, the argument that technological advancements are the true explanation of these phenomena is inadequate. The idea of continual progress led by technological advances is itself a prisoner of the linear-discrete mode of thought. A continual-mythic version would make the link between technology and modern popular culture a reversible one.

The need to recall that the reassertion of the continual-mythic is taking place within an overall written, that is, linear-discrete culture can never be overstressed. Lotman and Mints refer to a tension between the two more often than to the continual-mythic in pure state as the determinant of modern twentieth-century art, as follows. Referring to the precedence of myth over historical event, to myth as 'the meaning' of history, they state:

Чказанная иерархия ценностей в "неомифологических" произведениях не только задается, но зачастую тут же и разрушается: позиции мифа и истории могут не соотноситься однозначно, а "мерцать" друг в друге, создавая сложную игру точек зрения и зачастую делая наивным вопрос об истинном значении изображаемого. Поэтому, очень частым ... признаком неомифологических произведений оказывается ирония — линия идущая в России от А. Белого, в Европе от Джойса. (p. 53)

The irony is then, according to Lotman, a side-effect or perhaps a form of compensatory activity following from the simultaneous synthesis and distinction ('мерцать друг в друге') of myth and history and, to complete the paradigm, of art and reality, sign and denotate. Now it has already been

suggested that, though the Andreevan text is singularly lacking in irony of the Belyi variety, its own overstated 'seriousness' may be more the obverse of such irony, rather than the mere lack of it, and thus closely related to it. If the irony of Andrei Belyi is a corollary to the undecidability of the myth/history paradigm, the breakdown in the hierarchy between the two, then could not the excessive seriousness of Andreev likewise be a corollary (perhaps a compensation, perhaps on the other hand, a displacement of anxiety) to the state of affairs in his work? The decidability of the myth/history paradigm in favour of myth in Andreev but the contradiction involved in instituting such a hierarchy within literature which, as a dominantly linear-discrete discourse, should privilege history and the denotative would suggest precisely this. In other words the absence of a sleight-of-hand to accommodate the synthesis and distinction of myth and history (the sleight-of-hand that is irony) produces the exact obverse of irony — Andreevan 'seriousness'.

And just as irony is part of the defamiliarizing newness of Belyi's work — that which helps to make its world authentic and palpable — so Andreevan seriousness, which, like Belyi's irony is, not the possession of a stable authorial viewpoint (witness the wit and humour of much of Andreev's non-literary discourse), contributes to the shocking authenticity of his texts.¹⁴ Andreev's stories are not just clichéd communications between author and reader about a familiar world; their very urgency and nearly hysterical over-seriousness causes their world to intrude as a 'palpable reality' 'into people's homes' (Aleksandr Blok, quoted in Chapter 3).

III ANDREEV AND THE BROADENING OF THE AESTHETIC FUNCTION

We have so far concentrated on the cultural shift within aesthetic discourse and the same cultural shift within non-aesthetic discourses. We have, though, paid scant attention to the relationship between the two, to the role of art in the overall cultural system, to the way the cultural shift we are tracing is reflected by the relationship, and finally, to the way the Andreevan text fits into that relationship.

The emergence of popular art on a mass scale at the beginning of the century will serve as a starting point, for we shall argue that it was significant not only in its own right but also in its effect upon 'high art' and upon the place of 'high art' in the overall cultural system.

The linear-discrete consciousness tends, according to Lotman and Mints, toward the separation of fields of cultural activity from one another, the discrete parcelling of cultural behaviour. While mythic cultures did not draw a sharp distinction between what we would now call aesthetic activity and scientific activity, nor, indeed, between religion and science, the post-renaissance, rationalist Western culture allotted science, art, religion and the

humanities their own carefully delineated areas. (The example of Leonardo da Vinci and his pursual, without contradiction, of both science and art demonstrates the persistence of the synthesizing mythic attitude well beyond the epoch of classical mythic culture.)

The recurrence of the mythic in the early twentieth century achieved resynthesis not in the original, purely mythic manner (impossible in a linear-discrete, written culture) but by a privileging of the term 'art' over the others and viewing extra-aesthetic activity in aesthetic terms. Mukařovský has termed this process 'a broadening of the aesthetic function'. The two sleights-of-hand mentioned above — the reading of the world as an artistic text and the reading of an artistic text as a superior reality in itself — are, in effect, both particular manifestations of this general broadening of the aesthetic function to cover more and more of human experience.

Iurii Lotman, in an article entitled 'Blok i narodnaia kul'tura goroda' expresses it a little more concretely: 'На рубеже двух веков происходит резкое расширение самого понятия "искусство". Происходит художественное открытие русских икон и всего мира древнерусского искусства. Одновременно меняется взгляд на древнерусскую литературу'.¹⁵ Lotman goes on to show, with particular reference to Blok, how the artistic discovery was made of a whole range of phenomena that had previously been considered as non-aesthetic, including the newly invented cinema and what Lotman calls 'городовая, низовая культура' (the circus, the *balagan*, the carnival and so on). Of Blok he writes: 'Пути к новому художественному слову Блок искал в разрушении канонов и в обращении к таким эстетическим фактам, которые традиционно исключались из сферы искусства. Это был тот же путь, по которому, отправляясь от разных концепций, шло большинство крупных художников XX века'.¹⁶

Now, it is this breaking up of the old canons which allowed not only folk-art and the *lubok* but also the work of Leonid Andreev to be received by Blok, Belyi and Chukovskii as 'real art'. It is interesting that Blok's admiration for the cinema and city culture in general is expressed in terms not dissimilar from his defence of Andreev from the attacks of elitest Symbolists who considered Andreev to be crude and tasteless. Blok pointed to the 'обывательщина и пошлость великосветских и т.п. сюжетов' of folk theatre as positive qualities, ripe for assimilation into 'high' art. What for some was the *poshlost'* of the popular cinema, and of Andreev, was for Blok the source of its fascination and appeal.

Lotman quotes Blok's love for the spontaneity and earthy vitality of the city and its culture as being for him something more real than the stuffiness of high art. There are unmistakable parallels here with Blok's enthusiastic review of Andreev's 'Vor' quoted above.

The situation is paradoxical: art is required to convey a sense of reality yet, for Blok and, we might add, Belyi, it is no longer capable of doing so, therefore the effect of 'true art' must be sought in 'non-art'.

It is by no means beyond debate, however, that the work of Andreev was generally an example of non-art which fulfilled the new acquirements of the aesthetic function. Some would place him unambiguously in the 'high art' category. Others would dispute the presence of these elements of vitality perceived by Blok and Belyi and/or the significance of these elements for the role of the aesthetic function in twentieth-century culture.

The broadening of the aesthetic function is, however, something that transcends such categorizations. The fact of Andreev's reception in these terms is a good deal more relevant than his belonging to one or other category, or to neither.

The Andreevan text is, anyway, deeply implicated in the broadening of the aesthetic function in another sense. Chapter 3 touched upon the undercoding of the Andreevan text and how it in turn was responded to by a literary criticism itself affected by undercoding. This can be seen to be one aspect of a general extension of the realm of the aesthetic to cover the previously non-aesthetic — in this instance, literary criticism.

The highly lyrical, impressionistic and subjective critical writings of Blok, Belyi, Chukovskii and others on Andreev, and in general, represent an effort to weaken the line dividing aesthetic discourse from discourse on the aesthetic, and to allow the former to encroach upon the latter. Alexander Blok, for example, responding to Andreev's story 'Angelohek' exploits a single phrase from that text in order to depart upon a lyrical voyage of his own: 'В одной этой фразе я слышу трепет объяснимый только образно. Передо мной картина: на ней изображена только девочка — подросток . . . Это напоминает свидригайловский сон о девочке в цветах, безумные врублевские портреты женщин в белом с треугольными головами. Но это — одна и та же жирная паучиха тклет паутину сладострастия'.¹⁷

Dmitrii Maksimov notes of Symbolist criticism in particular:

Символистская критика в своем господствующем русле стремилась превратиться в особый вид словесного искусства, стать поэтической эстетизированной критикой . . . В критике символистов . . . играет роль поэтическое начало, индивидуальное 'Я' автора, нередко присутствующее в его статьях во всей его субъективности и прихотливости и почти такой же полнотой как и сам объект анализа.¹⁸

The critic's subjectivity becomes as much an object in the analysis as that of the author, while the work's objectivity is a tool to reveal the critic as subject. This blurring of boundaries between Subject (critic) and Object (author) fostered by the broadening of the aesthetic function to cover discourse on the aesthetic,

is only part of the more universal undermining of linear-discrete categories carried out by the reassertion of the continual-mythic.

And the function of the works of Leonid Andreev as one of the most frequently and enthusiastically selected objects for such critical subjectivity re-establishes the Andreevan text (reducible neither to the works of Leonid Andreev nor to the sum of the readings of those works) as a key vehicle for that reassertion in pre-revolutionary Russian culture.

Moreover, the broadening of the aesthetic function can be traced from within Andreev's oeuvre. Although, unlike Blok, Andreev experimented little with low-cultural genres such as the puppet-theatre, he did, however, like Blok, profess a keen interest in the cinema and had several of his plays made into films. One could also mention the folk-tale influence on some of his stories ('Velikan', 'German i Marta', 'Rogonostsy', the accumulative structuring of plot in 'Zhizn' Vasiliia Fiveiskogo' and 'Krasnyi smekh', the piling of horror upon horror which has its origins in the folk-tale). Equally pertinent are the crude, folk-theatre elements in many of his experimental plays (the three highly caricatured old women-guests at the ball in *Zhizn' Cheloveka*, the role of the 'gorodskaiia chern' in *Tsar' Golod*). Andreev's own interest in and practice of photography reflected this science's recently acquired aesthetic status. Thematically, Andreev's oeuvre contains a number of thinly disguised attempts to aestheticize what had previously been regarded as outside the territory of 'true art'. The most pronounced examples are 'Bezdna' and 'V tumane' which introduce sex as an artistic concern in a way that was quite new for the Russian reading public. (Witness the public debate that ensued on the publication of these stories and, in particular, the hostile response which 'Bezdna' drew from Tolstoi's wife.)¹⁹ The biblical stories 'Eleazar', 'Iuda Iskariot' and 'Ben-Tovit' represent an aestheticization of the Bible that would, in times gone by, either have perpetrated the crime of profanity by intruding upon an area with which art had no business to concern itself (this is, in fact, how certain quarters reacted to Andreev's stories) or else that of irrelevance ('art is supposed to tell of real life, not retell old fables').²⁰ Andreev made an artistic virtue of responding immediately, in journalistic fashion, to such topical events and issues of the day as sexuality, war, revolution, treachery and capital punishment, for which he was dismissed by many as opportunistic and pandering to popular taste. It would be hard to ascertain the integrity or otherwise of Andreev in this matter. However, the mere fact that he was aestheticizing (not simply 'making works of literature from', but attempting to raise to a high philosophical level) what would have been considered the province of journalism at other times confirms the broadening of the aesthetic function from within his oeuvre.

Andreev's art is journalistic not only in the subject-matter it treats, but also in the overtly polemical manner it treats that subject-matter. We made the

point in Chapter 2 that a purely indicative narrative (corresponding approximately to Barthes's 'degré zéro de l'écriture') is an unattainable ideal and that all fiction is in some way modalized — that is to say, affected by a modality other than the indicative. But in art prior to the twentieth century, and, for that matter, through most of its course (Brechtian theatre and the films of Godard being among the few exceptions), that modalization was always repressed, masked, naturalized as 'the word of God' or 'the way things are'. Andreev's incompletely demodalized texts are in this sense an extension of the aesthetic function to cover more overt polemic as well as innocent, constative narrative.

The path followed by Andreev's oeuvre as a whole is itself indicative of the interpenetration of these two fields of cultural activity taking place at the beginning of the century. It emerged from journalism (Andreev's early career with *Kur'er*), passed through a period of almost exclusively aesthetic activity, and ended back in journalism (Andreev's association with *Russkaia volia* and his famous 'SOS' appeal to the allies to intervene in post-1917 Russia).

It is perhaps curious on the surface that Blok's love of the city, city culture and the crudity of mass popular art, which included, by association, the work of Leonid Andreev, is not repeated within Andreev's own oeuvre. 'The city' and 'the masses' undoubtedly feature prominently in the semantics of Andreev's artistic system but in a non-participatory manner. Blok's *Dvenadtsat'*, by contrast, actively revels in the atmosphere and vitality of the city and popular city culture. In Andreev's work they are both objectified (turned into objects for depiction) and negated. (See, in particular, the narrator's love-affair with the city ('Опять город зовет меня . . .') in 'Proklatie zveria', which ends with the beast's terrifying curse uttered in defiance of the horrors of modern, urban life; also the hostile treatment given to the city in 'Gorod', to 'the masses' in 'Tak bylo' and 'Krasnyi smekh', and to the '*gorodskaiia chern'*' in *Tsar' Golod*.) The situation might best be described as a kind of structure of mutual objectification centred on the cult of the city. Within Blok's artistic system Leonid Andreev is objectified as part of the appealing crudity and vitality of the city. Within Andreev's artistic system the city, along with all its qualities, including the very appeal it holds for people like Blok, is objectified. At the same time it is rejected, either as one of the sources of psychological alienation associated with modern civilization in general ('Gorod', 'Proklatie zveria'), or in the form of a depiction of the herd-like and sub-human nature of the recently-constituted, urban proletariat ('Krasnyi smekh', *Tsar' Golod*, 'Tak bylo').

Andreev's response to the cult of the city is thus a negative one, but a response none the less. He is therefore implicated in that aspect of broadening of the aesthetic function responsible for the cult. The broadening of the aesthetic function can, in this way be seen to be a complex and multi-faceted process.

This point leads us to adding an important rider to Lotman and Mukařovský's theory of broadening of the aesthetic function in early twentieth-century art. It is a rider that, given the ambiguity of Andreev's position in the 'high art' — 'popular art' spectrum, deserves some attention.

Both Lotman and Mukařovský concentrate upon the way in which more and more previously extra-aesthetic phenomena began to become worthy of aesthetic attention and the way high art began to draw upon lower art forms for their own work and simultaneously to raise these lower forms to aesthetic status in their own right. What is not made immediately apparent by either Lotman or Mukařovský, but which is investigated in N. M. Zorkaia's work on mass culture in Russia at the beginning of the century, is the two-directional nature of the broadening of the aesthetic function.

Our observation that the broadening of the aesthetic function is itself part of an overall cultural shift towards the continual-mythic ought to have led us to this conclusion anyway: the breaking open of the discrete parcels of cultural activity that accompanies any reassertion of the continual mythic is likely to work in both directions. Just as the high aesthetic norm breaks open and expands to include the previously forbidden territory of low art, so the low art forms rapidly expand their own view of themselves and begin to include elements previously reserved exclusively for the domain of high art.

In her book *Na rubezhe dvukh stoletii* Zorkaia articulates precisely this idea: 'само деление видов и жанров искусства на высокие и низкие . . . в обстоятельствах XXв . . . архаично . . . В наш век . . . симфоническая музыка, эпическая поэма, сатирический памфлет порой вмещают в себя пошлейшую халтуру, так же как джаз, эстрада, не говоря уже о цирке, обладают своей высокой классикой'.²¹ She employs the terms 'системы возвышения' and 'системы адаптации' in order to describe the mutual interaction between 'high' and 'low' forms which, though common to art of all periods, underwent intensification at the beginning of the present century. Writing firstly of the 'системы возвышения', Zorkaia explains how, at the level of high art, various low-art qualities are absorbed by means of a) 'стилизация низовых форм' (she gives as an example the stylized speech-forms in Blok's *Dvenadtsat'*) and b) the elevation ('возвышение') of plots, forms and devices from 'low' up into 'high' art. Both these practices have been observed at work in the texts of Andreev (the deployment of elements of literary-folk styles of narration in 'Zhizn' Vasiliia Fiveiskogo' and 'Tak bylo'; the treatment of low-art themes in 'Bezdna' and 'V tumane').

At the level of the 'низовые формы' the 'системы адаптации' come into operation. By means of these systems popular themes are treated in a manner reminiscent of serious high art, and themes normally reserved exclusively for the domain of high art (deep philosophical dilemmas, discourse on the nature of art and so on) are absorbed and incorporated into low-art forms. One might

cite the work of Artsybashev, in which semi-pornographic subject-matter is presented in a high-literary style and elements of philosophical discourse are included, as an example of the practice of 'адаптация'. Again, Andreev's popularization of philosophical themes and his 'serious' aesthetic approach to non-aesthetic or low-art material make him too a practitioner of 'адаптация'.

From one standpoint then, Andreev can be read as belonging, like Blok, Belyi and after them writers such as Pil'niak (with the incorporation into his work of popular speech form, newspaper-headings and other radically extra-aesthetic material) to the 'системы возвышения'. From another standpoint he can be assigned, along with Artsybashev, to the 'системы адаптации'. From a third standpoint he can be viewed as a writer whose work incorporates both practices. Indeed, there is room for doubt as to whether the treatment of sexuality in 'Bezдна' and 'V тумane' amounts to 'возвышение' (the raising of low-art themes to the level of high art) or 'адаптация' (low art treating its own themes in a manner reminiscent of high art).

This ambiguity does more than show up a potential inadequacy in Zorkia's theory. It also reinforces the difficulties involved in attempting to assign Andreev to one category or the other ('high' or 'low' art).

The combination of the two practices within Andreev's work, in addition to the possibility of including it in either practice ('возвышение' or 'адаптация') is unquestionable. From a critic's perspective outside his work this makes the Andreevan text (the point where 'internal' features relating to construction and 'external' features relating to critical reception converge) the epitome of *the fluidity of cultural boundaries* accompanying the reassertion of the continual-mythic. In particular it epitomizes the two-directional aestheticization process (high art re-aestheticizes low-art forms; low-art aspires to the truly aesthetic status of high art).

It is perhaps necessary to point out the subtle but crucial difference between a static analysis placing Andreev on the boundary between the categories of high and low art and a dynamic analysis placing him at the centre of a cultural process which acts to create a fluidity of boundaries and exchange of qualities between the two categories. It is clearly more than a difference of phrasing or terminology; there is no logical reason why a position on the boundary between two categories should necessarily imply a state of flux between them. The difference is not, therefore solely reducible to a difference in critical approach. The ability to perceive literature as a process does, nevertheless, depend partly on a theoretical framework which refuses the rigidity of the high art-low art hierarchy and instead treats each form of aesthetic activity as equally valuable in its own right, but at the same time intricately connected to all the other forms.

IV THE NEW COMMUNICATIONAL SITUATION

This theoretical implication is not made explicit in the work of N. M. Zorkaia; her book retains, even reinforces, the high-low art hierarchy. Some of her generalizations, none the less, seem to point to an awareness of its importance. In her introductory remarks to the theory of the systems of 'возвышение и адаптация', for example, she notes the homogeneity of the situation prevailing throughout the entire range of literary activity: 'Никакой регламентации книжного дела не существовало в писательстве, в эстетической борьбе, на книжном рынке. Повсюду царила анархия'.²² In other words, the adoption of systems of 'возвышение' in high art and systems of 'адаптация' in low-art forms was connected with the overall lack of regulation operating throughout the cultural whole. This lack expressed itself in such diverse areas as the struggle between aesthetic groupings and the anarchy in the literary market.

The lack of regulation (which we can relate to the shockwaves generated by the overall cultural shift we have been tracing in this chapter), is in turn related by Zorkaia to an idea close to the (previously cited) theory of Mukařovský about modern art and its social foundation. The turn of the century, claims Zorkaia, was a time 'когда литература и искусство впервые ощутили и осознавали себя в прямой кровной связи с теми, для кого создается художественное произведение, когда возник социологический аспект рассмотрения искусства и культуры, когда была осознана искусством коммуникативная функция, функция общения'.²³ Mukařovský's observation that modern artists had lost their ties with fixed social groupings as their audiences, connects logically with Zorkaia's idea of a culture becoming aware of its communicative function, unable to take audiences for granted.

Zorkaia also confirms, by implication, Mukařovský's thesis that Symbolist art, in attempting to respond to these disturbing processes, opted for a repression of the position of the receiver and the establishment of the Absolute work of art. She refers to the specificity of the Russian situation in which the peculiarly sharp differentiation between intelligentsia and masses and the mass popularity of low-art forms such as the *lubok* among the latter, create a distinct background from which the high-art forms initially attempted to distinguish themselves. (Zorkaia argues that the 'системы возвышения' which later operated in the works of Blok and Belyi did not necessarily mean an assimilation of low to high-art forms. The low forms were sometimes included within high art in such a way as to reinforce the elitism of the latter.)

According to our synthesizing theoretical principles we can, on the basis of the observations of Zorkaia and Mukařovský, reunite the emergence of modern mass art in Russia and the simultaneous emergence of the arcane, 'Absolute' works of Symbolism (and of other, later trends). The two phenomena can be

viewed as differing manifestations of (or responses to) a single cultural development: the growing self-awareness of the communicative function of the work of art.

Once more we find that we are able to consider conclusions reached in previous chapters about the work of Andreev and, in this new omni-cultural perspective, to resolve the contradictions they produce. Thus, again, we may discern elements of both responses to the new communicative situation in Andreev's texts. There are at work strategies of internalization of meaning, metaphorization and of indecidability or ambiguity: for example, the 'meaning' of the Wall in 'Stena', the revolt in 'Tak bylo', the integrity of the narrator in 'Moi zapiski' — did he or did he not commit the crime for which he is imprisoned? — and Judas's motives for betraying Christ in 'Iuda Iskariot'. These represent a form of insulation against the new trend and align Andreev with the Symbolist response. The strategies of modalization, overdetermination of meaning (Chapters 2 and 3) and the assimilation of low-art or non-aesthetic material, on the other hand, represent a more co-operative absorption of the trend and align Andreev with mass-art responses to the situation.

There is also a third strategy adopted by the Andreevan text which Zorkaia relates to the first, high-art response. She reiterates the gulf separating artist (sender) from audience (receiver) in the higher realms of Russian turn-of-the-century culture and the acute awareness of that gulf. She notes that in many modernist works: 'трагический разрыв ощущавшийся художником в собственной душе и деятельности захватывает само произведение искусства'.²⁴ The gulf, in other words, is internalized. In the stories of Sologub, we might add, this internalization is the barrier separating the female and child heroes from the dull, depressing world of (male) adults from which they attempt to escape. (The choice of females/children serves to emphasize the otherness of these protagonists to the norm.) In Andreev's stories it is the tension and anxiety reflected in the endless re-actualization of the 'Я/оно' (Subject/Object) structure analysed in Chapters 1 and 2.

Here, too, it is meaningless, from our perspective, to aggregate the elements of each response in Andreev's work and on that basis assign him to one or other of the categories. Again the operation of both sets of strategies by the Andreevan text places it at the hub of a cultural process which affects both categories — high and low art — equally, but differently, rather than on the boundaries between two categories.

Although we adhere to a perspective that goes beyond the old hierarchies and categories, it is one which cannot deny them. It is obliged, in fact, to work with them and express its processes in terms of categories and hierarchies, albeit in terms of their breakdown and rupture. Here is a contradiction, a contradiction of theory, which we cannot yet resolve.

It is not without significance, as has already been remarked, that Andreev himself took a keen interest in the cinema; the justification he offers for that interest seems, incidentally, to confirm the biographical author's own awareness of the new communicational situation prevailing in Russian culture at the turn of the century: 'высшая и святая цель искусства — создать общение между людьми, и их одинокими душами'.²⁵ He is perhaps, though, less aware that the art he produced within the confines of the more traditional forms (short story and play) was, structurally, as much a response to this new situation as was his dabbling in the cinema.

Andreev's experimentation was not limited to the cinema. His 'Pis'ma o teatre', along with several radically innovatory plays (*Zhizn' Cheloveka*, *Tsar' Golod*, *Chernye maski*) testify to his fascination with the possibilities of the dramatic form. There is no reason not to include the artist's photography in his oeuvre: indeed, he achieved a high level of competence in this other relatively new and exploratory form of communication. Andreev's story 'Syn chelovechskii' reflects a certain fascination with the gramophone, still a relatively recent discovery at the time.

Within his prose, in fact, Andreev experimented with the conventional short story ('Angelohek', 'Net proshcheniia', for example) the shorter, prose-poem type of story ('Nabat', 'Stena') the long *povest'* ('Rasskaz o semi poveshennykh', 'Gubernator', and so on) and within that, the diary form ('Mysl', 'Moi zapiski'), the first-person narrative ('Krasnyi smekh', 'Proklatie zveria'), the adaptation of biblical narratives ('Iuda Iskariot', 'Eleazar', 'Ben-Tovit'), and the hagiographic model ('Zhizn' Vasiliia Fiveiskogo'). He also wrote a novel (*Sashka Zhegulev*) and employed the fairy-tale or fable model ('Velikan', 'Rasskaz o tom, kak u zmeii vperve poiavilis' iadovitye zuby').

The heterogeneity of the Andreev oeuvre is not restricted to genre. Conscious technique (as opposed to unconscious structure) ranges from the conventional-realist to the radical-innovative. Subject-matter ranges from the biblical to the sexual, the historical ('Tak bylo') to the contemporary ('Rasskaz o semi poveshennykh') from the concrete (the physical problems of adolescence in 'V tumane') to the abstract-philosophical ('Stena', 'Zhizn' Vasiliia Fiveiskogo'). No matter that invariants can be found at structural levels after analysis, the heterogeneity is accessible at an immediate, empirical level and is therefore part of what is communicated to the reader of the Andreev oeuvre.

This heterogeneity reflects a general heterogeneity of cultural activity which can be best explained by Zorkaia's observations on the new communicational situation in culture. It is a mark of the universally heightened awareness of the communicative aspect of the artistic text — the foregrounding of the position of the receiver — and of attempts to take account of and exploit it.

We can continue almost indefinitely to re-express the conclusions of previous chapters within the framework of the new, omnicultural perspective. In

Chapter 2, for instance, we found that the notion of a specifically written or textual model of narration accounted for many micro-textual features of the Andreevan text, including the density of the language, the plethora of figures of speech, the abundance of qualifying words and phrases, the overstated literariness of the narration. One of the best individual actualizations of this Andreevan structure is the story 'Den' gneva' the narration of which, although conducted from the viewpoint of a first-person narrator-protagonist (and therefore, in theory, requiring a strong oral orientation) seems to go out of its way to stress its 'writteness'. It draws parodic attention to the written convention of chapter divisions by having some chapters consist of a single word: 'Свобода!'. The same effect is achieved through its presentation not as a diary but as two 'songs' ('песни'), the antiquated, literary form 'песнь' being used in preference to the more modern and more 'oral' 'песня'.

The present perspective allows us to hypothesize that the written model of Andreevan narration, particularly when, as in 'Den' gneva' it draws attention to itself and separates itself from its object of narration, possesses an additional line of over-determination to those already adduced in Chapter 2. This is the new communicational situation, with its conflicting demands and conflicting potential audiences. The written model is in the nature of a coded message to the receiver, a communication via which the text signs itself as literature, thereby accommodating its familiar literary audience as well as its new, unfamiliar, unified, non-literary audience. The latter is accommodated by elements of what Zorkaia terms 'новизна' and 'доступность'. These terms also merit our attention.

Zorkaia names 'новизна' and 'доступность' as the two key requirements in Russian culture at the beginning of the century arising from the breakdown of the old, rigid categories of audience, the need to seek out new audiences, the foregrounding of communication and the emergence of mass audiences. While, broadly speaking, high art, in the form of Modernism, fulfilled the demand for 'новизна' and new, mass art that of 'доступность', the relationship is a highly complex one with the mutual exchange and interchange of attributes. High Modernism responded to the demands of 'доступность' both negatively (Symbolism) and positively (later, post-revolutionary trends in art such as constructivism). Mass art responded to those of 'новизна' as well as to those of 'доступность' (see, for example, the cinema which fulfilled both demands equally well). The Andreevan text acts as an analog for the whole culture.

In pictorial art, ornamentation and *art nouveau* seem, incidentally, to respond to the same need for 'artisticness' to counter the threatening growth of mass-art forms and their encroachment on territory previously reserved for high art alone.

To continue our re-expression of previously reached conclusions, we centred much attention in Chapter 2 around the displaced and dispersed instance of

enunciation and the equally de-centred and de-unified position of the receiver. We pointed there to the changing semiotic function and foundation of the artistic text as an explanation, and especially to the undermining of a 'Site of Truth'. Chapter 4 has shown how this undermining process itself could be connected with a shift by the cultural whole. This shift (towards the continual-mythic) is reflected in the questioning of the discrete unities of the linear-discrete consciousness (high/low art; art/non-art; sender/receiver; fiction/reality and so on), and simultaneously in the tendency towards the creation of new modern myths (assisting and assisted by the technological advances).

Together these two processes produce a crisis of communication which is particularly keenly felt by the high arts and which must be responded to by them.

The displaced and dispersed site of enunciation thus becomes doubly over-determined by the return of the continual-mythic. Firstly, the continual-mythic brings with it a breakdown of boundaries established by the linear-discrete, boundaries which include those between discourse and story, author and text, author and reader, and between truth and fiction. Secondly, the new audience that it generates is one that appears vague, unfamiliar and fragmented to the producer of artistic texts. Disintegration of receiver and disintegration of sender and therefore of site of enunciation necessarily imply one another.

Whatever aspect of the cultural shift we take, there can be found for it one or more correspondences in the findings of Chapters 1 to 3. One final example comes in a reappraisal of the undercoding and overcoding (overdetermination) analysed in Chapter 3, which can now be made understandable in terms of the tentative seeking out of new, undefined audiences under altered conditions of communication. A remark of Walter Benjamin's in his article 'The Work of Art in the Age of Mechanical Reproduction' can perhaps clarify this further (since it is a very general link) and also add further weight to our attempts to centre the Andreevan text in the cultural process of his time. Commenting upon the emergence of new art forms, Benjamin writes:

One of the foremost tasks of art has always been the creation of a demand which could be fully satisfied only later. The history of every art form shows critical epochs in which a certain art-form aspires to effects which could be fully obtained only with a changed technical standard, that is to say, in a new art form. The extravagances and crudities of art which thus appear, particularly in the so-called decadent epochs, actually arise from the nucleus of its richest historical energies . . . Every fundamentally new, pioneering creation of demands will carry beyond its goal.²⁶

What Benjamin calls the 'extravagances and crudities' and the 'demand which could be satisfied only later' comes close to describing the causes and effects of an art that is in the process of developing new codes that are as yet in the stage of undercoding and a compensatory multiple overdetermination. It is an art

that is, in other words, represented by the texts of Leonid Andreev as examined in Chapters 1 to 3. The balance in favour of meaning produced in a highly uneconomical way (no matching of individual pairs of signifier and signified; the excess meaning resulting from extreme redundancy) point in this direction. So, too, do the all-pervading conversion of discourse (written, abstract, literary) into story (visual, concrete, non-literary) and the distinct unease with literary time. One might also cite the lack of integration between micro-text and macro-text (stylistic features standing out from the theme they are employed to convey, drawing attention to themselves as such) and of code (and message) to medium. They point to the speculative possibility that the logical conclusion of many of the tendencies in Andreev's work would lead to a medium other than literature. It is significant that one of the most valid accounts of the effects of the Andreevan text, though he was not referring specifically to Andreev, came from the famous film-director, Sergei Eisenstein, with his notion of the 'Montazh attraktsionov'.²⁷

V THE CONTINUAL-MYTHIC AND THE ROLE OF THE READER

The notion of a connection between the dispersal of the site of enunciation and of the receiver (Chapter 2) and the return of the continual-mythic with its prising open of linear-discrete categories such as author, text and audience (Chapter 4), is a fruitful one. It is a notion that is picked up by Lotman in his efforts to identify key structural differences between literary (linear-discrete) and mythic texts. In his article on Blok and his connections with folk-culture, Lotman notes that:

В фольклоре и в письменной литературе, кроме обычно выделяемых различий, существует еще одно — различие в природе отношения аудитории к тексту. В нефольклорном искусстве, в том виде, в каком оно сложилось в Европе в новое время, существует строгое разграничение автора и аудитории. Автор — создатель текста; ему отводится активное начало в системе — "писатель-текст-читатель". Структура произведения создается автором и он является источником направленной к читателю информации ... От потребителя требуется пассивность ... Фольклорная аудитория активна; она непосредственно вмешивается в текст: кричит в балагане, тычет пальцами в картины ... В кинематографе она криками подбадривает героя.²⁸

Accepting the validity of this, it is a tenable argument to propose that the structuring of literary texts might be influenced by the shift towards the continual-mythic, which would clearly favour the folkloric continuity of author-text-reader over the linear-discrete differentiation between them typical of literature.

The weight of evidence cited in Chapter 2 in our examination of the sender-text-receiver relationship in the Andreevan text, appears to offer confirmation of this. While in fact remaining the property of a literary author who, single-handed, produces written texts that a passive reader then consumes, Andreev's

texts at the same time carry out in their effect a weakening of the instance of enunciation, and thus a masking of their origins in the speech act of a stable and unified authorial Subject. This contaminates the purity and transitivity of Lotman's author-text-reader model for the literary text, so undermining its dominance.

For Lotman, the absence of the stable author-text-reader model in the folkloric (mythic) text makes it incomplete, not something to be merely consumed by a reader, but something to which the reader may add his own contribution by 'playing it out' ('разыгрывать'). This mythic model is connected by Lotman to the whole of Symbolist poetics in a way that produces an interesting paradox: 'Символистская поэтика, вводя энигматический текст, воскрешала отношение: загадывающий загадку — отгадывающий ее. Слушатель должен был напрягаться, стараясь проникнуть в тайный смысл вещаний. Как средневековый слушатель священного текста, он втягивался в процесс толкования'.²⁹

The ludic, participatory moment in the mythic (folkloric) text was reintroduced, then, through the Symbolist aesthetic which turned the world into an enigma to be unravelled.

The paradox lies in the fact that the very same mystifying gesture which served to distance the Symbolist text from the naive, crude and simplistic popular art which was threatening it, was in fact derivative of a structure originating in the archaic sub-art forms of which twentieth-century mass art is simply the modern version. The interpenetration of opposing systems (Chapter 3) is not something limited to the Andreevan text.

Andreev, of course, with his propensity for the allegory and for overtly multivalent symbols such as the Wall, the Tocsin and so on, though not a Symbolist himself, is unmistakably part of the same move towards mystification and the participation of the reader in unravelling or completing the author's text. The lack of a fully developed master-code to guarantee the unity of allegory and reference in the Andreevan text (Chapter 3) means that allegory remains unnaturalized and stands out as allegory. This in turn ensures that the reader is made more aware that he is providing the meaning to the enigma himself, rather than locating it within the text-as-object. Allegory, as Craig Owen has demonstrated, lays bare the participation of the reader in the construction of meaning in all literary texts.³⁰

The participatory-lyric structure behind the urge for multivalency of meaning is another line of determination uniting modern, high art with folklore in the past and, more recently, with such phenomena as the music-hall entertainers and particularly pop culture with its emphasis on participation through dance, dress and behaviour.

Both are equally manifestations of the reassertion within the cultural whole of the continual-mythic consciousness.

VI CARNIVAL AND THE PROFANE

There are a number of other Andreevan qualities which lead us back to archaic forms such as the folk-tale.

These may be listed as follows:

- 1) The frequent use of contrast (romantic idyll and naturalistic horror in 'Bezдна'; city and country in 'Proklatie zveria' which has a prototype in the traditional Russian puppet-theatre (*vertep*). Lotman perceives the same in the mass art of the cinema: 'Контрастность упрощенного психологизма, сливаясь с черно-белой техникой киноизображения, создавала образ кинематографа как контрастного, "черно-белого" искусства'.³¹
- 2) Hyperbole (the exaggerated horrors of 'Krasnyi smekh' and extreme self-parody in 'Moi zapiski').
- 3) Melodrama (the suicides in 'V tumane' and 'Rasskaz o Sergee Petroviche'; the high passion in 'Lozh' and 'Smekh'; the hanging scene in 'Rasskaz o semi poveshennykh'. (Note that both 2) and 3) are common to many folk-songs and folk-tales.)
- 4) *Accumulation* (tragedy after tragedy in 'Zhizn' Vasiliia Fiveiskogo'; confrontation after confrontation in 'Proklatie zveria'; horror after horror in 'Krasnyi smekh') — also a recurrent feature of the Russian folk-tale where the protagonist is subjected to misfortune after misfortune in accumulative fashion (accumulation being the horizontal, syntagmatic aspect to vertical, paradigmatic hyperbole).
- 5) *Devices of Amplification and Emphasis* (repetitions and oxymorons as in sentences like the following from 'Stena': 'умирая каждую секунду, мы были бессмертны как боги'.) These are given full treatment in an article by J. Woodward.³²

Andreevan accumulation is one of the elements pinpointed by V. I. Bezzubov in his article 'Smekh Leonida Andreeva' linking Andreev with the carnival tradition in Russian folk culture.³³ Some of Bezzubov's arguments are worth taking further since they add a new dimension to the above discussion of Andreev in terms of a reassertion in his work of the continual-mythic.

Bezzubov remarks on the appropriateness of Bakhtin's Carnival to account for certain aspects of Andreev's work. Bakhtin conducts a survey of the carnival tradition in Western culture in his *Problemy poetiki Dostoevskogo*, where he traces its influence on the work of Dostoevskii. Lotman also refers to the ludic, participatory structure of reception in the carnival which already links Andreev, along with Blok and other modernists, to the carnival tradition. Bezzubov, meanwhile, notes that in his work 'многие образы и мотивы восходят к народной смеховой культуре: маскарад, маска, игра, система двойников типа король—шут, перевертывание "верха" и "низа"; сближение жизни и смерти (например в "Жизни Человека": "Да. Рожают и

умирают. И вновь рожают”)). He remarks also that “‘Жизнь Василия Фивейского’ легко может быть описана по Бахтину в понятиях карнавальной традиции’.³⁴ He has in mind the accumulation of tragedy upon tragedy and the abundance of births (Vasilii’s first son; his daughter and ‘the idiot’) and deaths (first son; wife; Mosiagin; Vasilii himself). Also of significance is the profanity of a priest who doubts the existence of God and the microtextual intext of that carnivalesque profanity in the form of Vasilii’s act of trying to raise a dead body inside the House of God, with the place of carnivalesque laughter being taken by the idiot’s insane chuckling and ‘Gu-gu’ noises.

Profanity is underlined by Bakhtin as one of the key elements in carnival. It is also of some significance in Andreev’s artistic system, though not necessarily in a strictly religious sense. We noted in Chapter 2 the number of Andreev stories that were polemically modalized — written against some commonly held view or accepted state of affairs. ‘Iuda Iskariot’, ‘Eleazar’, ‘Zhizn’ Vasillia Fiveiskogo’, *Anatema* and others were, of course, attacked for being literal profanities. (The prevalence of biblical themes and references in Andreev’s oeuvre is thus partially determined by the structural importance of a generalized profanity.) But ‘Bezdna’ and ‘V tumane’ in their subversion of current views on sexuality, ‘Krasnyi smekh’ in its undermining of the established patriotic view of war and ‘Tak bylo’ as a debunking of the accepted, progressive view of revolution are all examples of Andreevan profanity in the non-religious sense. In this sense, or rather at this analytical level, ‘Krasnyi smekh’ and ‘Tak bylo’ are not the work of two different Andreevs — one ‘progressive’, one ‘reactionary’ — as Soviet criticism would have it. They are both actualizations of a single profane Andreevan text which is less discriminate in the targets it selects than some might wish. One might perhaps better describe the Andreevan text as by nature scandalous, again in the Bakhtinian, carnivalesque sense of the word.

Bezzubov, however, warns against a complete identification of the Andreevan text with carnival: ‘однако у Андреева нет карнавального мироощущения и поэтому нет праздничного, веселого, карнавального смеха’.³⁵ He follows this up by suggesting that ‘Andreevan laughter’ has more in common with the tradition of Russian folk humour than with the Western carnival. There is, indeed, a letter from Andreev to Nemirovich-Danchenko on the inspiration behind *Zhizn’ Cheloveka* which strengthens Bezzubov’s claim: ‘Вы знаете Гойю? И помните, конечно, Петрушку? Вот мои вдохновители’.³⁶ According to Lotman and Uspenskii, writes Bezzubov: ‘существенное отличие русского смеха от западноевропейски-карнавального — в том, что он не отменяет страха, что одновременно смешно и страшно. В карнавале действует формула: смешно — значит не страшно’.³⁷ Such a view intersects with our reading of ‘Krasnyi smekh’ as the most ‘Andreevan’ among Andreev’s titles (Chapter 2). The story is both

internally generated through syntagmatic interference ('Krasnyi' and 'Smekh' intrude upon one another) and, what is relevant at the present juncture, combines horror ('krasnyi', 'krov'' and so on) and laughter in a single image.

The theme of insanity which is so important throughout the Andreevan corpus under consideration itself encapsulates in its literary semantics 'that which provokes laughter and horror at the same time'. Some of the many examples of Andreevan insanity include the doctor's standing on his head in 'Krasnyi smekh'; the inhabitants of the lunatic asylum in 'Prizraki'; the protagonists of 'Lozh'', 'Zhizn' Vasiliia Fiveiskogo' and 'Vor' who end their lives in insanity; the characters of 'Stena' who commit insane acts from beginning to end; the actions of narrators in 'Mysl'' and 'Moi zapiski' (a murder committed for the sake of a theory and a prison built for his own voluntary imprisonment by a free man); the obsessions and hallucinations of the narrator in 'Proklatie zveria'; the state of mind which leads Nemovetskii to the rape of his own lover in 'Bezdna'.

Bezzubov concedes that 'horror' is the more dominant of the two terms in most of Andreev's fictions. We might add that the emphasis on satire in his early journalism and again at later stages in his career confirms the interpretation of laughter and horror in Andreev's oeuvre. (See the satirical play *Kon' v Senate* and the incomplete povest' 'Dnevnik Satany', as well as the powerful, humorous strain in much of his personal correspondence.)³⁸ The oeuvre as a whole again serves as a syntagmatic expansion (laughter followed by horror followed by laughter) of a paradigmatic structure (laughter in unison with horror) in the Andreevan text.

Bezzubov's concession is, though, not entirely adequate to account for texts like 'Zhizn' Vasiliia Fiveiskogo' and 'Eleazar', where, apart from the final tilt into insanity in the former, there is precious little to counter the unrelieved horror. Buzzubov does, none the less, furnish the basis of an answer to this dilemma in a later observation drawn from a quotation of Lotman and Uspenskii: 'В отличии от амбивалентного народного карнавального смеха по Бахтину, кощунственный, дьявольский смех не расшатывает мира средневековых представлений, он составляет часть последнего. Если бахтинский смеющийся человек был вне средневековых ценностей . . . то хохочущий кощун — внутри средневекового мира'. Bezzubov relates 'laughter' to that of the 'хохочущий кощун': 'Андреевский смех нередко приобретает черты дьявольского-кощунственного . . . своеобразными хохочущими кощунами являются андреевские герои-провокаторы — Иуда Искариот, Царь Голод и Анатэма'.³⁹ But the important point is the position of the хохочущий кощун within rather than outside the world it is undermining. Buzzubov connects this with the essential ambivalence of characters like Judas, their undermining of the status quo from within its bounds. Quoting from Andreev's text, Bezzubov writes: 'их игра всегда двойственна. "Одною

рукою предавая Иисуса, другой рукой Иуда старательно искал расстроить свои собственные планы.” Иуда Искарнот у Андреева любит Христа и страшно желает, чтобы его учения скорее восторжествовали на земле. Но хорошо зная жизнь и людей он все же не может поверить, что это осуществимо’.⁴⁰ Similarly, we can deduce, Vasiliï Fiveiskii is, by his doubting, undermining the religious status quo but, as a practising priest, is also part of it.

The non-carnavalesque nature of Andreev’s ‘смех хохочущего кощуна’ is also responsible for the fact that it does not always manifest itself as humour. Judas’s partial belonging to the status quo he is undermining does not allow him the distance from it that is the prerequisite of pure carnivalesque laughter. And Vasiliï’s partial position inside the system of belief which he ultimately subverts means that he is incapable of laughing at it. Indeed, moving from an intratextual position to a metatextual one, we can state that Andreev’s own position inside and outside the world he is undermining means that Judas and Vasiliï, the characters through which he undermines, likewise cannot be comic, cannot be objects of laughter. Similarly, Andreev’s close involvement with the cause of the Revolution and with the Christian view of death means that he cannot ‘laugh out loud’ at them in ‘Tak bylo’ and ‘Eleazar’. Not only is it true that ‘смех не отменяет страха’ but ‘смех’ is moreover relegated and displaced to the position of either momentary instances of insanity (‘Krasnyi smekh’, ‘Zhizn’ Vasiliïa Fiveiskogo’) or else to the form of a scandal (the scandal of Lazarus’s putrified body rising from the dead and purveying metaphysical annihilation wherever his mortifying gaze falls; the scandal of the suggestion that Judas might have had altruistic motives in betraying Christ).

It is perhaps significant that those Andreev stories with the most direct form of humour (for example, the self-parody in ‘Moi zapiski’ and ‘Dnevnik Satany’) are those that come closest to the conventional first-person ‘narration as character-study’, that is, those in which the authorial distance (enonciative distance) is sufficient to allow the conversion of a narrating ‘I’ into an object of laughter. In third-person stories like ‘Eleazar’ and ‘Zhizn’ Vasiliïa Fiveiskogo’ the subversion and undermining is from a position more fully within that which is being undermined, and is therefore unable to express itself as (carnivalesque) laughter. The ambivalence in Andreev’s stories between the position outside that which is being undermined, and the position inside is exactly equivalent to the ambivalence of the Fantastic (Chapter 2): figure of speech or actual event? Andreev’s texts can never be entirely figures of speech because they never step entirely outside their object of depiction. Andreev can never ‘laugh out loud’ because he never steps entirely outside his object of laughter.

The profanity and scandal of the Andreevan text stems from the carnivalesque element in Andreev’s writing which allies it with the work of Belyi, Zamiatin, Joyce and Beckett, with the subversive, antagonistic stance of the whole of high, modern culture, and, indeed, with much low, modern culture.

(Despite its collaboration with the commercial establishment the very foundation of the modern pop-music culture is subversive and 'scandalous'.)⁴¹

However, while Andrei Belyi's ironic humour is a more direct descendant of carnivalesque 'смех', the 'outside position' permitting laughter as such, the Andreevan text is also traversed by the intertext of the specifically Russian tradition of the 'хохочущий кощун'. This accounts for the ambivalence of the laughter in some actualization, and its conversions into the impure forms of insanity and political satire in others.

The role of the continual-mythic in all this is twofold. Firstly, as continual-mythic intertexts the carnival and 'хохочущий кощун' elements in the Andreevan text mark the state of recurrence of the continual-mythic within the linear-discrete. Secondly, the profanity and scandal that they bring carries out an act of subversion against the linear-discrete.

The transitional stage at which the Andreevan text is situated within the cultural whole is confirmed by the heightened conflict of codes within it (Chapter 3). It is because the nineteenth-century realist texts and, some would argue, the established canonical version of the modernist text after it, have a powerful code of naturalization guaranteeing them a stable position within the cultural whole, that any 'laughter' or, for that matter 'insanity' or 'horror' that they may contain is controlled, subjugated to the master-code. So, for instance, humour in the novels of Charles Dickens is sometimes naturalized through the ideology of human individuality (the humour is made an attribute of a human character, be it a character in a Dickens novel, or that of the biographical Dickens himself). Alternatively, it may be as (controlled) social satire — a conventional, accepted form of humour that has its place within the cultural (ideological) whole and is not subversive of it. It is useful to compare this with the anarchic, uncontained laughter of Andrei Belyi whose ironic humour is not subdued and assigned a desirable place in the cultural whole, but is absolute, without direction, and the apotheosis of what Aleksandr Blok referred to as the 'болезнь иронией' afflicting the period. That is, in turn, paralleled by the 'absolute scandal' of the Andreevan text whose equally uncontrollable 'seriousness' is barely received in some high-cultural circles as art, let alone acceptable literary satire.

VII THE SPIRIT OF CONTRADICTION

Up to this point we have looked only at carnivalesque laughter and profanity as they recur in the works of Andreev and his literary contemporaries. We might mention in addition Sologub's profane treatment of children and sexuality, Artsybashev's semi-pornography, Kuzmin's celebration of homosexuality, Rozanov's scandalous philosophizing, and later the profane dress and behaviour of Khlebnikov whose verse perhaps represents the ultimate in linguistic

profanity. It is only natural, though, that in its assimilation into high-literary culture, carnivalesque profanity should undergo transformation, so that it is able to express itself in an appropriate high-literary form.

No one was more aware of the deep cultural changes being undergone than Andrei Belyi. In his semi-autobiographical work *Na rubezhe dvukh stoletii* he writes of: 'юноши встретившись в начале столетия и те немногие старшие, не принявшие лозунгов наших отцов и одиночки боровшиеся против штампов в которых держали нас в слагавшихся кадрах.'⁴²

One of the most authoritative works on high-cultural trends in the period to which Andreev belonged is the above cited *Poeziia i proza A. Bloka* by D. Maksimov. Maksimov, like many before him, lays much stress on the artists' own awareness that theirs was a period of profound cultural transformation. He himself comments on this sense of change:

В этом потоке изменений зарождались и росли новые, еще неоформленные, а иногда и неназванные ценности жизни и культуры. Вместе с тем в этом потоке обесценивалось или переоценивалось наследие прошлого, которое казалось когда-то незыблемым: — в первую очередь идеи прозаически-бескрылой либеральной гражданственности, буржуазного патриотизма, сентиментального гуманизма, бытовые мещанские устои, патриархальная семейственность, автоматизированная, трафаретная эстетика.⁴³

Leonid Andreev himself had written about an awareness of the 'механические идеи' of the old generation, and the destabilizing effect this had on the discourse of the present.⁴⁴ And an early draft of 'Krasnyi smekh' contains this sentence (excluded from the published version) on modern man: 'Души стали новые, а слова остались старые, и только немногие догадывались, что слова эти мертвые, и ждут только погребения.'⁴⁵ Zinaida Gippius echoes him a later article written in the same vein: 'Повсюду все завертелось и перепуталось . . . никто ничего не понимает. Слова совершенно утратили свой первый смысл. Пронзнесешь какое-нибудь и сразу надо спросить: а что вы под этим разумеете? Я то-то и то-то.'⁴⁶ Maksimov, meanwhile, cites the generous use of inverted commas and the tendency towards metaphorization in Blok's critical prose as further evidence for the instability of semantics that is a natural index of cultural transformation. Within art specifically he writes of an 'эстетика противоречий' — the aesthetics according to which everything is seen in contradiction, everything called into doubt. See also remarks by Blok and Gippius on this topic which lend credence to Maksimov's thesis: 'В корне всех проблем развернувшихся перед нами лежит одна какая-то гигантская предпосылка, имя которой — сомнение'. (p. 61) 'Начать добраться до корня вещей невозможно'⁴⁷

The antagonistic, polemical stance adopted by Andreev in his stories, against received wisdom in every sphere, is as much part of the process of calling into doubt, of undermining, as is the deliberately scandalous and

antagonistic philosophy of Rozanov (*Opavshie list'ia*) and the relativization of values practised by the Decadents.

And the reversal of hierarchies enacted by the Andreevan text makes Andreev an avid participator in the spirit of contradiction so beloved of Blok. (The insane Pomerantsev in 'Prizraki' becomes, at times, superior to the sane frequentors of the 'Babylon'.) So, too, do the celebration of ambiguity and contradiction (Judas Iscariot is both evil traitor and altruistic martyr) and the Removal of Difference (Appearance becomes Reality, Life becomes Death, Sanity becomes Insanity and so on). Furthermore, in his review of Andreev's 'Tuda Iscariot', Blok considers it no accident that Christ 'был движим духом светлого противоречия' (the words of Andreev's text), and of Andreev in general he has written: 'Андреев открыл свою грудь для горькой и отравленной стрелы противоречий'. (p. 224)

Most of Andreev's stories can in fact be formalized as types of oxymoron or, at least, as being ridden with oxymoronic structures:

'Tuda Iscariot': *martyrdom in treachery* ('одною рукою предавая Иисуса, другою рукою Иуда старательно искал расстроить свои собственные планы') (III, 135);

'Eleazar': — *the living dead*;

'Mysl': — *the insanity of the sane* (see Kerzhentsev's above quoted retort to his jurors that the role of accusers and accused is a wholly arbitrary one);

'Bezdna': — *the presence of bestial cruelty within idyllic romance*;

'Tak bylo': — *slavery in the midst of freedom*;

'Moi zapiski': — *imprisonment in freedom* (the self-convicted, self-policing prisoner);

'Stena': — 'умирая каждую секунду, мы были бессмертны как боги' (I, 141);

'Krasnyi smekh': — *blood and horror intermingled with laughter*;

'Zhizn' Vasiliia Fiveiskogo': — 'несказанно-ужасный в непостижимом слиянии вечной жизни и вечной смерти' (III, 85).

The carnivalesque as an instrument of cultural evolution is therefore active in Andreev both in the less unadulterated form of scandal and at the same time in the form in which it appears in the high-literary texts of Blok, Sologub, Rozanov, Merezhkovskii and others — as the destabilization of semantics, the (scandalous) relativization of values and celebration of contradiction.

Maksimov is among several who have charted the surge of popularity enjoyed by Nietzsche's philosophy among the Russian intelligentsia. His iconoclasm and 're-evaluation of values', as well as the irrationalist, mythic elements in his thought marked a turning point in philosophy and the beginning of a continual-mythic revival in that sphere of culture. The importance of Nietzsche to Andreev, and to his prose (see the role of the Nietzschean hero in 'Rasskaz o Sergee Petroviche') and to other artists and thinkers of the period illustrates the same dual emergence of the carnivalesque in a sublimated,

high-art form. Firstly, the scandal of Nietzsche was consciously appropriated by Andreev, Rozanov and others to enhance the scandal of their own texts. Secondly, the Nietzschean philosophy itself struck a chord with their own celebration of the irrational and their undermining of old hierarchies.

VIII SYNTHESIS

The striving for wholeness, with which Nietzschean philosophy as much as any other is imbued, is, in its dominating influence on Russian thought of the early years of this century, a perfect example of the supplanting of linear-discrete analysis (the fragmentation of knowledge into discrete compartments or categories) by continual-mythic synthesis (the desire to unify and decategorize).

Andrei Belyi's own position within Russian culture, as theorist of Symbolist philosophy, a practitioner of Symbolist art and, in addition, self-appointed founder of a pseudo-science of criticism, goes some way to transcending analytic compartmentalization of knowledge. He showed an awareness of this facet of cultural transformation too: 'Отцы наши, будучи аналитиками, превратили анализ в догму: мы, отдаваясь текучему процессу были скорее диалектиками, ища единства противоположностей как целого, не адекватного только сумме частей . . . Под словом 'символ' разумела конкретный синтез'.⁴⁸

Andreev's participation in the striving for wholeness (see above), already places him in the mainstream of the synthesist revival which has continued to sweep through modern discourse to the present day. His texts are part of that revival in a still more basic way which becomes a final reference point for the findings of Chapters 1 to 3.

Because the nineteenth-century novel was entrenched in the (linear-discrete) analytic consciousness there is a definite sense in which object preceded text (to reapply Lotman's *tekst/ob'ekt* distinction.)⁴⁹ The reality represented was a pre-existent object for the text to analyse. It is this fact that explains the strongly marked nature of time in the nineteenth-century novel; the re-presentation of a complex linear sequence of time must post-date the passing of that sequence. It also, by the same token, determines the wealth of spatial co-ordinates which help the novel to be situated in a (pre-existent) spatial whole.

The near absence of these features in the Andreevan text, and still more so in the modernism of the visual arts, points to a text which tends towards the synthesis of discrete fragments into an object co-existent to itself. So, for example, whereas a realist painting will analyse the pre-existent reality around us into discrete and distinguishable bits, a modernist collage might bring together bits from that pre-existent reality and synthesise them to form an

entirely new reality. Likewise, the process by which the Andreevan text removes difference between pre-existent, analytic opposites (Chapter 1 and 2) is the process by which the new object of that text is synthetically generated in the course of its own movement from beginning to end. The linear course followed by 'Krasnyi smekh' erodes boundaries such as those between Battlefield and Home, Illusion and Reality, Sanity and Insanity, in order to articulate its own terrifying new reality — that of the complete absorption of modern civilization by the forces of the Red Laugh. The culmination of this process of synthesis is the frequently climatic movement when the object has completed its saturation (Chapter 1) and prevents the text from proceeding any further: 'за окном ... стоял сам Красный смех'; '... и черная бездна поглотила его'; '... и молчал ... весь ... опустевший дом'. The hysteric melodrama of the Andreevan text can then be seen as a by-product of the crisis that results from the conflict between text-as-synthesis and text-as-analysis. (The Andreevan text, as we say throughout Chapters 1 to 3, can never jettison its analytic, representational aspect.)

Finally, the undercoding of the Andreevan text, whereby single signifieds are assigned to whole passages (Chapter 3), is likewise equivalent to the synthesis of a new, meaningful whole, rather than the analysis of a pre-existent whole into its constituent parts.

This description of Andreevan synthesis leads back, of course, to the point to which all the paths of investigation pursued in this chapter have irresistibly led: the original notion of a reassertion of the continual-mythic within the linear-discrete.

CONCLUSION

The major objective set out in our Introduction was described as the 'construction of an Andreevan text'. By this it was meant that a restricted corpus of Andreev's stories would be examined for the purposes of determining those trans-authorial semiotic properties which bound together all of Andreev's prose writings and, more importantly, which bound Andreev's prose with the art of his Russian contemporaries. It was hoped that such a semiotic approach to Andreev's work would enable us to suggest a response to the problem of this writer's place in the wider process of literary and artistic evolution. Chapters 1 to 4 have gone some way towards firstly assimilating Andreev's prose to that process and secondly delineating the particularity of his own contribution within it.

In tackling these tasks we decided to select four distinct, but interrelated levels of analysis corresponding to each of the four chapters above. The levels progress from one to the next according to the different degrees of abstraction they entail and, at the same time, each chapter constitutes one stage in a single, graded analysis which reaches its conclusion only at the furthest level of abstraction represented by Chapter 4. For this reason the dual aim of assimilation together with delineation is effectively accomplished four times over — once in each of the first three chapters, and once again in the final period reached by the four chapters taken as a whole.

We might, in conclusion, attempt briefly to recapitulate and clarify the results of this enterprise.

The main feature of the analysis in Chapters 1 to 4 can be described as a series of clashes or semiotic tensions. As a result of the principle just enunciated, each tension represents both an independent account of Andreev's writing, and a single stage in an overall account within which one tension overlaps with, and is subsumed by the next.

Thus, in Chapter 1, which dealt mainly with the specifically literary rules of construction in the Andreevan text, the core of our investigation turned out initially to be a tension that traverses all literary activity, namely the one that opposes poetry to prose. It was, we decided, a shift towards the dominance of poetry in literary discourse as a whole which determined the prevalence of the short story as a prose-genre at the turn of the century. Andreev's adoption of the short genres (*povest'* and *rasskaz*) is therefore explicable as part of this shift. Likewise, within Andreev's short stories themselves, there are any number of features that could best be described in terms of actualization of the

short story's poetic potential or 'poeticity'. So, the tendency towards static narrative transformations, the importance of internal motivation and the emphasis on horizontal or syntagmatic indices of interpretation were all traceable ultimately to the same shift. So, too, was the centripetal nature of the Andreevan text and its relative temporal flatness. And when we came to examine its horizontal axis of combination (its syntagmatics) we discovered that the principle on which the Andreevan text operated was predominantly that of 'metaphoric equivalence'. This accorded with Roman Jakobson's contention that the poetic function of language involved a 'projection of the principle of equivalence . . . onto the axis of combination' and once again confirmed the tendency of the Andreevan text to actualize the poeticity inherent in its choice of genre.

The poetry/prose distinction is, however, more than a pair of poles between which literary discourse as a whole oscillates from era to era. It is also a source of tension and contradiction within specific texts and groups of texts. Andreev's choice of the *rasskaz* and *povest'* in a period in which a swing to the poetry pole had taken place reflected precisely a tension between poetry, whose 'ideal' form is the lyric poem, and prose, whose 'ideal' form is the novel. This tension is further reflected in the clash that takes place in Andreev's prose between syntagmatic indices of interpretation (favoured above all by poetry) and paradigmatic indices of interpretation (favoured by the novel). That in turn produces the conflict between Andreevan internalized paradigms, and inter-textual paradigms of character and event, which occupied so much of our attention. The accumulation of horror upon horror that stretches to (and beyond) their limits the laws of empirical reality, and provides an important element in the Andreevan Fantastic is directly linked to this conflict.

The poetry/prose tension in Andreev's work is overlapped by a second tension, that between metaphor and metonymy as opposing means of ensuring linear, syntagmatic progression. Even poetry, the least linear of all literary forms, must nevertheless be articulated along a horizontal axis of combination and, since the metaphoric principle of equivalence in its pure state would produce complete hypostasis, must rely at least in part on the principle of contiguity, and on metonymy for its syntagmatic progression. This is all the more true in the case of a prose-writer such as Andreev. Among the features of Andreev's writing that derive from the metaphor/metonymy tension we named semantic contagion and saturation. Both of these contribute to the intensification effect associated, like accumulation, with the Andreevan Fantastic. The final outcome of the Andreevan text's metonymic saturation was perceived to be a Removal of Differences between the pairs of opposites upon which its meaning-generation relied. In this way the metaphor/metonymy tension contributes to a form of 'structural collapse' at the end of Andreev's stories. In a wider perspective, we linked Andreev's compensatory metonymy

(and, by association, the tension which it reflects) with a disjunction between signifier and signified common to the works of artists such as Picasso and Kandinskii, and even to certain brands of modern music.

In general terms, then, Chapter 1 assimilated Andreev's prose to the prose → poetry shift taking place in literature at large and to the semiotic disjunction just described. More specifically, we noted parallels with the prose works of Belyi, Remizov, Sologub, Gippius, Bunin, Zaitsev and, later, Zamiatin and Pasternak; static narrative transformations, a reliance on internal motivation and internalized paradigms, centripetality and also the spatialization of semantics are all to be found in the works of these writers.

The tensions (poetry/prose; metaphor/metonymy) are perhaps, however, more forcefully played out in Andreev's prose than anywhere else. The phenomenon of reduced narrative memory was found to be a particularly Andreevan means of ensuring static narrative transformations, one which was due in large part to the combination of the longer *poves'* form with the need for poeticity and static narratives. The structural breakdown mentioned above, is, likewise, more abrupt and more overt in Andreev's stories than elsewhere. And the relentless accumulation and intensification of the Andreevan Fantastic make it an immeasurably more strident, more frenetic form of narrative than the mildly fantastic stories of Sologub, or the early Remizov and Zamiatin.

As regards Andreev works outside the selected corpus, Chapter 1, like succeeding chapters, assimilated earlier stories by demonstrating how they contained within them the potential actualized by later, more 'radical' works. Many of Andreev's plays, by contrast, were seen here, as elsewhere, to carry to their conclusion tendencies at work in the stories written between 1900 and 1909.

Chapter 2 investigated the wider and less specifically literary question of how Andreev's prose models the world of which it is part and the communicational situation in which it is bound up. It began by re-articulating the metaphor/metonymy tension of Chapter 1, but widened it to make it capable of accounting for the ambiguity between world-models that is an important factor in the Andreevan Fantastic as detailed in this chapter. The new, wider version of our metaphor/metonymy tension includes the earlier poetry/prose tension within itself since poetry in its essential, lyric form constitutes just one example of metaphoric modelling, while prose in its essential form (the nineteenth-century novel) constitutes but one type of metonymic modelling. Closely related to this tension (ambiguity), and so to the Andreevan Fantastic, was found to be an ambiguity and oscillation in Andreev's prose between the indicative modality which requires the reader to construct a referent for the events of the narrative, and non-indicative modalities which require him to read the narrative in the form of a direct communication to him. Despite the ambiguity and clash

between the opposing terms of each pair in Andreev's stories (metaphor/metonymy; non-indicative/indicative modalities) it was nevertheless contended that on the whole they tend towards the first term in each pair — towards metaphor and towards non-indicative modalities. The preference for metaphor was associated with the various forms of *zavershennost'* in Andreev's stories: the apocalyptic, the fixity of the characters, the circularity of many of his narratives. The preference for non-indicative modalities, meanwhile, explained amongst other things the overt topicality of many Andreevan themes.

The third crucial tension or ambiguity played out in the Andreevan text was revealed during the course of our investigation of sender-text-receiver relations. The discourse/story clash is one which we found to have an important bearing on the question of authorial control. We argued that the normally firm distinction between discourse of narrator and discourse of characters in several Andreev texts breaks down, allowing interplay between them and causing the stability and continuity of the authorial word to be undermined severely. Secondly, what we referred to as 'word-presentation' in Andreev's stories is frequently converted into the normally distinct 'object-presentation', causing a kind of 'literary psychosis'. Both these forms of discourse/story tension are traceable to a weakened instance of enunciation, which we used also to account for Andreev's interest in drama and for the exaggerated literariness of his style of narration.

The weakened instance of enunciation and the switch away from an authoritative, transitive model of narration that it implies was the main trans-authorial semiotic tendency to which we were able to assimilate Andreev's writing in this chapter. We were also able to use the same notion to differentiate Andreev from the work of writers such as Sologub, Remizov and Belyi. We did this by suggesting that the latter three best represented the first form of discourse ↔ story interaction, the form which allows interplay between narrator and characters and leads in its purest form to the Bakhtinian dialogic word. The work of Andreev, by contrast, is the best representative in early twentieth-century Russian literature of the second form of interaction, the form which converts word-presentation into object-presentation and leads in its purest state to the Fantastic of Andreev's 'Krasnyi smekh'.

We concluded Chapter 2 with an examination of the role of the receiver, or reader in the Andreevan text. We were able to show that the hesitation on the part of the actual reader as to whether to identify with an encoded reader, or an unencoded reader, is simply a corollary of the discourse/story ambiguity described above.

Chapter 3 widened the frame of reference still further and concentrated more specifically on accommodating Andreev within a general system of literary and aesthetic evolution. We took as our main model for artistic

development Lotman's notion of differing combinations of deformation (that aspect of a text which alters or defamiliarizes our perceptions of the world) and Isomorphism (the aspect of a text which enables us to identify it with the world it depicts). The shift from one such combination to another was, in our terminology, described as a change in 'master-code'. It was recognized that for isomorphism to function, there must appear to be a unity between text and object, signifier and signified. Deformation, on the other hand, depends on the possibility of perceiving a disjunction between the two. The master-code is therefore that system which satisfies the contradictory requirements of unity between signifier and signified, and disjunction between the two, which, in an Andreevan context, combines in one codes of reference and codes of allegory. During times of transition from one master-code to another, we demonstrated, a reversal takes place, so that what was previously perceived as authentic, vital and new becomes faded and worn, while what was previously perceived to be artificial and inauthentic begins to acquire vitality.

The vitality and authenticity perceived by some in Andreev's use of schematism and allegory points to just such a reversal. The significance of undercoding to both the production and critical reception of Andreev's work also indicated to us the transitional nature of his position in the development of Russian literature. The tensions of the Andreevan text in Chapters 1 and 2 were likewise linked with the state of transition in which it finds itself: transition between the worn-out and rejected master-code of nineteenth-century prose, best described by Philippe Hamon's fifteen procedures, and a new, internalized master-code, best described by Andrei Belyi's account of his own novel, *Peterburg*. The different tensions provide alternative angles on what is the fundamental conflict in Andreev's prose — the unresolved contradiction between allegory and reference, or in other words the absence of a fully developed master-code to guarantee the unity of the two.

Considered from the point of view of Andreev's integration into wider literary and aesthetic processes, the presence of all these tensions and ambiguities clearly place him within an important evolutionary development affecting the whole of Russian art. When assessed from the point of view of Andreev's particular contribution to that development, the intensity and force with which those tensions manifest themselves in his work, releasing as they are played out the uniquely hyperbolous hysteria of the Andreevan Fantastic, lend Andreev's work a specificity which marks it out as a clearly definable centre point for the shift as a whole.

Chapter 4 set itself up as the ultimate reference-point for all the findings of Chapters 1 to 3. It employed the widest ranging and most abstract tools of analysis, the framework being that of culture at large and of collective thought-systems. We relied heavily on insights culled from the cultural investigations of Iurii Lotman and Z. G. Mints into differences between

linear-discrete and continual mythic modes of thought, and into the way in which shifts of balance between the two are responsible for cultural changes of tremendous variety and importance. Lotman and Mints themselves pinpointed the turn of the century as marking a pronounced switch away from the linear-discrete and towards the continual-mythic.

The five major manifestations of this shift to which Andreev's work was assimilated were as follows.

1 *Mythic homeomorphism*: represented in Andreev's prose by the tendency towards an invariant *Edinyi Siuzhet* for his plots and a *Edinyi Personazh* for his characters, by the preference given to circular, mythic concepts of Time and by the striving to embrace life in its totality rather than in representative fragments.

2 *The broadening of the aesthetic function* via systems of *vozvyslenie* (whereby high art expands its view of what constitutes valid aesthetic activity to include previously non-artistic practices) and *adaptatsiia* (whereby low-art forms expand their own view of themselves and begin to encroach upon territory previously reserved for high art). Andreev's stories were found to contain examples of both *vozvyslenie* (for example, his deployment of folk and fairy-tale plot-models) and *adaptatsiia* (his popularizing treatment of high philosophical themes and concepts).

3 *The establishment of a new communicational situation*: social changes, technological advances, the rapid emergence of mass audiences demanding novel, mass forms of entertainment and the assertion of modern myths generated a new situation in which writers no longer had clearly defined stable readerships and so developed a growing awareness of the communicative function of art.

We discerned three responses to that situation which are echoed in Andreev's stories: a) insulation against the trend by deliberately cultivating obscurity of meaning for a highly sophisticated elite (ambiguities and obscurities of meaning in Andreev align him with this response); b) co-operative absorption of the trend (echoed in Andreev's own interest in cinema, photography, gramophones and his literary use of techniques derived from folk/mass art forms); c) internalization of the new gulf between sender and receiver (reflected in the intensity and constancy with which the Subject/Object structure is actualized by the Andreevan text).

4 *The adoption and absorption by modern art of certain structures and qualities deriving from older, mythic forms of activity*: a) the greater participatory role for readers (Andreev's readers are left to decide for themselves the precise significance of many of his symbols); b) folk-art narrative structures and devices such as contrast hyperbole, melodrama — all present in Andreev's prose; c) carnivalesque qualities of profanity (religious and political) and scandal; d) the celebration of contradiction, which we saw as the high-art

version of profanity and which Andreev's stories demonstrate through their constant espousal of oxymoron (the 'living dead', 'the altruism of treachery' and so on.

5 *The replacement of analysis by synthesis*: we perceived an analogy between the modern collage's synthesis of fragments from external reality to form a new reality, and the Andreevan text's progressive removal of difference between pre-existent, analytic opposites to generate its own new object. The synthetic trend of which the Andreevan text was thus seen to be part is one which embraced vast areas of early twentieth-century cultural activity, from Einstein to Belyi, and which therefore cemented Andreev well and truly to his time.

As in Chapter 3, the shift was presented in the form of a tension, for it was repeatedly emphasized that the cultural change which these five factors represent was a switch to the continual-mythic from within the linear-discrete, literature itself being a linear-discrete concept. Once more, the specificity of Andreev's role within the processes to which we were attempting to assimilate him lay in the intensity with which the particular tension under discussion was enacted in his work. In Chapter 4 the continual-mythic/linear-discrete categories of 'high' and 'low' are among the major sources of tension enacted, and nowhere more vigorously than in the controversy and ambiguity surrounding Leonid Andreev's position on the spectrum formed by the two.

This cultural shift towards the continual-mythic from within the linear-discrete was not just the focal point of Chapter 4 but also the final reference point of Chapters 1 to 3. All the preceding ways in which Andreev's writing was assimilated to wider semiotic processes led to this point. So, to take a random selection, the establishment by poetry of dominance over prose (Chapter 1) is explicable as the giving of reference to a more continual-mythic form of aesthetic activity; the metaphoric principle of equivalence upon which poetry is founded ('everything is like everything else') betrays quite clearly the influence of mythic homeomorphism. And the weakening of the instance of enunciation (Chapter 2) evidences a let-up in the (linear-discrete) atomization of discourse into the clearly delineated property of unique individuals and the hint of a return to a more collective, more anonymous form of discourse — a return, in other words, to the continual-mythic ideal. Finally, the evolutionary changes pinpointed in Chapter 3 were prompted at least in part by the need of the recently re-asserted continual-mythic to re-establish metaphoric unity between myth and history.

The shift towards the continual-mythic proved so all all-pervading that we were able to trace its influence at every conceivable level and in a plurality of fields of cultural activity. Certainly the progression of thought within this final chapter, from literary text, via cultural whole to low-cultural forms, via cultural whole back to high-cultural forms and thus back to cultural whole, repeated and re-repeated the shift and, in this sense, denies itself as movement. And the

Andreevan text's function as the vehicle by which that self-denying movement was accomplished enabled us to complete the conversion of Andreev's cultural marginality ('Andreev the lone figure who resists all attempts to categorize') into a magnetic cultural centrality ('Andreev's texts which draw all the threads of cultural evolution into themselves').

NOTES AND REFERENCES

NOTES TO INTRODUCTION

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2. A. Belyi, 'Vtoroi tom', in *Arabeski* (Munich, 1969), 487–91 (p. 489) (originally published Moscow, 1911).
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7. *Leonid Andreyev — A Study*, p. v. (preface).
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9. *Literaturnoe nasledstvo*, 72, p. 540.
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11. Jan Mukařovský, *Structure, Sign and Function*, translated and edited by John Burbank and Peter Steiner (New Haven, 1977) (hereafter Mukařovský), pp. 135–36.
12. Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, edited by Hannah Arendt (Glasgow, 1973) (hereafter Benjamin), pp. 214–55 (p. 226).
13. L. A. Iezuitova, *Tvorchestvo Leonida Andreeva 1892–1906* (Leningrad, 1976) (hereafter Iezuitova, *Tvorchestvo*), p. 16.
14. A. Kaun, *Leonid Andreyev — A Critical Study* (New York, 1929) (hereafter *Leonid Andreyev*), p. 118 (footnote).
15. Andrei Belyi, 'Anatema', in *Arabeski*, pp. 498–501 (p. 499).
16. Such a view of Andreev's art is implied by the recent work of N. M. Zorkaia on mass culture in early twentieth-century Russia. She isolates two opposed but complimentary tendencies prevailing in the period she is covering — a '*sistema adaptatsii*' which refers to the adoption by lower forms of culture, of genres and subject-matter previously reserved exclusively for 'High Culture', and the reverse — a '*sistema vozvysheniia*' in which 'High Culture' assimilates genres and material, previously the exclusive territory of the lower art forms. Leonid Andreev clearly fits into this system as an intermediate figure between 'High Culture' and 'Mass Culture' on the basis of what Zorkaia would see as his gravitation towards the '*sistema adaptatsii*' (popularization of 'High Culture' material): N. M. Zorkaia, *Na rubezhe stoletii: U istokov massovogo iskusstva v Rossii 1900–1910 godov* (Moscow, 1976) (hereafter Zorkaia), pp. 92–275.
17. A. Blok, 'Zapisnye knizhki, 1901–1920', quoted in V. I. Bezzubov, *Leonid Andreev i traditsii russkogo realizma* (Tallin, 1984), p. 235.
18. Blok writes of the sources 'которые питали его жизнь и мою жизнь' as being the foundation for his memoirs of Andreev: A. Blok, 'Pamiati Leonida Andreeva', in *Sobranie sochinenii v 8-i tomakh*, VI (Moscow–Leningrad, 1962), pp. 129–36 (p. 129).
19. See K. Chukovskii, *Litsa i maski* (St Petersburg, 1914).
20. See J. B. Woodward, 'Devices of Emphasis and Amplification in the Style of Leonid Andreev', *Slavic and East European Journal*, II, 3 (1965) (hereafter Woodward, 'Devices'), 247–56.
21. *Leonid Andreyev*, pp. 12, 121.
22. It is, in fact, more of an evaluative than a descriptive usage and corresponds to Roman Jakobson's relativizing characterization of the term: 'Classicists, sentimentalists, the romanticists to a certain extent, even the "realists" of the nineteenth century, the modernists and finally the futurists, expressionists and their like have more than once steadfastly proclaimed faithfulness to reality, maximum verisimilitude — in other words realism — as the guiding motto of their artistic programme': Roman Jakobson, 'On Realism in Art', in

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 25. See Mikhail Bakhtin, 'Formy vremeni i khoronotopa v romane', in *Voprosy literatury i estetiki* (Moscow, 1975) (hereafter *Voprosy literatury i estetiki*), pp. 234–408.
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 28. A. Linin, 'Iz nabliudenii nad stilem L. Andreeva', *Izvestiia Vostochnogo fakul'teta Azerbaidzhanskogo universiteta*, III (prilozhenie, 1928) (hereafter 'Iz nabliudenii'), pp. 17–23 (p. 21).
 29. Leonid Andreyev, pp. 14–15.
 30. V. Chuvakov, Introduction to Leonid Andreev, *Povesti i rasskazy v 2-kh tomakh* (Moscow, 1971), p. 28.
 31. L. N. Ken, 'Leonid Andreev i nemetskii ekspressionizm', in *Andreevskii sbornik — Issledovaniia i materialy*, edited by L. Afonin (Kursk, 1975), pp. 44–67 (pp. 45, 60, 61).
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 33. Matejka and Pomorska, p. 68.
 34. Angela Martini, *Erzähltechniken Leonid Nikolaevič Andreevs* (Munich, 1978), p. 26.
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 36. Iu. Lotman, *Struktura khudozhestvennogo teksta*, Brown University Slavic Reprint Series (Providence, 1971) (hereafter Lotman, *Struktura*), p. 16.
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 39. R. Jakobson, 'Closing Statements: Linguistics and Poetics', in *Style in Language*, edited by T. A. Sebeok (Cambridge, Mass., 1960) (hereafter Jakobson, 'Closing Statements'), pp. 350–77.
 40. Emile Benveniste, *Problèmes de linguistique générale* (Paris, 1966).
 41. An idea of how hegemonic modern semioticians can appear at times may be gained from the suggestion made by Eco that anything which has meaning (and is therefore a sign) can be studied from a semiotic point of view: Umberto Eco, *A Theory of Semiotics* (Bloomington, 1976) (hereafter Eco), pp. 3–7.
 42. Mukařovský, p. 87.
 43. Lotman, *Struktura*, p. 101.
 44. Referring to the concepts of message (*soobshchenie*) and system (*iazyk*) Lotman characterizes the theoretical apparatus he uses thus: 'Отвлечение каждой из названных сторон возможно лишь в порядок исследовательской абстракции, противопоставление этих двух аспектов в произведении искусства, на определенной стадии изучения, совершенно необходимо': Lotman, *Struktura*, pp. 22–23.
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 46. See the series *Trudy po znakovym sistemam*, edited by Lotman and published by the University of Tartu.
 47. Iu. Tynianov and R. Jakobson, 'Problems in the Study of Literature and Language', in Matejka and Pomorska, pp. 79–81 (p. 79).
 48. The manuscripts referred to in the text are from Andreev's 'Kleenchataia tetrad'' held in TsGALI, Fond II, Moscow and the previously untapped sources of Collection no. 88, Hoover Institution, California (Rukopisi Leonida Andreeva).

NOTES TO CHAPTER 1

1. Fredric Jameson, *The Political Unconscious — Narrative as a Socially Symbolic Act* (London, 1981) (hereafter Jameson), p. 106.
2. See Jakobson, 'The Dominant', in Matejka and Pomorska, pp. 82–91.
3. 'Perceptual signals must be replaced by conventions if the text . . . is not to be abandoned to a drifting multiplicity of uses': Jameson, p. 106.
4. 'Для меня форма . . . есть только граница содержания, им определяется, из него вытекает': *Literaturnoe nasledstvo*, 72, p. 540.

5. L. Andreev, *Polnoe sobranie sochinenii*, iv (Moscow, 1911–13), p. 167. All further references to Andreev's work in the text are, unless otherwise stated, taken from this edition, with volume and page numbers shown.
6. Woodward, 'Devices'; N. A. Kozhevnikova, 'O nekotorykh osobennostiakh slovoupotrebleniia v proze L. Andreeva', in *Tvorchestvo Leonida Andreeva — Issledovaniia i materialy*, edited by K. Muratova (Kursk, 1983), pp. 86–99.
7. K. Driagin, *Ekspressionizm v Rossii*; A. Linin, 'Iz nabliudeniï'.
8. D. Maksimov, *Poeziia i proza A. Bloka*, second edition (Leningrad, 1981) (hereafter Maksimov), p. 86.
9. Tzvetan Todorov, *Poétique de la Prose* (Paris, 1971/8).
10. A. Shukman, 'The Short Story — Theory, Analysis, Interpretation', *Essays in Poetics*, ii (September 1977), 27–95 (p. 67).
11. L. Andreev, *Povesti i rasskazy v 2-kh tomakh* (hereafter *Povesti i rasskazy*), i, pp. 56–57.
12. *Povesti i rasskazy*, i, p. 58.
13. *Povesti i rasskazy*, i, p. 66.
14. *Povesti i rasskazy*, i, p. 60.
15. *Povesti i rasskazy*, i, p. 67.
16. Maksim Gor'kii, 'Vospominaniia' (1922), in *Kniga o Leonide Andreeve*, Russian Titles for the Specialist, no. 5 (Letchworth, 1970) (hereafter Gor'kii, 'Vospominaniia'), pp. 5–41 (p. 7).
17. Peter Brooks, 'Freud's Masterplot', in *Literature and Psychoanalysis — The Question of Reading Otherwise*, edited by Shoshana Felman (Baltimore, 1977), pp. 280–301 (pp. 288–91).
18. Linin, 'Iz nabliudeniï', p. 17.
19. The first two (incomplete) drafts begin as third-person narratives, not as first-person recollections. (Hoover Institution (hereafter H.I.) Col. 88, Box 4, env. 14, items 3, 4, 5). Drafts of later sections of the story have the appearance of the Red Laugh 'in person' outside the narrator's home occurring once half-way through the story, then again at the end, instead of just once at the end (item 2). There are numerous scenes and events from early drafts that are absent in the final version — for example, the focus of the narrator's two-year-old son in an early draft of the second half (item 2), and vice versa. While there are considerable changes and re-orderings made to the events of the story, the basic, confrontational generating-structure, however, remains the same throughout the progression of drafts.
20. M. Mihajlov, 'Russian Modernism', in *Russian Themes*, translated by Marija Mihajlov (London, 1968), pp. 264–87 (hereafter *Russian Themes*) (p. 273).
21. Iezuitova, *Tvorchestvo*, pp. 111–16.
22. 'O modeliruiushchem znachenii poniatiiia "kontsa" i "nachala" v khudozhestvennykh tekstakh', in *Tezisy dokladov vo vtoroi letnei shkole po vtorichnym modeliruiushchim sistemam* (Tartu, 1966), pp. 69–74.
23. Lotman, *Struktura*, p. 121.
24. See Tynianov, 'Rhythm as a Constructive Factor of Verse', in Matejka and Pomorska, pp. 126–36 (p. 130).
25. Matejka and Pomorska, pp. 130–32.
26. Lotman, *Struktura*, p. 123.
27. A. Belyi, *Chetyre simfonii* (Munich, 1967).
28. A. Remizov, quoted in 'The Structure of Aleksei Remizov's Prose' (doctoral dissertation submitted by J. Bailey to University of Washington, 1978; published in facsimile form at Ann Arbor, Michigan, USA) (hereafter Bailey), p. 4.
29. A. A. Izmailov, *Pestrye znamena* (Moscow, 1913), p. 89.
30. D. S. Mirskii, *Contemporary Russian Literature* (New York, 1926), p. 287.
31. See for example Blok's review of the fifth volume of *Znanie* fiction: 'Sbornik tov. "Znanie" za 1904 god: — Kniga piataia', in A. Blok *Sobranie sochinenii v 8-i tomakh*, v (Moscow-Leningrad, 1962) (hereafter Blok, 'Sbornik'), pp. 553–59.
32. Vasilii Kandinskii, quoted in *The Life of Vasily Kandinsky in Russian Art — A Study of 'The Spiritual in Art'*, edited by J. Bowit and R. C. Washington-Long (Newtonville, Massachusetts, 1980), pp. 69, 81.
33. See Jakobson and Halle, *Fundamentals* for the definitive work on paradigmatics and syntagmatics.
34. T. Todorov, *Symbolisme et interprétation* (Paris, 1978), pp. 28–29.
35. J. Kristeva, *Sémiotikè — recherches pour une sémanalyse* (Paris, 1978).
36. Lotman, *Struktura*, p. 51.
37. Lotman, *Struktura*, p. 101.
38. Vasilii's dream ('Son Vasiliiia'), in which Vasilii sees himself running through a dark forest hemmed in by the hostile, natural world and pursued by an invisible enemy, is one such

actualization. This was in fact published separately from 'Zhizn' Vasiliia Fiveiskogo' as 'Son o. Vasiliia — Neizdannyi otryvok iz "Zhizni Vasiliia Fiveiskogo"', in *Italii — Literaturnyi sbornik v pol' zu postradavshikh ot zemletriaseniia v Messine* (St Petersburg, 1909), pp. 52–53.

In another draft Vasiliia compares himself with the biblical Lazarus in his confrontation with death. This too is omitted from the final version (H.I., Col. 88, Box 1, env. 2, item 9). There is an episode describing in full the details of Semen Mosiagin's life, many of which are absent in the final version; for instance, he receives an unnecessarily harsh prison-sentence for rioting (item 9). There is even, in the same draft, a description of how Vasiliia at one point in his life is plagued by bed-bugs at night! (item 8).

39. Leonid Andreyev — *A Study*, p. 174.
40. Leonid Andreyev — *A Study*, p. 177.
41. See Philippe Hamon's discussion of this point in 'Un Discours Contraint', *Poétique*, 16 (1973), 411–45 (hereafter Hamon).
42. K. Chukovskii, *Sobranie sochinenii*, VI (Moscow, 1969), p. 29.
43. V. Chuvakov, in notes to *Zemlia — Rasskazy i povesti L. Andreeva* (Tula, 1982), p. 348.
44. O. Burghardt, *Die Leitomotive bei Leonid Andreyev* (Leipzig, 1940).
45. N. Tarabukhin, *Opyt zhivopisnoi teorii* (Moscow, 1923).
46. L. M. O'Toole, *Structure, Style and Interpretation in the Russian Short Story* (Yale, 1982), p. 222.
47. Examination of earlier drafts of 'Zhizn' Vasiliia Fiveiskogo' shows that peripheral details originally included to build on character or verisimilitude of setting are later excluded, or else undergo a change in function. The description of a little puppy that Vasiliia sees on the way to Mosiagin's funeral-service is one such detail (H.I., Col. 88, Box 1, env. 2, item 10). It is omitted in the published text. The published text, furthermore, excludes a whole character — that of the young, nihilistic, seminarist, Fiveiskii (the priest is called Predtechenskii in early drafts) who is deployed in order to provide contrast to Vasiliia's blind, religious belief, to set it in relief and thus make Vasiliia a more plausible character (item 1). Verisimilitude is thus eventually sacrificed for the sake of greater centripetality.
48. For example, the initial appearance of the Red Laugh half-way through the story in an early draft of 'Krasnyi smekh' is later displaced to the very end of the text (H.I., Col. 88, Box 4, env. 14, item 2). The draft-variants to 'Iuda Iskariot', meanwhile, reveal a creative process whereby Andreyev, who has already manipulated the events of the Bible to suit his purposes, feeds in complete episodes to an initial, skeletal narrative and shuffles the surrounding events accordingly. Thus the episode in which the disciples are taunting Judas on the subject of his parentage is inserted between the scene describing Thomas's sceptical interrogation of Judas and the description of Judas's own humorous and implausible anecdotes, which occur in reverse order in an earlier draft (Box 4, env. 15, item 1). Likewise, early manuscripts of 'Stena' (TsGALI, Fond 11, opis' 4, edinitsa khraneniia 5) show that the events and scenes described in the final version originally occurred in a somewhat different order and were gradually fed into a skeletal plot over a period of time.
49. Blok, 'Sbornik', pp. 553–59.
50. Jakobson and Halle, *Fundamentals*, p. 76.
51. Jakobson, 'Closing Statements', p. 358.
52. See note 38 above.
53. Iu. Lotman, 'Tekst v tekste', *Trudy po znakovym sistemam* (hereafter TPZS), 14 (1981), 3–19 (pp. 13–14). The title of this journal is henceforth abbreviated as TPZS.
54. Lucien Dallenbach, *Le Récit spéculaire. Essai sur la mise-en-abîme* (Paris, 1977).
55. R. Jakobson, 'The Prose of the Poet Pasternak', in *Pasternak — Modern Judgments*, edited by D. Davie and A. Livingstone (Nashville, Tennessee–London, 1970) (hereafter Jakobson, 'The Prose'), pp. 135–51.
56. Jakobson, 'The Prose', p. 151.
57. Mojmir Grygar, 'Kubizm i poeziiia russkogo i cheshskogo avangarda', in *Structure of Texts and Semiotics of Culture*, edited by Jan van der Eng and Mojmir Grygar (The Hague–Paris, 1973), pp. 59–103.
58. *Voprosy literaturny i estetiki*, p. 235.
59. A separate edition was actually published in Stuttgart, 1906, with the original subtitle: 'Ocherk iz epokhi frantsuzskoi revoliutsii'.
60. 'Нужно описывать вообще реку, вообще город, вообще человека, вообще любовь. Какой интерес к конкретности?', in V. Veresaev, *Sobranie sochinenii*, v (Moscow, 1961), p. 397.
61. Lotman, *Struktura*, p. 266.
62. Boris Uspenskii, 'K sisteme peredachi izobrazheniia v russkoi ikonopisi', *TPZS*, 2 (1965), 247–57.

63. Rosemary Jackson, *Fantasy — The Literature of Subversion* (London, 1981) (hereafter Jackson), p. 41.
64. 'Оно идет, разбуженное чудовище. От тех ... кровавых полей ... идет оно ... и смотрит. Ты чувствуешь этот взор? Ты чувствуешь как ползет оно и дрожит, обретая смерть и безумие ...?' (H.I., Col. 88, Box 4, env. 14, item 2).
65. Jackson, p. 72.

NOTES TO CHAPTER 2

1. T. Todorov, *The Fantastic — A Structural Approach to a Literary Genre*, translated by Richard Howard (London, 1973) (hereafter *The Fantastic*), p. 33.
2. *The Fantastic*, p. 44.
3. Lotman, *Struktura*, p. 26.
4. Jakobson and Halle, *Fundamentals*, pp. 77–78.
5. Jackson, p. 37.
6. See Jacques Lacan, *Écrits* (Paris, 1970) for this notion.
7. For details of the origins of this remark see R. Davies, 'O pis'makh L. Andreeva', in *Russkii al'manakh* (Paris, 1981), pp. 446–55 (p. 448).
8. Leonid Andreyev, p. 116.
9. See K. Chukovskii, *Leonid Andreev — Bol'shoi i malen'kii* (St Petersburg, 1908) and *O Leonide Andreeve* (St Petersburg, 1911).
10. M. Symborska, 'Iz nabliudenii nad strukturnymi printsipami dramaturgii Leonida Andreeva', in *Acta Universitatis Palackianae Olomucensis, Slavisticky sbornik olomovcko Lublinsky* (Prague, 1976), 87–103 (p. 97).
11. H.I., Col. 88, Box 1, env. 2, item 10.
12. Lacan, *Écrits*, p. 12.
13. David Lodge, 'The Language of Modernist Fiction — Metaphor and Metonymy', in *Modernism*, edited by Malcolm Bradbury and James Macfarlane (Harmondsworth, 1976), pp. 481–97 (p. 495).
14. Jameson, pp. 164–65.
15. Gor'kii, 'Vospominaniia', p. 7.
16. *Povesti i rasskazy*, II, pp. 232–33.
17. Eric Gans, 'Hyperbole et Ironie', *Poétique*, 24 (1975), 488–94 (hereafter Gans) (p. 490).
18. Gans, p. 490.
19. *Literaturnoe nasledstvo*, 72, pp. 244–45.
20. Gans, p. 493.
21. See Jameson, pp. 193–94 for an exposition of this argument.
22. For example: 'Это не литература — это грех перед читающей публикой': a comment made in 'Starodum', *Russkii vestnik*, 6 (1904), 811.
23. Lotman, *Struktura*, p. 122.
24. D. Likhachev, *Poetika drevnerusskoi literatury* (Moscow, 1972), pp. 20–25.
25. J. Kristeva, *Desire in Language — A Semiotic Approach to Literature and Art*, translated by Gora, Jardine and Toudiez (Oxford, 1980), p. 70.
26. See Jackson, pp. 15–17.
27. Robert Scholes, *Semiotics and Interpretation* (New Haven, 1982), p. 111.
28. M. Voloshin, 'Liki tvorchestva — Leonid Andreev i Fedor Sologub', *Rus'*, 340 (1907), 3–4.
29. K. Chukovskii, 'Zametki chitatelia — Novyi rasskaz L. Andreeva', *Odesskie novosti*, 20 March 1905 (hereafter Chukovskii, 'Zametki'), p. 5.
30. D. Merezkovskii, 'V obez'ian'ikh lapakh — O Leonide Andreeve', in *V tikhom omute* (St Petersburg, 1908), p. 12.
31. Chukovskii, 'Zametki', p. 5.
32. B. O. Korman, *Praktikum po izucheniiu khudozhestvennogo proizvedeniia — Uchebnoe posobie* (Izhevsk, 1977) (hereafter Korman), p. 10.
33. Gérard Genette, *Figures III* (Paris, 1972).
34. Boris Uspenskii, in *Poetika kompozitsii* (Moscow, 1970).
35. Korman, p. 25.
36. M. Bakhtin, *Problemy poetiki Dostoevskogo* (Moscow, 1972) (hereafter Bakhtin, *Problemy*).
37. A. Basargin, 'Shifrovannaiia literatura', *Moskovskie vedomosti*, 29 November 1908 (hereafter Basargin), p. 2.
38. L. Karancy, 'Leonide Andrejev après la révolution de 1905: "Carnets"', *Slavica*, 14 (1971), 71–79. See also Bakhtin, *Problemy*, p. 441.
39. See note 38.

40. Anthony Wilden, *System and Structure — Essays in Communication and Exchange* (London, 1972).
41. 'Reported Speech', in Matejka and Pomorska, pp. 149–76 (p. 156).
42. Thus where Judas's thoughts are described as 'как горы' in an early version of 'Iuda Iskariot' (H.I., Col. 88, Box 4, env. 15, item 4), those thoughts become in the final version physical entities that are subsequently likened to hills: 'Он поднимал какие-то громады, подобные горам' (ш, 121). Likewise: 'Да, закричало все в Иуде тысячами буйных и огненных голосов ... не ненависть, а любовь предаёт тебя в руки палачей' (item 4) becomes: 'все стонало, гремело и выло тысячько буйных и огненных голосов: "Да, целованием любви предаем мы тебя"' (ш, 143). The fragmentation of Judas's consciousness is actualized as story in the substitution of first-person plural for third-person singular.
- An early draft of 'Krasnyi smekh' entitled 'Voina', where the image of the Red Laugh has yet to emerge, refers to the furtive omnipresence of an abstract, generalized 'War' which: 'как будто всегда, каждую минуту чутко ждала за стеной, чутко ждала' (H.I., Col. 88, Box 4, env. 14, item 3). Compare in the final version: 'за окном ... стоял сам Красный смех' (iv, 144). In another draft the second brother refers to people hallucinating, imagining that they have seen dead friends and relatives returned from the dead (item 2). In the published text, the second brother claims within his own narration that he actually communicates with the re-animated corpse of his dead brother. In the final scene the two brothers are present together, alive.
- See also the trial scene in 'Tak bylo' where an early variant simply asserts about the tyrant-king: 'Там где он говорил правду, он высказывал фантастическую глупость' (Box 4, env. 17, item 1), while in the final version that fantastic stupidity is acted out as story: 'Молчание. А внизу уже бормочет что-то Двадцатый. Он не понимает, в чем можно его обвинить. Он всегда любил свой народ и народ любил его' (iv, 85–86). In a draft of 'Krasnyi smekh' the narrator refers briefly to a 'случай непреодолимой паники, влекший за собой массу жертв' (Box 4, env. 14, no. 2) which in the published text is acted out as a full episode of story (iv, 128–30).
- Finally, in a previously cited draft of 'Zhizn' Vasiliia Fiveiskogo' we are told towards the end that Vasili begins to see dreams in which: 'мешались прошлое с настоящим, то что было, с тем о чем он думает' and that 'жизнь образов стала его настоящей жизнью' (Box 1, env. 2, item 8). This is, in effect, a meta-narrative description of what is converted into story in the final version as the priest's hallucinatory vision of the idiot's appearance in Mosiagin's coffin. The meta-narrative description is, needless to say, absent from the published text.
43. Bailey, pp. 150–51.
44. Roger Keys, 'Andrei Belyi and the Development of Russian Fiction, 1900 to 1904' (unpublished article, St Andrews University, 1980), pp. 23–24 (hereafter Keys).
45. H.I. Col. 88, Box 5, env. 22.
46. H.I. Col. 88, Box 1, env. 2, items 1 and 5.
47. The idea of a conflation of Discourse and Story in Andreev's prose is, presumably, at least part of the sense of remark made by a Soviet Andreev specialist: 'автор во многих произведениях выступает не только как субъект, но и как объект своего искусства': V. N. Zharikova, 'Avtorskoe nachalo v proze L. Andreeva 1900-kh godov. (K voprosu o tvorcheskom metode)', in *Problemy tipologii literaturnogo protsessa* (Perm', 1978), p. 116.
48. T. Todorov, *Littérature et signification* (Paris, 1967), p. 89.
49. Lotman, *Struktura*, pp. 34–44.
50. R. Barthes, *Introduction to the Structural Analysis of Narrative*, Stencilled Occasional Papers, University of Birmingham Centre for Contemporary Cultural Studies (Birmingham, 1966).
51. For some early commentators on 'Zhizn' Vasiliia Fiveiskogo', for example, the writer V. G. Korolenko, the supernatural reading always remains a strong possibility, thus ensuring that the indicative modality retains its dominance throughout: 'Но в то время как Василий Фивейский угадывал за всеми невзгодами чью-то разумную волю, чьи-то планы, которые должны были разрешиться в мистическое благо явного чуда, в изображении автора чувствуется, что из мрачной пустоты за Фивейским следила только "зловещая маска" идюта, олицетворяющая мистически-злую преднамеренность природы': V. G. Korolenko, *Polnoe sobranie sochinenii*, v (St Petersburg, 1904), pp. 369–76.

NOTES TO CHAPTER 3

1. Likhachev, pp. 20–21.
2. Iu. Lotman, 'Note on the Structure of Literary Texts', *Semiotica*, 15, 3 (1975), 7–28 (pp. 9, 12). Originally published in *TPZS*, 5 (1971), 281–88.

3. Blok, 'Sbornik', p. 555.
4. I. Annenskii in *Knigi otrazhenii*, II (Moscow, 1979), p. 250 (originally published St Petersburg 1909).
5. K. Chukovskii, *Sobranie sochinenii*, VI (Moscow, 1969), pp. 24, 26. Originally published as 'O Leonide Andreeve', in *Litsa i maski* (St Petersburg, 1914).
6. *Arabeski*, p. 486.
7. 'O realistakh', in *Sobranie sochinenii*, V, pp. 99–130 (p. 107).
8. Likhachev, p. 155.
9. C. McCabe 'Notes on Realism', *Screen*, 15, 2 (1974), 7–28 (pp. 9, 12).
10. 'The Dominant', in Matejka and Pomorska, pp. 82–91 (p. 85).
11. *Zapisnye knizhki*, edited by V. N. Orlov, A. A. Surkov and K. I. Chukovskii (Moscow, 1965), p. 387.
12. Hamon, p. 422.
13. Hamon, pp. 411–45.
14. V. Briusov, 'Karl V — Dialog o realizme v iskusstve', *Zolotoe runo*, 4 (1906), 65–66.
15. See James West, *Russian Symbolism — A Study of Vyacheslav Ivanov and the Russian Symbolist Aesthetic* (London, 1970) (hereafter West, *Ivanov*), p. 113.
16. M. Voloshin, 'Liki tvorchestva', *Rus'*, 47 (1907) (hereafter Voloshin, 'Liki'), 3.
17. Basargin, p. 2.
18. See West, *Ivanov*.
19. A. Losev, *Simvol i realisticheskoe iskusstvo* (Moscow, 1976) (hereafter Losev), p. 138.
20. Losev, p. 138.
21. Voloshin, 'Liki', p. 3.
22. 'Oro', *Vestnik literatury*, 3 (1920), p. 3.
23. 'Novogodniaia skazka', *Kur'er*, 1 Jan. 1901, p. 1.
24. Losev, p. 142.
25. *Literaturnoe nasledstvo*, 72, pp. 486–87.
26. L. A. Iezuitova, "'Bunt na korable" — publikatsiia i vstupitel'naia stat'ia', *Russkaia literatura*, 1971, no. 3, pp. 128–38 (hereafter 'Bunt') (p. 136).
27. 'Bunt', p. 132 (2nd variant).
28. 'Bunt', p. 136 (4th variant).
29. K. Chukovskii, *Ot Chekhova do nashikh dnei* (St Petersburg 1908); also Leonid Andreev — *Bol'shoi i malen'kii*.
30. For example: 'Чаще чем нужно они подзывали матросов и кричали на них, и те делали покорно требуемое, но с каждым исполненным приказанием росла тревога на лице капитана': 'Bunt', p. 136 (3rd variant); 'Негодяй — кричал я ему ... но ... бесследно терялся в ропоте волн и звуке хлестких ударов мой слабый голос': 'Bunt', p. 138 (4th variant).
31. See V. N. Voloshinov, *Marksizm i filosofiiazyka* (Leningrad, 1930).
32. H.I., Col. 88, Box 4, env. 15, item 1.
33. 'Наконец, мое отношение — также факт, и весьма немаловажный', *Literaturnoe nasledstvo*, 72, p. 244.
34. Malcolm Bradbury, James Mcfarlane, *Modernism* (Harmondsworth, 1976).
35. See, in particular, the Yugoslav critic Mihajlov's treatment of Andreev as a Russian modernist in *Russian Themes*, pp. 264–87.
36. *Literaturnoe nasledstvo*, 72, p. 243.
37. Jonathan Culler, 'Literary History, Allegory and Semiology', *New Literary History*, 7, 2 (Winter 1976), 259–71 (hereafter Culler) (p. 265).
38. Culler, p. 266.
39. A. Belyi, Letters of December 1913, *TsGALI*, fond. 1782, ed. khr. 4 (quoted in Keys).
40. Culler, p. 265.
41. Early drafts, as already indicated, begin in the third-person under the title 'Voyna': 'Уже давно не было войны, и люди стали забывать о ней' (H.I., Col. 88, Box 4, env. 14, items 4 and 5). The idea of the discovered fragments of diary-manuscript comes only at a later stage. There are a number of scenes in other drafts that are cut from the final text of 'Krasnyi smekh', only to appear elsewhere in Andreev's oeuvre. Thus, another draft contains extended references to the 'чернь города' (see Andreev's later play *Tsar' Golod* which takes over this theme), to the horrific mirroring of the narrator's actions by other characters: 'Но я закурил папиросу и они ожили, закурили папиросы' (compare the very similar railway-carriage scene in 'Proklatie zveria' and the possibility of mass-rape in the narrator's home-town, which recalls the earlier story 'Bezdna' (item 3). Mention has already been made of the narrator's son, Didia, who appears in one manuscript-draft (item 2), but not in the published text.

Despite these differences, however, the basic, dominating notion of the horror and insanity unleashed by modern warfare and the threat it poses to civilization is constant from the early draft onwards: 'как будто всегда ... каждую минуту чутко ждала она [Война], за стеною чутко ждала' (item 4). Andreev is experimenting with different event-sequences in order to produce the same effect.

The examples from item 3 reconfirm the undermining of narrativity in Andreev's work not only from within individual text (see Chapter 1), but also from the broader perspective of the Andreevan text. Single events, scenes, even the words spoken by characters ('Встреть меня ласково ... я так устал', words spoken both by Judas Iscariot *and* the narrator in 'Proklatie zveria') are not tied to any one strict, narrative sequence but are capable of incorporation into a number of vastly different narrative situations in different texts.

42. Eco, pp. 135–36.
43. 'Iz nabliudeniï', p. 22.
44. I. Ioffe, *Kul'tura i stil'* (Leningrad, 1928), p. 323.
45. *Arabeski*, p. 486.
46. Andreev's meticulous work over combinations of adverbs and adjectives and the creation of emphasis is one index of the importance attached to undercoded effect: compare the following changes made to early drafts of a single brief section of 'Stena':

| | | |
|--------------------|---|--------------------------|
| отражала бой | — | отражала она бой |
| смердный воздух | — | зловонный воздух |
| струили из себя | — | струили они из себя |
| стыдливо замер вой | — | замер вой голодного |
| серым пятном | — | кроваво-серым пятном |
| Что ответит стена | — | Что ответит подлая стена |

(TsGALI. op. 4, ed. khr. 5, pp. 67–69).

The numerous and considerable changes made to plots (see above, note 41 and Chapter 1, note 48) and the frequent exclusions of complete chapters (Chapter 1, notes 19 and 47) back this point up. When taken together, these waverings in the unity of event and adjectives on one hand, and the concern for precision in individual combinations of adverbs and adjectives on the other, point to the dominance of the need for general, overall effect, rather than for the authentic representation of a stable, pre-existent set of characters and events.

NOTES TO CHAPTER 4

1. Matthew Arnold, 'Culture and Anarchy', in *The Complete Prose Works of Matthew Arnold*, v (Ann Arbor, 1965), p. 115.
2. Raymond Williams, *The Long Revolution* (London, 1961), pp. 46, 42.
3. Likhachev, pp. 102–04.
4. Iu. Lotman, 'Fenomen kul'tury', *TPZS*, 10 (1978), 3–18 (hereafter Lotman, 'Fenomen') (p. 6).
5. Iu. Lotman and Z. G. Mints, 'Literatura i mifologija', *TPZS*, 13 (1981), 35–56 (pp. 41–42). Further references to this article are incorporated in the text, with page numbers given.
6. Lotman, 'Fenomen', p. 6.
7. See Walter Ong, *Orality and Literacy — The Technologizing of the Word* (London–New York, 1982).
8. Quoted by Chukovskii in 'Zametki chitatelia — Novyi rasskaz L. Andreeva', p. 5. (For details of publications, see Chapter 2, note 29).
9. Lotman, 'Fenomen', p. 6.
10. Lotman, 'Fenomen', p. 8.
11. See Gerard Genette, *Figures III* (Paris, 1972).
12. Lotman, 'Fenomen', p. 6.
13. Lotman, 'Fenomen', p. 7.
14. Note the following remark made about Andreev by his contemporary, Teleshov: 'Он любил шутки, острое слово ... Не редко он говорил: ... я люблю жизнь, люблю радость': *Kniga o Leonide Andreeve* (Petrograd–Moscow, 1922), p. 159.
15. Iu. Lotman, 'Blok i narodnaia kul'tura goroda', in *Blokovskii sbornik IV*, Uchenye zapiski Tartuskogo gosudarstvennogo universiteta, vyp. 535 (Tartu, 1981), 7–27 (hereafter Lotman, 'Blok') (p. 7).
16. Lotman, 'Blok', p. 25.
17. A. Blok, *Sobranie sochinenii*, v (Moscow–Leningrad, 1962), pp. 69–70. All further references to Blok's writings in this chapter are from the fifth volume of this edition and are incorporated in the text, with page numbers given.

18. *Poeziia i proza A. Bloka*, p. 200.
19. S. A. Tolstaia, 'Pis'mo v redaktsiiu', *Novoe vremia*, 7 February 1903, p. 4.
20. See 'Starodum' in *Russkii vestnik*, 6 (1904), 790–811; A. Skabichevskii, 'Degeneratsiia v nashei sovremennoi belletristike', *Russkaia mys'*, 9 (1904), 85–101.
21. Zorkaia, p. 109.
22. Zorkaia, p. 247.
23. Zorkaia, p. 7.
24. Zorkaia, p. 249.
25. 'Pis'mo o teatre' (no. 1) in Andreev, VIII, 316.
26. Benjamin, p. 239.
27. See Sergei Eisenstein, 'The Montage of Attractions', in *The Film Sense*, translated and edited by Jay Leyda (London–Boston, 1968), pp. 181–84.
28. Lotman, 'Blok', pp. 10–11.
29. Lotman, 'Blok', p. 16.
30. Craig Owens, 'The Allegorical Impulse — Towards a Theory of Postmodernism (Part 2)', *October*, 13 (Summer, 1980), 59–81.
31. Lotman, 'Blok', p. 23.
32. Woodward, 'Devices'.
33. V. I. Bezzubov, 'Smekh Leonida Andreeva', in *Tvorchestvo Leonida Andreeva*, edited by K. Muratova (Kursk, 1983), pp. 13–25 (hereafter Bezzubov) (pp. 18–20).
34. Bezzubov, p. 19.
35. Bezzubov, p. 19.
36. Andreev, quoted in 'Neizdannye pis'ma Leonida Andreeva', *Uchenye zapiski Tartuskogo gosudarstvennogo universiteta*, 119 (1962), 378–93 (p. 340).
37. Bezzubov, p. 20.
38. See Andreev's letters to Gor'kii, Serafimovich, Goloushev and Belousov in *Literaturnoe nasledstvo*, 72.
39. Bezzubov, p. 20.
40. Bezzubov, p. 20.
41. See Dick Hebdige, *Subculture — The Meaning of Style* (London–New York, 1979).
42. A. Belyi, *Na rubezhe dvukh stoletii* (Letchworth, 1966) (hereafter Belyi, *Na rubezhe*), p. 4 (Originally published in Moscow, 1930).
43. Maksimov, p. 297.
44. 'Tiraniia melochei i prestupnost' individual'nosti', in Andreev, VI, 170.
45. H.I., Col. 88, Box 4, env. 14, item 3.
46. Z. Gippius, *Literaturnyi dnevnik* (St Petersburg, 1908), p. 329.
47. *Literaturnyi dnevnik*, p. 330.
48. Belyi, *Na rubezhe*, p. 191.
49. See Chapter 3, note 2.

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This book applies the techniques of semiotic analysis to a selection of short stories by Leonid Andreev in an attempt to offer one answer to the problems of categorizing Andreev's unique art and placing it within a literary-evolutionary perspective. The semiotic method was chosen because of its ability both to assimilate literary texts to the supra-individual processes with which it works, and at the same time to delineate an author's particular contribution to these processes.

Drawing on a range of literary theory from early Russian Formalism onwards, the study proceeds from one level to another according to a principle of 'degree of abstraction', so that each level constitutes firstly an independent account of Andreev's texts in itself, and secondly one stage of an overall analysis.

The analysis at each point pinpoints, in its own terms, a series of semiotic tensions or clashes as being at the heart of Andreev's literary system. Conflict within his stories between the principles of poetry and prose, metaphor and metonymy, 'discourse' and 'story' and between codes of allegory and codes of reference are among the major tensions highlighted. These tensions are in turn used to account for the fantastic element in Andreev's stories (tension and ambiguity being the key features of Fantastic literature as defined by many literary theoreticians). The unique, Andreevan version of the Fantastic is viewed as an index of Andreev's position in literary evolution at a point of transition between an older, authoritative, transitive mode of narration and a more recent, non-authoritative mode which has come to dominate much twentieth-century literature.

The final reference point for all these tensions is demonstrated to be a shift in modern culture as a whole towards a more impersonal, mythic thought-system, a shift at the centre of which the art of Leonid Andreev can be convincingly placed.

The material drawn upon includes, in addition to the corpus of Andreev stories specified, a wide range of works by Andreev's contemporaries and also the hitherto unexploited draft-manuscripts held in the Hoover Institution, U.S.A.