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Abstract

This thesis applies the techniques of semiotic analysis to a selection of short stories by Leonid Andreyev in an attempt to offer one answer to the problems of categorising Andreyev'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 Andreyev's texts in itself, and secondly one stage in an overall analysis.

The analysis at each level pinpoints, in its own terms, a series of semiotic tensions or clashes as being at the heart of Andreyev'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 Andreyev's stories (tension and ambiguity being the key features of Fantastic literature as defined by many literary theoreticians). The unique, Andreyevan version of the Fantastic is viewed as an index of Andreyev'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 Andreyev can be convincingly placed.

The material drawn upon includes, in addition to the corpus of Andreyev stories specified, a wide range of works by Andreyev's contemporaries and also the hitherto unexploited draft-manuscripts to a number of Andreyev stories held in the Hoover Institution, U.S.A.

A Glossary of the most commonly used theoretical terms is provided at the end of the study.

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(Department of Russian, Durham University)

A SEMIOTIC ANALYSIS OF THE SHORT
STORIES OF LEONID ANDREYEV, 1900-1909

(Thesis submitted in 1986 to the University of Durham
for the qualification of Doctor of Philosophy)

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NOTES ON TRANSLITERATION

The transliteration scheme used is as follows:-

а - a	э - z	п - p
б - b	и - i	р - r
в - v	й - i	с - s
г - g	к - k	т - t
д - d	л - l	у - u
е - e	м - m	ф - f
её - e	н - n	х - kh
ж - zh	о - o	ц - ts
ш - sh	э - e	
щ - shch	ю - yu,	
ы - y	я - ya	
ъ - ' (e.g. ob'yasnil)		
ь - ' (e.g. rabotat')		

The soft adjectival ending -ий- (хороший, синий) has been transliterated as -ii- (khoroshii, sinii), except in the case of familiar surnames such as Dostoevsky, Kandinsky, Merezhkovsky etc. The hard adjectival ending -ый- (светлый, Белый) is transliterated as -yi- (svetlyi, Belyi).

In the context of Russian titles and quotes Андреев is transliterated according to the above system:- Andreev. Throughout the English text of the thesis, however, and in the context of English titles and quotes, he retains the more familiar lettering:- Andreyev.

INTRODUCTION

A) ANDREYEV THE "LONE FIGURE" IN RUSSIAN LITERATURE-
A WRITER WITHOUT AN "ISM"

When Leonid Andreyev complained to Gorky in an oft-quoted letter dated 23rd-26th December 1912 „Кто Я? Для благороднорожденных декадентов - презренный реалист, для наследственных реалистов-подозрительный символист”¹ 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 that 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 Tolstoy and Chekhov by the great guru of the Realists - Maksim Gorky.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 Andreyev's work, J. Woodward, whilst aware that Andreyev "provided a generation with one of its most representative voices,"⁴ nevertheless insists that he "be regarded as a wholly unique figure in the literary life of his times."⁵ The reader is left in some doubt as to Woodward's precise view of Andreyev's place in Russian literary history.

Recent decades have seen the rehabilitation of Andreyev'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 Andreyev'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."⁶

Another of the foremost Soviet Andreyev specialists, Yu. Babicheva has attempted to be a little more specific in associating Andreyev with the Expressionist movement in literature. But, again, her concluding words are relatively non-committal: ".... в мировой истории искусства начала века, он [Экспрессионизм] занял достаточно прочное место - и в этом мировом аспекте творчество Л. Андреева имеет много выразительных параллелей и аналогий."⁷

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. Dryagin, I. Ioffe, K. Mikhailovsky) have stressed Andreyev's close affinity with the Expressionists. He has also been associated with Impressionism (K. Chukovsky, A. Lenin) 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 Andreyev's contribution to Critical Realism and stress the unbroken line joining the great nineteenth-century Realists and Leonid Andreyev (A. Chuvakov, K. Muratova, Yu. Chirva), whilst a significant number of critics in both East and West, both before and after the October revolution, devote considerable attention to Andreyev'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 Andreyev in any definitive manner, view him in the broad context of the Romantic tradition in Russian literature (".... the leading role which he played in reinforcing a counterbalancing romantic element in Russian narrative fiction and drama").⁸ There is a tendency, particularly within the Soviet Union, to obviate the problem of Andreyev'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 Zamyatin have also been connected. Prior to the Khrushchev era and the revival of interest in early twentieth-century Russian literature within the Soviet Union, Andreyev was, when mentioned at all, consistently branded a Decadent along with the likes of Merezhkovsky, 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 Andreyev'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 Andreyev, 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 Andreyev'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 Andreyev himself made, this is not a state of affairs with which he would have been unhappy. Woodward cites a remark made by Andreyev in a letter to Chulkov (6th 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."⁹ Andreyev appears to provide further justification for an eclectic approach to his art in a later letter to Amfiteatrov (14th October, 1913) ".... Я никогда не останавливался на одной форме, не делал её 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 брюки"¹⁰

It is, incidentally, interesting that at a later point in the same letter Andreyev 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 relativises 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."¹¹ 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 Andreyev'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 Andreyev studies are being carried out. This confounds our problem in two ways. Firstly, considerable constraints on academic freedom still prevail within the Soviet Union. The 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, mean 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 Andreyev with the Critical Realist tradition and correspondingly "play down" his ties with the modern trends. (The coexistence of both trends with Andreyev'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 Andreyev 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 Andreyev studies can be said to fall into four categories.

In addition to the historico-political factors highlighted above there is, in addition, 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"¹² 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"¹³

Concentrated here are all the reasons why modern art in general so often seems to defy typologisation (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 Alexander Blok and, indeed, of Andreyev on the subject bear witness to this fact.

Andreyev'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 Gorky. For this reason one would reasonably expect the alienating effects described by Mukařovský to be doubled in Andreyev - firstly as a Russian, then as a "raznochinets".

Mention of the particularity of Andreyev'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 Andreyev 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 Andreyev oeuvre is indeed struck by the heterogeneity it exhibits. Andreyev did indeed cover an unusually wide range of modes of writing and, as has been pointed out by many of the specialists, Soviet and Western, not in a strictly ordered progression.

His oeuvre is, for the sake of convenience, frequently divided into three periods: an early period (1893-1900) during which Andreyev was still emerging from his career as a court-reporter and producing largely imitative, satirical and naturalistic depictions of everyday life; a 'mature' period (1901-1909) 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 (1910-1919) 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 1917-1918.

None of the critics who employ such a schema is blind to its crude over-generalisations and to the fact that there are examples of highly adventurous and experimental writing in both the 'early' and 'late' periods, (cf. Iezuitova's description of the story "Obnazhennaya Dusha" written in 1894 in Tvorchestvo Leonida Andreeva)¹⁴ 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 Andreyev's first wife: "Mme Andreyev (his second wife) informs me that 'Days of Our Life' was completed in seven days. It is remarkable how the author could transport himself from one mood to an altogether different one without pausing."¹⁵ "Days of Our Life" (Dni Nashei Zhizni) is a play based on Andreyev's life as a student and is written in a traditional, realist mode while "The Black Maskers" (Chernye Maski), the other work to which Kaun is referring, is one of his most experimental and innovative works.

Likewise, the fate of Andreyev's literary reputation cannot be explained in full by reference to the political and social upheavals after 1917. Andreyev enjoyed a meteoric rise to fame in 1900-1901 and although his fall from grace was less sudden (productions of his plays in the years 1915-1919 were, contrary to impressions given by some accounts of his career, still running in their hundreds per season) he had, by 1915 (i.e. well before the rigours of the revolutionary period were even being contemplated by most) been eclipsed by Mayakovsky and the Futurists and by

Akhmatova, Mandelstam and the Acmeists, and was a reviled figure in large sections of the Russian literary world.

Even at the height of his fame (1902-1908) Andreyev was held by some associates of the Symbolist movement (Merezhkovsky, 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 Andreyev's work, later came round to the same view. It was he who, in response to Andreyev's play "Anathema", accused the author of merely "dressing up ideas in trousers."¹⁶ Like Blok, whose attitude to Andreyev underwent a similar change, Belyi began to dissociate Andreyev 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. Such a view of Andreyev's art still has currency today in certain quarters as evidenced by the recent work of N.M. Zorkaya 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 vozvysheniya" in which "High Culture" assimilates genres and material, previously the exclusive territory of the lower art forms. Leonid Andreyev is seen in this system as an intermediate figure between "High Culture" and "Mass Culture" on the basis of his gravitation towards the "sistema adaptatsii" (popularization of "High Culture" material).¹⁷

The task of providing a convincing account of Andreyev's contribution to Russian art is not made easier by the fact that "Mass Culture" has been seen to require different criteria for analysis to "High Culture", and that Andreyev occupies an ambiguous position on the axis formed by the two. Those accounts which lay stress on Andreyev's links with "High Modernism"

(Symbolism, Impressionism, Existentialism etc.) often appear to disregard the genuinely "popular" element in his work, while those versions that have Andreyev as the crude, uncultured populariser, 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 Andreyev's writing, and not through any hesitation or inconsistency based on an inability to decide whether Andreyev was a "serious" writer or not. One might adduce in counter-argument the fact that Blok in particular revised his opinion not just of Andreyev'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, Белый"),¹⁸ Moreover, as is shown by V. Bezzubov in an article documenting the relationship between the two writers, towards the end of Andreyev's career Blok's attitude again changed, if not turning full circle, then 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 the two writers. (He talks of the „источники, которые питали его жизнь и мою жизнь" as being the foundation for his memoirs of Andreyev).¹⁹

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

Not only was Andreyev 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, Andreyev 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) since (a) all three of the stories just named are, in terms of artistic method, not so very dissimilar (and were recognised as such at the same time they were published) and (b) there were critics contemporary to Andreyev such as Kornei Chukovsky who interpreted the crude, popular element in Andreyev's work in a positive light, (see Chukovsky's book Litsa i Maski²⁰) yet still concurred with the majority of other critics in discerning an element of carelessness and even artistic incompetence in some of Andreyev's work.

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 Andreyev 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 thesis will attempt to address itself.

Let us, as a starting point, take the typological apparatus employed by Andreyev 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 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 of 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 Zamyatin and Andreyev 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-oriented critics to be little more than a concatenation of certain formal devices and by others (e.g. Worringer) to contain an exhaustive world-view.

The remarkable heterogeneity in the initial premisses of the artistic movements with which Andreyev 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" etc., 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 (literary, musical and visual arts) consistently apply as typologising 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 Andreyev'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 Andreyev'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), of elements of both a Romantic and a Realistic outlook (the lone individual in a world from which he is isolated - Romanticism; the need to respond directly to events taking place in the contemporary world - Realism. The stories "Mysl'", "Proklyatie Zverya" and "U okna" are examples of the first, while "Krasnyi smekh" and "T'ma" illustrate the second). It is equally difficult to refute the affinity between Andreyev'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' Vasiliya Fieviskogo") and Existentialist influenced works like Camus' "La Peste,"

the plays of J.P. Sartre and the novels of A. Malraux. Andreyev's recourse to devices of intensification in his prose and drama (the recurring motif, his use of the Fantastic - cf. an article by Woodward on this theme: "Devices of Amplification and Intensification in Andreyev")²¹ fully sanctions an alignment of his work with the Neo-Realism of a writer like Zamyatin, 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 (cf. the work of Yu. Babicheva in this connection). And there is little ground for objecting to the perception of a form of literary Impressionism (cf. K. Chukovsky) in some of Andreyev's short prose pieces ("Nabat", "V tumane", "Vesennie Obeshchaniya") though, admittedly, an extension of the term to cover the entire oeuvre would seem a little far-fetched.

Yet Andreyev, 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 Andreyev would have avoided assimilation with either of these movements.

What the foregoing remarks lead to, is a realisation 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 Andreyev. 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 Andreyev 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, Andreyev emerges as the individualist artist par excellence, an artist whom it is therefore thoroughly inappropriate to categorise, package and label. Kaun for instance has Andreyev 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 vivisect 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 Andreyev."²² 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 be woven out of the threads of his fantasy."²³ 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. (It is in fact more of an evaluative than a descriptive usage and corresponds to Roman Jakobson's relativising 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 one proclaimed faithfulness to reality, maximum verisimilitude - in other words 'realism' as the guiding motto of their artistic programme").²⁴

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 Andreyev 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 Andreyev 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 Andreyev'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 Andreyev scholars. What is clearly required, therefore, is the adoption of a critical apparatus within which that task appears both meaningful and manageable.

B) AN ALTERNATIVE PERSPECTIVE - THE TEXT AS SIGN

What we shall attempt is not a solution of the "Proklyatyi Vopros" that has beset Andreyev scholars, Eastern and Western; not an incontrovertible definition of Andreyev'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 Andreyev'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 Andreyev's individuality as an artist is not envisaged here. Indeed, by placing him in a framework that allows us to correlate his 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 Andreyev'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 Andreyev scholars, who therefore represent isolated exceptions to the generalizations we have been making hitherto on the nature of Andreyev 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 Shklovsky) 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, Eichenbaum, Shklovsky and others within "Opoyaz" (Obshchestvo poeticheskogo yazyka)

was oriented 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").²⁵ 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.²⁶ This too will be built upon and will furnish an important tool for our analysis of Leonid Andreyev'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.²⁷ Since we are concerned particularly with Andreyev as a writer of short prose-narratives, the investigations carried out by Viktor Shklovsky into the minimum conditions required for literary narrativity (investigations that Shklovsky related specifically to the short-story and novella) will, similarly prove indispensable.²⁸

There are certain inadequacies and excesses resulting from an over-dogmatic application of the Formalist principle of literary autonomy which were swiftly recognised by many of the Formalists themselves and have been well documented by Victor Erlich, S. Bann and J. Boulton, K. Pomorska and

and others. Typical of such excesses is Shklovsky's deification of "the device" (*priyom*) 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 Andreyev, 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. Dryagin's book on Andreyev as an Expressionist ('Ekspressionizm v Rossii') devotes considerable attention to the formal devices in Andreyev's plays which link him with the Expressionist movement in drama. Although Dryagin by no means ignores the wider aspects of Expressionist drama (world-view, thematic concerns etc.) 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 Dryagin 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."²⁹

It is perhaps true that Dryagin's critical judgment 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', but this only goes to show how early Russian Formalism, while clearly recognising 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 Andreyev's

prose. However, the same sense of over-simplification is evident in an article on the device of repetition in Andreyev's stories when Linin correlates the stylistic repetition with what he considers a parallel trend in Andreyev's world-view, or 'ideology' as he terms it: „От приёма к идеологии: Самый приём повторения здесь [„Так было"] предстаёт оправданным авторским стремлением находить постоянное в изменчивом, отыскать элементы, скрепляющие разнородные части целого.“³⁰

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 Andreyev stories ["Krasnyi smekh", "Proklyatie zverya", "Iuda Iskariot", etc.] the explanation of a direct link between it and the Andreyevan '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 Andreyev. Andreyev's own comments in the letter to Amfiteatrov to the effect that he is prepared to accept an artistic form („Пусть даже кубом выражается или излучением") provided it expresses one content - 'Man' - indicate that the polarization of 'Form' and 'Content' was encouraged by the writer himself. The critical heritage has, on the whole, willingly fostered that polarization: "Has Andreyev a style? If he has one it is as 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 Andreyev 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." (A. Kaun: Leonid

Andreyev.)³¹ Note that here 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 Andreyev himself, pluralizes the 'ideas' and 'themes' as well as the styles.) „Но в отличие от символистов, образы-символы у Л. Андреева не были единственной формой отображения действительности" (V. Chuvakov in his introduction to "Leonid Andreev - Povesti i rasskazy v 2-Kh tomakh".)³²

Even those who are bold enough to unite Andreyev'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 проявляются в реалистических по своей сути произведениях Андреев и после 1906 года пишет пьесы, рассказы в которых сложно сочетаются экспрессионизм, символизм, реализм...." (L.N. Keon: "Leonid Andreev i Nemetskii Ekspressionism"). The dichotomy is, of course, extended to the term Expressionism as well and L.N. Keon is, like Yu. Babicheva, to a large extent reliant on listing coincidences in style and theme between Andreyev 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 ещё один приём к которому обращается Андреев и гораздо чаще немецкие экспрессионисты - это приём монтажа."³³

Victor Shklovsky 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 Shklovsky's phrase we can perhaps describe Andreyev 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 Andreyev's writing).

It is in the later theoretical advances made by Shklovsky's Russian Formalist colleagues on their early 'Opoyaz' principles that we begin to discover firmer foundations for the critical framework we have been seeking - a framework which in surmounting the Form/Content problem 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 Andreyev in the evolutionary process of art.

The later writings of Jakobson and Tynyanov 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, Tynyanov 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" (Yu. Tynyanov "On Literary Evolution.")³⁴

The notion of literature as system is employed by Tynyanov 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."³⁵ 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 and so there is no longer any need to split the work into "Form" and "Content".

And thus, in the form of Tynyanov's concepts of auto and syn-function we would seem to have a methodology suitable a) for an immanent structural analysis of Andreyev's prose which obviates the problems arising from his apparent eclecticism in choice of "style" and (according to some) "theme" and b) for 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 (auto-function).

In practice it is the former option that has been taken up by those Andreyev 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 "Andreyevan 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."³⁶

Martini concentrates on Andreyev's stories in her book. 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 in 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 её трактовки в драме, сосуществование в ней разных точек зрения."³⁷

It can be seen here that Maria Symborska, although committed to a total, synthesizing analysis of "Tsar Hunger" (i.e. 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 Andreyev. 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 Andreyev's poetics. However, neither of the two structuralist-oriented 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 Andreyev's stories. The area we have been marking out, corresponding approximately to Tynyanov's auto-functional aspect of the literary text, remains relatively unexplored territory in Andreyev studies.

Nevertheless, the 'Internal Poetics' of Andreyev's prose on which Martini and Symborska concentrate will receive further attention in the present study. Indeed, our necessarily selective and incomplete survey of the Formalist-Structuralist critical tradition will show that, just as 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 - so later developments tend 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 (i.e. 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 system(s) 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 thesis are that of synchrony ("the study of literary texts as a complex of interrelated

elements outside of time" - see below p. 36) 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 - see Glossary of terms).

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 Yuri 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 (p. 23) 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".³⁸

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.³⁹ In this way literature retains a great deal of the specificity accorded to it by the Formalists.

Nonetheless, 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 analysis of Andreyev's texts to follow 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.⁴⁰ The study of paradigmatics and syntagmatics will therefore be applied extensively in order to investigate the generation of meaning in Andreyev'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.)⁴¹

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.⁴² 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 Andreyev'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 Andreyev'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 to meaningfully 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. An idea of how hegemonic modern semioticians can appear at times may be gained from the suggestion made by Eco (A Theory of Semiotics) that anything which has meaning (and is therefore a sign) can be studied from a semiotic point of view.⁴³

That weakness is only a potential one since the notion of specificity propounded by Eichenbaum et al. 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."⁴⁴

Yurii 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 пересекается 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."⁴⁵

The universalising 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.⁴⁶

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 Andreyev's oeuvre but, while analysing 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 Andreyev will be explained below) to suggest a means of integrating 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, sign-systems etc. 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 Andreyev 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 (pp. 28-29). 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 (p. 28 above).

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 follows, therefore, that no matter which 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, those 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, rhyme etc., 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 p. 27 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 Andreyev's texts.

The notion of level, then, enhances semiotics' powers of integration. The second advantage it possesses (see p. 30 above) 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, Jakobson, etc. 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 organisation 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.

Jan Mukařovský, for example, has studied the special relationship between SIGN and REFERENT in art and, in particular, in the work of literature. His idea that literary signs must, throughout their historical development, both denote reality and at the same time appear to the reader as a concrete part of that reality will help us particularly in our efforts to assimilate Andreyev to a literary evolutionary process.⁴⁷ Jakobson's above-mentioned distinction between Metaphor and Metonymy (p. 27) 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 on with Jakobson's Metaphor/Metonymy theory that will make it (Todorov's "Fantastic") highly effective in an Andreyevan 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 (p. 28) 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 typologising tool with great relevance to the prose of Leonid Andreyev. Bakhtin's theory can be linked to Benveniste's category of "énonciation" (p. 27) which itself may 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' "Syuzhet/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.⁴⁸

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, Yurii Lotman and the Tartu school of semioticians have produced some remarkable work in the semiotics of whole cultures.⁴⁹ 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. In other words the other constituent parts are not excluded each time but merely temporarily placed in the background. For example, a section concentrating on the text-code relationship will not exclude consideration of sender-receiver, text-referent etc. as these are vital to the functioning of the text and code, but will 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 Andreyev 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 Andreyev'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 Andreyev. 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 Andreyev'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 Andreyevan heritage: The works written in the

period chosen (1900-1909) represent the bulk of the Andreyevan heritage. With one or two notable exceptions (e.g. the play: "Tot kto poluchaet poshchechiny") Andreyev'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: Since 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 now 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 Generale 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 Andreyevan 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 Andreyevan 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 1900-1909 is then vindicated, not only because it contains the bulk of the Andreyevan 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 realised potentiality (later developments) and unrealised potentiality (early steps): "Pure synchronism proves to be an illusion: every synchronic system has its past and its future as inseparable structural elements of the system" (J. Tynyanov and R. Jakobson).⁵⁰

What this means for our study of Andreyev is that the corpus of works we have indicated (short stories, 1900-1909) will form a basis for the elucidation of a body of rules governing the production of the "Andreyevan text" - an ideal abstraction which corresponds to no actual text in particular but which, while epitomising the texts of "the most Andreyevan period" of the Andreyev 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 "realised and unrealised potentialities" (earlier and later developments) in relation to the Andreyevan 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 Andreyev 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, i.e. realise 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 Andreyev as a unique and insoluble whole with other such unique and insoluble wholes. Any comparison to be made will

centre on the subtly differing realisations of these codes and structures from author to author.

The same logic called upon to justify the selection of a limited section of Andreyev's oeuvre for close analysis may be invoked to explain a similar selectiveness in the non-Andreyev works that are to be cited: we shall rely mainly (but by no means exclusively) on works generically and temporally close to Andreyev's short stories 1900-1909, for 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 Andreyev's texts. Indeed, since "the Andreyevan text" is to be no more than a particular combination of trans-authorial codes and structures, the argument for selectiveness in relation to Andreyev's works and the argument for selectiveness in relation to non-Andreyev works is one and the same.

Having dealt with our terms of reference within the Andreyev 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 Andreyev'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 Andreyev 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 Andreyev'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 Andreyev'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 thesis is concerned: first and foremost the question of Andreyev's place in literary and cultural history, but also that of Andreyev'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 corpus, and of the Andreyev 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.

Continuity of level though there may be, it has however been necessary to make certain modifications of terminology when moving from level to level which might create the impression 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 etc.)

The first chapter will, then, rely heavily on the vocabulary of a general poetics of fiction. Since 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 is largely that of the earlier poetics (Jakobson, Shklovsky and Tynyanov 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 p. 18) and apply it particularly to the question of Andreyev's choice of the short

story as the prose form in which to write. This will be followed up with an examination of "narrative transformation" in Andreyev's stories, based on Shklovsky's theory of single narratives. The concept of "motivation" (p. 26 above) will be applied to certain linguistic qualities in Andreyev's writing, as will Bakhtin's theories of literary space and time (p. 18) to certain semantic peculiarities.

Most attention in Chapter 1 will be given over to consideration of the paradigmatic and syntagmatic generation of meaning in Andreyev (p. 27 above). As well as looking at what we shall call 'intertextual' paradigms of character and event (see Glossary of Terms) we shall also propose a basic, "Andreyevan" generating-paradigm to account for the selection of units of meaning in all the stories of interest to us. When considering Andreyevan syntagmatics, Jakobson's two categories of metaphor and metonymy (p. 27 above) will enable us to determine the principles upon which the units of meaning in Andreyev'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, plot etc. (immediate textual meaning) as here - to the paradigmatics and syntagmatics of whole cultures (cf. 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 Andreyev.

The second chapter, treating the Andreyevan 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 Andreyevan text models the world outside it (see p. 27 above). 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 Andreyevan Fantastic is in fact central to this thesis and as well as forming the core to Chapter Two, 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 (p. 28 above).

The second half of Chapter II deals more with 'origin' and 'destination.' Apart from making use of the by now sophisticated theories of voice and perspective (Genette in France, Uspensky, Bakhtin, Korman and Lotman in the Soviet Union), it will also synthesise Bakhtin's approach to monologism and dialogism (p. 33 above), Benveniste's approach to literature as an "act of narration" ("énonciation" - pp. 27 and 33 above) and Scholes' analysis of Discourse and Story elements in fiction (p. 33) in order to situate Andreyev'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 Three focusses more closely on Andreyev's place within the evolutionary process in literature at large. There are a number of models of literary evolution, but the one furnished by Jan Mukařovský (p. 32 above) has proved most fruitful here. This is combined with an examination of the literary codes at work in this evolutionary process, to which Andreyev's texts 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 Barthes) has served as a basis. This is followed up by an analysis of the role of allegory in Andreyev'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 I we stated as our aim the reconstruction or uncovering of "the Andreyevan text" - an ideal, abstract construct capable of accommodating every actual text in the Andreyev oeuvre, but corresponding to none of them. The notion of the elucidation of an "Andreyevan 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 individualised oeuvre of Leonid Andreyev and the process of literary and cultural développement at large.

Because it is capable, ideally, of accounting for all the writings in Andreyev's oeuvre, there seems to be every justification, when attempting to assemble the Andreyevan text's laws of production, for drawing on knowledge of Andreyev's manuscript-drafts. In the theoretical context of this thesis the drafts will be treated normally not as indicators of an

all-important "authorial intent", but as actualisations of an Andreyevan structure, to be considered alongside actualisations constituted by the published texts.

The manuscripts referred to below are from Andreyev's "Kleenchataya tetrad'" held in TsGALI, Fond II, Moscow and the previously untapped sources of Collection no. 88, Hoover Institution, California, U.S.A. ("Rukopisi Leonida Andreeva").

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 Andreyev's time.

References to Andreyev's published works are, unless otherwise specified, made according to the 1911-1913 "Polnoe Sobranie Sochinenii" published by the Marks publishing house.

A short glossary of the most frequently recurring theoretical terms has been provided at the end of the study. Each chapter, moreover, will be prefaced by a brief exposition of the theoretical background to the terminology specific to it.

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

C H A P T E R O N E

SOME ASPECTS OF THE POETICS OF ANDREYEV'S PROSE

- i) Andreyev and the Short Story:- "Poeticity"; Narrative Transformation; Narrative "Memory"; Internal Motivation; The Short Story and Literary Evolution
- a) "Poeticity", the short story and Andreyev

This chapter, like those to follow, will be concerned with the generation of meaning in Andreyev's stories. The process of meaning-generation can be divided for the purposes 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 "textualisation of meaning", implying by that term a confinement to the specifically literary (indeed literary-prose) structures and rules of organisation as opposed to those of wider semiotic significance.

For this reason there is some justification in referring here to a poetics of Andreyev'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 Andreyev'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 public"¹ and thus involves a particular sender-text-receiver relationship and calls upon a particular set of literary codes. (See Chapters Two and

Three). It also brings with it a particular set of internal rules of construction and assembly.

Since the status of Andreyev'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 Andreyevan text as short story which are to be investigated are all closely interrelated. They touch upon the nature of literary language in the context of the short story's position on the novel - lyric poetry spectrum ("poeticity"); 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 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 Andreyev oeuvre and in some instances attained a nearly pure state in texts covered by the period 1900-1909. Furthermore, features inherent in the poetics of the short story will be held responsible for some of the "most typically Andreyevan" aspects of that period and will therefore feature as prominent structural properties of the "Andreyevan Text". The theme of the Andreyevan text as actualiser of certain key structures in the short story will in fact run throughout this Chapter and much of Chapter Two.

The early research of the Formalist "Opoyaz" group centred on the nature of what they termed "poetic language" - i.e. on what makes the language of literature (poetry and prose) different from "everyday language" (see Introduction, p. 18). 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 as the "most literary" genre and the novel as 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 realise 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 a far too simple and generalised 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 Andreyev, 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 Tolstoy, Chekhov, Gleb Uspensky and Gorky, 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 Tolstoy's later works. Andreyev 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 "Proklyatie zverya". Andreyev 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 oeuvre.

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 Andreyev's prose which account for the heterogeneity in its diachronic development. This thesis receives support when we recall that amongst Andreyev's very earliest fiction there are stories like "Obnazhennaya dusha" which in its highly unconventional treatment of a fantastic theme presages Andreyev's most innovatory prose.

Andreyev'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 Andreyev thereby accepted the constraints imposed by it (see again Jameson's The Political

Unconscious)³ and though in his writings on literature he repeatedly stressed the priority of "content",⁴ Andreyev 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 Andreyev's most successful period (1900-1909) 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" (p. 47 above).

Firstly, and perhaps most obviously, we might draw attention to the linguistic register in which stories such as "Proklyatie Zverya'", "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 Andreyev than in the later practitioners of so-called "ornate prose" such as Isaac Babel and the early Pilnyak, but, as the opening paragraphs of three stories will demonstrate, Andreyev 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".⁶

„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 радостью взглянуть на тихую пляску мою .."⁷

The poeticity of Andreyev'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, Andreyev himself sometimes used these models, his selection of more specifically literary models for stories like "Tak bylo" (folk-tale), "Zhizn' Vasiliya Fiveiskogo" (hagiography), "Iuda Iskariot" and "Eleazar" (Bible), "Pravila dobra" and "Rasskaz o tom kak u zmeya vpervye poyavilis' yadovitye 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 3 or 4 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" (pp.46-47 above). The qualities we have enumerated do not in themselves constitute a fixed, unchanging "poetic language". In the context of Andreyev's prose, appearing as it did in immediate succession to the everyday, transparent narration typical of nineteenth-century narrative, they would better be 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 Andreyev'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 be come clearer below (p. 85).

Other examples of poeticity in Andreyev'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.

Andreyev'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 Union⁸ and does not need expanding upon here. 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 within the limits of a 10-20 page "rasskaz":

„Замёрзшие окна, запушенные инеем, светлели под огнём и искрами, были непроницаемы, как стены, и отделяли людей от серой ночи. Безграничным кольцом она облежала 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 неё 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".⁹

The same applies to Andrejev'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 "Babylon", the medical assistant's unrequited love for Dr. Shevyrev in the lunatic asylum; Doctor Shevyrev's mysterious powers of silent domination over the inhabitants of both restaurant and asylum, etc.). The never-tiring "one who knocks" („тот кто стучит") 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 Andreyev's writing, too, have received extensive analysis in the work of early Soviet critics K. Dryagin and A. Linin.¹⁰ 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 (p. 47 above). One example of the utmost subtlety which demonstrates this fact occurs in "Prizraki", the story in which Andreyev'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".¹¹ 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".¹² 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 repetitions etc. of the kind just described is extended right down to the micro-level of single words. (Cf. our discussion of semiotic levels in the Introduction, pp. 31-32). 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 Andreyev'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' Vasiliya 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 человек! Слепой человек!" A few lines later a description of the raging storm outside Vasily's hut and the tolling church-bells contains the following instance of contamination:- „Зовёт блуждающих колокол, и в бессилии плачет его старый, надорванный голос. И она [метель] качается на его чёрных, слепых звуках и поёт: их двое, двое, двое".¹³

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, рождённый среди камней ; каменные мысли ;

в каменистом Иерусалиме ; окаменевшего Иуду".¹⁴

Texts like "Stena", "Krasnyi smekh", "Proklyatie Zverya", 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 прошёл здесь когда-то каменный дождь, и в бесконечной думе застыли тяжёлые капли. И на опрокинутый, обрублённый череп был похож этот дико-пустынный овраг, и каждый камень в нём 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 чём-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"¹⁵ The underlined words chart the linking of Judas to the stones, the scorpion and the night in turn.

A contemporary commentator on Andreyev's stylistics, N.A. Kozhevnikova has herself drawn attention to the adjective - noun variety of contamination and 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 Andreyev's later, "modernistic" texts but occur also in his earlier "realist" narratives. This offers

some support for our suggestion that Andreyev'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. (pp. 7-8 above).

It is, in fact, not difficult to show that those works of Andreyev 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 Andreyev'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:

i) „Он внимательно и долго смотрел перед собой в такую тьму уходящей ночи. И тогда он видел то, чего не видят другие: кольхание серого-огромного тела бесформенного и страшного"

ii) „.... смерть уже сторожила его, как хищная, серая птица, слепая при солнечном свете и зоркая в чёрные ночи"

iii) „Пришла ночь. Пришла она чёрная, злая, как все ночи и тьмой раскинулась по далёким, снежным полям. И во многих сердцах потушила она слабые, тлеющие искры"¹⁶

The climax to the narrative is the counterposing of a new-born child, together with the figure of light („Эта маленькая жизнь, слабая как огонёк 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".¹⁷

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 "Proklyatie zverya".

We can go back still further in Andreyev'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:

i) „Если его [посетителя] брил не сам хозяин, а кто-нибудь из подмастерьев, то шёпот становился громким и принимал форму неопределённой грозы:- Вот погоди!

Это значило, что мальчик недостаточно быстро подал воду и его ждёт наказание"

ii) „....и посетитель видел, как к подзеркальнику протягивалась маленькая, грязная рука и слышал неопределённо угрожающий шёпот: Вот погоди!

Это значило, что сонливый мальчик разлил воду, или перепутал приказания"¹⁸

That these examples are of the sort to be found in the short stories of many writers demonstrates only that Andreyev'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 - i.e.

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 a "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 vozrata") as being one of the linchpins in Andreyev's thought-system. D. Maksimov is one of several who see this factor linking Andreyev to Blok, Belyi, Sologub and the other Symbolists.¹⁹ 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, criticised for being over-mechanistic in this way. See Introduction, p. 20), 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, repetition (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.²⁰ The altered wording of the repetition or 'reference-back' in "Pet'ka na dache" is an index of the "difference in identity" which characterises these transformations.

In addition, the movement from initial state to final state is accomplished via a "turning-point" or peripeteia - the central action or event in the narrative which causes the transformation to come about. (See Viktor Shklovsky's 'С теорії прозы - Moscow 1929). 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 emphasised ending. As Ann Shukman points out, a novel "will more likely emphasize the course of events and its ending may be muted and unemphasized".²¹

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 typologising 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 Andreyev 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 emphasise 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, to the point that 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" (see Shklovsky's "Art as Device"). 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"²² and the point when that change finally manifests itself: „Баргамот голосом не оставлявшим ни малейшего сомнения в твёрдости принятого им решения, заявил:

- Пойдём ко мне разговляться".²³ The two are separated first by Bargamot's own condescending retorts („Уж молчал бы! - презрительно ответил Баргамот - До свету нализаться!") and then by Garas'ka's abusive provocations („Да ты, чучело огородное, пойми").²⁴

In "Na reke" (1900) Aleksei Stepanovich's initial despondency and loneliness („Противно было всё, что в нём, и что вокруг него. И всем Алексей Степановичи чужой")²⁵ 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 everything around him: „И Алексею Степановичу чудилось, что душа его - такой же звук (referring to the sound of church bells), и было страшно, что не выдержит тело её свободного полёта: Руки его коснулась другая, горячая рука и ухо различало тихий, боязливый и радостный шёпот. Звуки все лились и радость их становилась бурной, ликующей”²⁶

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 "Pamyatnik" (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, они заботились лишь о том, чтобы эти наиболее усталые части её усталого тела не расползались далее пределов то, что называется мыслями, не входило в круг отправлений её организма и её беспокоило неприятное ощущение”.²⁷ This is matched by the initial hostility of the man she attempts to solicit: „Чего ты ко мне пристала? Что лезешь? Убирайся, пожалуйста”.²⁸ 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”²⁹ 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, зайдём ко мне на минуту. Только ты не вздумай чего! - строго добавил он. - Просто мне жалко тебя”.³⁰ 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 Khizhnyakov is momentarily transformed through the intermediary of a young mother and her new-born child: „Он видел ребёнка и ему казалось, что это родился он сам для новой жизни, и жить будет долго , и жизнь его будет прекрасна"³¹ It is an ideal model to accommodate the publicistic leanings of a writer like Andreyev. So, for example, in "Inostranets" (1902) it produces, in artistic form, an effective pamphlet for revolutionary Russian patriotism; the hero, Chistyakov, 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, Chistyakov 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 recognise 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).³² This is repeated in "Marsel'ez" (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", "Pamyatnik", 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 человеческие фигуры, и ночь, и вода окружала их. В досках пола ощущалось лёгкое, едва уловимое содрогание, и казалось, что весь старый и грешный домишко трясётся от скрытых слёз и заглушённых рыданий" ³³

In "Pamyatnik" 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 её не оказалось ни в этот, ни в следующие дни Орлов гордо засеменил к памятнику

- А всё-таки жаль, брат Пушкин. Я ещё многого не досказал". ³⁴

And the last two lines of "V Podvale" ensure that Khizhnyakov'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".³⁵ Employing a term which will be introduced in more detail below (see also Glossary of Terms) 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" Gorky referred to the author's „улыбка лёгкого недоверия к факту”,³⁶ the sense that Andreyev does not himself really believe in the likelihood of the reconciliation he describes. 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.

This 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 всё громче, всё радостнее звучала громкая песня; в нежных руках бойцов тихо колыбался Чёрный гроб.

Мы пели Марсельезу.”³⁷

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 головой и, вздохнув, ушёл. А на другой день, заявил, зелёный от страха, как попугай:

- Милые товарищи! Я тоже буду голодать с вами!"³⁸

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"³⁹

"Inostranets", too, culminates in a song and a flood of romanticised 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 её с душой неведомого, многоликого, страдающего брата

.... А внизу опять пел Райко, и дико свободны и смелы были гневно тоскующие звуки его песни"⁴⁰ Again the reader is left with the sense that "in real life" none of this would have happened, that Chistyakov ought to have retained at least some of his former, vulnerable self instead of turning into a carbon-copy of the idealised Raiko.

We have argued (p.59) 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 Andreyev'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. "Boľshoi Ŗhlem", 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 возьмём теперь четвёртого? – Но Евпраксия Васильевна не слышала его, занятая соображениями хозяйственного характера. Помолчав, она спросила:– А вы, Яков Иванович, всё на той же квартире?")⁴¹ 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")⁴² 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 своё".⁴³

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 forewarned 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“⁴⁴

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.

"Bolshoi 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, 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 Тимофеевичу отвели комнату с высоким потолком Егор Тимофеевич был так доволен своей комнатой, что приводил всех больных смотреть её Потом он и заманутые больные просто сидели так и разговаривали”).⁴⁵ 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”).⁴⁶ 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”.⁴⁷

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" („тот кто стучит") who has served throughout to epitomise 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 всё стучал. Уже гасли огни в ‚Вавилоне', а он всё стучал, безумно-настойчивый, неутомимый, почти бессмертный”.⁴⁸

Further analysis of this and other texts (see pp. 130-153 below) 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 Andreyev'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”.⁴⁹ In this bizarre account of the attempts of a colony of suffering lepers 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 прокажённый, 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 прокажённый и мы увидели одни спины но неподвижны были спины, как вторая стена”⁵⁰

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 неё такие лукавые глаза”; „Вот было смешно: тот умер за голодного, а голодному даже куска от ноги не осталось. И я смеялся, и другой прокажённый смеялся”⁵¹

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:

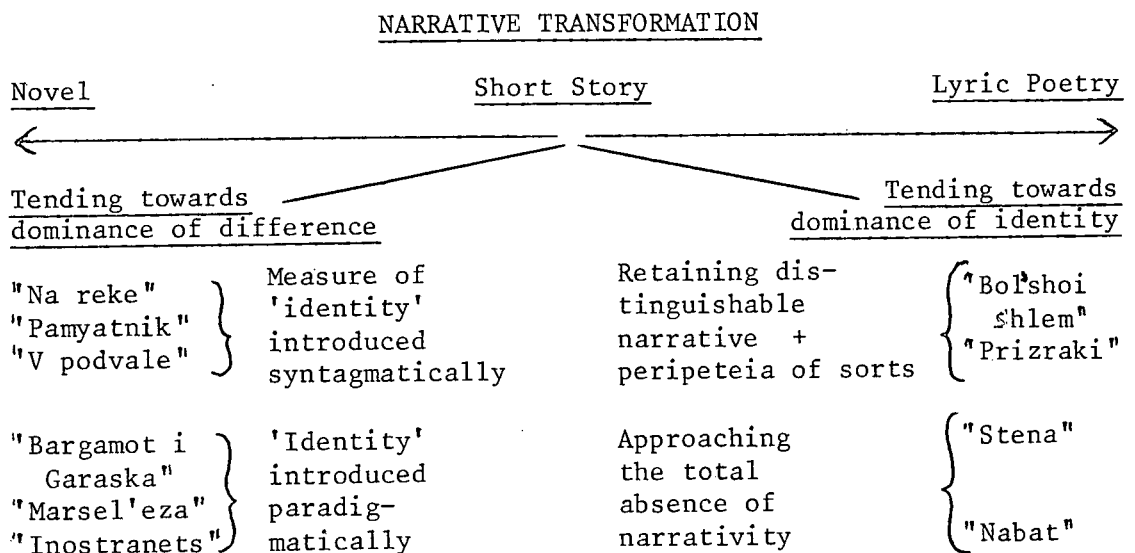
„Разве каждый труп не есть ступень к вершине? Устелем трупами землю; на трупы набросим новые трупы и так дойдём до вершины

Братья! - просил я - Братья!

Но голос мой был гнусав и дыхание смрадно, и никто не хотел слушать меня, прокажённого".⁵²

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 Andreyevan 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 Andreyevan 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 1900-1909 period appear initially to openly flout the schema with their unmistakeable dynamism. These include "Krasnyi smekh", "Zhizn' Vasiliya Fivetskogo", "Proklyatie zverya", "Iuda Iskariot", "Eleazar" and "Mysl'".

"Iuda Iskariot" and, to a certain extent "Eleazar", appear less anomalous when attention is focussed 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 Andreyevan textualisation 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"⁵³ 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' reputation and all that it has meant to Western Culture to a state which reasserts the reputation and its significance and effects "difference" only in the suggestion - and it is never more than a suggestion shrouded in the biblical "facts" of Judas' story and the almost equal prominence given to Judas' 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 Andreyev 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' treachery. For this reason it is very difficult to isolate a peripeteia. Judas' 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' 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 "Na reke" etc.

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: „Одинадцатого декабря 1900-года доктор медицины, Антон Керженцев, совершил убийство”.⁵⁴ 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”.⁵⁵ 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?”⁵⁶ 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 ещё раз окинул взором собравшихся судить его и повторил

- Ничего".⁵⁷

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, while the aspect lending the stories their superficial dynamism which in both cases relates to "plot" (the story of Judas' 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 these two texts and of others making up the Andreyevan 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'" [novella] 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 Andreyev'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”⁵⁸ - 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 "Proklyatie zverya" and "Zhizn' Vasiliya 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 generalised 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, that allow us to bind one textual moment to another in terms of similarity or substitution, rather than contiguity".⁵⁹ 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: 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 presented 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 disorganisation 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 "Proklyatie zverya" 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 всё едет а во рту огромная дымящая сигара. Едет

Их там было много, маленьких городских детей с боннами и гувернантками, но я избегал смотреть на них"60

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 "Proklyatie zverya" are, by virtue of their reduced narrative memories, deprived of dynamic narrative transformation and suspended in a narrative stasis; the encounters could in each case 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 Three).

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 возлюблённая! Встреть меня ласково. Я так устал! Я так устал!" ["Proklyatie zverya"].

„.... безумие и ужас. Впервые я почувствовал это”

„За окном стоял сам Красный смех” [“Krasnyi smekh”]

„В то жаркое и зловещее лето горело всё” . „И молча бежали мы куда-то во тьму и возле нас насмешливо прыгали наши чёрные тени” [“Nabat”].⁶¹

It is the uneasiness with which the narrating „Я” 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 “Proklyatie zverya”, and that whole aspect of the text strikes the reader as false, awkward and “superimposed”. Gorky 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 “Proklyatie zverya”, 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 Andreyev'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 закреплённый её узлами мог бы распасться”.⁶² Andreyev'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 „Я”.⁶³ Such an interpretation, however, flies in the face of much of the previous work on Andreyev's prose.

This takes "Krasnyi smekh" and "Proklyatie zverya" as the epitome of Andreyev'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 Andreyev's modernism).⁶⁴ Resolution of the contradiction between these two readings must be deferred until Chapter Three.

The number of Andreyev texts which adopt some kind of "uslovnost'" (or deviation from impersonal, third-person narration) as their narrative form (diary-form; first person "recollections" - "Nabat", "On", "Proklyatie zverya", "cultural pre-texts" usually biblical, sometimes fairy-tale: "Iuda Iskariot", "Eleazar", "Tak bylo", "Rogonostsi") is not significant. 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' Vasiliya 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.⁶⁵ 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' Vasiliya 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. Vasilii's confrontation with, and struggle against the forces that beset him is "pre-empted" by a

"master-text" - the biblical narrative against which Andreyev's narrative is to be read - and also by a reinscription of that master-text in the first lines of "Zhizn' Vasiliya Fivayskogo": „Над всей жизнью Василия Фивейского тяготел суровый и загадочный рок Точно проклятый неведомым проклятием он с юности нёс 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".⁶⁶ The whole course of the narrative proper is marked out in these opening words of meta-narrative which pre-scribe the repetitious fulfilment of a series of cycles tracing a path from norm (Vasilii and family happy and contented) to a breaking of norm (disaster imposed on Vasilii and family by the „тяжёлый рок") to the potential questioning of the forces that impose the disasters (a potentiality expressed in the tension and anguish with which Vasilii pronounces after coming to terms with each disaster: „Я Верю") and back to the norm (Vasilii's faith reaffirmed). Each subsequent narrative "cycle" fulfils the pre-scription anew and Vasilii 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 Vasilii's first son, the birth of the idiot, the death of Vasilii's wife) is immediately absorbed by the cycle so that the transformation remains frustrated.

The final tragedy before Vasilii's final descent into insanity and death is the death of Semen Mosyagin. The structural equivalent of the return to normality in this case becomes Vasilii's preparation for the miraculous resurrection of Mosyagin'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, a key requirement of any narrative being that it must have a marked beginning and a marked end (cf. Yurii Lotman in "Trudy po znakovym sistemam").⁶⁷

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 Andreyev's work, is more often than not the semantic index of structural breakdown (cf. the endings of "Bezdna", "Krasnyi smekh", "V. imane", "Vor").

Vasilii's potential reaction against the hostile forces of nature is never actualised in the form of a full-scale existential rebellion: that would have produced a dynamic narrative transformation emphasising 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' Vasiliya Fiveiskogo" is no more an anomaly to the original schema of Andreyevan narrative transformation than "Iuda

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 Andreyev'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 приём рассматривается не как отдельная материалная данность, а как функция").⁶⁸

Motivation as understood by Shklovsky 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, and that which integrates it with the rest of the text.⁶⁹

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 recognised that motivation may be divided into an "internal" and an "external" variety. (See Yuri Tynyanov's "Rhythm as the Constructive Factor of Verse").⁷⁰ 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. 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 (cf. 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", "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", "Proklyatie zverya" and to a certain extent "Zhizn' Vasiliya 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 (i.e. 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 "Proklyatie zverya" 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.

Vasilii 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 - i.e. 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 (p. 47 above); he therefore looks for relationships between these signifiers, 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-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).

Andreyev 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" etc.) the repetitions, recurring motifs, contrasts, textual symmetries etc. which were examined above under "Poeticity" (pp. 45-57) appear to become the organising force of the narrative ("Prizraki", "Krasnyi smekh", "Proklyatie zverya").

It follows also that instances of verbal contamination, which were viewed above as representing an extension of Andreyevan poeticity to the micro-level of single words (p. 49), 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' 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. (See p. 55).

It can be argued further that what was described above as weak external motivation in some of Andreyev's stories (pp. 82-83) 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:- 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 by contaminating them with the semes of a few of them ("red", "blood", "horror", "madness"), towards internal motivation in fact.

A similar example is to be found in "Stena". Here the

improbability of the happening stems largely from the lepers' 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 phrase 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 прокажённого")⁷¹ rather than to any attempt to make the lepers' behaviour appear plausible. The lepers' 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 Andreyev 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 Andreyev'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 takes preference 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, figures etc. functioning in a system of internal motivation may function simultaneously in countless other systems as Chapter

Three 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 Andreyev'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 Andreyev'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 remain the questions of why Andreyev 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 Andreyev 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. Yurii 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, произошёл новый поворот к поэзии. Начало XX века, как некогда начало XIX, в русской литературе прошёл под знаком поэзии. И именно она была фоном на котором стал ошутим происшедший в 1920-х годах рост художественной активности

прозы".⁷² 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 Andreyev's exploitation of the short story's structural potential - his attention to "poeticity", 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 "poeticity" of the genre is not exclusive to Andreyev. It is, if anything, still more perceptible in the prose of Andrey Belyi whose four prose "symphonies" in particular are consciously constructed entirely around textual symmetries, repetitions, motifs etc. (Cf. Belyi's foreword to the symphonies in which he explains the principles he adopted in writing them).⁷³

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, Bryusov, Sologub and even Remizov whose career began with poetry.

Remizov's early prose, again for the most part "rassказы" and "povesti" is replete with the features we have noted in the work of Andreyev and Belyi (cf. for example "V plenu", "Krestovye sestry",

"Pyataya yazva") and Remizov, too, consciously gravitated towards a poetic-musical model for his prose:- „И эпос - не моё У меня нет дара последовательности, а всё срыву. С каким трудом я протискивал своё песенное в эпическую форму".⁷⁴ Remizov is here quite conscious of the reason for his rejection of the longer prose-form in a way that Andreyev, perhaps, was not. He also hints at an awareness of the detemporalisation in his prose that is also characteristic of Andreyev's work (нет дара последовательности, всё срыву). Remizov's narratives are, as a consequence, affected by the same stasis which resulted from non-dynamic narrative transformations in Andreyev, something not lost upon the critics of the time (A.A. Ismailov declared in 1913 that in "Krestovye sestry" Remizov showed himself to be a "definitely static" writer),⁷⁵ nor on the great literary historian D.S. Mirsky who wrote of the same work that it was "a masterpiece of construction, though the plan of it is not strictly narrative".⁷⁶

The lyric (i.e. static, non-narrative) qualities of Ivan Bunin's prose have been noted by Mirsky 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".⁷⁷ The prose of Sologub, Bryusov and Sergeev-Tsensky, though each with its own idiosyncracies, is similar in both respects (tendency towards a frequent use of textual symmetries, contrasts etc. plus tendency towards non-dynamic narrative transformation). The frequent recourse to "uslovnye formy" (cf. the fairy-tale like "Strana gde votsarilsya zver'" by Sologub and Gippius' religious-allegorical influenced "On-Belyi") imposes the same sorts of restraint on narrative transformation as it does in "Iuda Iskariot", "Zhizn' Vasiliya Fiveiskogo", "Tak bylo" etc. Gippius' "Byl i takoi" and Sergeev-Tsensky'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: "Utsheniya", "Krasota", "Narye sny" etc.

It is probably safe to assert that of these writers Belyi, Remizov and Andreyev went furthest in the actualisation 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, Andreyev is much more readily comparable with these mainly Symbolist writers than with Gorky, 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 Andreyev 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 organising force - 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 Vasily Kandinsky 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".⁷⁸ These words, written in 1915, a little after the heyday of all the writers mentioned (including, of course, Andreyev), 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 Andreyev in that process.

ii) The assembly of Meaning in the Andreyevan 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-oriented 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. (See R. Jakobson for the definitive work on Syntagmatics and Paradigmatics in the Literary Text).⁷⁹ Lyric poetry, of course, with its intricate rhythmic and phonetic patterns and relationships is the most syntagmatic-oriented genre of all.

Thus, when reading Turgenev's "Otsy i deti" or Tolstoy'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 etc. and combine them syntagmatically to form the linear constructs we know as our readings of "Otsy 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-oriented" and "paradigmatic-oriented" refer to no more than the emphasis placed on either axis, but they are nevertheless useful differential tools of analysis.

Thus, in concentrating on Andreyev's actualising 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 Andreyevan 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' Vasiliya Fiveiskogo", "Proklyatie zverya" and all the other quintessential Andreyev 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").⁸⁰ 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 characterised as "the juxtaposition of elements in a text".⁸¹ Examples given include contradiction, graphic codes (dots, exclamation marks etc.), 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 "Ya" with the "natural world" in which he situates himself. Interpretation of some of the more radical Futurist verse (Khlebnikov, Kryuchonikh) 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-oriented" literary form poetry tends, as in the examples just given, to give precedence to syntagmatic indices of interpretation and the establishment of intratextual or "internalised 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).⁸²

It has just been argued that Andreyev'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 actualise the "poetic" potential of their genre. We might therefore expect an accompanying emphasis on syntagmatic indices of interpretation and on "internalised paradigms". This, as we shall shortly see, is indeed the case, but we should not

+ 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 etc.

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 restaurant "Babylon" ("Доктора встречали радостными криками так как считали его своим другом")⁸⁴ but 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 actualises all the equivalences and oppositions in the paradigm, each of these 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" (cf. Dostoyevsky'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")⁸⁵ the mystery surrounding his personal habits ("Было непонятно, когда он успевает спать и так внимательно заниматься собой")⁸⁶ 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 reactualised 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'yana, 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")⁸⁷ and he makes a point of contrasting his own genius with the intellectual mediocrity of both Savelov („.... ко всему крупному он был неспособен")⁸⁸ 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 её")⁸⁹ and also with that of the heroic scientist-expert who has an innovatory experiment to carry out (cf. H.G. Wells and much science fiction): „.... когда мой план находился только в проекте у меня явилась мысль о грозной опасности моего опыта"⁹⁰ (Kerzhentsev's 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".⁹¹ 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 (cf. Lotman's previously cited "law": „Закон художественного текста: тем больше закономерностей пересекается в данной структурной точке, тем индивидуальнее он кажется").⁹²

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".⁹³ He too is tormented by an over-active mind: „Он шёл где палачами являются все : и бесстрастное небо и хохочущий народ и собственная беспощадная мысль"⁹⁴ 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")⁹⁵ and his often haughty and contemptuous attitude to his wife, his daughter and many of those who come to confess their sins to him actualises something of the tyrant/victim opposition. The paradigm comes into sharp conflict with that of the "everyman" (cf. prototypes in folk and medieval religious literature) of which Vasilii is also an actualisation. Indices of this paradigm include his lowly origins and his adherence to the norms of family life („Сын покорного и терпеливого отца, захолустного священника, он сам был терпелив и покоренКогда он сделался священником он женился на хорошей девушке и родил от неё сына и дочь").⁹⁶ 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")⁹⁷ and for people in general („.... всех людей он искренно считал дураками")⁹⁸ 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 Dostoyevsky 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".⁹⁹

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 Andreyevan 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 Andreyev'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 actualised by the narrative transformations proposed above for many of Andreyev's early stories (pp. 59-66). The "confrontation - reconciliation" sequence, best represented by "Bargamot i Garas'ka" and "Pamyatnik", is a familiar one throughout literary narrative from the Bible through to Dostoyevsky (Raskol'nikov and Sonya) and Dickens ("A Tale of Two Cities"). The reader immediately recognises the sequence in "Bargamot i Garas'ka" and in "Pamyatnik". He also perceives it in "Na reke" (Aleksei Stepanovich and the notorious Dankov household), "Angelohek" (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" (Khizhnyakov 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 ("Angelohek") 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 (cf. Turgenev's novels, Chekov's plays, Gogol's "Revizor" and other earlier examples). The engagement is here an "off-centre" one (Khizhnyakov 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 actualisations of this sequence are to be found in the following stories:- "Proklyatie zverya" (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' arrival among the disciples, his engagement and confrontation with them, his departure and suicide); "Eleazar" (Lazarus' arrival back from the dead, his confrontation with his townsfolk, his return to the tomb); "V temnyu 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”);¹⁰⁰ "Т'ма" (the terrorist's arrival at a brothel, his confrontation and indeed reconciliation with the prostitute Lyuba, 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 (cf. 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 actualisation, as does "Rasskaz o semi poveshennikh" 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 Andreyevan 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 "Proklyatie zverya" (the narrator, his "loved-one" and "the city" which exerts a curious magnetic hold over him) and the hagiography ("Zhizn' Vasiliya 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 Andreyevan 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:- the court-report ("Khristiane"), the diary ("Moi zapiski"), the personal account ("Proklyatie zverya", "On"), the manuscript ("Krasnyi smekh", subtitled „отрывки из найденной

рукописи"), 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 (cf. the Bible and most folk-literature). "Zhizn' Vasiliya 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' Vasiliya Fiveiskogo" has elements of both biblical narrative and folk tale. Stories like "Stena" and the incomplete "Bunt na korable" 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 Andreyev 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 Two).

b) Internalised Paradigms

Interpretation of Andreyev's texts according to character, event (plot) or discourse is reliant on paradigmatic indices of interpretation (p. 91). However, it has already been pointed out (p. 92) that in actualising the poetic, and therefore the syntagmatic potential inherent in their genre Andreyev's short stories create opportunities for the establishment of, and selection from internalised 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 internalised paradigms and it is this that explains the sense experienced by the reader of many Andreyev 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 Andreyevan internalised paradigm is founded on the syntagmatic juxtaposition of contrasting or conflicting elements and can therefore be formalised as a set of oppositions. We can gain an idea of the shape taken by the set of oppositions functioning in one of Andreyev's most well-known stories by recalling our earlier section on Narrative transformations and Narrative memory (pp. 57-80).

We noted in our examination of narrative transformation in "Zhizn' Vasiliya Fiveiskogo" how the narrative is generated via a self-repeating

sequence moving 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 Andreyev's story is a model)

God's testing of Job (absent as an actualised term in Andreyev'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 Mosyagin; 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 - cf. the hailing blizzard; with insanity - cf. his "Gu-Gu" noises; with death - cf. his appearance in Mosyagin's coffin)

The oppositions need not be between 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 Porfirych can normally be included amongst the signs of the hostile forces opposing Vasilii, though during Mosyagin's funeral service he is a parishioner along with all the others, while the insane Vasilii becomes the epitome of the forces opposing them. (This reversal of positions again demonstrates how the Andreyevan generating structure breaches or defies the traditional unities of character). The funeral service for Mosyagin (acceptance, belief and weakness, passivity), meanwhile, slots into the left-hand set of equivalences.

There are an infinite number of potential actualisations of the generating paradigm that are absent from the published text of "Zhizn' Vasiliya FIVEISKOGO". Many such actualisations were eventually suppressed from earlier manuscript versions of the text.¹⁰¹

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

Such narrative self-containment by an internalised or intra-textual generating paradigm is one of the crucial structures of meaning production in the Andreyevan 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:

Deceitful World of Appearance and a (Hostile) World of Reality

- | | |
|--|---|
| i) <u>The Asylum</u> (the place of delusion and deceit) | the <u>Outside World</u> (Egor's unscrupulous mother; Petrov's pretentious brother and heart-broken mother) |
| ii) <u>Egor's delusion</u> (that he is taking on night-time foes and heroically defeating them) | <u>The Reality of his Insanity</u> (he wakes up each morning covered in scars and bruises) |
| iii) <u>Petrov's Paranoia</u> (directed largely against his mother) | <u>The Reality</u> (of his mother's innocence and broken heart) |
| iv) <u>The doctor's assistant's delusions</u> (about Shevyrev's feelings for her) | <u>The Reality</u> (of Shevyrev's complete indifference) |
| v) <u>Egor's conversation with the dead Petrov</u> (the continuation of routine in the asylum as though nothing has changed) | <u>The Death of Petrov</u> (the end of routine as we have known it) |
| vi) <u>The "difference" and mystery of the restaurant "Babylon"</u> | <u>The Reality</u> of its "sameness" (it echoes the asylum in nearly every detail) |
| vii) <u>The apparent immortality</u> (of both characters and narrative) | <u>The Actual Mortality</u> 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 in effect subsumes the first:-

asylum/outside world (including "Babylon") (i)

asylum/outside world / asylum ↔ outside world (vi)

in a manner which involves the oppositional structure "feeding back" into itself its own previous actualisations, thus reinforcing the self-containment of the Andreyevan internalised 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, where 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 internalised 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 стёкол, то красных, то жёлтых, то синих всё это странно менялось, и если смотреть так: быстро переходя через все стекла походило на очень странную музыку".¹⁰² 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 actualisation 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 (see p. 82) 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 patients' state of sanity, about the

real nature of the restaurant Babylon). 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) "Judas Iscariot" and the breach of the character as unity

The notion of character as motivation for structural mediation ("Prizraki") or actualisation of intertextual paradigms ("Mysl'") i.e. as an "effect of structure" rather than unity-in-itself is a useful one. We have shown how the internalised generating paradigm in "Zhizn' Vasiliya Fiveiskogo" breaches the unity of character 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 Andreyev's most celebrated and most discussed works, has justifiably centred on the character of Andreyev'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 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 Andreyev 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.

The first and last words of the text: „Иисуса Христа много раз предупреждали, 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"¹⁰³ confirm that the traditional, culturally sanctioned view of Judas as the incarnation of Evil informs Andreyev'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 ещё раз говорило о том, что Иуда - дурной человек".¹⁰⁴

It is conveyed in Judas' own stories in which he inevitably portrays himself as 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"¹⁰⁵ in the way he refers to himself: „обманутый Иуда, бедный Иуда", and

in some of Judas' own actions - e.g. 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 Andreyev's Judas as character is breached by an internalised generating paradigm which at all points in the narrative opposes a 'negative' view of an already textualised biblical Judas to a 'positive' one. Andreyev'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" (Cf. his saving of Christ and his visit to Caiaphas to betray Christ). This is the result of the diachronic actualisation 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' very thoughts are articulated according to the same paradigm: „Да! Целованием любви предаём мы тебя и высоко над теменем земли мы поднимаем на кресте любовь распятую любовь”.¹⁰⁶ 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 actualised in terms of "Victimiser/Victim" or "Evil/Good". One of the functions of the disciples is to fill the second term in an actualisation in which the marked values are those of knowledge (positive) and ignorance (negative) and in which 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"¹⁰⁷ 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?"¹⁰⁸ At the same time, of course, Judas' 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 Andreyev stresses between the two figures as another example of the reification of structure: „Он [Фома] внимательно разглядывал Христа и Иуду сидевших рядом и эта странная близость божественной красоты и чудовищного безобразия угнетала его ум, как неразрешимая загадка".¹⁰⁹

The narrative's syntagmatics actualise 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 Andreyevan text (cf. "Tak bylo", "Krasnyi smekh", "Zhizn' Vasiliya Fiveiskogo", "Bezdna" etc.): „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». ¹¹⁰

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' suicide, a version which Andreyev's text adheres to in a highly selective and approximate manner. The two progressions (Andreyevan 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 internalised 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". ¹¹¹ 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 so that 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' view of Andreyev 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". ¹¹²

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 Three below) and conventions of hermeneutics. The duality, which we have sited as the basis of an internalised generating paradigm, does not easily assimilate to these models and

causes a rupture in their unities.

d) Continuation of Paradigm and the Andreyevan Ending

Because a paradigm (internalised or intertextual) is, in the context we have been using the term, an abstract, virtual structure, there is, in theory, no limit to the number of actualisations 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 Tolstoy'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 actualised 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 futlyare", "Dom s mezoninom") 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 a continuity of theme or setting from one narrative to another as in Turgenev's "gentry novels" or Chekhov's "country-estate" plays. (Cf. Philippe Hamon's discussion of this point in "Un Discours Contraint").¹¹³

Andreyev's propensity for the internalised 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 characterised 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 Nemovetsky and Ninochka might continue after the horrific, multiple rape described in "Bezдна". These themes are exhausted within the single stories which they dominate. As Chukovsky once noted with characteristic expressivity: „Он [Андреев] меняет свои темы как Дон Жуан женщин, но всякой отдаётся до конца".¹¹⁴ While it is true that several critics have proposed unities of theme or outlook for Andreyev'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"),¹¹⁵ these 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 Andreyevan text, for a conflict is engendered between the Andreyevan "internalised paradigm" as we have described it here, and the products of the "intertextual paradigms" examined above (pp. 114-117) - character, event and also setting, all of which remain functional in Andreyev's narratives. On one hand the internalised paradigm is an independent, virtual structure perfectly capable of re-actualising 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' Vasiliya

Fiveiskogo") or between "lepers" and "Wall" ("Stena")? On the other hand, it is constrained by the specific context in which these actualisations are enacted:- that of an "empirical reality" constructed through selections from intertextual paradigms of character, event etc. 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 actualisations generated by the internalised paradigm through 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 "Zhizn' Vasiliya Fiveiskogo", "Stena", "Krasnyi smekh", "Proklyatie zverya" etc. It is a tension that, as Chapter 2 will demonstrate, is at the heart of 'the Andreyevan Fantastic' and which is crucial to our entire project.

The disturbing way in which many of Andreyev's texts break off "in medias res" or else tail off into a narrative void is traceable to the same tension:- the internalised paradigm which is capable of generating ever more actualisations, 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 возлюблённая. Встреть меня ласково. Я так устал" ["Proklyatie zverya"]; „Но голос мой был гнусав, а дыхание смрадно, и никто не хотел слушать меня, прокажённого. Горе! Горе! Горе!" ["Stena"]; „И молча бежали мы куда-то во тьму и возле нас насмешливо прыгали наши тени." ["Nabat"]¹¹⁶

e) From Internalised Paradigm to Intertextual Paradigm

In preparation for future chapters which will attempt more thoroughly to situate Andreyev 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 Andreyevan "internalised 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' Vasiliya Fiveiskogo" and "Prizraki" the generating paradigms proposed for them both stressed the element of confrontation (between Vasilii, Mosyagin, 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 Andreyevan 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 Andreyevan text's foregrounding of such a universal structure - reflected in the intensity and often

violence, of the engagement, and in the frequency with which it is enacted - has to do with its articulation of the Fantastic (see below and Chapter Two) and thereby of a basic problem of the production of meaning in literature (see Chapter Three).

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

	<u>SUBJECT</u>	<u>OBJECT</u>
<u>"Bezдна"</u>	Nemovetsky; Ninochka; the Gang of Rapists; Mankind	Nemovetsky; the "abyss" of subconscious forces; the violence of the rapists; the hostile natural surroundings
<u>"Vor"</u>	Yurasov; the train as an "inside"	The hostile passengers; the world beyond the railway carriage as an "outside"
<u>"Stena"</u>	the narratorial "I"; the lepers as individuals, as collective	the Wall; the other lepers
<u>"Krasnyi smekh"</u>	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
<u>"Eleazar"</u>	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' unholy state
<u>"Zhizn' Vasiliya Fiveiskogo"</u>	Vasilii; his wife; the cripple; Mosyagin; 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

" <u>Tak bylo</u> "	"the people"; "revolution"; man's aspirations to change and progress	the ruling tyrant "dvadsatyi"; human psychology (inherent servility); the law of cyclic time ("tak bylo, tak budet")
" <u>Prizraki</u> "	Egor; Petrov; the doctor's assistant; "the one who knocks"; Shevyrev as inhabitant of the asylum	"the outside world"; "reality"; Shevyrev as founder of the asylum and purveyor of deceit; death; the laws of textuality
" <u>On</u> "	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 Andreyevan text effects. Thus, in "Bezdna" 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, by their shadows: "..... две длинные тени сливались в одну узкую и длинную но они не видели теней Он видел чёрный силуэт ноги и маленькую туфлю и было что-то беспокойное в этом они не глядели по сторонам но чувствовали угрюмую враждебность изрытого поля"¹¹⁷ and 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 неё, но стена была всё 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“.¹¹⁸

Woodward and a German critic, Burkhardt, also propose confrontational models appropriate for a limited number of Andreyev's stories, in Woodward's case in the form of "alienated individual in hostile world" and in Burkhardt's: "individual against physical thing".¹¹⁹ 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 "Tuda 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 Andreyevan text as an ideal construct actualised more or less imperfectly by individual Andreyev Texts. "Tuda Iskariot" is a "more imperfect" actualisation.

f) Internalisation and Figures of Speech

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

The overall "internalisation" of the Andreyevan 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", "Proklyatie zverya", "Tak bylo" and "Prizraki" as a representative sample of Andreyevan titles. It is of significance that none of these titles are generalising descriptions imposed on the texts from a meta-textual standpoint (cf. "Otsy i deti", "Prestuplenie i nakazanie", "Voina i mir" and Chekhov's "Skuchnyi rasskaz" 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 (e.g. 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 i.e. 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 Andreyev, 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 Vasilii's house in "Zhizn' Vasiliya Fiveiskogo" Andreyev writes: „как дымная гарь от далёкого лесного пожара они [слухи] двигались медленно и глухо". A little later in the text a description of a snow-storm raging around the hut in which Vasilii and his idiot-son are silently seated includes the sentence: „Потом [метель] поднималась, садилась на корточки и долго и тихо смотрела на освещённые 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 Vasilii: „Человек слышит и поднимает голову длинными исседа - чёрными волосами - как метель и ночь обволакивающими лицо".¹²⁰

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 realisation 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 тёмную щель под дверь".¹²¹ 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 Two for an elaboration of this point).

g) Paradigmatics and the "Centripetal Text"

The overriding importance of the internalised paradigm as a central organising structure of the Andreyevan 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 organising internalised paradigm of seemingly peripheral elements into its sphere of influence. So, in the examples from "Zhizn' Vasiliya Fiveiskogo", Vasilii's greying hair, a peripheral detail, is "drawn in" to the central organising structure that opposes Subject (Vasilii, the parishioners etc.) to Object (God, fate, nature, death etc.) 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 Vasilii's house - itself an actualisation 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 Andreyev, or even to literary art. An influential Soviet art-critic of the 1920's, Nikolai Tarabukhin, makes a similar discovery in the field of painting with his postulation of the "inner" and "outer" axes of a painting (corresponding approximately to "syntagmatic" and "paradigmatic" axes respectively). He refers specifically and consistently to paintings that "unfold along the inner axis" as „центростремительные".¹²² 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 Four. 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.¹²³ This, of course, offers further support to the idea of Andreyev's texts as intensifiers of certain structural features inherent in the short story (p. 46 above).

A corollary of Andreyevan centripetality is a concomitant semantic flatness or minimised 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' Vasiliya Fiveiskogo" is as semantically marked as the Idiot himself. And the (presumably) imaginary child in "Krasnyĭ 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 a subordinate paradigm of "human appearance", "physical surroundings" etc., here they are all equally generated by,

and readable according to a central organising structure. They do not appear as subordinate detail, but rather as central to the whole narrative. (Cf. earlier manuscripts to this and other stories).¹²⁴

It is this factor that lies behind the monotonously excessive, hyperbolous and melodramatic style for which Andreyev was constantly castigated by many of his Symbolist contemporaries (Gippius, Bryusov, Voloshin) and by critics such as D.S. Mirsky. The following passage from "Gubernator", traditionally acknowledged as one of Andreyev's more controlled and reserved efforts, describes the doomed governor's last days and typifies the top-heavy, almost over-indulgent tone of Andreyevan narration: „Светило ли подслеповатое октябрьское солнце, моросил ли настойчивый, тоскливый дождь, он неизменно появлялся на улицах – величавый и печальный призрак с размеренными и твёрдыми шагами, мертвец церемониальным маршем ищущий могилы И если бы сверху проследить его ежедневный путь ожидания, то представился бы он причудливым сцеплением прямых и коротких линий спутывающихся в колючий болезненно изломанный клубок но едва ли впереди себя видел он что-нибудь, поглощённый бездонным, чёрным ожиданием и много испуганных глаз пропустил сквозь себя его скользящий, невидящий взор, прямой как его шаги. И когда он был уже убит и давно похоронен и новый губернатор, молодой, вежливый, окружённый казаками, быстро и весело носился по городу в коляске – многие вспомнили этот двухнедельный, странный призрак и красную шёлковую подкладку остро блистающую в молчаливых лужах”¹²⁵

The underlined 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, чёрным 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 Andreyev's "style", with their abundance of participles and the conjunction "and" now become comprehensible as an integral part of the Andreyevan : internalising, centripetal system:- they are merely surface manifestations of the synthesising, merging tendencies of Andreyevan semantics, or perhaps the grammatical means by which that cementing together is achieved.

The passage reveals three more concomitants of Andreyevan 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 Andreyevan text (Cf. the "temporal shuffling" of past, present and future evident in the progression of manuscript variants to Andreyev's stories).¹²⁶

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' Vasiliya 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 core that is all significant regardless of its relation to a 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 that "Proklyatie zverya" 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...."¹²⁷

The diary-form of the "povest'" is clearly ideally suited to the presentation of a "perpetual present" and the isolation of episode from episode (Cf. 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].¹²⁸

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 Andreyev 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 Andreyevan 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 Andreyev's narratives. They possess little "sense of direction", little sense of a final point of destination towards which they progress and it is for this reason that they either return to their beginnings ("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"¹²⁹) or else are broken off suddenly and arbitrarily "in medias res" ("Lozh'", "Nabat", "Bezdna", "Vor", "Krasnyi smekh", "Proklyatie zverya").

The arbitrariness of the endings in "Krasnyi smekh" and

"Proklyatie zverya" 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 Andreyevan centripetality which acts to absorb and therefore to negate all that is peripheral. Chapter Three 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 etc.) are "really there". This is achieved via the notion that reality is itself arbitrary, merely "existing", rather than laden with intentionality and transparent ordering (cf. Valery'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 Andreyevan 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 Andreyev's Contemporaries

While it is clear that some of the key features outlined above manifest themselves in a more extreme form in Andreyev'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 his 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, too, can be seen to be generated by an internalised paradigmatic structure of which the events of the stories constitute a series of varying actualisations. There is a whole group of stories (including "Krasota", "Utesheniya", "Belaya sobaka", "Obruch", "Zhalo smerti") generated through the repeated actualisation of an opposition between an "Everyday Reality" and a second, magical "Transcendent Reality" which includes among its most frequently recurring members:

<u>"Everyday Reality"</u>	<u>"Transcendent Reality"</u>
Ugliness, Vulgarity	Beauty, the Sublime
Adults, Men	Children, Women
Indifference to, or abhorrence of Sex	Sexuality
Boredom, Routine	Magical Adventure
Life (marked positively)	Death (marked negatively)

The Sologub narratives, nonetheless, differ markedly from those of Andreyev 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, magical adventures etc.) 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 a 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 Andreyev's texts lack, and explains the absence, in Sologub, of the Andreyevan "arbitrary ending".

Now it is true that a number of Andreyev'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 realised, himself dies a second time; Vasilii, the vehicle by means of which Subject confronts Object (including its actualisation 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 Andreyevan 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 "Belaya sobaka" senses the necessity of the protagonist's eventual succumbing to death. It does not furnish a teleology in the same way that the Sologub narratives do (but will nevertheless require further investigation below).

The prose of Andrei Belyi ("Serebryannyi golub'", "Peterburg") and the "povesti" of Aleksei Remizov (cf. the internalised 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") are also oriented strongly towards paradigmatic internalisation.

The work of Evgenii Zamyatin 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

Zamyatin's earlier stories ("Peshchera", "Navodnenie") likewise echo Andreyevan internalisation (e.g. the opposition of "Cave" to "Outside World" as a generating paradigm in "Peshchera").

In referential terms the generation of a text's semantics through internalised oppositional 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 internalisation in Andreyev's work is mirrored in that of Boris Zaitsev, normally associated with Gorky'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.¹³⁰ Many of Chekhov's stories ("Student" is perhaps the best example), of course, exhibit the same quality 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 Andreyev (the transfer of centripetality to a microstructural level) betrays itself elsewhere in the characteristic lugubrious, saccharine tone pervading

the narratives of Solugub 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 Andreyevan text. Syntagmatics (the axis of combination) has been considered only insofar as it constitutes a horizontal actualisation 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 instance with synecdoche, but for Jakobson synecdoche is merely a sub-species of metonymy. (See Chapter 2). 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 their contiguity. The metaphorical way would be the more appropriate term for the first case and metonymy for the second, since they find their most concentrated expression in metaphor and metonymy respectively".¹³¹ 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, switched from event to contiguously linked event and from setting to contiguous setting.

"Similarity" and "Contiguity" clearly have parallels with Todorov's "Identity" and "Difference", (See above pp. 59 and 75), 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 (p. 75), so too are metaphor and metonymy; a text proceeding metaphórically 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 both 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.

Andreyev'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 (cf. for example Turgenev's "Fathers and Sons" where Bazarov's contiguity with the Kirsaŋnov household sets in motion a chain of causally linked events) it is rather a relation of similarity that performs this task. Egor's fantasising 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 - 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 restaurant Babylon first by contrast, then by similarity.

Each tragedy besetting father Vasiliĭ is linked to the previous one chiefly through similarity ("Zhizn' Vasiliya Fiveiskogo"). The horizontal axis of "Zhili-byli" unfolds through an elaborate 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 Andreyev's prose is, moreover, no more than we ought to expect of short stories which are actualising the tendencies towards poeticity inherent within them (p. 46 above). 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".¹³²

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 Andreyevan 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, metre etc.) Even the Andreyevan text, nevertheless, abounds in striking equivalences of all sorts, not only on the level of event, but also on those of character and individual detail:- Vasilii Fiveisky's sufferings exactly mirror those of his parishioners and he is therefore very much their equivalent. In Andreyev's heretical retelling of the Judas story it is the repeatedly emphasised affinity (= equivalence) between Judas and Christ that is perhaps most shocking. (Andreyev 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 poveshennikh", one of Andreyev'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 Andreyevan text, finds its most extreme manifestation in Andreyev's drama where it is overtly thematised in "Chernye Maski" as the appearance of Lorenzo's double.

The narrator's vision of hundred of ravenous people in a restaurant becoming live beasts in a zoo ("Proklyatie zverya") is repeated (as an equivalence) in his subsequent visit to an actual zoo. The curse of the beast itself undergoes repetition elsewhere in Andreyev'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 возлюблённая. Встреть меня ласково Я так устал" are repeated almost word for word in Judas' final words to Jesus before he commits suicide in "Judas Iscariot": „Так, встреть же меня ласково. Я очень устал",¹³³ creating an equivalence between two scenes from different texts.

Many of the earlier examples, of course, are a reconfirmation of the paradigmatic internalisation of the Andreyevan text (pp. 106-125). Each separate actualisation of the internalised paradigm is similar, i.e. metaphorically related, to all the others by virtue of its attribution to the same generating structure:- Judas' 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" ("Tuda Iskariot").

However, just as a mere series of metonymic displacements, with one term generating another by contiguity, would satisfy the requirement of linear advancement at the expense of a gradual weakening of similarity, so 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 Andreyev'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 Andreyev'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 Andreyev'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 Vasilii 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 Vasilii's wife herself as she dies in a conflagration at the priest's home. Vasilii discovers that his parishioners have all undergone similar hardships. This is confirmed in the tragic death of Semen Mosyagin. Finally, Vasilii himself becomes insane and dies after a failed attempt to raise the dead Mosyagin [„.... 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".]¹³⁴

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 немы и молчали.

И молчал весь тёмный, опустевший дом"¹³⁵ ("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 её и нет её нигде. Но ложь осталась. Она бессмертна. Я чувствую её в каждом атоме воздуха, и когда я дышу, она с шипением входит в мою грудь и рвёт её, рвёт Спасите меня. Спасите!"¹³⁶

At a level of internalised paradigm (see pp. 101-106 + 114-117) the repeated actualisation of the confrontational Subject/Object model in a series of metaphoric equivalences (Vasilii/Death; Vasilii/Nature; Mosyagin/Death; Priest's daughter/"Silence"; Priest's Wife/"Silence"; Priest/"Silence" etc.) remains more or less intact. At the level of character and event, however, (the level determined by the intertextual paradigms examined in pp. 114-118) 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", "Falsehood" etc. 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 (see p. 130 above). This metonymic saturation provides the Andreyevan text with its "difference" and even constitutes a "teleos" of sorts; although there is no possibility of resolving or further projecting the structure of the internalised paradigm and the text's ending must in this sense be an arbitrary one, the saturation of the plane of signifieds produced according to the intertextual paradigms (characters, event etc.) 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 Andreyevan "effect of the Fantastic" with a conflict between internalised paradigms and intertextual paradigms (p. 114); the frenzied accumulation of horror upon horror in "Krasnyi smekh", "Zhizn' Vasiliya Fiveiskogo" etc, we noted, reflects a tension between the internalised paradigm's need to

generate ever more actualisations of itself, and the constraints imposed on its ability to do so by the laws of "character", "event" etc. (the products of intertextual paradigms). We can now see that the progressive intensification of those horrors, another contributory factor to the Andreyevan Fantastic, is bound up with the same conflict. The repeated actualisation of the Subject/Object confrontation (internalised 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 (p. 137) 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 Andreyev'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 Andreyev 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' Vasiliya Fiveiskogo"; the omitted and then separately published "Son Vasiliya",¹³⁷ from the same story; the letter from the first brother's comrade in "Krasnyi smekh" (".... вороньё кричит" etc.); the description of Aurelius' sculpture in "Eleazar"; the text of the female gypsy's song in "Prizraki"; the lecture to the dying deacon in "Zhili byli"; the citing from Nietzsche's "Thus Spake Zarathustra" in "Rasskaz o Sergee Petroviche" ("Если жизнь не удаётся тебе, если ядовитый червь пожирает твоё сердце, знай, что удастся смерть").¹³⁸

The linking factor consists in the status of all these instances as more or less discreet texts within the Andreyev 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 rhetorical construction: „Текст в тексте - это специфическое риторическое построение, при котором различие в закодированности разных частей текста делается выявленным фактором авторского построения и читательского восприятия"¹³⁹ He then cites "doubling" as the simplest effect of the intext:- „Удвоение - наиболее простой вид выведения кодовой организации в сферу осознанно - структурной конструкции"¹⁴⁰ and gives as one example the literary double whom he describes as „остранённое отражение персонажа" and as another, the novel written within a novel (The Master's novel in Bulgakov's "Master and Margarita").

The doubling function of Andreyev'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' 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' 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 Andreyev's text "Zhili-byli"; the citation from Nietzsche serves as a prescriptive model for Andreyev's story of Sergei Petrovich (Andreyev's text realises the exhortation in the quote) and its effect is therefore also one of doubling.

However, the strong external (realistic) motivation of these "devices" - i.e. their presentation in forms that make them easy to assimilate to a represented reality (a letter sent by one character to another, a lecture read to a group of characters in a "realistic" situation etc.) - is such 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. This, though, is not to say that no shifting takes place.

Andreyev'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).¹⁴¹ The letter in "Krasnyi smekh", perhaps the purest example of intext in the Andreyev 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 „вороньё кричит" in its intext. The Andreyevan intext is in fact a model descriptive of the master-text:- Vasili's dream, as a miniature model, describes the events of "Zhizn' Vasiliya Fiveiskogo"; Aurelius' sculpture as a model, describes the events of Andreyev's "Eleazar" etc.

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 not forced to adopt a different reading strategy for the lecture in "Zhili-byli", the sculpture in "Eleazar" etc. 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' Vasiliya Fiveiskogo" becomes, through the words of the deacon and Ivan Porfirych, both of whom liken Vasilii 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 (p. 137) - 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 - i.e. at points metonymically displaced from the narrative core and connected to that core only through contiguity; the initial comparison of Vasilii 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 restaurant "Babylon" 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" - these, then, are the two forms of metonymic intensification in Andreyev's prose which provide linearity and difference, compensatory to the basically metaphoric generation of his texts along their syntagmatic axis and, in so doing, contribute to the "effect of the Fantastic".

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

k) Andreyev 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 stories¹⁴² (cf. the "effect of the Fantastic" in Andreyev's prose). All of these procedures feature in Andreyev's texts and serve, first of all, to consolidate and supplement the foregoing analysis of Andreyevan metonymic intensification: i) anthropomorphisation (e.g. the personification

of the fog in "V tumane" and the blizzard in "Zhizn' Vasiliya Fiveiskogo" among countless other examples in Andreyev's stories)

ii) the substitution of cause for effect (e.g. this sentence from "Zhizn' Vasiliya Fiveiskogo": „В безумии зачатый, безумным явился он на свет",¹⁴³ when the insanity responsible for the child's conception "attaches itself" to the child and so becomes part of the effect) iii) the substitution of space for time (e.g. the spatial mobility of the narrator in "Proklyatie zverya" which acts as a substitute for the absent temporal continuity and progression) iv) attribute for thing (cf. the examples given above of Andreyev'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".¹⁴⁴ It is a conclusion which is highly appropriate for Leonid Andreyev also:- a text which is articulated via a series of metaphoric equivalences, repeated actualisations of a single internalised paradigm, is indeed "stripped of material (= external) content". Metonymy in Andreyev'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 Andreyev with a whole body of modern artistic texts including not only Zamyatin, Remizov and other prose writers of the period (Zamyatin's "Navodnenie" for example, displays an array of metonymic substitutions identical to those listed for Pasternak), but also to poets like Khlebnikov in whose

most radical verse movement is generated through a metonymic association of pure linguistic phonemes "stripped of their material content" (e.g. his "Nasmeshniki") and painters like Kandinsky, Malevich and other non-figurative painters, much of whose work is founded on the combination by contiguity of forms, lines and colours likewise detached from "material content" (Kandinsky'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.

Mojmír Grøgar has "semioticised" the idea by writing of the (free) combination of signifiers detached from their signifieds in modern art.¹⁴⁵ The signifying apparatus which constitutes the characters, things and events of, for our purposes Andreyev'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 Kandinsky).

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 Bryusov is one example; a mirror emphasises the disjunction between self and image-of-self. In Andreyev's work (stories and plays) the role of the double is comparable (cf. Lorenzo's

double in the play "Chernye maski" and the two female characters in Andreyev'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' Vasiliya 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 рвёшь маску? Братцы, он с ума сошёл! Смотрите, он раздирает свой костюм. Он плачет!"¹⁴⁶

The process of disjunction between signifier and signified in the text as sequence of signs, it must be remembered, rests on an internalisation 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 Two.

iii) Space and its link with Time in the Andreyevan Text:-
The Chronotope

a) The Andreyevan Chronotope and "Detemporalisation"

The importance of the substitution of space for time as a metonymic process in Andreyev'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 recognised. Mikhail Bakhtin was perhaps one of the first literary theorists to realise 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".¹⁴⁷ 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 concretisation of the category of Time and the markedness of time is indeed emphasised in the great nineteenth-century novel (the specific naming of days, dates and years; the revelation and change of the essence of character in and through time; 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 emphasise the changes and developments that can take place in such a short period and so underline Time and temporality).

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

The Andreyevan 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. Internalisation 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.¹⁴⁸

The temporal vacuum in which Andreyevan 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", "Proklyatie zverya", "Zhizn' Vasiliya Fiveiskogo", "Eleazar") by the (precarious and imperfect) unity of the single character-protagonist. Andreyev's concern with the "proklyatie voprosy" - his personal admissions in a letter to fellow-writer Veresaev that he is interested in Man (with a capital M) rather than "men", in "Death", the "Meaning of Life" etc.,¹⁴⁹ is the consequence on the level of "content", of a structural expunging of diachronic time from his work; Man and Death as concepts are fixed, synchronic and lie outside historical time.

The culmination of these tendencies occurs in Andreyev'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 Andreyevan text produces a compensatory increase in markedness of Space which is observable on the two formative axes (syntagmatic and paradigmatic). "Proklyatie

zverya" 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. Other stories comparable in this sense are "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 agonising takes place on a train journey through the open countryside and is projected on to it), "Krasnyi smekh" (where the insanity, horror and chaos unleashed by war make their way inexorably from battle-front, to home-town and finally to the doorstep of the two brothers' house) and "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 её”)¹⁵⁰

There are other examples of more localised 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 Andreyev's texts. This amounts sometimes to a wholesale semanticisation of space (cf. Lotman's reference to the „возможность пространственного моделирования понятий, которые сами по себе не имеют пространственной природы”¹⁵¹ and Uspensky's study of the

semanticisation of spatial relations in the Russian icon).¹⁵²

The organisational paradigms examined in the previous sections are frequently actualised in boldly spatial terms. The subconscious forces in "the abyss" (itself a spatial image) are located in the space around Nemovetskii and Ninochka (the forest) as well as within Nemovetskii's mind ("Bezdna"). The boundary separating suffering humanity (the lepers) from freedom and the realisation 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 attempts to penetrate ("Zhizn' Vasiliya Fiveiskogo").

The Subject/Object opposition underlying all Andreyevan narrative is repeatedly actualised 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.

"Spatialisation", to widen the terms of the discussion, is but one means of "concretising", of converting the conceptual into the perceptual. We can then treat Aurelius' sculpture of Lazarus, the figure of Lazarus himself (the status of the sculpture as intext now becomes still more apparent - a "perceptualisation" within a "perceptualisation") the physical "Wall", the idiot in "Zhizn' Vasiliya Fiveiskogo", the figure of the Red Laugh, within the same overall context. Further, localised instances of the conversion of

the conceptual into the perceptual occur throughout Andreyev's stories: „.... медленно, в глубокой тьме он поднимал какие-то громады, подобно горам, и плавно накладывал одну на другую”¹⁵³ (describing Judas' mental exertions as he conceives his plan to betray Christ); „... ни о чём не думал и только шёл и уже скоро я оказался далеко от берега в центре пустынного, ровного и белого пространства”¹⁵⁴ (coinciding with and hence perceptualising the arrival of the narrator in "On" at an inner state of utter despair).

c) Space and its Collaboration in "Removal of Difference"

In acting as a substitute for temporality, and thus as a form of metonymy, spatialisation 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 Andreyev'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 Andreyevan text and prevents its internalised paradigm from generating new actualisations ad infinitum (p. 137). The saturation in effect ensures that there are no terms remaining to which the dominating seme or semic cluster (insanity, death, horror etc.) may be opposed. What takes place therefore is not the resolution of the structural opposition (Subject/Object) but its collapse. This explains why the Andreyevan 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 Andreyevan 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 dramatises the impossibility of arriving at definite meaning or absolute reality".¹⁵⁵ The Andreyevan text adopts both these strategies and so is doubly inscribed into the literature of the Fantastic:- its futile attempts to maximise the number of possible actualisations 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 „oho" rather than to the "Red Laugh")¹⁵⁶ through the sheer and directionless accumulation of horror upon horror (p. 114). Andreyevan semantic contagion on the other hand, the metonymic interaction between signifiers loosened from their attachment to signifieds (see pp. 143-144) is the "play upon thingless names" and the disjunction between word and meaning of which Jackson writes.

The collapse of generating structure inscribes Andreyev into the Fantastic in a third way and it is here that space plays its collaborative 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 mobilised corpses, marks a final removal of difference between the pairs of opposites that have, up to this point generated the text's meaning:- 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 symbolised in the figure of the Red Laugh).

The collapse of that opposition is facilitated by the fact that the Object is concretised 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 (cf. 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";¹⁵⁷ also 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".¹⁵⁸ (See also our own remarks above, p. 53, on references to a cockerell in the opening sequences of the story). Firstly, 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' Vasiliya 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 Mosyagin: „.... молчит и смотрит и медленно высовывается из гроба - неслыханно ужасный в непостижимом слиянии вечной жизни и вечной смерти".¹⁵⁹

The collapse of the church walls around Vasilii 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 двоится 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"¹⁶⁰

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 symbolised 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 "Bezдна" 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 тёмную, страшную, притягивающую. Немовецко~~го~~ не было, Немовецкий остался где-то позади на один миг сверкающий огнённый ужас озарил его мысли, открыв перед ним чёрную бездну

И чёрная бездна поглотила его".¹⁶¹

The extent to which the collapse of structure is accomplished in Andreyev'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" (Rosemary Jackson).¹⁶²

The production of meaning, as convincingly shown by Levi-Strauss and others, is founded on the maintenance of difference. Andreyev's three-fold inscription into the Fantastic is clearly, therefore, indicative of a fundamental semiotic problem (a problem of meaning) at the heart of his texts. Chapter Three, in particular, will continue this argument.

d) The semantic importance of space in other writers

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

Andrey 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 perceptualised form.

The spatialisation of meaning in Remizov's "Krestovye sestri" (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.

Zamyatin 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 - "My"; Martyn Martynich's house and the hostile world outside it in "Peshchera").

Related "perceptualisations" are evident in "Peterburg's" "Krasnyi Domino" (cf. the much earlier "Krasnyi smekh") in the concretisation of Time in Remizov's "Chasy" and in the physicality of Zamyatin'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 (cf. Goncharova's blurred bicycle wheels) as being in some way part of the same artistic tendency. Furthermore, the valorisation 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 valorisation of Space these artists (Andreyev amongst them) were involved in a process of "making significant" that which had previously been semiotically peripheral, and all of this,

along with Andreyev'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.

C H A P T E R T W O

THE MODELLING FUNCTION OF THE ANDREYEVAN 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 Andreyev stories examined above underlies 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 Andreyevan text. Chapter One drew attention to the (over)determination of the effect of the Fantastic by internal rules of construction. It is clear that the Andreyevan text's multiple 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 Andreyev's stories 1900-1909, as already noted, reinforces their separateness from the world familiar to us. It is vital to recognise, 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 Andreyev's stories certainly approach the border with the Supernatural but they very rarely conclusively cross that border. They remain highly

extraordinary, barely credible, - i.e. "fantastic": a colony of lepers 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 ("Proklyatie zverya"); 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 a body that the priest is attempting to raise from the dead ("Zhizn' Vasiliya Fiveiskogo") etc. 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' 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 Andreyevan fantastic undoubtedly falls into neither of the two realms. The reader of Andreyev'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, uncategorisable. This is the role of/reason for the often monotonous accumulation of exceptionalising adjectives and adverbs (attacked by critics hostile to Andreyev such as Filosofov and Gippius as a mark of

the writer's clumsiness): „страшный, ужасный, чудовищный, небывалый, невероятный, неизмеримый" etc. 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" (See Chapter 1 above, p.114) 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 recognises that in reality the Fantastic text tends to be naturalised by assigning it to the Uncanny (the natural world) or the Marvellous (the supernatural world).²

Todorov later gives examples of texts that are naturalised 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 etc.

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

untolerable to the reader of Andreyev'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 world-model reaffirms the idea that the Andreyevan text, like every other, cannot exist in a state of pure transgression, but must ultimately model the world that is its context: „Язык (in the Saussurean sense of "langue" or system) каждого художественного текста своей сущностью является определённой художественной моделью мира и в этом смысле всей своей структурой несёт информацию ..."³ The very fact that the Andreyevan 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 One will help to clarify the nature of the Andreyevan world-model. In Chapter One we were concerned primarily with the relevance of the theory to the question of internal, syntagmatic progression in Andreyev'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 realist 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) but also, and chiefly, 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" (cf. 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, p. 54). "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:- 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 ii) 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" (Rosemary Jackson).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 Andreyevan Text, (which, we must remember, is itself an ideal construct coinciding with no Andreyev 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, so that the events in "Krasnyi smekh" receive their significance from the fact that they are in some way equivalent to processes taking place throughout contemporary civilisation and presage the final apocalyptic outcome of those processes; the life of Vasilii Fiveiskii is somehow equivalent to the life of man in general (cf. Andreyev'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" etc.

These factors received treatment in the slightly different context of the previous chapter and may be briefly reproduced here; (i) semantic internalisation "shuts off" the Andreyevan 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 Andreyevan text can best be connected to the World outside it by posing as its equivalent. (ii) 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" etc) and arbitrary/"absolute" endings [„И молча бежали мы куда-то во тьму, и возле нас насмешливо прыгали наши чёрные тени ..."⁶; „И чёрная бездна поглотила его ..."⁷] 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 (cf. biblical and scientific notions

of how the Universe began and how it will end). (iii) The limited space in which many of Andreyev's narratives are enacted (train, boat, hospital ward, prison, cellar, lunatic asylum etc) serves not only to isolate text from extra-text but also to model that extra-text. Boat, asylum, cellar, prison etc. easily become metaphors for "life as a whole".

The modelling principle of the Andreyevan text might thus be said to be conditioned by these factors which because they have the effect of estranging the Andreyevan world from the world we know, also relate to the Andreyevan 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 Andreyev's stories.

For example, the monotonous accumulation of horror upon horror in "Krasnyi smekh", "Zhizn' Vasiliya Fiveiskogo", "Eleazar", "Proklyatie zverya" etc, the futile attempts to articulate a "nameless thing", an „Оно", produces on one level an "excess of signified over signifiers" (i.e. the same signified attached again and again to different signifiers).⁸ It is this excess which accounts for the negative remarks of commentators like Tolstoy (to whom the famous put down „Он меня пугает, а мне не страшно" is attributed),⁹ and like Gippius, Filosofov and Kaun, who regrets the "brass music" of Andreyev's prose which "detracts from the unity of tone and weakens the hold of the main motive on your attention and interest."¹⁰ 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 characterises 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 Andreyev's "brass-music" mean something. One such commentator was Kornei Chukovsky who, by making a positive virtue out of what he imaginatively termed the "plakatnost'" ("poster-like quality") of Andreyev's prose - the unrelieved, loud, clashing colours, the crudeness and vulgarity (i.e. all that is "excess") - managed to resemioticise the "surplus of signified" and include it within an overall interpretative strategy for each text. For Chukovsky, Andreyevan "plakatnost'" had as its signified a corresponding "plakatnost'" in modern city-life, the noise, the chaos, the "excess" that industrialisation and urbanisation in Russia brought in their wake.¹¹

For Maria Symborska, a critic over half a century apart from Chukovsky in time and worlds apart in terms of critical approach, the "meaning" of Andreyev'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 characterises her particular critical generation. Writing of the monotonous sequence of effectively synonymous comments from the old-women in Andreyev'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 отчуждённость культуры и цивилизации"¹² Different though this reading seems from Chukovsky's "плакатность городской жизни" the point is that, like Chukovsky, Symborska has relied on the metaphoric modelling-principle of Andreyev's texts to give meaning to what for others has been "excess" and undecodable, unintegrated into any

recognised system of meaning-production.

The fact that Symborska is writing specifically about Andreyev's plays is, of course, not without significance. The examples she cites are more specific than those of Chukovsky 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 Andreyev'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 "rassказы" 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 (p. 161 above). 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 One), there must be an element of both these at a level of narrative as (metaphoric) model. Reference to the apocalyptic (cf. the literally apocalyptic ending of "Krasnyi smekh", "Zhizn'

Vasiliya Fiveiskogo" and "Den' gneva", and also the number of texts which end in death, a localised form of apocalypse.: "V tumane", "Rasskaz o semi poveshennykh", "Gubernator", "Rasskaz o Sergee Petroviche", "Iuda Iskariot" etc.) has already been made. This provides one form of closure; "death" and "the end of civilisation" are events that can be easily assimilated to culturally familiar event-sequences or closure, so we can therefore speak of texts like "Zhizn' Vasiliya Fiveiskogo", "Krasnyi smekh" and "Den' gneva" which culminate in death or the end of civilisation as effecting a form of paradigmatic closure. (In an early draft of "Zhizn' Vasiliya Fiveiskogo" Ivan Porfirych receives a letter from the religious authorities suggesting that Vasilii is unfit for his job and should be transferred to Suzdal' Monastery. The possibility of having this as an ending to Vasilii's story, an ending more credible than the one in the published version, is rejected by Andreyev, presumably because it is insufficiently "apocalyptic" and fails to effect paradigmatic closure).¹³ Texts such as "Bol'shoi Shlem", in "Pet'ka na dache", "Stena", "Prizraki", "Moi zapiski" etc. 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' Vasiliya 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 "geroi" - 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 - and the "fixedness" of the forces that assail them, a fixedness which permits them to be concretised in the form of physical walls, iron grills ["Moi zapiski"] the natural elements (fogs, blizzards, abysses etc), sculptures ("Eleazar") and so on, are further example of metaphoric completion.

Andreyev'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 One, 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'".

Andreyev'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, 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 depend upon a certain distancing of text from object (the disjunction formulated in Chapter One and to be elaborated on in Chapter Three) 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.

Andreyev'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..." (Jacques Lacan),¹⁴ This is a law so universal that it extends from the popular detective novel, where false solutions and suspects, misleading clues, red-herrings etc. 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" (cf. Lermontov's "Geroi nashego vremeni" as a gradual revelation of the essence of Pechorin).

The truth/appearance structure remains active in Andreyev's texts (the truth about the asylum and the restaurant Babylon and 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' Vasiliya Fiveiskogo"; the truth about the dark and uncontrollable forces lurking within Nemovetskii against the appearance of idyllic calm and spirituality in "Bezdna" etc.) 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 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 Mosyagin, become equalised 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 actualisations 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 realised similes and metaphors) - all these oppositions have their organisational force weakened in the "removal of difference" produced by the equalising action of the "text-as-metaphor".

Here, then, is another instance of the interdependence of the Andreyevan Fantastic and the Andreyevan world-model. On one hand the de-metonymising effect of the Fantastic (the difficulties involved in assigning Andreyev'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 equalising 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 equalisation 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 тёмную 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".¹⁵ 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 equalisation of truth-values in Andreyev and the polyvalency of figures like the Wall, the tocsin ("Nabat"), the curse ("Proklyatie zverya") 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 Andreyevan text, where the ambiguity is less easily resolvable. For this reason Andreyevan metaphor is Fantastic before it is Modern. (See also Chapter Three).

Prior to moving on from discussion of Andreyev 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 One) then it would follow that they imply each other at a level of text-as-world-model. While the Andreyevan (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.

The joint need of any artistic text "to belong" (somewhere) and

"to be equivalent" (to something) corresponds very closely to Jan Mukařovský's theory of the artistic unity of what he terms Intentionality and Unintentionality. Mukařovský defines two basic functions in art, namely the communicative and the autonomous:- that which allows the work of art to function as a sign (an equivalent) and that which allows it to function as a thing (a part of reality): "If the work of art is understood only as a sign, it is deprived of direct incorporation into reality. It is not only a sign, but also a thing immediately affecting man's mental life, causing spontaneous involvement and penetrating through its action to the deepest levels of the perceiver's personality. It is precisely as a thing that the work is capable of affecting what is universally human in man, whereas in its semiotic aspect the work always appeals eventually to what is socially and temporally determined in him. Intentionality allows the work to be perceived as a sign, unintentionality as a thing; hence the opposition of intentionality and unintentionality is the basic antinomy of art".¹⁶ (In fact, semiotics is able to study both intentionality and unintentionality since both relate to the meaning attached to the work of art and, as Mukařovský himself suggest: "Unintentionality....is....a concomitant phenomenon of Intentionality. It....is a certain kind of Intentionality."¹⁷ In other words, the communicative and the autonomous are both semiotic functions).

The Andreyevan text like any other artistic text must mean by being a sign (by being an equivalent) and by being a thing (by belonging). It must possess both Intentionality and Unintentionality. Though, in adopting metaphoric modelling principles, the Andreyevan text appears to place emphasis on its function as an equivalent, a sign, it must also have a "thingness" ("Veshchnost'") aspect to it if it is to be perceived as art. (See Chapter Three below for the full relevance

of this distinction to Andreyev's work).

II Text and Modality

a) The Modality of the Andreyevan Text

The concern of the present chapter is not the 'referential aspect' of Andreyev'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 Andreyev'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 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 recognised 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 Andreyev is aware of this to a much greater degree than a reader of Tolstoy or Turgenev who may 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 Andreyev'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 in "The Political Unconscious": "...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. Other possible narrative modalisations - the subjunctive, the optative, the imperative and the like - suggest a heterogeneous play of narrative registers...."¹⁸

The Andreyevan text, like any other, is a process which takes place in a communicatory situation, is therefore subject to the intentions, desires etc. 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 Andreyev 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 a) decide decisively between the Wall as a physical presence ("Stena") and the Wall as a figure (or subject) in favour of the former and b) accept this physical presence as the only meaning to be gained from the text.

Andreyev'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 Gorky as an „улыбка лёгкого недоверия к факту”,¹⁹ 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. It clearly opens with an indicative modality at the beginning: „.... часу в десятом тёмного весеннего вечера Баргамот стоял на своём обычном посту на углу Пушкирной и 3-и Посадской улиц”²⁰ (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 Garaska is a kind of romantic wish-fulfilment on the part of the author. (The switch from the more constative 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 ошаловший и притихший Гараська сидит за убраным столом. Ему так совестно, что хоть сквозь землю провалиться ...”²¹); 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”²²). Meanwhile, the conditional modality is, clearly, also active because the tradition of the Easter story

allows Andreyev 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 Andreyev'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. (Cf. 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";²³ also "Angēlochek", 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, которая охватит их"24)

Although, as a writer, Andreyev 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 всё громче, всё радостнее звучала громкая песня")²⁵ and "V temnyu dal'" (the heroic figure of Nikolai), as well as in more substantial pieces such as "T'ma" (the almost miraculous reconciliation of revolutionary and prostitute) and "Rasskaz o semi poveshennykh" (the characters of Musya and Tanya and the heroic way they meet their deaths). It is also dominant in plays like "K zvezdam" (where the title speaks for itself) and the later "Tot kto poluchaet poshchечiny" (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 ..
..... - На землю я больше не вернусь Я буду подниматься всё выше. Тело моё отлетит от меня и упадёт, и я пойду выше О какое волнение!"²⁶

b) Modality and the Fantastic

Andreyev's prose of the period 1900-1909 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 Andreyevan Fantastic to the role of two ambiguities (pp. 157-165). 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, the privilege over all other aspects the aspect which makes them "belong" to the real world, i.e. 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 (pp. 159-160) that, like all fantastic texts, Andreyev's stories cannot survive in a state of pure ambiguity and therefore incline in favour of either metonymic modelling or metaphoric modelling principles, in Andreyev's case the latter. This would appear to suggest that Andreyev'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 Andreyevan Fantastic on one hand and the "text-world" relationship in the Andreyevan text on the other hand, (p. 157, p. 163) will once again be touched upon.

It will shortly emerge, in fact, that the exceptional nature of Andreyevan 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 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 Andreyevan Fantastic, conditioned by "text-world" relationships and at the same time conditioner of those relationships (p. 163 above), will be reconfirmed.

The deformation or distortion carried out by the Andreyevan

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 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 отчётливой, напряжённой 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.“²⁷

Let us first note in respect of this representative extract from "Proklyatie zverya" the hint of a possible naturalisation of the distortion as the effects of drunkenness. This echoes in miniature the "psychologisation" of the whole narrative as the hallucinatory ravings of a disturbed mind. The psychologisation 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 metaphorisation of the text (see above) and by the related stylisation of the narration. It is undermined in the wider perspective of Andreyev's entire oeuvre by works like "Zhizn' Vasiliya Fiveiskogo" and "Eleazar" where the third-person narration

disallows any suggestion of a "sick consciousness" as being the source of the distortion etc. and "Krasnyi smekh" where the psychologising naturalisation founders on inconsistencies in the transition from one narrator to another (noted by Gorky and others).

If we then accept the scene described at face value and not as origination 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 attempts to make sense of the text he is reading.

By remaining constantly aware of hyperbole (or, since it is a process, of hyperbolisation) the reader is accordingly aware of the "something which is being hyperbolised". 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.'²⁸ He explains how this entails a reflection by the reader on the sense of the words in front of him: "Ce qui crée la reflexité 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".²⁹ The exaggerated distortions of city-life in "Proklyatie zverya" cause the reader to reflect and come to a judgment about a true state of affairs. The "sense" is in the text's attempts to persuade us of that state of affairs by "hyperbolising" it: "L'hyperbole persuade, tout en révélant sa propre intention de le faire".³⁰ The constant renewal of the

hyperbolic (fantastic) effect in "Proklyatie zverya" and in "Krasnyi smekh," "Zhizn' Vasiliya Fiveiskogo," "Lozh'," "Eleazar" etc. ensures that an important element of the meaning produced by the reader is a communication, an intentionalised 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 generalised "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 "Proklyatie zverya", taken in conjunction with (in relation to) the "bon sens" of which it is an exaggeration (a hyperbolic figure), produces a modalised 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" but 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 on Intext (see Chapter One) for Andrejev's text "Proklyatie zverya": „.... трудно мне определить то что выражает этот крик это было чувство бешеного гнева, громовая музыка непрерывных огнённых проклятий; по поскольку он остался звериным - в нём было ещё что-то ещё более страшное".³¹

The modalisation of Andrejev'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, when Andrejev countered Gorky'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, моё отношение - тоже факт, и весьма немаловажный”³² and rebuffed his friend's observation of inconsistency within the story's narration thus: „Главное - действие, а действие он производит желательное”,³³ he appears to confirm the importance of non-indicative modalities in this story and, by implication, in the others listed.

The hyperbole of the Andreyevan text and the shift in narrative modality that it signals, perhaps surprisingly, assure Andreyev's place beside Belyi, Woolf, even James Joyce in the development of world literature. Surprisingly, because the dominant modality in modern(ist) fiction has always been thought to be understated irony; Andreyev's work is singularly lacking in subtle, ironic humour, a quality running in modern literature from Belyi, Mayakovsky and Zamyatin in Russia, through Joyce and Beckett in Britain, to such post-modernist masters as Nabokov and Borges. The excess seriousness of Andreyev seems diametrically opposed to the playful, irony of, say Belyi's "Petersburg". 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.”³⁴ The hyperbolic Fantastic of Andreyev 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 Andreyev 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 Andreyevan 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 detemporalisation of narrative in the Andreyevan text is in no small way due to the prominence of non-indicative narrative modalities. The urgency of a modalised 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 characterised by the presence of the future tense, which is forbidden or repressed in most realist narrative (see Fredric Jameson).³⁵ "Proklyatie zverya", "Tak bylo", "V temnyu 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 "Andreyev the crude populariser" 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; "Proklyatie zverya" as a response to urbanisation; "Bezdna", "V tumane" as responses to the new concern with sexuality, - "Rasskaz o semi poveshennykh" to the growing abhorrence of capital punishment, etc. 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 Andreyev's work. The theme of death isolated as a concept, which is so important to the latter, was for the time of Andreyev, 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 Andreyev's own age (Cf. D. Maksimov's concurrence with this idea throughout "The Prose and Poetry of Alexander Blok"),

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). Andreyev'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 Andreyev'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 Andreyev 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 Andreyev 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. (Cf. the violent charges of heresy and blasphemy levelled against Andreyev by the clergy after the publication of these and other stories with religious elements).³⁶

In the sense outlined here, "Iuda Iskariot" and "Eleazar" are no exceptions in the Andreyev oeuvre. They are the most representative of a modalising tendency that affects all of Andreyev's texts. So "Bezdna" and "V tumane" are modalised as polemics written against prevailing views of sexuality. "Tak bylo" is modalised as an attack on certain naïvely 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' Vasiliya 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 polemicising modality directs Andreyev'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 Andreyev's stories, in that the discourse which they polemicise is specifically textual - the text of the bible itself. Andreyev'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 Andreyev'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".

(Though, 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 - the dominance of non-indicative modalities in Andreyev'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 Andreyev's polemicising 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 polemicise them but also biblical lexicon and sentence structure: „.... ибо та великая тьма, что объемлет всё мироздание, не рассеивалась ни солнцем ни луною, а царила безобрежно, всюду проникая, всё отъединяя: тело от тела, частицы от частиц

в пустоте растилали свои корни деревья и сами были лусты; в пустоту, грозя призрачным падением, высились храмы, дворцы и дома и сами были лусты Ибо не стало времени и сблизилось начало каждой вещи с концом её"³⁷ The negation of biblical values performed in this passage

(death as the 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 Andreyev's citing of them.

Biblical rhythmicality and lexicon occur also in stories such as "Stena" [„И опять ползли 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 чёрная ночь и словно море подхваченное ураганом и всей своей тяжкой ревущей громадой брошенное на скалы, вскользнулся весь видимый мир и тысячью напряжённых и яростных грудей ударил о Стену"].³⁸ Again the confounding of biblical expectations in the story make this a polemicised citation.

Overtly textual models for Andreyevan narration are apparent also in "Tak bylo" (the fairy-tale: „Стояла на площади чёрная башня с толстыми крепостными стенами и редкими окнами - бойницами. Построили её для себя рыцари-разбойники, но время угнетало их" ³⁹), "Zhizn' Vasiliya Fiveiskogo" (the hagiography - reflected in the title itself) and "Proklyatie zverya" (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 возлюблённой, к той которую я люблю больше всего на свете и шепчу с ужасом

- Ты слышишь? Город опять зовёт медя"⁴⁰) In each case the citation is a provocative one, with Andreyev's texts committing "heresy" against their models (the hagiography which ends in profanity; the fairy-tale in which the tyrant is not conclusively vanquished etc.)

Even where specific textual models do not immediately suggest themselves, Andreyevan narration is persistently characterised by an exaggerated literariness (something for which Andreyev was frequently

attacked by critics). The endlessly recurring motifs, the suffocating abundance of literary figures (metaphors, similes, oxymorons etc.), the plodding, rhythmic sentences and complex adjectival and adverbial phrases, („Ибо в прямом безбоязненно открытом и светлом взоре попа они уловили мерцание тайны глубочайшей и сокровеннейшей, полной необъяснимых угроз и зловещих обещаний"⁴¹) are all (heavily redundant) signs of the literariness of the Andreyevan text, the foregrounded textual model upon which Andreyevan narration is based. (See Chapter One pp. 49-51).

Often the overemphasised "writtenness" 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 "Proklyatie zverya" where the narrator appears at least to be recording the events of the narrative as they occur: „Возлюблённая моя! Ограждающаяся от зла и смерти. Творящая добро и жизнь. Возлюблённая моя! Люди видят тебя как женщину, а ты - великая и светлая тайна, свящённый 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"⁴² 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 (why, how and for whom should a leper imprisoned in a lepers' 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?) draws attention to textuality itself. 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 polemicised modalisation of the Andreyevan text is one of the determining factors in this respect too. Yurii 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"⁴³. Andreyev's gravitation towards a specifically literary, textual model of narration sets the same process in reverse. Andreyevan 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.

Andreyevan "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 stylisation of Remizov and later the ornate, evocative prose of Isaac Babel, Zamyatin's highly idiosyncratic, image- and motif-laden style and the formal experimentation of Boris Pilnyak. The meaning of Gorky's well-known reproach to Chekhov that he was "killing realism" is, despite Gorky'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 extra-literary genres had already, by Gorky's time, begun to lose their structural dominance and cede their position to a "rediscovery of style" of which

Gorky 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 "Skaz", in keeping with the rest of nineteenth-century aesthetics that stressed democracy of subject-matter, was bound up with Leskov's 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 characterise 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 "Pyataya Yazva" and "Plachushchaya Kanava" has no barely literate peasant as its motivation and source (though the lexicon, syntax, grammar etc. bears many similarities to that of Leskov's "Levsha"). The motivation is, again, literary style or textuality itself. Remizov's like Andreyev's is a written, textual model of narration.

Andreyev'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". (Andreyev'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 acknowledgment that there is no longer any such thing as a 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 [samozoznanie] which Dmitri Likhachev pinpoints as a sign of heightened evolutionary activity.⁴⁴ The position of Leonid Andreyev at the centre of that evolutionary activity will be borne out by the analysis to follow in Chapters Three and Four.) Furthermore, the notion of unobtrusive and transparent narration against which Andreyev's "textual model" (along with that of Remizov, Belyi etc.) 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 relativisation 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).⁴⁵

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 Andreyev 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.

iii) Text and Origin: Text and Destination

a) "Énonciation" and Énoncé"

In order to examine more closely the structure of communication in the Andreyevan 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".⁴⁷ 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 (an element of "style") or factual detail, character's speech (an element of "content") is, macrostructurally, 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 emphasises its status as the discourse of a single, speaking (writing) subject and the "here and now" of 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 on to literary texts we find that the strong instance of enunciation manifests itself most purely in the fixed, authoritative position of a recognised author as the origin-site, and guarantor of the énoncé - the "what is narrated" (cf. 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 (cf. 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, evocations etc. 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.

Andreyev's adherence to the "textual model" (see above) has the effect of, to a limited extent, masking the origin of Andreyevan 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 Andreyevan text may therefore

be construed as having a weakened instance of enunciation (weakened, that is, relative to the Tolstoy novel rather than to the folk-tale).

This weakened instance of enunciation reveals itself also in the attribution of a large number of Andreyev'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", "Proklyatie zverya", "Moi zapiski" and "Mysl'" are all illustrations. The exceptionalised 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, (cf. 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 Andreyev's artistic career emerged:-

„Одинадцатого 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 ещё раз окинул он взором людей собравшихся судить его и повторил:

- Ничего"⁴⁸. 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. (Cf. "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 "Proklyatie zverya", 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 Andreyevan 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 "internalisation of meaning" (Chapter One) 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 realisation of similes („начал царапаться как крыса вполз под дверь") studied in Chapter One also give the impression of a text that is generating itself from within and therefore possesses a weakened instance of enunciation.

Andreyev'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 (Semiotics and Interpretation) writes that discourse is the mode "in which the present contact between speaker and listener is emphasised. Discourse is rhetorical and related to oral persuasion", whereas "Story" is "the mode of written description of events 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, mention 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."⁴⁹ 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 Andreyev'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 Andreyev's stories that "discourse", the term we might expect to correspond to énonciation, is, by contrast with the latter term,

highly marked. Recalling Scholes' definition: "evaluations, reflections, language that suggest an authorial, or at least narratorial presence", we can cite the following descriptive passages from already familiar Andreyev 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.):

i) „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”⁵⁰

ii) „Не хочешь? - спрашивает он всё 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”⁵¹

iii) „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 удовлетворённые ...”⁵²

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 („заглушая 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 modalising „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 Andreyev'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 своё слепое чувство [Андреев] не сознавая и не претворяя его, он переносит в мир объективный, украшая его обилием реалистических подробностей" ⁵³

„Есть масса драгоценных черточек но наряду с этим есть надуманные, обусловленные стилем страницы они только удлиняют рассказ, вредят цельному впечатлению" ⁵⁴

It is interesting, however, that in addition to the crime of artificiality and an inability to convert his raw emotion into aesthetic form Andreyev 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." ⁵⁵

„Жаль только, что он попал в власть своего создания. Всё чаще и

чаще обнаруживается, что не стиль во власти автора, а автор во власти своего стиля".⁵⁶

For Andreyev 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 Andreyev'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)⁵⁷ or "voice" from "point of view" (Gerard Genette)⁵⁸ and within the latter a "spatio-temporal viewpoint" from an "ideological viewpoint" (Boris Uspensky).⁵⁹ 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"⁶⁰). The speech and thought of Judas and all the other characters, meanwhile, would constitute part of his „объект сознания." The evaluations, reflections etc. 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 One) 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 предупредили, что Иуда Искариот - человек очень дурной славы И если проклинали его добрые, говоря, что Иуда корыстолюбив
... Нет, не наш он говорили дурные Рассказывали далее, что жену Иуда бросил Детей у него не было и это ещё раз говорило о том, что Иуда - дурной человек".⁶¹

The comments of the povestvovatel' are all quotations of the "opinions of others" about Judas' character in simple, reported speech. Except, that is, the last sentence in which, while the „субъект речи" remains the povestvovatel' („это ещё 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 judgment („дурной человек") is the povestvovatel' or "the others". The sudden switch from reported speech

(рассказывали, говорили, предупредили) to simple, direct narration ("это говорило" causes the judgment 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"),⁶²

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' mother and tells her: „Плачь, плачь, и долго еще будут плакать с тобой все матери земли дотопле пока не придём мы вместе с Иисусом и не разрушим смерть".⁶³ 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 Judas' 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”.⁶⁴ 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' "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 пёструю кучку идущие Вот и маленький Фома превратился в серую точку....”⁶⁵ More often it is Judas' "ideological viewpoint" that colours the third-person narrative, as in the description of Thomas' reaction to Judas' 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 её Он ничего не знал, этот Фома, хотя обо всём расспрашивал.”⁶⁶ The shifter „этот” betrays the influence of Judas' own contemptuous view of Thomas.

In a number of crucial passages the incursion of Judas' 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 хлёсткие, короткие удары по живому телу, обернулся пронизанный мгновенной болью всего тела, всех костей это били Иисуса....”⁶⁷ Not only does the „это был обманут” betray a perceptual viewpoint, it reflects also Judas' 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 "Judas Iscariot" 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, reflections etc. of the third person povestvovatel') and "story" (the evaluations, reflections etc. 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, counter-responses etc. (see 'Problem. Poetiki Dostoevskogo'). 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' consciousness - e.g. "это был обманут рот Иуды" - is better described as the instance of the others' word (disciples, Western cultural tradition etc) 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 to a) put an end to the dialogue, to complete the incompletable and b) establish a stable and consistent "instance of enunciation" which the erosion of boundaries between discourse

(evaluations and reflections of povestvovatel') 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 Andreyev's story provides a clue of sorts to an "authorial position". It is significant that Andreyev'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 Andreyev 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 Andreyevan text, and not with any hierarchy of actual Andreyev stories. "Iuda Iskariot" was selected for closer analysis because it represents a structural tendency in the "Andreyevan text" - one that can be traced in one form and to one degree or another throughout the corpus.

Of the remaining Andreyev 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, meaning, effectively, the position of "the author" with regard to the hero-narrator. This is evidenced by, on the one hand, Gorky's rejection of its profound pessimism and that 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 твёрдую почву И в конце концов мы не знаем где правда, и где ложь"⁶⁹ and on the other hand the reverse, "optimistic" reading (backed up by reference to Andreyev's own comments on his story) offered by the Hungarian scholar A. Karanczy.⁷⁰ 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 (i.e. paradigmatic) force throughout the story but is syntagmatically actualised 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 concretisation, 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 Dostoevsky's "The Brothers Karamazov" which Bakhtin interprets as a "playing-out" of the dialogic word of Ivan.⁷¹

„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 прошёл Ты, и только пена кровавых и грязных волн коснулась Тебя - мне ли, человеку, велишь Ты погрузиться в чёрную 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?"⁷²

The portrait is here speaking with the voice of the narrator so roundly condemned by Gorky 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 Andreyev 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 Lyuba's reproach to the revolutionary in "Т'ма": „Какое ты имеешь право быть хорошим, когда я плохая?"⁷³ 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, Andreyevan 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 at one and the same time from the rationalist position of the portrait (it 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") and 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 Gorky 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 всё 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?"⁷⁴

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,⁷⁵ 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".⁷⁶

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 её".⁷⁷

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 One) 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 ушёл, 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 моём существовании, как я отныне и навсегда забуду о твоём."⁷⁸ (Despite the narrator's protestations to the contrary [„ведь до сих пор есть угодья, уверенные, что я не совершил убийство."⁷⁹] 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). If the narrator's discourse loses its organising function to become part of its own object and if 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) then 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 Andreyev's texts, however, remain basically monologic. In some, e.g. "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"⁸⁰ and the only doubt towards the end is whether, as Kerzhentsev puts it, he is „оправдывающийся сумасшедший, или здоровый, сводящий себя с ума."⁸¹

In other stories, e.g. "Zhizn' Vasiliya 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 Mosyagin from the dead. This is also, however, the point when Vasily loses his sanity and perishes, and when the narrative comes to an end.

Even these texts are not, however, exclusively monologic. "Zhizn' Vasiliya 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 разрознённых ... мыслей, тысячи незавершённых чувств Ещё строго и веско отбивало первые удары на миг остановившееся сердце, а он уже знал. Это оно. Оно могучее, всё 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 всё Так вот оно что! Вот великая разгадка! О радость, радость, радость."⁸² (The underlined 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 даёт 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 лжет не иначе как под присягой ...”⁸³

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 Drzhembitsky function here as internalised 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 realising 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 всё-таки Ведь в самом деле: разве кто-нибудь может вас удержать, если вы захотите крошечку проползти.”⁸⁴ This prepares the ground for a reversal in which Kerzhentsev first calls into question his own madness: „Притворялся ли я сумасшедшим, чтобы убить, или убили 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 ещё люди.... Я взорву на воздух вашу проклятую землю у которой так много богов и нет единого бога."⁸⁵

The relativisation of truth 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") 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 relativisation 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, в котором всё повинуется только прихоти и случаю. Я - этот мир."⁸⁶

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 чём дело."⁸⁷

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 (p. 211) represent isolated and attenuated instances of dialogism in otherwise monologic texts. So, for instance, there is Lazarus' 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' (incomplete) resistance to the forces of death embodied in Lazarus' 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' return from the dead. (This is presaged in the description of Aurelius' 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 "Pamyatnik" "Na reke" and "V podvale" - see Chapter One pp. 61-63 :- 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' Vasiliya 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 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."⁸⁸ 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 „субъекты речи" in "Prizraki".

Once again the relativisation of truth as structural effect is thematised within "Prizraki" (Who is the more "insane" - the inhabitants of the asylum or the frequentors of the restaurant Babylon?), as it is throughout Andreyev's oeuvre. At the level of the Andreyevan text, the thematisation 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! На ведь, это ложь! Там тьма, там пустота веков."⁸⁹

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 Dostoyevsky, Andrey Belyi, Remizov, Sologub and more recent Russian writers of prose."⁹⁰ Leonid Andreyev is another such writer.

Not all of Andreyev's stories fit as comfortably into Voloshinov's schema as "Prizraki", "Vor", "Zhizn' Vasiliya Fiveiskogo", "Mysl'" and "Moi zapiski", however. We need only recall "Krasnyi smekh" or "Proklyatie zverya" 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 Andreyev's texts we have focussed 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 всё думал о нём, как будто само время потеряло силу над памятью и вещами, или совсем остановилось подобно испорченным часам О чём 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"⁹¹ They introduce the familiar Andreyevan generating paradigm opposing a Subject - here the governor - to an „оно" (Object) which in this initial actualisation takes the form of the governor's own uncontrollable thought-processes. The opposition is thus initially internalised, made to "take place" within the consciousness of a single character. We should also note the similes via which the initial actualisation 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 лишённый погребения. Каждый вечер он зарывает его в могилу; проходит ночь и снова перед ним стоит окаменевший изваянный образ: взмах белого платка, выстрел, кровь."⁹² The image of the stopping of time, a simile originating in the "authorial" third-person discourse of the first extract has now been "actualised" 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 internalisation of the generating structure within the governor's consciousness. When it is realised 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 either the suggestion that the „субъект речи" remains the third-person povestvovatel', or else the 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 Andreyevan contamination (Chapter One) 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 „оно" (object) term in the subject/object opposition is actualised 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, всё-проникающее чувство, в силе своей и равнодушии к словам, подобное самой смерти. Рождённое 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."⁹³

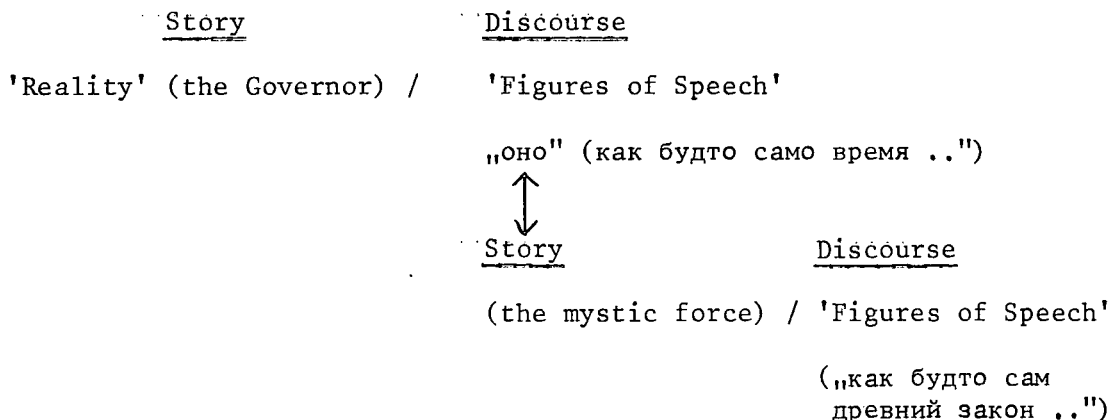
The syntagmatic actualisation of the generating structure in "Gubernator" traces the familiar path (see Chapter One) from one side of the paradigm to the other:-

<u>Subject</u>	/	<u>Object</u>
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 actualised discursively by means of an "authorial" figure, („как будто само время" etc. 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:



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 кареющий 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."⁹⁴

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 One), 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 envelopping 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 localised 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 the other Andreyev texts with (modified) apocalyptic endings:- "Vor", "Bezdna", "Zhizn' Vasiliya Fiveiskogo" etc. The purest actualisation 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 твёрдыми шагами, мертвец церемониальным маршем ищущий могилы."⁹⁵ 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 tume":

„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.“⁹⁶ Again the future of Pavel's story - his untimely death - is projected backwards into the "comparant" element of a figure of speech.

It now becomes apparent that much of what was treated in Chapter One as "Internalisation 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 internalisation. The internal construction of similes and metaphors (see Chapter One) can either be treated as metonymic contagion (Chapter One) 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 actualisation 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 becomes for the reader a psychotic delusion of the first narrator:- i.e. 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 categorise "Krasnyi smekh" as a story of the Marvellous (see above, p. 159) 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 Andreyev 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 lepers 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 realisation in "story" of that discursive figure. The incomplete "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 realised fully, one always resisted by the text) is to continually opt in favour of the conversion of story back into discourse. ("The Wall is a figure for the mental and metaphysical forces imprisoning Man" etc). 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 actualisation of the Andreyevan Fantastic.

Analysis of the manuscript drafts to each of these texts, and to other Andreyev 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", "Krasnyi smekh"), discursive propositions ("Tak bylo", "Krasnyi smekh") and meta-narrative commentaries ("Zhizn' Vasiliya Fiveiskogo") - all elements of Discourse.⁹⁷

In the two groups of Andreyev 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 etc.) In both cases the result is an undermining or relativisation (we find it hard to decide between the "truth" of different discourses); in the second case it is a form of ontological relativisation (we find it hard to decide between ontological status of narrative events:- "true" reality or figure of speech). The first form of relativisation produces in its purest manifestation an (imperfect) version of the Dialogic Word. ("Iuda Iskariot", "Moi zapiski", "Mysl'"). The second form of relativisation 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 Andreyevan text and its conflation of narrative levels.

Research carried out on other writers of Andreyev's period has demonstrated that the kind of relativisation operating in Andreyev'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."⁹⁸

And in an unpublished article on Andrey Belyi and the Development of Russian fiction 1900-1914 Roger Keys writes: "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 'Ya', but this is not a naive, monological phenomenon, but a negative, frightening presence, a protean monster ..."⁹⁹

Remizov ("Chasy", "Prud") Sologub ("Belaya sobaka") Zamyatin ("Navodnenie", "Peshchera") have all practised, in addition, writing that enacts Discourse-Story interactions which produce the ontological relativisation of the Andreyevan Fantastic.

It is, indeed, this second form of Discourse-Story interaction

(figures of speech ← → events, actions etc.) which is dominant in Andreyev's stories, ("Iuda Iskariot" and "Moi zapiski" being something of a deviation). For that reason the Andreyevan 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 Andreyev's fantastic texts.

This is not, of course, to claim that Andreyev was a schizophrenic suffering from psychosis - a claim that would anyway be irrelevant to the aims of this thesis (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 internalised paradigms (see Chapter One above p. 113-114). The four phenomena - Ambiguity of world-model, Conflation of Discourse and Story, Erosion of difference between Subject and Object, Conflict between intertextual and internalised paradigms - may, in fact, be seen as four aspects of the same semiotic problem. That problem will find its clearest formulation in Chapter Three.

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 1900-1909 of Andreyev'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 её 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

Всё добро сияющее над миром, всё глубокое горе и надежду тоскующей о божии души впитал в себя ангелочек¹⁰⁰ 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 закопчённое стекло бросала печальный свет на картину медленного разрушения Вот ангелочек вострепнулся, словно для полёта, и упал с мягким стуком на горячие плиты"¹⁰¹ and although the destruction of the aspirations and memories that the melting symbolically represents remain for the reader symbolised, i.e. basically discursive, the climatic, 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 [the angel and the boy] связывает что-то неразрывное, крепкое, как те узы которые соединяют душу с телом и могут быть порваны одной смертью"¹⁰² This is another example of a published text enacting a conversion into "story" of what in earlier drafts are elements of "discourse" (p.225 above); 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 - i.e. 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 "Angelohek" 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 realised one and "Angelohek" never enters into the area of the Fantastic where the ambiguity between Discourse and Story is foregrounded.

A number of other earlier Andreyev 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": „На маленьком балкончике смутно темнели две человеческие фигуры и вода окружала их. В досках пола ощущалось лёгкое, едва уловимое содрогание, и казалось, что весь старый и грешный домишко трясётся от скрытых слёз и заглушённых рыданий"¹⁰² (the two heroes, Aleksei Stepanovich and Olga, have now become "two human figures" and thus part of an image which universalises their experience) is another.

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 чёрном, непроницаемом зрачке уже не жил тот демон лжи и сомнения, который так долго, так жадно пил мою кровь.“¹⁰⁴ Next, woman and falsehood become totally identifiable with one another:- „Нет лжи, я убил ложь!“¹⁰⁵ 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 душили она меня и когда я начинал кричать от боли из моего открытого рта выходил тот отвратительный змейный звук:- Ложь“¹⁰⁶: the narrator realises 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 её. И нет её нигде“¹⁰⁷

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 "Bezdna" 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 представлении 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 все~~х~~ его членах“. ¹⁰⁸ 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 огнённый ужас озарил его мысль, открыв перед ним чёрную бездну.

И чёрная бездна поглотила его.“ ¹⁰⁹ 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 realisation of figures of speech. Another discursive distinction of some importance that is eroded in Andreyev's stories is the one between "being" and "seeming". The very word "seem" is pure discourse since it qualifies, evaluates, modalises a verb in the indicative (an element of story): "he saw" (pure story) becomes "he seemed to see" (pure discourse). In a number of Andreyev 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 пошёл тише, и уже через несколько шагов возле него появлялся Николай чудотворец. Он был низенький, седенький

старичок в татарских туфлях с ~~изогнутыми~~ носками и с золотым ободком вокруг головы. Егор Тимофеевич шёл, понутив голову, и Николай-чудотворец шёл, понутив голову"¹¹⁰ (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 "Proklyatie zverya" - 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' Vasiliya 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?"¹¹¹ A later manuscript has Vasili dream just such a dream - running in fear from an enemy.¹¹² 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 "thing-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 Andreyev's prose-style which served as the starting point in our investigation of Discourse-Story relations.

We referred above to what we termed Andreyev's basically textual model of narration (p. 186) and linked it to the weakened instance of enunciation (p. 195). 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, judgments, reflections and qualifications that Scholes' 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 Andreyev's prose include the examples of biblical "style" in "Eleazar" already cited, and those that occur elsewhere ("Zhizn' Vasiliya Fiveiskogo":- 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 "Stena" for example, - 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”¹¹³ 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.”¹¹⁴ 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 Andreyev's narration that draw attention to themselves as "style" have their attachment to a locus of enunciation ("authorial voice", "voice of Truth" etc.) 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 Andreyev'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 an authorial presence is only too detectable (see

Belyi, Voloshin and Chukovsky 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 Andreyev's stories and the laboured artificiality of the manner of their presentation constitute different aspects of the same conflation of Discourse and Story.¹¹⁵

f) The Reader in the Andreyevan Text

This chapter, which set out to examine the modelling function of the whole communicatory situation in the Andreyevan 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 readers 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".¹¹⁶ 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.¹¹⁷ 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", i.e. 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 (= 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 be plausibly 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 commercialisation of publishing. (See Chapter Four below and Mukařovský's comments quoted in the Introduction).

Certainly Andreyev'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 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 Andreyev can never be identified with an authorial

position; they are always to some degree the „объект сознания" of a higher level of narrative. The Andreyevan 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): the realist text, too, has a message to be circulated, information to be conveyed, but it disguises that message by naturalising 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 (Cf. 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 Andreyevan 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 Vasilii Fiveiskii in his experience of personal tragedy (the death of his first son), only to have that identification shattered by the text's progressive hyperbolisation of his position (Vasilii'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' Vasilya Fiveiskogo" remains in this sense unnaturalised, 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 has defiled. It is also the point where the conversion 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 Mosyagin; 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' Vasiliya Fiveiskogo", the figurative polemic against religion, almost becomes "Zhizn' Vasiliya Fiveiskogo" the uncanny/supernatural story of a bizarre and courageous individual.

Almost, but not quite. Vasilii's revolt never materialises 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 and were thus 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.¹¹⁹

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 (b) and become, instead, identifiable with an 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 naturalised) reader.

The ambiguity of the situation (Does the encoded reader's position materialise or not? Do we identify with the characters, or do we remain "outside" the text as direct receivers of an undisguised communication?) is clearly bound up with the ambiguity of the Andreyevan 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, and author-as-author (cf. 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' Vasiliya Fiveiskogo", the actual reader oscillates here between identification with a naturalised, encoded reader's position (naturalised because it is taken up and so "disguised" by a character in the story) and identification with an un-naturalised, un-encoded reader's position (un-naturalised 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 образа того места, где живёт" ("Proklyatie zverya"); „О какое безумие быть человеком и искать правды. Какая боль." (the end of "Lozh"); „Прощай, мой дорогой читатель забудь о моём 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 on his inner psyche than an objective account of those 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 generalised 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 (See Chapter One pp. 138-142) for example Aurelius' 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 the misclues.) Nowhere, however, do these encoded messages add up to a consistent, unified and stable "reader's word".

The sender-message-receiver model which has frequently served as a reference-point in our examination of the Andreyevan 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 (p. 235). In switching to the perspective of the literary evolutionary process the next chapter will introduce a modification which allows the Andreyevan 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 ANDREYEVAN TEXT

i) What is a code?

This chapter moves to a further level of abstraction in our construction of the Andreyevan text. Chapter One concentrated for the most part on the specifically literary structures and rules by which meaning is organised with Andreyev's stories (Chapter One p. 1). Chapter Two 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 Three 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 Andreyev'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 Tyanyanov'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 realised in many circles (this applies to the Continental and the 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 nineteen-sixties (cf. 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 meant 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, (Cf. in this latter respect the search to define the rules of "poetic language" begun by the Russian Formalists) and instead 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 (realisation), 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. (Cf. 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 Andreyevan text will already be apparent (for example, much of what we treated as the "polemical modality" in Andreyev's work in Chapter 2 may now be seen as "code-breaking") the rest will become so shortly.

ii) Unintentionality/Intentionality and Literary Evolution

Let us, however, begin our analysis proper by returning to a theme developed in Chapter 2 - the relationship between Intentionality (the communicational value of the work of art) and Unintentionality (its "Veshchnost'" or "thing-quality") in the Andreyevan text - before going on to elucidate the functioning of the codes participating in that relationship.

Mukařovský's model as described in Chapter Two (pp. 171-172) possesses a diachronic aspect as well as a synchronic one and is capable, therefore, of accounting for literary evolution. Literary evolution takes place when what was previously perceived as Unintentionality in art (that which lent it its concrete quality as "thing") loses that status and begins to be perceived as Intentionality (the communicative aspect of a work of art). So, for example, there came a time when that which had originally made much Romantic literature so new and spontaneous, so shocking to the reader's senses, so concrete (the emphasis on the supremacy of the author's "I" and the subordination of everything else to its revelation) eventually lost that concreteness and began to seem worn, artificial and deliberate. The quality stopped being perceived as Unintentionality and became instead part of literary Intentionality. Since all art, however, must possess Unintentionality, it had to be sought elsewhere, in an aspect of the work of art that had previously remained neutral or unmarked. Thus the spontaneous, shocking and concrete quality of emphasis on ordinary people and everyday life became the new source of Unintentionality in post-Romantic literature. The whole Unintentionality/Intentionality relationship underwent a shift and evolution took place.

The similarities between this idea and Shklovsky's theory of

de-automatisation ("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-automatised, so creating the need for further ostranenie and ensuring the continual development of literature, are unmistakable. In more recent times Dmitri 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 [poznaniye] of life, it is also at all times its deformation [deformatsiya]."² Sometimes the isomorphism (the similarity between text and object) comes 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 emphasise, 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 signifier must retain two distinct signifieds. i) the reality, its referent, with which it should never merge entirely and ii) its identity as literature, as deformation, as defamiliarization.

Working from Mukařovský's account of literary evolution (p. 246 above), we can surmise that the move toward 'non-realist' forms of literature

(of which the Andreyevan text was part) had to do with the transformation of realist Unintentionality (the sense that what we are reading "is really there", 'really happened') into Intentionality and the need to rediscover Unintentionality. It is clear, if we then transpose Mukařovský's formula into Lotman's, that what constituted "realist" Unintentionality must originally have coincided with Lotman's deformational pole. In other words, 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-automatisation of life at that stage in the literary evolutionary chain. 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 Dostoyevsky in Russia:- although their critics recognised 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 Andreyev were received by sympathetic critics when he was reaching the peak of critical acclaim. The following remarks of Alexander Blok and of a fellow-Symbolist, Innokentii Annensky, illustrate recognition of the same sense of shocking physicality, and "veshchnost'" that make of Andreyev's works a source of new artistic Unintentionality: Пока была налицо завязка, литература была равноправна с послеобеденной сигарой. И вдруг свечка и что-то судорожное, мятежное, из угла растущее осталось завёлся в литературе кто-то буйный и дерзкий Да ведь это скандал чтобы книга втесывалась в жизнь, в домашнюю жизнь"³ The Unintentionality

perceived in Andreyev's work has caused it almost to cease being art (i.e. intentionalised communication) and become a thing, intruding into people's homes. Annensky makes the same point, if a little less graphically: „Сила Леонида Андреева в его контурных сценах. У Андреева нет анализов Его мысли выпуклы как больные сны Иногда они даже дают, принимая вид физической работы.”⁴

Коглиці : Shukovsky's well-known appraisal of Andreyev'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 Andrey Belyi wrote of Andreyev's stories in similar terms: „Когда герои его проходили по комнатам, хаос плясал на стенах уродливыми тенями”⁶ and his appraisal of Andreyev's play "Zhizn' Cheloveka" announces that Andreyev cannot be termed a "good" or a "bad" writer - he must simply be rejected or accepted (Belyi, needless to say, "accepts" Andreyev at this point).

What his second comment reveals is that, in the perception of Belyi the work of Andreyev cannot be judged according to normal aesthetic criteria (the qualities he values in Andreyev, in other words, would not be adjudged positive according to these criteria) and they make of Andreyev's work not "good art" but things, phenomena that can be accepted or rejected along with other phenomena, but nonetheless phenomena.

There can be no better illustration of Mukařovský's theories on new art and Unintentionality. Andrey Belyi has altered the relationship of Intentionality and Unintentionality and focussed on a feature that would previously have been rejected as "non-artistic" or negative: Mukařovský writes: "If art again and again appears to man as new and

universal the primary cause lies with the Unintentionality

Unintentionality is evidently a negative element only for that perception of art to which we are accustomed even so it is only seemingly negative".⁷

The frequency with which negative adjectives like „грубый”, „уродливый” are used with approval by Belyi, Blok, Chukovsky, Annensky and others in relation to Andreyev exemplifies perfectly the transitional stage reached by the revalorisation of aesthetic values and the shift in the Unintentionality/Intentionality relationship to which Andreyev's works were 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 Andreyevan context, highly positive ones and upbraids some of his Symbolist associates for not realising 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 ... развёртывает страдания современной души.”⁸

Blok is defending Andreyev against hostile criticism from Filosofov that condemned Andreyev as uncultured and lacking in artistic talent. Blok's defence of Andreyev 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 Four below) and his view that "high art" should "come off its pedestal" and take notice of what was happening "amongst the people". Put another way, Blok considers the lower art forms to be more vital, more "real" than High Art or, in our terms, greater in Unintentionality than high art-forms which have become too artificial, too removed from life and thus too "Intentionalised".

Chapter Four 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. Here it will suffice to point out that, in tending towards the crudeness and vulgarity of some of the lower art-forms, Andreyev's art was not thereby necessarily sinking to the depths of much of the mass art of today, but responding to an alteration in the Unintentionality/Intentionality relationship taking place in the aesthetic creativity of his own time, an alteration according to which "popular art" with all its qualities of crudeness, oversimplification etc. becomes a mark of vitality, of "the real world" and therefore of Unintentionality. ("Aesthetic displeasure is not an extra-aesthetic fact - that only applies to aesthetic indifference - and, moreover, aesthetic displeasure is an important dialectic antithesis of aesthetic pleasure and in essence an omnipresent component of aesthetic effect Further in the case of Unintentionality, displeasure is only a concomitant of the fact that in the impression made by the work, 'real feelings' contend with feelings associated with the work of art as sign - so-called 'aesthetic feelings').⁹ These issues will be taken up again in the final chapter, but for the moment we must return to our account of the move away from the "realist novel" to non-realist literary forms in terms of the Unintentionality/Intentionality relationship. The role of Unintentionality in the nineteenth-century novel was, to recap, played by the initially crude and shocking "sense of the real" which was deformational of peoples' prior conceptions of reality.

As time passed, so "Unintentionality" became recognised as "Intentionality" and "deformation" became "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.

The canonisation 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.

Dmitri Likhachev, in the definition of Realism he gives in 'Poetika drevnerusskoi literatury' writes of a „максимальное приближение средств выражения к предмету изображения".¹⁰ Meanwhile, an English critic claims that "Realism denies its own status as articulation (in this case) the real is not articulated, it is".¹¹ Remembering that such definitions apply rather to the reception of an already canonised 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".¹²

It is for this reason that (but for a few deliberately extreme manifesto statements such as the Futurist "Poshchchina 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, A. 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".¹³ Belyi's reinterpretation of Chekhov's "Cherry Orchard" 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 reorganisation of the literary system as a whole. It is for this reason that we do not propose to consign Andreyev to either "Modernism" or "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 Andreyev conform to and/or subvert the codes responsible for the near effacement of the deformational

tendency and the eventual reduction of Unintentionality? Which are the codes at work in his texts to re-establish "deformation" and Unintentionality? (Unintentionality is by Mukařovský's own definition "another form of Intentionality" and must therefore be explicable in terms of codes of reading and writing). Given that new Unintentionality must bring with it Intentionality (see above p. 246) and thus a new "object" with which to correspond and which to deform, what is the code that brings about the creation of this new object? And finally, can we situate the Andreyevan text in relation to the shift that took place following the demise of the nineteenth century novel?

iii) The Andreyevan Text and the Master-Code of "Realism"

Mukařovský continually stressed that Unintentionality and Intentionality are not categories of properties but rather two terms in a relationship active throughout all art. It is essential therefore that they be considered at all times in conjunction with one another. It follows from this that, though we may isolate codes of reading and writing which contribute to the establishment of Unintentionality, and codes responsible for the reinforcement of Intentionality, there will always be what we shall in future refer to as a "Master-Code" responsible for the two as a unity.

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

verité de mon information sur le monde".¹⁴ There can be little doubt that Hamon's "Readability" corresponds closely to Mukařovský's Intentionality (both refer to the communicative aspect of a text) while his "Verisimilitude" is linked to the latter's "Unintentional aspect" (Verisimilitude is one particular fulfilment of Unintentionality's general requirement that art should appear as a concrete part of the real world). Similarly, Hamon's fifteen procedures would appear to add up to an analysis of the "Master-code" operative in most nineteenth century prose and guaranteeing both its communicative and its "Unintentional" aspects. 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 the dual principle of Communication with "Concreteness"; 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 Andreyevan text.¹⁵

In tracing the weakening of the master-code's "hold" in Andreyev'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 (see above p. 243) 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 Andreyevan text foregoes the appeal to memory in a radical way. Not only is there no "memory" between

Andreyev'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 hierarchial ordering of events, so that texts like "Proklyatie zverya" can appear to be little more than a sequence of barely related, equally incredible events. Both Readability and Versimilitude 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 "psychologisation" in stories like "Stena", "Nabat", the incomplete "Bunt na korable", "Proklyatie zverya" 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'attente"]. Chapter Two showed how the Andreyevan 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 Andreyev 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":- Vasilii Fiveiskii, Kerzhentsev, Pavel Nemovetskii etc. are all names with no positive connotations other than ordinariness. This is one of a limited number of ways in which Andreyev's texts "obey" a concretising 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 Andreyevan text is patently not externally overcoded (or redundant) in the sense here implied by Hamon. The number of such codes operating through the Andreyevan text is minimal. By contrast, in a Tolstoy 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 categorised and recognised as more or less familiar types and/or groupings of human qualities (impetuous, warm and passionate as opposed to "cool, collected, dry and indifferent" etc.). If he is not familiar with either of these two codes then he will be familiar with Barthes' 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 Tolstoy 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 Andreyevan 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 focussed on how the generating structure of each story is re-actualised again and again at different junctures within each text, producing a thoroughly over-determined (or redundant) signification. (Vasilii Fiveiskii and the death of his son; Vasilii's congregation and the tragedies engulfing them; Vasilii 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 Andreyevan internal redundancy:- there can then be little chance of mistaking what a story like "Zhizn' Vasiliiya Fiveiskogo" is communicating. Redundancy based on multiple external overcoding of the sort described for a Tolstoy 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 Tolstoy's novels. In opting for high internal redundancy but low external redundancy the Andreyevan text is again giving precedence to communication over verisimilitude; there is every chance of doubting the likelihood of Vasilii'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.

Andreyev'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 modalisation 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 ritualised activities (meals, religious ceremonies etc.) the full content of which is known in advance by the reader; he expresses this as the "conjugation d'une paradigme virtuelle."

The Andreyevan 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 Andreyevan text - cf. the funeral ceremony at the end of "Zhizn' Vasiliya Fiveiskogo" or the young lover's country walk in "Bezdna" or the conception, pregnancy and birth sequences in "Zhizn' Vasiliya 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 15, however, has a communicational as well as a concretising 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 Andreyev's stories; the Andreyevan text's tendency to maximise the number of actualisations generated by its internalised paradigm (Chapter 1, p. 142) corresponds closely to the realist prevalence for the conjugation in full of familiar, intertextual paradigms of the sort illustrated by Hamon (p. 259 above). In both cases communciation 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 ~~conception~~ ——— ~~pregnancy~~ ——— 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 predicability is established on the basis of repetition in our daily lives outside the text.

The predictability that procedure (15) accords to the realist text applies not just to isolated sequences of actions (meals, ceremonies etc.) 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 predicability of whole plot sequences (not to be confused with the general foreseeability of structure illustrated with the example from "Zhizn Vasiliya Fiveiskogo" on p. 260 above), if not denied to the Andreyevan text, is at the very least severely curtailed. Whilst we become able to predict the general, confrontational nature of the sequences in Andreyev's stories, there 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 organised more according to internalised 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 Andreyev's texts will frequently delegate their narration in this way (but not always - cf. "Zhizn' Vasiliya Fiveiskogo", "Eleazar", "Iuda Iskariot" etc.). It showed, however, that the procedure is not reinforced by the positioning of these delegated narrators within recognisable matrices of time and space or within the space of recognisable character-paradigms, and therefore it loses its

concretising effect. Here is another example of a concretising procedure of the realist code that is "obeyed" by the Andreyevan text but in isolation from all the other procedures it requires to function properly.

9) Demodalisation ("Le discours réaliste refusera la référence au procès de l'énonciation pour tendre à une écriture transparente, monopolisé par la seule transmission d'une information se présentera comme fortement démodalisé et assertif") The Andreyevan text, as Chapter 2 showed in some detail, is a heavily modalised 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) Defocalisation 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" (cf. 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 Andreyev'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. ("Proklyatie zverya", "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 of these stories ("Prizraki", "Zhilybyli" 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 restaurant "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 emphasises 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' Vasiliya Fiveiskogo", "Iuda Iskariot", "Eleazar"). It is the almost entire lack of relief in the form of descriptive interludes, sub-plots, shifts of attention to other characters etc., that denies the Andreyevan text defocalisation, 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 du jeu de mots et de la confusion: littéral/métaphorique. Le discours réaliste peut sans doute se laisser caractériser par le discours qu'il mime les discours technologiques [suites orientées d'actions programmés], le discours historique [noms propres, citations] et le discours scientifique [chiffres, symboles diagrammes]"). The Andreyevan 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' 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 attain 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' Vasiliya 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 Andreyevan text subverts this procedure less by negating it, than by stretching it to a limit. As 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 Semantisation ("... 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 Andreyevan 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 One) 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 Andreyevan text. Semantisation 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 echec après une victoire, une naissance après un mort, un enrichissement après un appauvrissement etc.") Such a rhythm is foreign to the centripetal, "flat" Andreyev narrative, where every point is a centre and therefore a climax. Even in "Zhizn' Vasiliya 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 Vasili'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) to offset the unrelieved "failure" of the foregoing action is immediately deflated and the closing words return us to the hopeless beginning: „Rope, 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, dénommable, dont il s'agit de faire l'inventaire")
The Andreyevan "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 One and Two). 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 Andreyev's narratives are not enacted in the centre of its field of influence in the way that a text of Tolstoy or Zola is (remembering that neither Tolstoy's nor Andreyev'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 Andreyevan text's special conditions (5, 7, 13), the dominant impression gained from the analysis, is that those procedures connected with "Verisimilitude" (Realist Unintentionality) are consistently flouted

(1, 2, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15). This reflects, in turn, the conversion of "Realist" Unintentionality into Intentionality - i.e. the exhaustion of Realist "concretisation". Because what was deemed natural and real in the days of Zola and Tolstoy had begun to become clichéd and artificial by the time of Andreyev, it began to be negated; as part of the new norm of Unintentionality (what is perceived as authentic and concrete about an artistic text) 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". When those qualities began to lose their value, when, in other words the artifice behind them became exposed and the texts ceased to possess the "Veshchnost'" with which these qualities invest them, it is they that were naturally rejected.

Certain aspects of "Realist" Readability were, however, able to remain as a residue, until such time as a new Unintentionality/Intentionality relationship was established. This is what we see with respect to the Andreyevan text:- a rejection of Realist Unintentionality combined with a retention of the residue of its Intentionality. A new Unintentionality/Intentionality relationship to replace the one dominating realist discourse does not function within the Andreyevan text; there is no fully articulated "Master-Code" to guarantee it. The Andreyevan text is left in the position of having "rejected" one "Master-Code" without having "embraced" another:- a true semiotic crisis.

iv) Andreyev and the Codes of allegory - allegory and motivation

The point has already been made that the rejection of realist

Unintentionality did not mean that at some time towards the end of the nineteenth century the novels of Tolstoy, 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 Tolstoyan embodiment was no longer "authentic" to them i.e. 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 peoples' homes", as Blok described the effect of Andreyev's work on the Russian reading public (p. 248 above). 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 emphasise 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 p. 15).

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" - "Tolstoy'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 semioticising something, but among the most obvious ways of lending new meaning to literary reality must surely be to allegorise it - i.e. to make it into an allegory of something else. We might have added, "one

of the 'simplest ways", but, as the following investigation of the allegorical code(s) at work in Andreyev's stories will demonstrate, literary allegory turns out to be far from simple and produces some strange twists and paradoxes that will need to be carried over into Chapter Four for fuller explication.

It only takes a cursory glance at all the literary "-isms" which flourished between 1900 and 1918 to realise 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 Bryusov, who was one of the most well-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. Мы требуем чтобы, за очевидной красотой художественного произведения - скрытая отвлечённость" ¹⁶ However, it is worthwhile noting that several members of the Symbolist movement (including those whom many regard as the greatest - Blok, Belyi and Vyacheslav 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. ¹⁷ Put slightly differently, the semiosis is projected away from the text and on to the world. This sort of displaced semiosis is dependent upon a reading of "reality" according to an allegorical code which is actualised 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 19th 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 Andreyev's stories.

We must recall that it is Andreyev'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 popularising 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 Andreyev around the period 1907-1909 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 Andreyev'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 своё слепое чувство, не сознавая и не претворяя его, он переносит в мир объективный"¹⁸

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 Andreyev's professed "neo-realistic" 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."¹⁹

These two critiques coincided with (or, better, reflected) Andreyev's growing estrangement from both groups of critics. Those symbolists who were ever sympathetic began to side with Merezhkovsky, Gippius and Filosofov who had remained constant in their rejection of Andreyev as merely a crude, simplistic populariser of ideas he did not understand. Gorky and the "progressive" critics attacked Andreyev 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 своё чувство не сознавая и не претворяя его"; „шифрованная подделка искусственная фиксировка"). Both Voloshin and Basargin are attacking in Andreyev a certain lack of organicism, a disjunction between signifier and signified - an insufficient motivation of the sign.

Realism in the form of the canonised 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 "Samosoznanie" and to reassert

Unintentionality) 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 Vyacheslav Ivanov who sees material objects themselves already as symbols of a higher reality, and already containing the form the artist is to give them.²⁰ 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 symbolises 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" [общее] and "the particular" [единичное]. Thus in a symbol:

„единичное так же реально как и та общность под которую оно подводится.“²¹ (Cf. Ivanov's idea of a "necessary correspondence"

between the two levels of a symbol and Balmont'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 Andreyev'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.“²² For example, in a later article than the one quoted above (p. 270) Voloshin complains of Andreyev: „Он вовсе не стремится прозреть в частном общее, а

напротив - всякое отвлечённое понятие низводит до частного, снабжая его мистическими и часто совсем не обоснованными признаками...."²³

Andreyev, then, reduces the general to the particular, 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 Andreyev the artist, instead of revealing itself as inherent within the objects themselves. The abstractions represented by Andreyev'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' 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 Andreyevan text we should bear in mind the two main features of allegory as gleaned from the critics of Andreyev 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 on to 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 - see p. 273 above).

Two specific problems will arise out of our analysis:- firstly, that of the appropriateness of the term "allegorical code" to cover both the Andreyevan "non-essential" correspondence between signifier and signified, and the essential correspondence between the two that is typical of "true" Symbolism, and secondly that of the appropriateness of the term "allegory", even in the definite and restricted sense given to it by Losev, to texts in the Andreyev oeuvre.

In the following attempt to construct a "space" for allegory in the Andreyevan text we find that Andreyev'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 Andreyev'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 „чёрная как древняя ночь".²⁴

Many of the characters in Andreyev's early cycle of "feuilletons" entitled are animals - calves, pigs etc. - 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-ле 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: "Olitsetvoreniié": „В олицетворении художественная сторона вовсе не имеет самостоятельного значения".²⁴

Andreyev returned to this crudely allegorical form at various points throughout his career: cf. "Smert' Gullivera" (1910) which is an adaptation of the story of Gulliver in order to make a satirical comment on the occasion of Tolstoy's death; "Rasskaz o tom, kak zmeya v pervye poluchila yadovitye zuby" (a self-evident allegory on a Schopenhauerian philosophical theme); some of his most famous plays (cf. "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"). Andreyev is doing no more than draw upon an already well-established satirical genre (cf. 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. When we recall the context within which we are attempting to place the role of allegory in the Andreyevan text - that of literary evolution and the shift in the Unintentionality/Intentionality relationship - we see that the re-evaluation of conscious semiosis (the placing of a distance between text and object) as Unintentionality (to which Andreyev'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 revitalising of older traditional forms. (Despite the drubbing that he received at the hands of critics Andreyev was by no means alone in adopting familiar allegorical genres. Sologub, Gippius, Bryusov and Belyi all exhibited a penchant for the fairy-tale allegory in their early prose. And from the "realist" camp certain stories by Tsergeev-Tsensky and, of course, Gorky'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 Andreyev oeuvre (1900-1909) and includes "Stena", "Nabat", "Tak bylo", "Lozh'" and the unfinished "Bunt na korable".

All those stories were recognised 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 as to whether the latter story 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 (cf. Gorky's comments on the story).²⁷

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. (Cf. the opening words of "Stena", "Nabat" and "Bunt na korable": „Я и другой прокажённый, мы осторожно подползли к самой стене и посмотрели вверх Попробуем перелезть, сказал мне прокаженный"; „В то жаркое и зловещее лето горело всё. Горели целые города, села и деревни"; „Поверьте мне: я не помню страны, откуда бежал я в ту чёрную ночь. Меня ранили в голову Когда я очнулся всё было новое и чужое."²⁸

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 concretised 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, p. 247 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 characterise "Stena" and "Nabat" and initiate 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'"²⁹ and the reader

finds it no easier at the end to determine when and where the action is taking place). And the same 'stylised' narration prevails throughout: „Я убил её. Я убил её, и когда вялой и плоской массой она лежала у того окна Я стал ногой на её труп и рассмеялся Это не был смех сумасшедшего. О нет! Я смеялся оттого, что грудь моя дыщала ровно и легко”³¹

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.”³¹ 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 characterised by the arbitrary connection between signifier and signified, in contrast with the "motivated" symbol. Nevertheless, when we consider the links between Andreyev's Wall and the concepts of "fate" or "immutuble forces", between this "Tocsin" and the socio-political atmosphere prevailing in Russia at the turn of the century, between his peoples' revolt in an unnamed land ruled by the tyrant "Dvadsatyi" and the projected course of the nascent Russian

revolution etc., 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 subjective and ambiguous matter. That this remark may apply to the whole concept of an allegory/symbol distinction and not just to Andreyev's "Stena", "Nabat" etc. is however, as we shall see, paradoxically relevant to the nature of the Andreyevan text in particular.

Andreyev's "pseudo-allegories" represent definite deviations from the allegorical norm (the animal fable, Andreyev's own "Oro", "Smert' Gullivera" etc.) 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 Andreyev's "pseudo-

allegories" is considerably greater (again we are talking quantitatively) than in most animal-fables and than 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 её чёрная, глухая, работающая грудь. Она рычала на нас, как пленённый зверь, разум которого помутился, и гневно мычала страшными глазами"³² Certainly the malicious wall transcodes as an equally malicious "fate" and the lepers with their sores as suffering mankind, but 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 immobilised. That immobilisation is intensified by the rendering of the wall through simile:- „Она рычала на нас как пленённый 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 etc.) suffers a loss in transitivity.

Roughly analagous 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 раскалённый кривой зуб апокалипсического чудовища, и так же безмолвно и быстро скрылся в густых тучах бесшумно толпившихся над океаном.”³³ Again the "atmospheric", figurative description, sanctioned by the referential procedure of "making present", halts the transcoding of denotative meaning into an allegorised context. Here a ship's mutiny, owing to its lack of spatio-temporal co-ordinates - „не помню страны откуда бежал я Это так страшно когда человек не может сказать кто он не помню за что драгоценное боролись мы”³⁴ - has become an allegory for another more generalised 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 Andreyevan Fantastic as detailed in Chapter Two).

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 раскалённых камней”.³⁵ The predominance of passages such as this in "Nabat" led Kornei Chukovsky to downgrade its allegorical dimension and include it along with certain other of Andreyev's stories as an example of literary impressionism.³⁶ For Chukovsky 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 Andreyev'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 Andreyevan Text negates, as Chapters One and Two 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 Andreyev produced all break off, in terms of a narrative sentence or proposition, at the same point - the imminence of mutiny.³⁷ 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 Andreyevan 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 generalised 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, allegorisation becomes rather difficult.

"Lozh'" and "Tak bylo" possess a much greater degree of linearity but not in the form of a coherent proposition to be simply 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 её когда меня выводили из комнаты я настойчиво повторял - Я счастливый - И это была правда!"³⁸). 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 Chukovsky's stressing of evocation and mood-creation over allegorical proposition is the relation of allegory to the "énonciation/énoncé" distinction made in Chapter Two (p. 193). 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, лисые горы подхватывали этот сатанический хохот.

Гулко вторила ему мрачно веселившаяся стена, шаловливо роняла на нас камни."³⁹ 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 Chukovsky 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 Andreyev'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").⁴⁰

We should remind ourselves that it is "the weakening of the instance of enunciation" (see Chapter Two) 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 Andreyev'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 Andreyevan text was charted in Chapter Two. The examples quoted there showed that the texts now in focus actualised this Andreyevan tendency almost to the same degree as "Krasnyi smekh", "Proklyatie zverya" etc. 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 её и упаду на колени и скажу:— Открой мне правду! Но боже! ведь это ложь! Там тьма, там пустота веков. Нет её там и нет её нигде"⁴¹ 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 characterised 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 Andreyevan 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 Andreyevan text) resides in the enunciation.

We have indicated four areas in Andreyev'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.

To return this analysis to the context in which it originally arose (that of literary evolution defined as the constant shift of Unintentionality/Intentionality relationships) we can now suggest the following in respect of the group of stories we have referred to as Andreyev's "pseudo-allegories": the Unintentionality/Intentionality relationship in these texts is an essentially unstable one and that instability revolves around the role of allegory within them. According to one reading-strategy the element of allegory in these stories (the absence of spatio-temporal and psychological co-ordinates and the highly stylised narration bring into play an allegorical code) is that which makes them new and "unintentionalised" because it re-establishes the difference between "text" and "object" (see above). It is grounded in a general, tentative re-valorisation of allegory in literature at the beginning of the twentieth century. Such a strategy was adopted by Chukovsky when he wrote approvingly of Andreyev's ability to "turn his themes into literary posters", by Annensky when he described the "thoughts" and ideas in Andreyev's stories as „выпуклы как большие сны" but insisted that this was a strength rather than a

weakness, and by Blok when he extolled Andreyev's use of „грандиозно-грубые формы" to uncover the suffering's of the modern soul (pp.248-250 above). In these readings the distance between "text" and "object" created by allegory is a source of vitality and Unintentionality. According to another reading-strategy, however, the allegorical tendencies in Andreyev are that which makes him an inferior artist, a mere populariser of philosophical concepts he cannot handle properly, a writer who is unable to achieve the organic unity of "text" and "object" typical of both Symbolism and true Realism. The adverse comments of Voloshin, the later "disillusioned" Blok and Belyi and Basargin (pp. 270-271) are all examples of this strategy. (It is reflected within the stories by the four counter-allegorical strategies examined above). In these readings the allegorical element is related purely to the author's communicative intent and is part of Intentionality. Unintentionality and Intentionality are in effect reversible in these texts and allegory is the pivot around which they revolve.

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 emphasise 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...."⁴²
The exceptionality is here, unlike that of "Stena", "Nabat", "Krasnyi smekh" etc. (see Chapter Two), grounded in actuality, albeit the very special actuality of the bible.

The absence of allegory remains, however, only from within a perspective that views Andreyev 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 Andreyev's rendering of the events. Every critic who has ever commented on the two stories has recognised that Andreyev was indulging in a conscious polemic with the bible. His distortions have nothing to do with Andreyev's differing conception of a true series of events (the Andreyevan names themselves, "Iuda iz Kariota", "Eleazar", are distortions of the biblical names; Andreyev describes events that have no biblical or historical foundation whatsoever events that, moreover, openly flout accepted versions of biblical history - cf. Lazarus' visit to the emperor Augustus in Rome) and the reader does not conceive of either Judas or Lazarus as "real". Andreyev's characters only have significance if read against the biblical pair.

Distortion is itself purposive in art, (cf. the use of distortion in political and social satire) it has a discursive aim. In the case of Andreyev'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 Andreyev'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 Two above).

That being so, Andreyev'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 privilèging of the authorial intent over any other reading (see Introduction), it does allow consideration of Andreyev'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' 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 лжёт потому что он кривой"⁴³ In the published version continued reference is made to Judas' sinister, crooked face and one blind eye. Nowhere, however, is it given such explicit interpretation as in Judas' comment above from the earlier variant, When read according to a code that makes Andreyev's Judas and the story of his betrayal of Christ an allegory 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' ideal of Good, nor that of Jesus and the disciples to have permanent and undisputed possession of "Truth" see Chapter Two).

The early version, then, constitutes Andreyev'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 etc. is allegorical in that it makes Andreyev's story of Judas a conscious sign of Andreyev's discourse on Christian values.

The role of allegory is again an ambiguous one in "Iuda Iskariot" and in "Eleazar". The reversability of Unintentionality and Intentionality that it marks is perhaps less disorienting than in the "pseudo-allegories" because of the grounding of both of them in the biblical Text. On one hand the selection of biblical names, places and events to act as an allegory of human ethics ("Iuda Iskariot") and of metaphysics ("Eleazar") lends these texts their shocking newness, concreteness and Unintentionality. On the other hand it is the fact that the events of the narratives are referrable 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 Andreyev's works slide. This greater "organicism", or integration of Unintentionality and Intentionality, may explain the generally better reception that these stories initially enjoyed. (Effusive praise was showered by Blók, Annensky and others on "Iuda Iskariot", while "Eleazar" received ecstatic acclaim from Gorky.)

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, also and 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 Andreyev's reply to Gorky's criticism of the story for being factually inaccurate).⁴⁴

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).⁴⁵ Works such as Joyce's Ulysses, Proust's Remembrance of Things Past 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 Andreyev named in the penultimate paragraph have, not surprisingly, been seen as part of Russia's contribution to that movement (cf. in particular the Yugoslav critic Mihajlov's treatment of Andreyev as a Russian modernist).⁴⁶ The weird and distorted scenes in "Proklyatie zverya" (see Chapter Two) 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 проведённые дома в четырёх стенах я размышлял только о своём плане: Я размышлял обо всём. Я и моя мысль - мы словно играли с жизнью и смертью и высоко - высока парили над ними. Между прочим, в те дни я решил две очень интересные шахматные задачи”⁴⁷

The group of Andreyev texts under scrutiny may be further subdivided into a) "Krasnyi smekh" and "Proklyatie zverya" and b) "Mysl'" and "Moi zapiski".

If the whole of the strange narrative in "Proklyatie zverya" 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 subjectivisation 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 "Proklyatie zverya" 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 Two pp. 241-242), 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 живёт; образ того, что слышит она и видит. И то большая становится, то сжимается в комок”⁴⁸

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, a reading which is confirmed by the increasing hysteria, fragmentation and disintegration of the narrative (i.e. the narrator's consciousness) towards the end: „Город! Город! К тебе иду я, моя возлюблённая. Встреть меня ласково. Я так устал. Я так устал”⁴⁹

The narrating "I" of "Proklyatie zverya" 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 "Proklyatie zverya". The logic of the Andreyevan text forbids this (Chapter Two). 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 generalised

"urban life". Such a coding is also made specific within the text when the 'beast's curse' and the narrator are universalised 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 проклинай и к твоему проклятию зверя я присоединяю моё последнее проклятие человека. Город! Город!"⁵⁰

"Proklyatie zverya" is enacted in the field of influence of a "psychological code" while still traversed by a powerful allegorising force.

"Krasnyi smekh" presents a slightly different case but can nevertheless be included in the same sub-category as "Proklyatie zverya". Were it not for the subheading of the story - „отрывки из найденной рукописи" - the overt diary-form presentation of the narration and temporally concretising 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 that of "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, stylised 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 "Proklyatie zverya". (Cf. the transition from the ninth to the tenth "fragment" 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"⁵¹). 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 Gorky who pointed out to Andreyev 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.⁵² 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 the reader's 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 "Proklyatie zverya" 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 (cf. the history of the narrator's imprisonment in "Moi zapiski") and a post-text. (Cf. the closing of the diary in "Mysl'" and the shift back to an impersonal, third-person narration which 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, rather than signalled and left to the reader to build up in his own imagination, which is the effect of references to the narrator's life before going to prison in "Moi zapiski"). 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 etc.

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 "Próklyatie zverya" or "Krasnyi smekh". This is achieved through the recurrence of certain stylistic idiosyncracies on the part of both narrators (cf. the extensive use of footnotes in "Moi zapiski") and, particularly in "Moi zapiski", through an awareness of "the Reader". (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 One pp. 93-95).

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 (i.e. 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" etc.

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

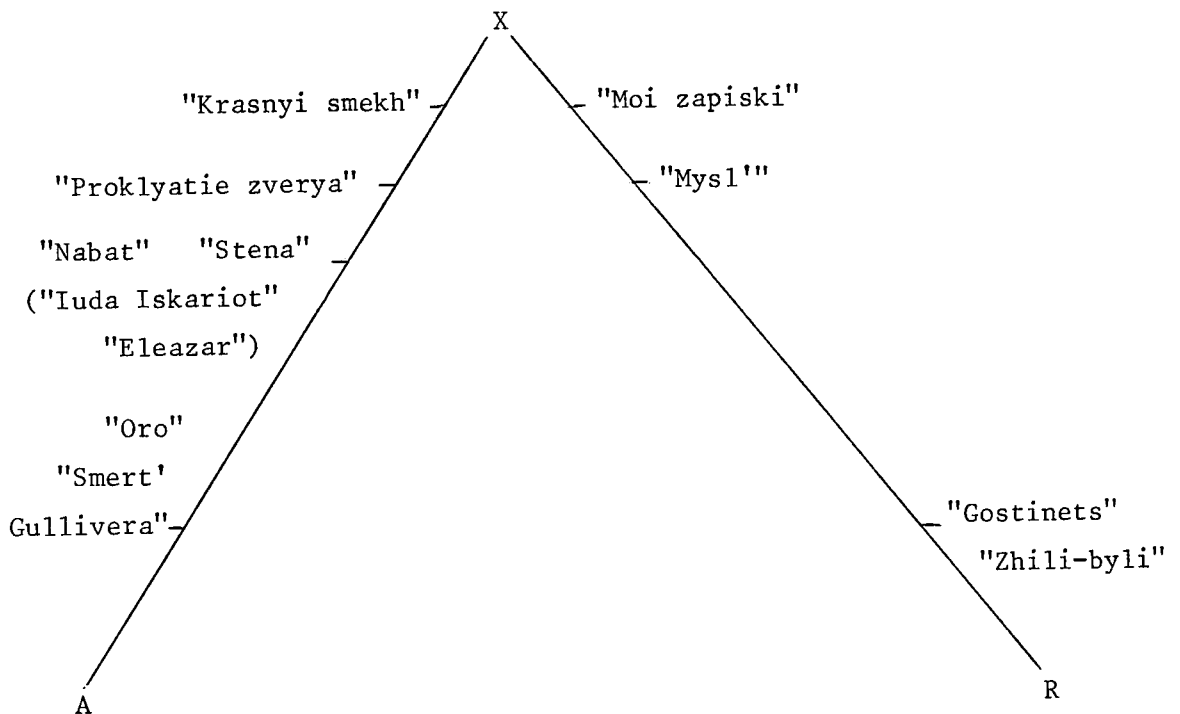
The final group of stories includes all those that have been treated as examples of "critical realism" by the Soviet critical heritage and also spans almost the entire oeuvre from "Pamyatnik", "Gostinets", "Pervyi gonorar" and "Khristiane" at one end to "Dva pis'ma" (1916) at the other, though the concentration is in the early period of the oeuvre. Chapter Two 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 Andreyev'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-stylised narration; 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 generalisations about "human character", "life" etc. which makes them "great". This would appear to suggest that there is an allegorical code of sorts at work in these texts as well.

We have thus discovered that in dealing with "symbolism", "animal fable", "psycho-drama" and "realism" we have been unable to

dispense entirely with a notion of allegory. The whole concept of allegory and the hierarchy in which it is habitually situated are then both thrown into doubt.

ix) An internal typology

Before returning to that crisis we can formulise the foregoing analysis of allegory in Andreyev'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"; "Proklyatie zverya" and "Mysl") but the dominant codes are opposite (in "Krasnyi

smekh" allegory is, albeit precariously, dominant 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 Andreyev oeuvre. Likewise, non-Andreyevan 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 Andreyevan text (all Andreyev's stories could be situated somewhere within it) which is 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 Two, is one of the defining features of the Andreyevan Fantastic (p. 158) which we have, in turn, associated with a sort of crisis of meaning production in the Andreyevan text (Chapter Two, p. 227).

Relying on the diagram on p. 229 and the analysis which preceded it, it is now possible to use this notion of ambiguity in order to insert the Andreyevan text (a synchronic construct) into a diachronic

system of literary evolution. In this way, the "crisis of meaning-production" in Andreyev'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 Andreyev'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 p. 268). Allegorisation - the turning of "reality" into an allegory of something else - seemed the most appropriate method of achieving this (ibid). Moreover, the perception of overtly schematic and allegorical qualities in Andreyev's stories by the critics of his time (pp. 270-275), confirms that Andreyev followed just such a path. The fact that to some of the critics this was a positive quality in his work (Blok, Belyi, Chukovsky, Annensky) and to others a negative quality (Voloshin, Basargin, Merezhkovsky, the later Blok and Belyi) itself points to the ambiguity:- crude, simplistic and part of Intentionality, or crude but vital, new, shocking and part of Unintentionality. It therefore points also to the state of transition in which early twentieth century literature found itself.

However, our own investigation of the allegorical code functioning in Andreyev's stories revealed two complicating factors. Firstly, despite the apparent heterogeneity in Andreyev'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 all the texts mentioned. We need only cite the overtly allegorical animal fables of Andreyev's early satirical period; the subjective, psychological accounts of semi-insane narrators who,

nevertheless, in their anonymity transpose into generalised "Everymen" ("Krasnyi smekh", Proklyatie zverya"); the retellings of famous biblical events to some new purpose; even 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 (pp. 255-267) relating to "Verisimilitude":- 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"); defocalisation of the hero (narrative focus shifts back and forth between Lavrentii Petrovich, the deacon and the young student), 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) etc. In "Krasnyi smekh", "Proklyatie zverya", "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 be "realistically" inserted (p. 296 above). 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 Andreyev's oeuvre, a quantitative not a qualitative one. Here is one reason why the labels "allegorical" and "realist" are difficult to work with, and become a matter for subjective judgment; hence the inverted commas placed around "realist", "allegory", "pseudo-allegory" etc. in the analysis above.

Yet the position in respect of allegorical and referential codes can hardly be much different in non-Andreyev works than in Andreyev's prose itself. No successful work of "realism" can rely solely on its ability to "refer" directly to a concrete and specific chunk of reality. The success is, as in "Zhili-byli" partly dependent upon the ease with which the reader can subordinate that "specific chunk" to a universal statement about "life in general". Equally, and conversely, no allegorical work can survive for long as literature if its story does

not possess at least some appeal on a literal level, if, in other words, it is not traversed in some degree by a referential code.

What this discussion should elicit is the realisation that allegory as we have described it (the subordination or reduction of a proposition on the literal or particular level to a second proposition of universal meaning) is a necessary component in all literature - Jonathan Culler and Craig Owens are among those critics already to have pointed this out.⁵³ It is in fact the very condition for signification in literature; if we were unable to isolate within a text an initial proposition and subordinate it to another level of more general, more universal meaning, we would be failing to make that text communicate about the world and therefore depriving it of the status of significant, aesthetic activity. Allegory, in other words, refers to the division of all literary texts in signifier and signified, the necessary separation of "text" from "object" (p. 247 above).

However, Roman Jakobson's demonstration of how every literary school lays claims to being more "realistic" than any other, to evoking a greater sense of concreteness and authenticity than any other (see Introduction p. 15) reveals that reference too (or, at least, the illusion of reference) is a component in all literary texts. Certainly in order to communicate about the world, a literary text must be divisible into signifier and signified, text and object. Andreyev's "Zhili-byli" communicates about the world because we are able to separate its characters and events from the generality of human life which they signify. But in order to appear as concrete and authentic as the real world there must equally be a unity between signifier and signified, text and object; the reason why Andreyev's "Zhili-byli" is authentic as well as significant is that the procedures of verisimilitude ensure an essential unity between the characters and

events of the story and "the real world" as we know it.

The first part of the fundamental semiological problem confronting all literature (p. 301) is how to combine the opposing requirements of allegory and reference, how to maintain the division of meaning into signifier and signified, yet at the same time to assert the essential unity of the two.

The problem is unmistakably the one described earlier by Mukařovský:- how to combine artistic Intentionality (communication, articulation of the world) with artistic Unintentionality (concreteness, authenticity, the sense of belonging as an "object" in the real world); in order for a text to communicate about or articulate a world it must be clearly distinguishable from it (signifier separated from signified). In order for the text to have a sense of belonging in that world it must appear in some sense to be united with it (signifier united with signified). The answer to the fundamental semiological problem of the separation yet unity of signifier and signified is thus the same as the answer to the synthesis of Intentionality and Unintentionality, namely the adoption of a "master-code" which sanctions both articulation (communication) and authenticity (concreteness). Such were the fifteen procedures of Hamon's "realist code" synthesising "Readability" with "Verisimilitude": (pp. 255-267). As its most successful, e.g. in the great novels of Tolstoy, this "master-code" enabled communication about the nature of human life and evocation of the sense of human life to be produced in equal degree and in complete unison so that the reader could not distinguish one from the other. When however, the strategy for the production of verisimilitude (concreteness, authenticity, unintentionality) became exposed as precisely that - a strategy - and began to be perceived as part of the authorial Intentionality, the whole effect is diminished. A number of later "realist" novels and,

indeed, some of Andreyev's early derivative "realist" stories ("Pet'ka na dache", "Kusaka") held less interest to their audiences because they failed either to communicate anything new about the world, or to produce any great sense of concreteness and authenticity.

The second part of the fundamental semiological problem is, then, how constantly to renew this paradoxical effect:- the division yet unity of text and object, signifier and signified, how to generate ever new "master-codes" capable of guaranteeing in unison both allegorical codes of communication and referential codes of authenticity. As Culler puts it: "... in the absence of a correspondence between two orders one must always find a way to guarantee the naturalness ... of signs".⁵⁴

When Andreyev's texts introduced allegory as a means of re-establishing signification, (or communication) in literature they were not actualising a new code that had previously been inactive. Allegory, as we have seen (p. 304) is at the heart of all literary signification. Andreyev's texts were simply reasserting the allegorical code which traverses all literary activity, in a first step towards the establishment of a new "master-code", a new means of separating yet uniting two orders.

That first step involved the negation of realist "verisimilitude" (see above pp. 266-267), but also the conversion of what for the realist master-code was unauthentic, non-concrete and intentionalised into the exact opposite. Thus, with Andreyev, allegory and schematism become, briefly and incompletely, a source of vitality and authenticity. The allegorical code which normally ensures communication, and the separation of two orders and thus Intentionality (p. 304 above) has temporarily taken on some of the functions of a referential code and began to generate Unintentionality. Allegory, however, cannot remain

a stable site for Unintentionality, because in its pure form it is nothing other than mediation between two orders and lacks any permanent concreteness. This is evidenced in the hostility of people like Merezhkovsky and Voloshin to Andreyev, in the ambiguous terms in which Blok, Chukovsky, Annensky etc. initially gave positive assessments to his work (the adjectives „грубый", „плакатный", „уродливый", „выпуклый" retain something of their normally negative connotations) and in the later (negative) reassessments of Blok and Belyi. Sooner or later a "new" master-code is likely to re-synthesise the allegorical code with a referential code in a new way, in order to establish a new "object" for literature to articulate and with which to coincide. (See below). Until that time the breakdown of the old "master-code" is reflected only in its negation and in the exact reversal of its Intentionality/Unintentionality relationship. (See also p. 267 above):- in the work of writers like Leonid Andreyev.

The state of transition from one "master-code" to another in which the Andreyevan text finds itself is the source of its ambiguity. The allegorical code in "Stena", "Proklyatie zverya", "Krasnyi smekh" etc. is not functioning in synthesis with a referential code together with which it could both articulate 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 must decide whether he is 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 nonetheless the outside world we live in. They can barely be both at the same time. (This is to 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 communicate to us some new information about 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 Andreyev is likely to oscillate between the two readings. The ambiguity of the Andreyevan text is thus seen as being directly related to the working out of the fundamental semiological problem described above (p. 300).

One of the solutions to the problem adopted in the aftermath of realism's demise was the one adopted by symbolist aesthetes such as Vyacheslav Ivanov and described above (pp. 269-270). Others were later adopted by the Futurist poets and Surrealist artists (ibid.). In each case allegory is re-synthesised with reference in a new combination so that, for example, the Futurist poems made from the sounds of "Zaum" are clearly separate from the mental concepts they signify and therefore allegorise them; (they need to be subordinated to a secondary allegorical proposition). At the same time they are made to appear naturally to embody those concepts and therefore reproduce their reality, or refer to them. The "motivated sign" (p. 274) is the

sign that combines allegory and reference in one.

Another, much later, solution is to be found in the self-reflexive, "nouveau roman" type of text whose events and actions allegorise the writing-process that produced them.

Because, however, the actions are themselves part of that self-same process they appear also directly to reproduce its reality. Again, allegory and reference are combined in one. (cf. Bulgakov's "Master i Margarita" as an example of this sort of text).

Andrei Belyi, writing of his own novel Peterburg . describes a solution rather more pertinent to Andreyev's prose: "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 'mozgovaya igra'."⁵⁵ Belyi, too, has achieved both 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 reference (the reality "reproduced" is that of a man's brain). In Culler's terms Belyi has "guaranteed the naturalness ... of signs" by "internalising the connection between signifier and signified."⁵⁶

The "psychological" element in what we referred to above (p.297) as the "psychological realism" of Andreyev's "Moi zapiski" and "Mysl'" is evidence of the incomplete internalisation 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 mistakeably 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 internalising "master-code" of Belyi's "Peterburg" (represented by the point X in our diagram on p. 299) is incompletely actualised here.

We might have referred to "Krasnyi smekh" and "Proklyatie zverya" as "psychological allegories" for similar reasons. The internalisation 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 ("Krasnyi smekh" as an allegorical account of the collapse of civilisation before the insanity of modern warfare, etc.) But, though there is in each case a form of psychologisation (the presentation of "Krasnyi smekh" in the form of one or two person'(s) private diary; the narrator's comment: „душа моя податлива и всегда принимает образ того места, где живёт" at the beginning of "Proklyatie zverya"), it is not 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 internalising mastercode again remains incompletely actualised.

As it is, the point 'X' in our diagram represents not only (not so much) the point of complete ambiguity between two opposing codings, allegorical and referential, but also (rather) the point at which a new master-code becomes dominant. This is the internalising psychological code which would finally expel allegory in its pure form from "Krasnyi smekh" and "external reality" from "Moi zapiski" (the two Andreyev texts which perhaps come closest to being decodable according to an internalising psychological code). It would make of them fully-fledged internal "psycho-dramas" fitting Belyi's description of his own Peterburg . As far as the Andreyevan 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 internalising psychological 'master-code' which is never realised in any individual Andreyev story. The forces giving rise to its emergence in literary evolution - the need for textual articulation of the world, and the need for textual coincidence with the world are each deployed in the Andreyev oeuvre but nowhere are the needs satisfied jointly and in unison. They conflict with one another and generate a powerful tension.

The Andreyevan text thus becomes the pivotal point of literary evolution at the period 1900-1909 we are covering. Since it acts out in full, but does not resolve the fundamental semiotic problem engaged by literature in general (the integration of artistic Unintentionality and Intentionality) it also stands at the very centre of literary activity as such. The ambiguities, tensions and clashes of the Andreyevan 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 Internalised and Intertextual paradigms, Subject and Object (Chapter One), between Metaphor and Metonymy, Non-indicative and indicative modalities, Discourse and Story (Chapter Two) and between allegorical and referential codes (Chapter Three). 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 Andreyev'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 externalised 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 generalised "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".)

Andreyev'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 Two). Both have tendencies towards (i) - 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 Andreyev 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:

$$\begin{array}{ccc} (a) & / & (b) \\ \updownarrow & & \updownarrow \\ (ii) & / & (i) \end{array}$$

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 Two) 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 Two). 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, cross-breedings etc. What we have been referring to as the potential "master-code" in the Andreyevan 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 actualised in full by any Andreyev story.

XIII) The Andreyevan 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 organisation according to diary-form (the attribution of all meaning to a single first-person consciousness) on the one hand, helps us to internalise the action and to identify with the narrator's

consciousness to which everything can ultimately be referred - (i) - yet 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 Andreyevan 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 Andreyev 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!" etc. „.... почти все лошади и прислуга. На восьмой батарее так же" etc.⁵⁷ 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 Two).

It is possible to plot the function of the markers of textual fragmentation (dots, incomplete sentences etc.) 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 reason that 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 localised 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 (Cf. Boris Uspensky'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:

„МЫСЛИ МОИ ЯСНЫ [...] Я подбегаю к выстаивающимся рядам, я вижу просветление [...] Солнце точно взобралась выше [...] и снова с радостным визгом, как ведьма, резнула воздух граната.

Я подошёл"

(End of First Fragment)

[....] Но стон не утихал. Он стлался по земле - тоненький, 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
.... "58

(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": "Он (the fiancé of the narrator's sister) был под трупами и землей - а оно (the letter he wrote prior to his death) 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"

(excerpt from Eighteenth Fragment).⁵⁹

The fragmentation which continues throughout the letter is here (as at the beginning of "Krasnyi smekh") given a motivation, i.e. naturalised, by reference to the „клочки", but because this is exactly the same device as the one used to naturalise 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 Andreyev oeuvre. (Chapter Two).

Naturalisation 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.⁶⁰

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" (p. 284) which in a homogenising process equalises 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 semanticised features of the text to communicate a "sense of horror, chaos and outrage" experienced in the act of telling the story. That this is the reading favoured by Andreyev himself for the whole text (cf. his retort to

Gorky's accusation that he was distorting the facts of war: „ведь моё отношение к войне-тоже факт”⁶¹) and, incidentally, one borne out by an examination of the development of earlier manuscript variants of the story,⁶² should be noted, but it does not mean that it should be held above other readings and presented as "the meaning" of the story. This 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 Andreyevan 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 Andreyevan text the "conflicting forces" do not appear to be open to resolution in a higher harmony. (Cf. Proust's Remembrance of Things Past 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 etc. are synthesised towards the end of the book when 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 realised 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 naturalising the conflict.

We may speculate that this factor had much to do with the shock that Andreyev brought to his readers' aesthetic sensibilities in the early twentieth centuries (described above by Blok), but also with the

low-rating he eventually achieved as an artist.

XIV) Andreyev, literary evolution and Undercoding

We might conclude our examination of literary codes in the Andreyevan 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 Andreyevan text has been seen to articulate a potential "master-code" capable of guaranteeing both an allegorising impulse and a naturalising impulse, the idea of a "code of expressivity" (p. 284 above) 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 naturalisation 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 Andreyevan text which act together to contribute to the functioning of this "code of expressivity", all of which amount to an immobilisation 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 Andreyev stories, including the following excerpt from "Tak bylo" which might serve us as an "Intext" for the Andreyev oeuvre at this point:- „... И они повернулись чтобы идти и тут, когда в городе ещё горели огни, а река была черна как развезённая сажа, они увидели нечто тяжёлое и смутное, рождённое тьмой и светом. Со стороны,

противоположной закату, где река терялась в чёрных 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 мёртво 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 идёт 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 чёрных берегах чёрная река, и тьма копошилась как живая⁶³

The features can be listed as follows: i) Focussing on a restricted and recurring number of loosely defined senses reified in the „оно” - (darkness, immobility, terror, life-like qualities) (cf. similar descriptions of the "force of death" in "Eleazar").

ii) Cue-response device undermining the conventions of dialogue, and so of reference:- „оно как будто смотрело оно смотрело" etc. 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 (Cf. in "Krasnyi smekh" the conversation between a man and his dead brother).

iii) 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" etc. (Cf. the already cited description of night in "Stena").

iv) The blurring of distinction between "discourse" and "story":

„густая тьма копошилась как живая Хотя оно было мёртво, оно жило и дышало”.

The immobilisation 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 characterisation of 'Undercoding': "Undercoding proceeds from non-existent codes to potential codes 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."⁶⁴ 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 Andreyev's prose had not been noted before in some form or other. It is therefore interesting that an early Andreyev scholar of the nineteen twenties writing on the stylistic qualities of his short stories (cf. this with Andrey Belyi's reading of Andreyev's works in which the "sense of chaos" - an overall, undercoded signified - is presented as an item of content) makes this comment about "povtoreniya" as

a feature of Andreyev's style: „Вся система корреспондирующих повторений унифицирована в определённом направлении всем им придаётся 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.”⁶⁵ Linin has, without the benefit of a unifying semiotic apparatus (which would have enabled him to connect his observations with other features of Andreyev's stories relating to both "style" and "content" and to the wider context of literary evolution) drawn attention to many of the same details that we cited in our description of undercoding in Andreyev'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 Andreyev 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 другие и ведёт их параллельно. Метафоры и сравнения являются дополнительными психическими и смысловыми линиями.”⁶⁶

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 immobilisation 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 providing an account of the process by which new codes for the production of meaning come into formation. Andreyevan 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 Andreyev's time can be traced through the literary criticism which dominated the era, and in particular through much of the critical (criticism = readings) writings on Andreyev. We have already cited Belyi's enthusiastic reception of Andreyev'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."⁶⁷ We have also referred to Blok's similar appraisal of Andreyev as a kindred spirit to himself in that he sensed through his works the approaching spiritual apocalypse. Konstantin Chukovsky's impressionistic appraisal of Andreyev in, for example, Leonid Andreev - Bol'shoi i

Malen'kii", in which he writes of Andreyev as a "literary poster-artist", have 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 to several of Andreyev's key works, for in their progression towards the published versions of the stories they reflect the fact that Andreyev too tended to give precedence to undercoded readings of his own texts.⁶⁸

Dmitri Maksimov's book on Alexander Blok's prose and poetry points out that what he calls the impressionistic tendencies in Russian criticism of the early twentieth century and which we can assimilate with our notion of undercoded readings (the assignment of vague, overall signifieds - "Chaos", "Apocalypse" etc - to whole sequences of signifiers, rather than the analysis of these sequences into separate pairings of signifier and signified) 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 Four below).

While it is true that Blok and Belyi themselves, along with Zaitsev, Bunin, Remizov etc. and much of the visual art of the period as well (Benois, Bakst in particular) were read in the same "undercoded" manner as Andreyev, it could, with some justification, be argued that one of the key reasons for Andreyev's domination of the literary scene in the early nineteen hundreds 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 Andreyev is doubly re-inserted into the literary

culture of his time a) in that his texts exhibit strong elements of undercoding in their production and b) 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 Andreyevan text inscribes Leonid Andreyev 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 Andreyevan undercoding. It will reveal that undercoding's breakdown of rigid textual boundaries and transgression of levels (see above), its emphasis on synthesis (all signifying units synthesised to produce a single signified) over analysis (the breakdown into matching pairs of signifier and signified) and its privileging of the undefined and irrational over the defined and rational (see below) all re-inscribe Andreyev 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 Andreyev'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 re-construction of the Andreyevan text.

CHAPTER FOUR

"CULTURE AND THE ANDREYEVAN 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 Andreyevan 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 (i.e. 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, while in Chapter One we were required to include within our frame of reference Andreyev stories outside the chosen period and writers of the same period other than Andreyev - 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 Andreyev 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 ~~Mathew~~ Arnold's words: "the best that has been thought and said in the world"¹ but there is a second, broader and more recent meaning that covers discourse and behaviour outside Arnold's narrower definition (which presumably includes the best of literature, philosophy, painting, opera and little else). Such is Raymond Williams' 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 Andreyev'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' 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 etc.) 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 each of Chapters Two and Three there has been an effort to maintain a balance between the respective benefits of a) using the new level of analysis to explore new areas of Andreyev's texts and arrive at new insights and b) using that 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 Four 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 Andreyevan text. We found in Chapter Two that, as models of an outside world the "most typical" of Andreyev'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' Vasiliya 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):- hence the difficulties in extending the actants and events of the text beyond their own internal boundaries (beginning and end), hence the internal repetitions of story in the form of intexts, hence the apocalyptic endings and so on. When we look back to the findings of Chapter One we find that the importance of the short-prose genre and of the "internalisation 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 to the rest of Chapter Two and Chapter Three we find the same thing: the Andreyevan 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. "Andreyevan metaphoricity" is also 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 Three, and can be linked with almost every feature of Andreyev's work that has attracted attention in this study.

That apart, we have noted metaphorisation to be a general feature of all the more innovatory art of Andreyev'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 (Cf. much abstract painting and, for example, the French "nouveau roman" where the "point" is often a questioning of the way(s) the novel represents reality). The work of art remains, nevertheless, (as communication, that is) a (metaphoric) model of the world rather than a (metonymic) part of it. Even in the most recent so-called post-modernist "meta-fiction" (John Fowles, John Barth, Richard Brautigan) where the point of reference is less "the world we know" than fiction itself as a means of representing that world, 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 by belonging to it as a constituent part. The prefix "meta" - common to 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 characterisation of abstraction in mediaeval Russian art world, could, with a few substitutions, (i.e. deletion of the religious lexicon) refer equally to the work of Leonid Andreyev: „Абстрагирование вызывалось попытками увидеть во всём 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 отвлечённости, 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 Andreyev 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 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: "Fenomen Kul'tury" Yurii 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 civilisation, while never entirely synthesising 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 взаимоподобные символы (ср. мифологическое представление о гомеоморфизме человеческого тела и общественной и космической структур)“.⁴

Along with Z.G. Mintš, 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 всём протяжении человеческой культуры и составляет особенность мышления людей как такового.”⁵

Although Lotman and Mintš recognises 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”⁶ he argues that within these two epochs there was considerable and constant shifting of balance between the cyclic and linear modes of thinking.

So that, although both Likhachev's period of mediaeval 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 Mintš come to specify the nature of the "continual-cyclic" consciousness that we notice the connections with what we have proposed regarding the prose of Andreyev.

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 всё."7 There is, of course, nothing new in this observation (cf. 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 Andreyevan text and on the texts of Sologub, Remizov, Belyi, Zamyatin and others hardly needs pointing out. It is true that overt circularity is present only in a limited number of stories ("Prizraki", "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 Andreyev 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 Andreyev's stories like "Krasnyi smekh" and "Zhizn' Vasiliya 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 change 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 Andreyevan text: „любой эпизод подразумевает актуализацию всей цепи.“⁸

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 Andreyev 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 Mintz, itself a manifestation of a "deeper" structural principle - that of homeomorphism: „Недискретные тексты дешифруются на основе изо- и гомеоморфизма, причём огромную роль играют правила непосредственного отождествления...“⁹ 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 Mintš point out, „Принцип изоморфизма, доведённый до предела сводил все возможные сюжеты к Единому Сюжету, который инвариантен каждому из них....”¹⁰

Now we must bear in mind here that Lotman and Mintš 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 Andreyev 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 Mintš 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 Andreyev 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 etc. (Cf. W. Ong).¹¹ However, within that mode, the work of Andreyev and of many of his contemporaries marks a significant increase in activity of the opposing, mythic mode of thought. [Постоянная интерференция, креолизация и взаимный перевод текстов этих двух типов обеспечивает культуре возможность выработки новых сообщений"].¹² Therefore, although we perhaps should not speak of an invariant „Единый Сюжет” for the stories of Andreyev in exactly the same way as Lotman and Mintš use this term to describe the uniformity of plot in the ancient rites and myths to which they refer, it is surely not a groundless

assumption to say that the striking structural uniformity of Andreyev'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 One pp. 102-118) is not at least in part due to the influence of the mythic mode of thought. For this is the mode which equalises 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 Andreyev'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 isomorphism.

Andreyev'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 Bryusov and the early prose of Andrei Belyi, as well as much of the poetry of these and other Symbolists and certain "realist" writers (Sergeev-Tsensky), 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 (cf. also Peterburg and Serebrannyi golub'), Bryusov 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 etc. 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 metaphoricality 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 Andreyevan 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 "Prekrasnaya 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 Mintz' 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 etc.) which had been slowly emerging through the Victorian era but which, aided by technological advancements, "took off" at the turn of the century. With its familiar, almost ritualised plot (cf. the box-office movie and, later, the T.V. soap-opera), its predictable, often deliberately stereotyped heroes and, in particular, its multiple reassertions of the values, complexes and fears (ideology) of the society that produced it and its resolution of contradictions and tensions (cf. the outcome of the vampire-movie and the "laying to rest" of evil forces), as well as the relative anonymity of its author (the consumer of the popular film is not particularly interested in the genesis of the work), the mass art-form has a function in many ways analogous to that of the ancient myth. 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 T.V. 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 recognised that the twentieth-century is as much an epoch of myth-making as the classical age (see bibliography).

Whether, in the light of this, we interpret Andreyev 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. Andreyev's association with "high-literary" journals such as "Shipovnik" and the intense "seriousness" of his art link him with high literature, whilst his ability to simplify

and popularise complex philosophical ideas and to respond to, and capitalise upon topical issues (sexuality, modern warfare, social revolution), not to mention Andreyev'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 Andreyevan text enacts the reassertion of the continual mythic in both its aspects and thus establishes Leonid Andreyev at the heart of the cultural activity of his time.

The cultural analysis of Lotman and Mintz proceeds to demonstrate that there are corollaries to the concept of the "Edinyi Syuzhet" 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 „Единый Персонаж" (a corollary on the level of character of the "Uniform Plot", or „Единый Сюжет" see above p. 336): „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."¹³

Lotman and Mintz might have added that the apotheosis of this atomising tendency was the "unique individual" of the nineteenth-century novel, and that the process was not confined to art, but became naturalised and presented outside literature as "the way things really are."

When the process is set in reverse we would expect the atomisation of the „Единый Персонаж" to stop and a certain amount of re-synthesis to take place. The works of Andreyev, Sologub, Remizov and Belyi still retain a concept of the individual human character (with individuated

name, physical appearance and destiny). However, the stylised anonymity of many of the Andreyevan 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' Vasiliya Fivetskogo" the characters merely repeat each other:- Vasili's parishioners repeat his own destiny, and Egor, Petrov, "the one who knocks" and Mariya 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, nonetheless.

(Andreyev once wrote in a letter to Chukovsky: „Всё живое имеет одну и ту же душу, страдает одними страданиями и в великом безличии сливается воедино перед силами жизни"¹⁴; a comment in perfect accordance with the notion of the "Edinyi personazh"). Taken together, the "Edinyi Syuzhet" and the "Edinyi personazh" are symptomatic 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 всём разнообразии объектов одного класса просматривать Единый Объект."¹⁵

Lotman and Mintz 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 подъём 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 целостное преобразующее волевое архаическое мироощущение воплощённое в мифе."¹⁶ The "renewal of wholeness" corresponds to the idea towards which we were working when outlining the metaphoricity of Andreyev's work and that of his contemporaries. We have just outlined how Andreyev's work encompasses Man-as-a-whole ("Edinyi personazh") and History-as-a-whole in the form of the "Edinyi Syuzhet" (cf. "Tak bylo" with its "content" summed up in the motif: „так было, так будет" as an intext for the whole Andreyev oeuvre). Moreover, the manipulation of grand, abstract concepts (Death, the Meaning of Life, Beauty, God etc.) that characterises the discourse not only of Andreyev 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 "internalisation 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."¹⁷ The metaphorisation 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-discrete 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 Vyacheslav Ivanov consisted in

making art the dominant term in the opposition 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, i.e. the everyday world-as-text, and reality, i.e. 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 symphonies 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 Andreyev's work neither of these methods apply

exactly. The Andreyevan text achieves "wholeness" and the retention of a distinction between art and reality, like the Symbolists, Futurists, Constructivists, etc., 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 Unintentionality and Intentionality, to fuse the Andreyevan text's "thingness" with the reality about which it communicates - see Chapter Three), that contradiction is laid bare.

We are now in a position to say that the (Andreyevan) 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",¹⁸ 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 "Verisimilitude"). The symbolist and post-symbolist texts we mentioned could, by contrast, be described as "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 Andreyevan text's lack of a fully developed master-code (see Chapter Three) leaves it stranded somewhere between "simile" and "metaphor" and lays bare the contradiction between the linear-discrete consciousness' desire for a distinction between art and reality and the continual mythic consciousness' 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 Andreyevan 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 Andreyevan oeuvre, an intext of that culture.

In Chapters One to Three we progressed outwards from "micro-text" to "macro-text". In our present discussion of mythic isomorphism and its return in the art of the turn of the century we began with "macro-text" ("Edinyi Syuzhet", "Edinyi Personazh", "Tselostnost"). If we proceed in the reverse direction we find, not unexpectedly, that mythic isomorphism 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']".¹⁹ This, of course, substituting „андреевского текста" for „такого мира" is a perfect account of the principle of metaphoricity in Andreyev's stories expounded in Chapter One.

The equalising consciousness at work in the Andreyevan text which

makes everything equivalent to everything else (Chapter One) 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 etc."

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)“²⁰ 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 Andreyevan 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 Civilisation (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 severly eroded (Chapter One). 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 Andreyevan 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 Andreyevan text, in fact, plays out the conflict between the two systems by projecting the continual-mythic as linear-discrete (N.B. - the poetics of poetry demands a relative detemporalisation of meaning. Andreyev's attachment to prose, with its greater role for 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 Andreyev 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' return from the grave (linear-discrete discourse).

In this chapter we have made it our business to extend over terms of reference to include aspects of what Lotman, Williams and others have termed culture, that lie 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 Mintz 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.Ф. Юнг) в работы об искусстве (ср. в особенности импрессионистическую и символистическую критику-искусство об искусстве)."²¹ 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 one, discrete aspect of it.

Lotman and Mintz 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 Mintz 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."²²

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 (cf. 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 systemic wholes is opposed to the search for origins and causes (classical, biographical, literary criticism) in exactly the same way as the Andreyevan text with its abstract, atemporal striving towards isomorphism 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.“²³

The work of Freud and Jung, the philosophy of Nietzsche etc. all mark the return of the irrational. A large number of Andreyev's works, eg. "Mysl'" and "Moi zapiski", have been seen to be polemically directed against the implications of rationalism. "Stena" has been (justifiably) read as symbolic of the internal barrier constituted by rational thought; "Bezдна" 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. (Cf. the similar celebration of the irrational in the work of Belyi, Remizov and Zamyatin).

It is conceivable that many of the aspects of popular culture (the appeal to incantation in certain forms of T.V. advertising; the many films capitalising 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, i.e. linear-discrete culture can never be overstressed. Lotman and Mint' refers to a tension between the two more often than to the continual-mythic in pure state as the determinant of modern twentieth-century culture. They treat literary irony, an outstanding feature in twentieth century art, as follows:

„указанная иерархия ценностей [meaning the precedence of myth over historical event, myth as the "meaning" of history] в неомифологических произведениях не только задаётся 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."²⁴ 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 Andreyevan 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 Andreyev likewise be a corollary (perhaps a compensation, perhaps on the other hand, a displacement of anxiety) to the state of affairs in his work - namely, the decidability of the myth/history paradigm in favour of "myth", but the contradiction involved in instituting such a hierarchy within literature which, as a dominantly linear-discrete discourse, (p. 336 above) should privilege history and the denotate? 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 - Andreyevan "seriousness".

And just as irony is part of the Unintentionality of Belyi's work - that which makes it a "palpable thing" as well as a communication - so Andreyevan seriousness, which, like Belyi's irony, is not the possession of a stable authorial viewpoint (as the wit and humour of much of Andreyev's non-literary discourse confirms),²⁵ contributes to the "Veshchnost'" of his texts:- Andreyev's stories are not just communications between author and reader; their very urgency and nearly hysterical over-seriousness makes them palpable realities in themselves. (See Chapter Three).

Again we find that the Unintentionality of the Andreyevan text expresses within it the tension resulting from the collision of two consciousnesses, two whole thought-systems inside a single discourse.

iii) Andreyev 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 Andreyevan 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 Mintz, 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 the humanities etc. 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 synthesising "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.

Yurii Lotman, in an article entitled "Blok i narodnaya 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.”²⁶ 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.”²⁷

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 Andreyev to be received by Blok, Belyi and Chukovsky 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

Andreyev from the attacks of elitist symbolists who considered Andreyev 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 Andreyev, 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 Andreyev'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 Andreyev 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 categorisations. The fact of Andreyev's reception in these terms is a good deal more relevant than his belonging to one or other category, or to neither.

The Andreyevan text is, anyway, deeply implicated in the broadening of the aesthetic function in another sense. Chapter Three touched upon the undercoding of the Andreyevan text and how it in turn was responded to by a literary criticism itself affected by undercoding.

This can now 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, Chukovsky etc. on Andreyev, 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 Andreyev's story "Angelochek" exploits a single phrase from that text in order to depart upon a lyrical voyage of his own: „В одной 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 ткёт паутину сладострастия."²⁸

Dmitri Maksimov notes of Symbolist criticism in particular:

„Символистская критика в своём 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."²⁹ 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 Andreyev as one of the most frequently and enthusiastically selected objects for such critical subjectivity re-establishes the Andreyevan text (reducible neither to the "works of Leonid Andreyev" 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 Andreyev's oeuvre. Although, unlike Blok, Andreyev 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", as well as, structurally, "Zhizn' Vasiliya Fiveiskogo" and "Krasnyi smekh" - i.e. the accumulative structuring of plot - the piling of horror upon horror which has its origins in the folk-tale) and 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 "goródsкая chern'" in "Tsar' Golod"). Andreyev's own interest in and practice of photography reflected its recently acquired aesthetic status. Thematically, Andreyev's oeuvre contains a number of thinly disguised attempts to aestheticise what had previously been regarded as outside the territory of "true art". The most pronounced examples are "Bezdna" and "V tumaně" which introduce sex as an artistic concern in a way that was quite new for the Russian reading public (cf. the public debate that ensued on the publication of these stories and, in particular, the hostile response which "Bezdna" drew from Tolstoy's wife).³⁰ The biblical stories "Eleazar", "Iuda Iskariot" and "Ben-Tovit" represent an aestheticisation 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 Andreyev's stories)³¹ or else that of irrelevance ("art is supposed to tell of real life, not retell old fables"). Andreyev made an artistic virtue of responding immediately, in journalistic fashion, to topical events and issues of the day - sexuality, war, revolution, treachery, capital punishment etc. - 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 Andreyev in this matter, but the mere fact that he was aestheticising (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.

Andreyev'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 Two that a purely indicative narrative (corresponding approximately to Barthes "degré zéro de l'écriture") is an unattainable ideal and that all fiction is in some way modalised - i.e. 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 modalisation was always repressed, masked, naturalised as "the word of God" or "the way things are". Andreyev's incompletely demodalised 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 Andreyev's oeuvre as a whole, with its emergence from journalism (Andreyev's early career with "Courier"),

through a period of almost exclusively aesthetic activity, and ending back in journalism (Andreyev's association with "Russkaya Mysl'" and his famous appeal to the allies to intervene in post-1917 Russia - "S.O.S.") is itself indicative of the interpenetration of these two fields of cultural activity taking place in the early period of this century.

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 Andreyev, is not repeated within Andreyev's own oeuvre. "The city" and "the masses" undoubtedly feature prominently in the semantics of Andreyev's artistic system but in a non-participatory manner. Blok's "Dvenadsat'" by contrast, actively revels in the atmosphere and vitality of the city and popular city culture. In Andreyev's work they are both objectified (turned into objects for depiction) and negated. (Cf. in particular the narrator's "love-affair" with the city [„Опять город зовёт меня"] in "Proklyatie zverya", 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 "gorodskaya 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 Andreyev is objectified as part of the appealing crudity and vitality of "the city". Within Andreyev's artistic system "the city" along with all its qualities, including the very appeal it holds for people like Blok is objectified, but at the same time rejected, either as one of the sources of psychological alienation associated with modern civilization in general ("Gorod", "Proklyatie zverya"), 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").

Andreyev's response to the "cult of the city" is thus a negative one, but a response nonetheless. 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 into adding an important rider to Lotman and Mukařovský's theory of a broadening of the aesthetic function in early twentieth-century art:- a rider that, given the ambiguity of Andreyev'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 how "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 the work of N.M. Zorkaya 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" Zorkaya 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"³² 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" Zorkaya 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 stylised speech forms in Blok's "Dvenadsat'") 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 Andreyev (deployment of elements of literary folk - styles of narration in "Zhizn' Vasiliya Fiveiskogo", "Tak bylo"; treatment of "low-art" themes in "Bezdna", "V tumane" etc.).

At the level of the "низовые формы" the "системы адаптации" come into operation, by means of which a) popular themes are treated in a manner reminiscent of serious or "high" art and b) 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. Zorkaya cites 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, Andreyev's popularisation of philosophical themes and his "serious", aesthetic approach to "non-aesthetic" or "low-art" material make him a practitioner of "адаптация".

Depending on viewpoint then, Andreyev can be read as belonging along with Blok, Belyi and after them writers like Pilnyak (cf. the incorporation into his work of popular speech form, newspaper-headings and other radically extra-aesthetic material) to the „системы возвышения" or, along with Artsybashev to the „системы адаптации" or, again, as a writer whose work incorporates both practices. Indeed, there is room for doubt as to whether the treatment of sexuality in "Bezdna" and "V tumane" 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 Zorkaya's theory. It also reinforces the difficulties involved in attempting to assign Andreyev to one category or the other ("high" or "low" art).

What the situation does permit us to say is that the combination of the two practices within Andreyev's work, in addition to the possibility of including it in either practice („возвышение" or „адаптация") from a critic's perspective outside his work, makes the Andreyevan 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", and in particular of the two-directional aestheticisation process ("high art" re-aestheticises "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 Andreyev 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

in this Chapter), is in turn related by Zorkaya to an idea close to the (previously cited) theory of Mukařovský about modern art and its social foundation. The turn of the century, claims Zorkaya, was a time „когда литература и искусство впервые ощутили и осознавали себя в прямой кровной связи с теми, для кого создаётся художественное произведение, когда возник социологический аспект рассмотрения искусства и культуры, когда была осознана искусством его коммуникативная функция, функция общения.”³⁴ Mukařovský's observation that modern artists had lost their ties with fixed social groupings as their audiences, connects logically with Zorkaya's idea of a culture becoming aware of its communicative function, unable to take audiences for granted.

Zorkaya 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. (Zorkaya 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 synthesising theoretical principles we can, on the basis of the observations of Zorkaya 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) as differing manifestations of (or responses to) a single cultural

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. Zorkaya; her book retains, even reinforces, the "high" - "low" art hierarchy. Some of her generalisations, nonetheless, 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."³⁹ 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, expressing itself in such diverse areas as the struggle between aesthetic groupings and the anarchy in the literary market.

This "lack of regulation" (which we can relate to the "shockwaves" generated by the overall cultural shift we have been tracing

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 Andreyev 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 Andreyev's texts. The strategies of "internalisation of meaning", "metaphorisation", "indecidability" (or "ambiguity" - cf. 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' motives for betraying Christ in "Iuda Iskariot") represent a form of insulation against the new trend and align Andreyev with the Symbolist response. The strategies of modalisation, overdetermination of meaning (Chapters One and Two) 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 Andreyev with mass art responses to the situation.

There is also a third strategy adopted by the Andreyevan text which Zorkaya 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."³⁵ The gulf, in other words, is internalised. In the stories of Sologub, we might add, this internalisation 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 emphasise the "otherness" of these protagonists to the norm.) In Andreyev's

stories it is the tension and anxiety reflected in the endless re-actualisation of the „Я/оно" (Subject/Object) structure analysed above in Chapters One and Two.

Here, too, it is meaningless, from our perspective, to "aggregate" the elements of each response in Andreyev'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 Andreyevan 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 already remarked, that Andreyev 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: „Если высшая и святая цель искусства - создать общение между людьми, и их одинокими душами, то какую огромную социально-психологическую задачу суждено совершить кино."³⁶ 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.

Andreyev'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. Andreyev's story "Syn chelovecheskii" reflects a certain fascination with the gramophone, still a relatively recent discovery in Andreyev's time.

Within his prose, in fact, Andreyev experimented with the "conventional" short story ("Angelohek", "Net proshcheniya", etc.) the shorter, "prose-poem" type of story ("Nabat", "Stena") the long "povest'" ("Rasskaz o semi poveshennykh", "Gubernator", etc.) and within that, the diary form ("Mysl'", "Moi zapiski") the first-person narrative ("Krasnyi smekh", "Proklyatie zverya") and the adaptation of biblical narratives ("Iudaiskariot", "Eleazar", "Ben-Tovit") the hagiographic model ("Zhizn' Vasiliya Fiveiskogo") and others; the novel:- "Sashka Zhegulev" and the fairy-tale or fable-model ("Velikan", "Rasskaz o tom, kak u zmeya pervyye poyavilis' yadovitye zuby").

The heterogeneity of the Andreyev 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' Vasiliya 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 Andreyev oeuvre.

This heterogeneity reflects a general heterogeneity of cultural

activity which can be best explained by Zorkaya'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 - i.e. 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 Two, for instance, we found that the notion of a specifically written or textual model of narration accounted for many "micro-textual" features of the Andreyevan 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 actualisations of this Andreyevan 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 "writtenness". It draws parodic attention to the written convention of chapter divisions by having some chapters consist of a single word:- „Свобода!" and by presenting itself 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 hypothesise that the written model of Andreyevan 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 Two (see above) - namely 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, ununified, "non-literary" audience, itself accommodated by elements of what Zorkaya terms „новизна" and „доступность". ("Na rubezhe dvukh stoletii").

Zorkaya 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 responding, whether negatively (Symbolism) or positively (later, post-revolutionary trends in art such as constructivism) to the demands of „доступность" and mass art to those of „новизна" (cf. the cinema which fulfilled both demands equally well). The Andreyevan text acts as an analog for the whole culture.

In pictorial art ornamentalism 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 Two 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 Four has shown how this undermining process itself could be connected with

a shift by the cultural whole towards the "continual-mythic" and its consequent questioning of the discrete unities of the linear-discrete consciousness ("high/"low" art; "art"/"non-art"; "sender"/"receiver"; "fiction"/"reality" etc.), and simultaneously, its 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 because 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", "truth" and "fiction", and secondly because 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 One to Three. One final example comes in a reappraisal of the "undercoding" and "overcoding" (overdetermination) analysed in Chapter Three, 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 "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 Andreyevan text in the cultural processes 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 ..."³⁷

What Benjamin calls the "extravagancies 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 - an art that is, in other words, represented by the texts of Leonid Andreyev as examined in Chapter Three. Not just 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) but also the all-pervading conversion of "discourse" (written, abstract, literary) into "story" (visual, concrete, non-literary), the distinct unease with literary time, 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), the conflict of literary codes etc. - all point to a certain mismatching of code (and message) to medium, to the speculative possibility that the logical conclusion of many of the tendencies in Andreyev'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 Andreyevan text, though

he was not referring to Andreyev in isolation, came from the famous film-director, Sergei Eisenstein, with his notion of the "Montazh attraktsionov".³⁸

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 Two) and the return of the continual-mythic with its prising open of the linear-discrete categories of "author", "text", "audience" etc., (Chapter Four), 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:– автор–текст–читатель. Структура произведения создаётся 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.”³⁹

Accepting the validity of this, it is a tenable argument to propose that 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, might influence the structuring of literary texts.

The weight of evidence cited in Chapter Two in our examination of the sender-text-receiver relationship in the Andreyevan 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, Andreyev'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. (Chapter Two, pp. 193-235). 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 её. Слушатель должен был напрягаться, стараясь проникнуть в тайный смысл вещаний. Как средневековый слушатель священного текста, он втягивался в процесс толкования.”⁴⁰

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 Three, p. 319) is not

something limited to the Andreyevan text.

Andreyev, 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 Andreyevan text (Chapter Three, p. 311) means that allegory remains "unnaturalised" 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.⁴¹

The participatory-ludic 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 the pop culture and 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 Andreyevan qualities which lead us back to archaic forms such as the folk-tale.

These may be listed as follows:- i) the frequent use of contrast (romantic idyll and naturalistic horror in "Bezdna"; city and country in "Proklyatie zverya" etc.) which has a prototype in the traditional Russian puppet-theatre ("Vertep"). Lotman perceives the same in the

mass art of the cinema: „контрастность упрощённого психологизма, сливаясь с чёрно-белой техникой киноизображения, создавала образ кинематографа как контрастного, чёрно-белого искусства.“⁴²

ii) hyperbole (the exaggerated horrors of "Krasnyi smekh" and extreme self-parody in "Moi zapiski").

iii) 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").

(Both ii and iii are common to many folk-songs and folk tales.)

iv) Accumulation (tragedy after tragedy in "Zhizn' Vasilisa Fiveiskogo"; confrontation after confrontation in "Pröklyatie zverya"; 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).

v) Devices of Amplification and Emphasis (repetitions and oxymorons such as sentences like the following from "Stena":- „умирая каждую секунду, мы были бессмертны как боги".) These are given full treatment in Woodward's article of the same name.⁴³

Andreyevan accumulation is one of the elements pinpointed by V.I. Bezzubov in his article "Smekh Leonida Andreeva" linking Andreyev with the carnival tradition in Russian folk culture.⁴⁴ Some of Bezzubov's arguments are worth taking further since they add a new dimension to the above discussion of Andreyev in terms of a reassertion in his work of the continual-mythic.

Bezzubov remarks on the appropriateness of Bakhtin's "Karnaval" (Bakhtin conducts a survey of the carnival tradition in Western culture in his "Problemy Poetiki Dostoevskogo" and traces its subsequent influence on the work of Dostoyevsky) to account for certain aspects of Andreyev's work.

Lotman also refers to the ludic, participatory structure of reception in the carnival which already links Andreyev, 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, перевёртывание, ‚верха‘ и ‚низа‘; сближение жизни и смерти (например в ‚Жизни Человека‘:- ‚Да. Рожают и умирают. И вновь рожают‘).”⁴⁵ He remarks also that „‚Жизнь Василия Фивейского‘ легко может быть описана по Бахтину в понятиях карнавальной традиции”,⁴⁶ but without elaborating. He presumably has in mind the accumulation of tragedy upon tragedy, the abundance of births (Vasilii's first son; his daughter and "the idiot") and deaths (first son; wife; Mosyagin; Vasilii himself), the profanity of a priest who doubts in 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 "the carnival". It is also of some significance in Andreyev's artistic system, though not necessarily in a strictly religious sense. We noted in Chapter Two the number of Andreyev stories that were polemically modalised - written against some commonly held view or accepted state of affairs. "Iuda Iskariot", "Eleazar", "Zhizn' Vasil'ya Fivayskogo", "Anatema" and others were, of course, attacked for being literal profanities. (The prevalence of biblical themes and references in Andreyev's oeuvre is thus partially determined by the structural importance of a generalised 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 Andreyevan 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 Andreyevs - one "progressive", one "reactionary", as Soviet criticism would have it. They are both actualisations of a single profane Andreyevan text which is less discriminate in the targets it selects than some might wish. One might perhaps better describe the Andreyevan text as by nature scandalous, again in the Bakhtinian, carnivalesque sense of the word.

Bezzubov, however, warns against a complete identification of the Andreyevan text with "carnival": „Однако у Андреева нет карнавального мироощущения и поэтому нет праздничного, весёлого, карнавального смеха.“⁴⁷ He follows this up by suggesting that "Andreyevan laughter" has more in common with the tradition of Russian folk humour than with the Western carnival. (Indeed, there is a letter of Andreyev's to Nemirovich-Danchenko on the inspiration behind "Zhizn' Cheloveka" which strengthens Bezzubov's claim: „Вы знаете Гойю? И помните, конечно, Петрушку? Вот мои вдохновители.“⁴⁸) According to Lotman and Uspensky, writes Bezzubov: „существенное отличие русского смеха от западноевропейски - карнавального - в том, что он не отменяет страх, что одновременно смешно и страшно. В карнавале действует формула: смешно - значит не страшно.“⁴⁹ Such a view intersects with our reading of "Krasnyi smekh" as the most "Andreyevan" among Andreyev's titles (Chapter Two) - both because it is internally generated through syntagmatic interference ("Krasnyi" and "Smekh" intrude upon one another) and, what is relevant at the present juncture, combines horror (Krasnyi, Krov' etc.) and laughter in a single image.

The theme of insanity which is so important throughout the Andreyevan 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 Andreyevan insanity include the doctor's standing on his head within "Krasnyi smekh"; the inhabitants of the lunatic asylum in "Prizraki"; the protagonists of "Lozh'", "Zhizn' Vasiliya Fiveiskogo" and "Vor" who end their lives in insanity; the characters of "Stena" who commit insane acts from beginning to end; the actions of the 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 "Proklyatie zverya"; 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 Andreyev's fictions. We might add that the emphasis on satire in his early journalism and again at later stages in his career (cf. 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,) ⁵⁰ confirms the interpenetration of laughter and horror in Andreyev's oeuvre, which again serves as a syntagmatic expansion (laughter followed by horror followed by laughter) of a paradigmatic structure (laughter in unison with horror) in the Andreyevan text.

Bezzubov's concession is, though, not entirely adequate to account for texts like "Zhizn' Vasilya Fiveiskogo" and "Eleazar", where, apart from the final tilt into insanity in the former, there is precious little to counter the unrelieved horror. Bezzubov does, nonetheless, furnish the basis of an answer to this dilemma in a later observation drawn from a quotation of Lotman and Uspensky: „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 кошун - внутри средневекового мира"51 Bezzubov relates Andreyevan "laughter" to that of the „хохочущий кошун: Андреевский смех нередко приобретает черты дьявольского-кошунственного своеобразными хохочущими кошунами являются андреевские герой-провокаторы - Иуда Искарот, Царь Голод и Анатэма."52 But the important point is the position of the хохочущий кошун within rather than without the world it is undermining. Bezzubov connects this with the essential ambivalence of characters like Judas, their undermining of the status quo from within its bounds: „их игра всегда двойственна. Одной рукой предавая Иисуса, другой рукой Иуда старательно искал расстроить свои собственные планы. Иуда Искарот у Андреева любит Христа и страшно желает, чтобы его учения скорее восторжествовали на земле. Но хорошо зная жизнь и людей он всё же не может поверить, что это осуществимо."53 Similarly, we can deduce, Vasilii 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 Andreyev's „смех хохочущего кошуна" is also responsible for the fact that it does not always manifest itself as humour. Judas' partial belonging to the status quo he is undermining does not allow him the distance from it that is the pre-requisite of pure carnivalesque laughter. And Vasilii'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 Andreyev's own position inside and outside the world he is undermining means that Judas and Vasilii the characters through which he undermines, likewise cannot be comic, cannot be objects of laughter. Similarly, Andreyev'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' Vasiliya Fiveiskogo) or else to the form of a "scandal" (the scandal of Lazarus' 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 Andreyev stories with the most direct form of humour (cf. the self-parody in "Moi zapiski" and "Dnevnik Satany") are those that come closest to the conventional first-person "narration as character-study", i.e. those in which "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' Vasiliya 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 (carnavalesque) laughter. The ambivalence in Andreyev'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 Two):- "figure of speech" or "actual event"? Andreyev's texts can never be entirely figures of speech because they never step entirely outside their object of depiction. Andreyev can never "laugh out loud" because he never "steps entirely outside" his object of laughter.

The profanity and scandal of the Andreyevan text stems from the carnivalesque element in Andreyev's writing which allies it with the work of Belyi, Zamyatin, 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 commercialist establishment the very foundation of the modern pop-music culture is subversive and 'scandalous' - cf. D. Hebdigge in "The Meaning of Subculture".) ⁵⁴

However, while Andrei Belyi's ironic humour is a more direct descendent of carnivalesque „смех", the "outside position" permitting laughter as such, the Andreyevan text is also traversed by the intertext of the specifically Russian tradition of the „хохочущий кощун" which accounts for the ambivalence of the laughter in some actualisations, and its conversion into the impure forms of "insanity" and political satire in others.

The role of the continual-mythic in all this is twofold, firstly because as continual-mythic intertexts the carnival and „хохочущий кощун" elements in the Andreyevan text mark the state of recurrence of the continual-mythic within the linear-discrete and secondly, because the profanity and scandal that they bring carries out an act of subversion against the linear-discrete.

The transitional stage at which the Andreyevan text is situated within the cultural whole is confirmed by the heightened conflict of codes within it. (Chapter Three). 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 naturalisation 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 naturalised either 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) or 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 Andrey 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 Alexander Blok referred to as the „болезнь иронией"⁵⁵ afflicting the period). That is, in turn, paralleled by the "absolute scandal" of the Andreyevan 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 Andreyev and his literary contemporaries (cf. in addition Solobug's "profane" treatment of children and sexuality, Artsybashev's semi-pornography, Kuzmin's celebration of homosexuality, Rozanov's scandalous philosophising and later the profane dress, behaviour and verse of Khlebnikov perhaps representing 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 Andrey Belyi. Writing in his semi-biographical work "Na rubezhe dvukh stoletii" Belyi comments: „Мы - 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 Дети рубежа и не могли перейти в начало века не сказав ‚нет' этому веку:

в момент же этого ,нет! не было ничего готового в смысле собственного мировоззрения :... Новое общение обростает каждого из нас; появляются квартирники, кружочки в которых ведут протоптанные стези :... тенденция к иному быту, иному искусству, иной общественности среди нас :... "56

One of the most authoritative works on "high" cultural trends in the period to which Andreyev belonged is the above cited "Poeziya 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, ещё 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. "57

Leonid Andreyev himself had written about an awareness of the „механические идеи" of the old generation, and the destabilising effect this had on the discourse of the present.⁵⁸ 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 мёртвые, и ждут только погребения."59 Zinaida Gippius echoes him in a later article written in the same vein: „Повсюду всё завертелось и перепуталось :... никто ничего не понимает. Слова совершенно утратили свой первый смысл. Произнесёшь какое-нибудь и сразу надо спросить: а что вы под этим разумеете? Я то-то и то-то."60 Maksimov, meanwhile, cites the generous use of inverted commas and the tendency towards metaphorisation 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 (Cf. remarks made by Gippius and Blok 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.”⁶¹

„Сомнение - это верное начало знания.”⁶²)

The antagonistic, polemical stance adopted by Andreyev 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'ya") and the relativisation of values practised by the Decadents.

And the reversal of hierarchies (the "insane" Pomerantsev in "Prizraki" becomes, at times, superior to the "sane" frequenters of the restaurant "Babylon"), the celebration of ambiguity and contradiction (Judas Iscariot is both evil traitor and altruistic martyr) and the Removal of Difference (appearance and reality, Life and Death, Sanity and Insanity etc.) enacted by the Andreyevan text makes Andreyev an avid participator in the spirit of contradiction so beloved of Blok. Furthermore, in his review of Andreyev's "Iuda Iskariot", Blok considers it no accident that Christ „был движим духом светлого противоречия” (the words of Andreyev's text) and of Andreyev in general he has written: „Андреев открыл свою грудь для горькой и отравленной стрелы противоречий.”⁶³

Most of Andreyev's stories can in fact be formalised as types of oxymoron or, at least, as being ridden with oxymoronic structures:

„Iuda Iskariot”:- Martyrdom in Treachery („одною рукою предавая Иисуса,

другой рукой Иуда старательно искал расстроить свои собственные планы")⁶⁴

"Eleazar":- the living dead

"Mysl":- The insanity of the sane (cf. 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”⁶⁵

"Krasnyi Smekh":- "Blood and horror intermingled with laughter"

"Zhizn' Vasilya Fiveiskogo":- „несказанно-ужасный в непостижимом слиянии вечной жизни и вечной смерти”⁶⁶

The carnivalesque as an instrument of cultural evolution is therefore active in Andreyev both in the less unadulterated form of "scandal" and at the same time in the form which it appears in the "high" literary texts of Blok, Sologub, Rozanov, Merezhkovsky etc. - as the destabilisation of semantics, the (scandalous) relativisation of values and celebration of contradiction.

Maksimov is among several who have charted the surge of popularity enjoyed by German philosopher Nietzsche among the Russian intelligentsia. His iconoclasm and "reevaluation 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 Andreyev, and to his prose (eg. "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:- first the scandal of

Nietzsche was consciously appropriated by Andreyev, Rozanov etc. to enhance the scandal of their own texts, and second the Nietzschean philosophy itself struck a chord with their own celebration of the irrational, undermining of old hierarchies etc.

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 decategorise).

Andrey Belyi, whose own position within Russian culture as theorist of Symbolist philosophy, practitioner of Symbolist art and, in addition, self-appointed founder of a pseudo-science of criticism, goes some way to transcending analytic compartmentalisation of knowledge, 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' разумел я конкретный синтез."67

Andreyev'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 One to Three.

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' distinction⁶⁸). 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 representation 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 Andreyevan 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 synthesis them to form an entirely new reality. Likewise, the process by which the Andreyevan text removes difference between pre-existent "analytic" opposites (Chapters One and Two) 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 the boundaries between Battle front and Home, Illusion and Reality, Sanity and Insanity etc. in order to articulate its own terrifying new reality - that of the complete absorption of modern civilisation by the forces of "the Red Laugh". The culmination of this process of synthesis is the frequently climatic moment when the "object" has completed its saturation (Chapter One) and prevents the text from proceeding any further:- "за окном ... стоял сам Красный смех"

... и чёрная бездна поглотила его"

... и молчал... весь... опустевший дом" etc.

The hysteric melodrama of the Andreyevan 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 Andreyevan text, as we saw throughout Chapters One to Three, can never jettison its analytic, representational aspect).

Finally, the undercoding of the Andreyevan text whereby single signifieds are assigned to whole passages (Chapter Three, p. 322) 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 Andreyevan 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.

C O N C L U S I O N

The major objective set out in our Introduction was described as the "construction of an Andreyevan Text" (pp. 43-44). By this it was meant that a restricted corpus of Andreyev's stories would be examined for the purposes of determining those trans-authorial semiotic properties which bound together all of Andreyev's prose writings and, more importantly, which bound Andreyev's prose with the art of his Russian contemporaries (p. 30). It was hoped that such a semiotic approach to Andreyev'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 One to Four have gone some way towards firstly assimilating Andreyev's prose to that process and secondly delineating the particularity of his own contribution within it. (p.39)

In tackling these tasks we decided to select four distinct, but interrelated levels of analysis corresponding to each of the four chapters above (pp. 38-39). 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 Four (p. 39). 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 on, and to clarify the results of this enterprise.

The main feature of the analysis in Chapters One to Four 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 Andreyev'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 ONE, which dealt mainly with the specifically literary rules of construction in the Andreyevan 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 (Chapter One p. 86). 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 (p. 87). Andreyev's adoption of the short genres ("povesti" and "rasskazy") is therefore explicable as part of this shift. Likewise, within Andreyev's short stories themselves, there are any number of features that could best be described in terms of an actualisation of the short story's poetic potential or "poeticity". So, the tendency towards static narrative transformations (p. 70), the importance of internal motivation (pp. 81-86), and the emphasis on horizontal or syntagmatic indices of interpretation (p. 92) were all traceable ultimately to the same shift. So, too, was the centripetal nature of the Andreyevan text (pp. 120-126) and its relative temporal flatness (pp. 123 -126). And when we came to examine its horizontal axis of combination (its syntagmatics) we discovered that the principle on which the Andreyevan text operated was predominantly that of "metaphoric equivalence" (pp. 131-135). 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" (p. 132) and once again confirmed the tendency of the Andreyevan text to actualise 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. Andreyev'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 Andreyev's prose between syntagmatic indices of interpretation (favoured above all by poetry) and paradigmatic indices of interpretation (favoured by the novel - pp. 90-92). That in turn produces the conflict between Andreyevan "internalised paradigms", and "intertextual paradigms" of character, event etc. which occupied so much of our attention (pp. 90 - 126). 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 Andreyevan fantastic (pp. 113-114) is directly linked to this conflict.

The poetry/prose tension in Andreyev'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 (p. 135), 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 Andreyev. Among the features of Andreyev's writing that indirectly derive from the metaphor/metonymy tension we named semantic contagion (p. 137) and saturation (ibid.), both of which contribute to the Intensification effect associated, like "accumulation", with the Andreyevan Fantastic (pp. 135-138). The final

outcome of the Andreyevan text's metonymic saturation was perceived to be a Removal of Differences between the pairs of opposites upon which its meaning-generation relied (pp. 150-154). In this way the metaphor/metonymy tension contributes to a form of 'structural collapse' at the end of Andreyev's stories (pp. 151-154). In a wider perspective we linked Andreyev'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 Kandinsky, and even to certain brands of modern music.

In general terms, then, Chapter One assimilated Andreyev'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, Zamyatin and Pasternak; static narrative transformations, a reliance on internal motivation and internalised paradigms, centripetality and also the spatialisation of semantics (pp. 147-150) 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 Andreyev's prose than anywhere else. The phenomenon of Reduced narrative memory was found to be a particularly Andreyevan means of ensuring static narrative transformations, one which was due in large part to the combination of longer "povest'" form with the need for poeticity and static narratives (pp. 74 - 71). The structural breakdown mentioned above, is, likewise, more abrupt and more overt in Andreyev's stories than elsewhere. And the relentless accumulation and intensification of the Andreyevan Fantastic make it an immeasurably more strident, more frenetic form of narrative than the mildly fantastic stories of Sologub, or the early Remizov and Zamyatin.

As regards Andreyev works outside the selected corpus, Chapter

One, like succeeding chapters, assimilated earlier stories by demonstrating how they contained within them the potential actualised by later, more "radical" works (p. 57). Many of Andreyev'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 TWO investigated the wider and less specifically literary question of how Andreyev'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 One, but widened it to make it capable of accounting for the ambiguity between world-models that is an important factor in the Andreyevan Fantastic as detailed in this chapter (p. 161). 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 Andreyevan Fantastic, was found to be an ambiguity and oscillation in Andreyev'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 (pp. 173-184). Despite the ambiguity and clash between the opposing terms of each pair in Andreyev'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 Andreyev's stories:- the apocalyptic; the fixity of the characters; the circularity of many of

his narratives (pp. 166-167). The preference for non-indicative modalities, meanwhile, explained amongst other things the overt topicality of many Andreyevan themes (pp. 184-185).

The third crucial tension or ambiguity played out in the Andreyevan 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 (pp. 197-235). We argued that the normally firm distinction between discourse of narrator and discourse of characters in several Andreyev 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 Andreyev's stories (pp. 217-232) is frequently converted into the normally distinct "object-presentation" (ibid.), causing a kind of "literary psychosis" (ibid.). Both these forms of Discourse/Story tension are traceable to a "weakened instance of enunciation" (pp. 194-197) which we used also to account for Andreyev's interest in drama (p. 196) and for the exaggerated literariness of his style of narration (pp. 232-235).

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 Andreyev's writing in this chapter. We were also able, however, to use the same notion to differentiate Andreyev from the work of writers such as Sologub, Remizov and Belyi. We did this by suggesting that whereas the latter three best represented the first form of discourse \longleftrightarrow story interaction, the form which allows interplay between narrator and characters and leads in its purest form to the Bakhtinian "dialogic word" (pp. 204-217), the work of Andreyev is

the best representative in early twentieth-century Russian literature of the second form, the form which converts word-presentation into object-presentation and leads in its purest state to the Fantastic of Andreyev's "Krasnyi smekh".

We concluded Chapter Two with an examination of the role of the receiver, or reader in the Andreyevan 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 (pp. 235-242).

CHAPTER THREE widened the frame of reference still further and concentrated more specifically on accommodating Andreyev within a general system of literary and aesthetic evolution. We took as our model for artistic development Mukařovský's notion of differing combinations of Unintentionality (thing-quality, vitality, authenticity, or reference) and Intentionality (the communicational, deliberate aspect of a work of art, or allegory). The shift from one such combination to another was, in our terminology, described as a change in "master-code" (p. 254). It was recognised that for Unintentionality to function, there must appear to be a unity between text and object, signifier and signified. Communication and Intentionality, on the other hand, depend on the possibility of perceiving a disjunction between the two (Chapter Three, pp. 304-311). The master-code is therefore that system which satisfies the contradictory requirements of unity between signifier and signified, and disjunction between the two, which 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 "Unintentional" becomes deliberate and Intentional, while what was previously perceived to be communicational and

Intentional begins to acquire "thingness" and authenticity (pp. 246-248). The vitality and authenticity perceived by some in Andreyev's use of schematism and allegory (pp.248 - 250) points to just such a reversal. The significance of undercoding (pp. 320-326) to both the production and critical reception of Andreyev's work also indicated to us the transitional nature of his position in the development of Russian literature. The tensions of the Andreyevan text in Chapters One and Two 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, internalising master-code best described by Andrei Belyi's account of his own novel, Peterburg (p. 309). The different tensions provide alternative angles on what is the fundamental conflict in Andreyev'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 (p. 311).

Considered from the point of view of Andreyev'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 Andreyev'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 hyperbolic hysteria of the Andreyevan Fantastic, lend Andreyev's work a specificity which marks it out as a clearly definable centre point for the shift as a whole.

CHAPTER FOUR set itself up as the ultimate reference-point for all the findings of Chapters One to Three. 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 called from the cultural investigations of Yurii 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 (p. 341). The five major manifestations of this shift to which Andreyev's work was assimilated were as follows: 1) Mythic Homeomorphism (p. 335), represented in Andreyev's prose by the tendency towards an invariant "Edinyi Syuzhet" for his plots (p. 336), and a "Edinyi Personazh" for his characters (p. 340), by the preference given to circular, mythic concepts of Time (pp. 334-335) and by the striving to embrace life in its totality rather than in representative fragments (p. 342). 2) The broadening of the aesthetic function via systems of "vozvysheenie" (whereby "high art" expands its view of what constitutes valid aesthetic activity to include previously non-artistic practices) and "adaptatsiya" (whereby "low-art" forms expand their own view of themselves and begin to encroach upon territory previously reserved for "high art"). Andreyev's stories were found to contain examples of both "vozvysheenie" (eg. his deployment of folk and fairy-tale plot-models - p. 356) and "adaptatsiya" (his popularising 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 forms of entertainment and the assertion of modern myths (pp. 362-371) 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 Andreyev's stories:- a) Insulation against the trend by deliberately cultivating obscurity of meaning for a highly sophisticated elite (Ambiguities and obscurities of meaning in Andreyev - p. 364 - align him with this response); b) Co-operative absorption of the trend (echoed in Andreyev's own interest in cinema, photography, gramophones and his literary use of techniques derived from folk/mass art forms); c) Internalisation of the new gulf between sender and receiver (reflected in the intensity and constancy with which the Subject/Object structure is actualised by the Andreyevan 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 (Andreyev's readers are left to decide for themselves the precise significance of many of his symbols p. 373); b) folk-art narrative structures and devices such as contrast hyperbole, melodrama - all present in Andreyev's prose (p.374); c) carnivalesque qualities of profanity (religious and political) and scandal (pp. 374-381); d) the celebration of contradiction, which we saw as the "high art" version of "profanity" and which Andreyev's stories demonstrate through their constant espousal of oxymoron (the "living dead", "the altruism of treachery" etc. - p. 384). 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 Andreyevan text's progressive removal of difference between pre-existent "analytic" opposites to generate its own new "object" (p. 386). The synthetic trend of which the Andreyevan 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 Andreyev well and truly to his time.

As in Chapter Three, the shift was presented in the form of a tension, for it was repeatedly emphasised 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 (p. 342). Once more, the specificity of Andreyev'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 Four 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 Andreyev's position on the spectrum formed by the two (p. 361).

This cultural shift towards the continual-mythic from within the linear-discrete was not just the focal point of Chapter Four, but also the final reference point of Chapters One to Three. All the preceding ways in which Andreyev'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 One) is explicable as the giving of preference 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 Two) evidences a let up in the (linear-discrete) atomisation 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 Three 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". (See Chapter Four pp. 350-

351).

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 Andreyevan text's function as the vehicle by which that self-denying movement was accomplished enabled us to complete the conversion of Andreyev's cultural marginality ("Andreyev the lone figure who resists all attempts to categorise") into a magnetic cultural centrality ("Andreyev's texts which draw all the threads of cultural evolution into themselves").

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- 61) ibid. pp. 113, 144; vol. I pp. 147-152.
- 62) A. Linin op. cit. p. 17.
- 63) The first two (incomplete) drafts begin as third-person narratives, not as first-person recollections. (Hoover Institution, Collection no. 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 (ibid., item 2). There are numerous scenes and events from early drafts that are absent in the final version - e.g. the focus on the narrator's two-year old son in an early draft of the second half (ibid.), 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.
- 64) M. Mihajlov, "Russian Modernism" in Russian Themes (translated Marija Mihajlov, Macdonald, London, 1968) p. 273.
- 65) Iezuitova, Tvorchestvo Leonida Andreeva, op. cit. pp. 111-116.
- 66) Andreyev, vol. III p. 20.
- 67) Lotman, "O modeliruyushchem znachenii ponyatiya 'kontsa' i 'nachala' v Khudozhestvennykh tekstakh" in Tezisy dokladov vo vtoroi letnei shkole po vtorichnym modeliuyushchim sistemam (Tartu, 1966) pp. 69-74.
- 68) Lotman, Struktura Khudozhestvennogo teksta, op. cit. p. 121.
- 69) See Tynyanov, "Rhythm as a Constructive Factor of Verse" in Readings in Russian Poetics, op. cit. p. 130.
- 70) ibid.
- 71) Andreyev, vol. I pp. 142-146.
- 72) Lotman, Struktura Khudozhestvennogo teksta op. cit. p. 123.
- 73) A. Belyi, Chetyre simfonii (Slavische propylaen, Band 29, Wilhelm Fink, Munich, 1967).
- 74) 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 by Ann Arbor, Michigan USA) p. 4.

- 75) A.A. Izmailov, Pestrye znamena (Sytin, Moscow, 1913) p. 89.
- 76) D.S. Mirsky, Contemporary Russian Literature (A.A. Knopf; New York, 1926) p. 287.
- 77) See for example Blok's review of the fifth volume of 'Znanie' fiction: "Sbornik tov. 'Znanie' za 1904 god:- Kniga pyataya" in Sobranie Sochinenii v 8-i tomakh (Moscow-Leningrad, 1962) pp. 553-559.
- 78) Vasily Kandinsky, "The Spiritual in Art" in The Life of Vasily Kandinsky in Russian Art - A Study of 'The Spiritual in Art' (Edited J. Boulton and R.C. Washington - Long, Newtonville, Massachussets, 1980) pp. 69, 81.
- 79) R. Jakobson and J. Halle, Fundamentals of Language op. cit.
- 80) Todorov, Symbolisme et Interprétation (Éditions du Seuil, Paris, 1978) pp. 28-29.
- 81) ibid.
- 82) J. Kristeva, Sémiotikè - Recherches Pour Une Sémanalyse (Editions du Seuil, Paris, 1978).
- 83) Lotman, Struktura Khudozhestvennogo teksta op. cit. p. 51.
- 84) Andreyev, vol. II, p. 85.
- 85) ibid. p. 74.
- 86) ibid. p. 77-78.
- 87) ibid. p. 105
- 88) ibid. p. 99.
- 89) ibid. p. 98.
- 90) ibid. p. 108.
- 91) ibid. p. 125.
- 92) See Introduction p. 29.
- 93) Andreyev, vol. III p. 35.
- 94) ibid. p. 50.
- 95) ibid. p. 40.
- 96) ibid. p. 20.
- 97) ibid. p. 24.
- 98) ibid. p. 25.

- 99) ibid. p. 37.
- 100) ibid. vol. II p. 97.
- 101) Vasilii's Dream ("Son Vasilya"), 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 actualisation. This was in fact published separately from "Zhizn' Vasilya Fiveiskogo" ["Son O. Vasilya - Neizdannyyi otryvok iz 'Zhizni Vasilya Fiveiskogo'"] in Italii-Literaturnyi sbornik v pol'zu postradavshikh ot zemletryaseniya v Messine, St. Petersburg, 1909, pp. 52-53]

In another draft Vasilii compares himself with the biblical Lazarus in his confrontation with death. This too is omitted from the final version (Hoover, op. cit. Box 1, env. 2, item 9). There is an episode describing in full the details of Semen Mosyagin's life, many of which are absent in the final version; e.g. he receives an unnecessarily harsh prison-sentence for rioting (ibid.) There is even, in the same draft, a description of how Vasilii at one point in his life is plagued by bed-bugs at night! (ibid., item 8).

- 102) Andreyev, vol. II, pp. 72, 83.
- 103) ibid. vol. III pp. 105, 160.
- 104) ibid. p. 105.
- 105) ibid. p. 110.
- 106) ibid. p. 143.
- 107) ibid. pp. 124-125.
- 108) ibid. p. 138.
- 109) ibid. p. 109.
- 110) ibid. pp. 114, 125, 128.
- 111) Woodward; Leonid Andreyev - A Study op. cit. p. 174.
- 112) ibid. p. 177.
- 113) Philippe Hamon, "Un Discours Contraint" in Poétique, vol. 16, 1973, pp. 411-445.
- 114) K. Chukovsky; Sobranie Sochinenii, vol. 6 (Izd. Khud. Lit, Moscow, 1969), p. 29.
- 115) V. Chuvakov, in notes to Zemlya - Rasskazy i povesti L. Andreeva (Priokskoe Knizhnoe izd. Tula, 1982) p. 348.
- 116) Andreyev vol. IV p. 144; vol. VII p. 144; vol. I p. 146; vol. I p. 152.

- 117) ibid. pp. 180, 183.
- 118) ibid. vol. I, pp. 139, 144, 145.
- 119) O. Burghardt, Die Leitmotivé bei Léonid Andrejev (Slavischer-Institut, Friedrich Wilhelms Universität, Leipzig, 1940).
- 120) Andrejev, vol. III pp. 64, 68, 69.
- 121) ibid. vol. IV p. 131.
- 122) N. Tarabukhin, Opyt Zhivopisnoi teorii (Moscow, 1923).
- 123) L.M. O'Toole, Structure, Style and Interpretation in the Russian Short Story (Yale University Press, Yale, 1982) p. 222.
- 124) Examination of earlier drafts to "Zhizn' Vasilya 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 Vasiliï sees on the way to Mosyagin's funeral-service is one such detail (Hoover Inst. op. cit. 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 Vasiliï's blind, religious belief, to set it in relief and thus make Vasiliï a more plausible character. (Hoover Inst. op. cit. Box 1, env. 2, item 1). Verisimilitude is thus eventually sacrificed for the sake of greater centripetality.
- 125) Andrejev, vol. II, p. 67.
- 126) E.g. 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 (Hoover Inst. op. cit. Box 4, env. 14, item 2). The draft-variants to "Iuda Iskariot", meanwhile, reveal a creative process whereby Andrejev, 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' sceptical interrogation of Judas and the description of Judas' own humorous and implausible anecdotes, which occur in reverse order in an earlier draft. (Hoover Inst. op. cit. Box 4, env. 15, item 1). Likewise, early manuscripts of "Stena" (TsGALI, Fond. 11, opis' 4, Ed. Khran. 5) show that the events and scenes described in the final version originally occurred in a somewhat different order and were gradually "fed in" to a skeletal plot over a period of time.
- 127) Andrejev, vol. III p. 211.
- 128) ibid. pp. 226, 235, 240.

- 129) ibid. p. 104.
- 130) A. Blok "Sbornik tov. 'Znanie' za 1904 god: kniga pyataya" op. cit.
- 131) Jakobson, "Two Aspects of Language and Two Types of Linguistic Disturbance" op. cit. p. 76.
- 132) Jakobson, "Closing Statements: Linguistics and Poetics" op. cit. p. 358.
- 133) Andreyev, vol. III p. 144; ibid. vol. III p. 160.
- 134) ibid. vol. III p. 85.
- 135) ibid. vol. I p. 98.
- 136) ibid. p. 59.
- 137) See note 101 above.
- 138) Andreyev vol. I p. 78.
- 139) Lotman, "Tekst v tekste" in Trudy po. znakovym sistemam XIV (Tartu 1981) p. 13.
- 140) ibid. p. 14.
- 141) Lucien Dallenbach, Le Récit Spéculaire. Essai Sur la Mise-en-abime (Edition du Seuil, Paris, 1977).
- 142) Jakobson, "The Prose of the Poet Pasternak" in Pasternak - Modern Judgments (edited by D. Davie and A. Livingstone, Nashville, Tennessee - Aurora, London 1970) pp. 135-151.
- 143) Andreyev, vol. III p. 29.
- 144) Jakobson, "The Prose of the Poet Pasternak", op. cit. pp. 150-151.
- 145) Mojmir Grigar, "Kubizm i poeziya russkogo i chesckogo avangarda" in Structure of Texts and Semiotics of Culture (edited by Jan van der Eng and Moymar Grigar, The Hague - Paris, 1973) pp. 59-103.
- 146) Andreyev, vol. I p. 138.
- 147) Mikhail Bakhtin, "Formy vremeni i Khronotopa v romane" op. cit. p. 235.
- 148) A separate edition was actually published in Stuttgart, 1906, with the original sub-title: "Ocherk iz epokhi frantsuzskoi revolyutsii".
- 149) „Нужно описывать вообще реку, вообще город, вообще человека, вообще любовь. Какой интерес к конкретности?" in V. Versaev, Sobranie sochinenii, vol. 5 (Moscow 1961) p. 397.
- 150) Andreyev, vol. III p. 93.
- 151) Lotman, Struktura Khudozhestvennogo teksta op. cit. p. 266.

- 152) Boris Uspensky, "K sisteme peredachi izobrazheniya v russkoi ikonopisi" in Trudy po znakovym sistemam, vol. II (Uch. zap. T.G.U., vyp. 181, Tartu, 1965) pp. 247-257.
- 153) Andreyev, vol. III, p. 121.
- 154) ibid. vol. VIII p. 37.
- 155) Rosemary Jackson, Fantasy - The Literature of Subversion (Methuen, London, 1981) p. 41.
- 156) „Оно идёт, разбуженное чудовище. От тех кровавых полей идёт оно и смотрит. Ты чувствуешь этот взор? Ты чувствуешь как ползёт оно и дрожит, обретая смерть и безумие?" Hoover Inst. op. cit. Box 4, env. 14, item 2).
- 157) Andreyev, vol. II p. 97.
- 158) ibid. p. 87.
- 159) ibid. vol. III p. 85.
- 160) ibid.
- 161) ibid. vol. IV p. 191.
- 162) Jackson, op. cit. p. 72.

Chapter Two

- 1) T. Todorov, The Fantastic - A Structural Approach to a Literary Genre (translated by Richard Howard, London, 1973) p. 33.
- 2) ibid. p. 44.
- 3) Lotman, Struktura Khudozhestvennogo teksta op. cit. p. 26.
- 4) Jakobson, "Two Aspects of Language" op. cit. pp. 77-78.
- 5) Jackson, op. cit. p. 37.
- 6) Andreyev, vol. I p. 152.
- 7) ibid. vol. IV p. 191.
- 8) See Jacques Lacan's Écrits (Collections "Points", Paris, 1970) for this notion.
- 9) For details of the origins of this remark see R. Davies, "O Pis'makh L. Andreeva" in Russkii almanakh, Paris, 1981, p. 448.
- 10) Kaun, op. cit. p. 116.
- 11) See K. Chukovsky, Leonid Andreev - Bol'shoi i malen'kii (St. Petersburg, 1908) and O Leonide Andreeve (St. Petersburg 1911).

- 12) M. Symborska, "Iz nablyudenii nad strukturnymi printsipami dramaturgii Leonida Andreeva"; Acta Universitatis Palackianae Olomucensis; Slavisticky Sbornik olomovcko Lublinsky (Prague, 1976) p. 97.
- 13) Hoover Inst. op. cit. Box 1, env. 2, item 10.
- 14) J. Lacan, Ecrits, op. cit. p. 12.
- 15) David Lodge, "The Language of Modernist Fiction - Metaphor and Metonymy" in Modernism (edited by Malcolm Bradbury and James Macfarlane, Penguin, 1976) p. 495.
- 16) Mukařovský, op. cit. p. 128.
- 17) ibid. p. 125.
- 18) Jameson, op. cit. pp. 164-165.
- 19) M. Gorky in Kniga O Leonide Andreeve, op. cit. p. 7.
- 20) Andreyev, vol. VII p. 233.
- 21) ibid. p. 239.
- 22) ibid. pp. 239-240.
- 23) ibid. pp. 219.
- 24) ibid. vol. I p. 21.
- 25) ibid. vol. IV p. 152.
- 26) Andreyev, Povesti i rasskazy v dvukh tomakh op. cit. vol. 2, pp. 232-233.
- 27) Andreyev, vol. VIII, pp. 126-127.
- 28) Eric Gans, "Hyperbole et Ironie" in Poétique vol. 24, 1975, p. 489.
- 29) ibid. p. 490.
- 30) ibid.
- 31) Andreyev, vol. VIII p. 134.
- 32) Andreyev in Literaturnoe nasledstvo - Neizdannaya perepiska, op. cit. p. 244.
- 33) ibid. p. 245.
- 34) Gans, op. cit. pp. 493.
- 35) Jameson, op. cit. pp. 193-194.
- 36) E.g.: "Это не литература - это грех перед читающей публикой" - Starodum, in Russkii Vestnik (1904, no. 6) p. 811.

- 37) Andreyev, vol. III p. 93.
- 38) ibid. vol. I pp. 142, 145.
- 39) ibid. vol. IV p. 68.
- 40) ibid. vol. VIII p. 115.
- 41) ibid. vol. III p. 67.
- 42) ibid. vol. VIII pp. 115-116.
- 43) Lotman, Struktura Khudozhestvennogo teksta, op. cit. p. 122.
- 44) D. Likhachev, Poetika drevnerusskoi literatury (Nauka, Moscow, 1972) pp. 20-25.
- 45) J. Kristeva, "Word, Dialogue and Novel" in Desire and Language - A Semiotic Approach to Literature (translated by Gora, Jardine and Toudiez, Blackwell, Oxford, 1980) p. 70.
- 46) Jackson, op. cit. pp. 15-17.
- 47) T. Todorov and O. Ducrot - see Glossary of Terms under "Enunciation".
- 48) Andreyev vol. VIII pp. 98, 136-137.
- 49) Robert Scholes, Semiotics and Interpretation (Yale University Press, New Haven, 1982) p. 111.
- 50) Andreyev, vol. III p. 160.
- 51) ibid. p. 84.
- 52) ibid. vol. II, p. 51.
- 53) M. Voloshin, "Liki tvorchestva - Leonid Andreev i Fedor Sologub" in Rus', 1907, no. 340, pp. 3-4.
- 54) K. Chukovsky, "Zametki chitatelya - Novyi rasskaz L. Andreeva" in Odesskie novosti, 20th March, 1905, p. 5.
- 55) D. Merezhovzky - "V obez'yannikh lapakh - O Leonide Andreeve" in V tikhom omute (St. Petersburg, 1908) p. 12.
- 56) K. Chukovsky, "Zametki chitatelya" op. cit. p. 5.
- 57) B.O. Korman, Praktikum po izucheniyu Khudozhestvennogo proizvedniya - Uchenoe posobie (Udmurtskii Gos. Univ., Izhevsk, 1977) p. 10.
- 58) Gérard Genette, Figures III (Éditions du Seuil, Paris, 1972).
- 59) Boris Uspensky in Poetika Kompozitsii (Moscow, 1970).
- 60) Korman, op. cit. p. 25.
- 61) Andreyev vol. III p. 105.

- 62) M. Bakhtin; Problemy Poetiki Dostoevskogo (Sovetskaya Rossiya, Moscow, 1979).
- 63) Andreyev vol. III p. 153.
- 64) ibid. p. 110.
- 65) ibid. p. 116-117.
- 66) ibid. p. 115.
- 67) ibid. p. 145.
- 68) ibid. p. 146.
- 69) A. Basargin, Shifrovannaya Literatura in Moskovskie vedomosti, 29th Nov. 1908 (no. 277), p. 2.
- 70) L. Karancsy, "Leonide Andrejev après la révolution de 1905: Carnets" in Slavica, 14, Debrecen, 1971, pp. 71-79.
- 71) M. Bakhtin; Problemy Poetiki Dostoevskogo, op. cit. p. 299.
- 72) Andreyev vol. III pp. 225-226.
- 73) ibid. vol. II p. 160.
- 74) ibid. vol. III p. 226.
- 75) Anthony Wilden; System and Structure - Essays in Communication and Exchange (Tavistock Publications, London, 1972).
- 76) Andreyev, vol. III p. 226.
- 77) ibid.
- 78) ibid. pp. 256-257.
- 79) ibid. p. 256.
- 80) ibid. vol. II p. 134.
- 81) ibid. p. 131.
- 82) ibid. vol. III p. 81.
- 83) ibid. vol. II p. 132.
- 84) ibid. pp. 132-133.
- 85) ibid. p. 136.
- 86) ibid.
- 87) ibid. p. 137.
- 88) ibid. vol. II p. 89.

- 89) ibid., vol. I p. 59.
- 90) V.N. Voloshinov "Reported Speech" (from 'Marxism and the Philosophy of Language') in Readings in Russian Poetics, op. cit. p. 156.
- 91) Andreyev, vol. II p. 22.
- 92) ibid. p. 27.
- 93) ibid. p. 46.
- 94) ibid. p. 51.
- 95) ibid. pp. 66-67.
- 96) ibid. vol. VII p. 151.
- 97) Thus where Judas' thoughts are described as „как горы" in an early version of "Iuda Iskariot" (Hoover Inst. op. cit. Box 4, env. 15, item 4), those thoughts become in the final version physical entities that are only subsequently likened to hills: „Он поднимал какие-то громады, подобные горам" (Andreyev vol. III p. 121). Likewise: „Да, закричало всё в Иуде тысячью буйных и огнённых голосов не ненависть, а любовь предаёт тебя в руки палачей" (Hoover Inst. op. cit. Box 4, env. 15, item 4) becomes: „..... всё стонало, гремело и выло тысячью буйных и огнённых голосов. Да целованием любви предаём мы тебя." (Andreyev vol. III p. 143). The fragmentation of Judas' consciousness is actualised as "story" in the substitution of first-person plural for third-person singular.

An early draft of "Krasnyi smekh" entitled "Voyna", where the image of the Red Laugh has yet to emerge, refers to the furtive omnipresence of an abstract, generalised "War" which: „как будто всегда, каждую минуту чутко ждала за стеной, чутко ждала" (Hoover Inst. op. cit. Box 4, env. 14, item 3). Cf. in the final version: „за окном стоял сам Красный смех" (Andreyev, vol. IV p. 144). In another draft the second brother refers to people hallucinating, imagining that they have seen dead friends and relatives returned from the dead. (Hoover Inst. op. cit. Box 4, env. 14, no. 2). In the published text, the second brother claims within his own narration the he actually communicates with the re-animated corpse of his dead brother. In the final scene the two brothers are present together, alive.

Cf. 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" (ibid., 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 чём можно его обвинить. Он всегда любил свой народ и народ любил его." (Andreyev vol. IV pp. 85-86).

In a draft of "Krasnyi smekh" the narrator refers briefly to a „случай непреодолимой паники, влекший за собой массу жертв"

(Hoover Inst. op. cit. Box 4, env. 14, no. 2) which in the published text is acted out as a full episode of "story" (Andreyev, vol. IV pp. 128-130).

Finally, in a previously cited draft of "Zhizn' Vasiliya 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 чём он думает" and that "жизни образов стала его настоящей жизнью" (Hoover Inst. op. cit. 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 Mosyagin's coffin. The meta-narrative description is, needless to say, absent from the published text.

- 98) J. Bailey, op. cit. pp. 150-151.
- 99) Roger Keys, Andrei Belyi and the Development of Russian Fiction, 1900-1904 (unpublished, St. Andrews University) pp. 23-24.
- 100) Andreyev, vol. I p. 68.
- 101) ibid. pp. 49-50.
- 102) Hoover Inst. op. cit. Box 5, env. 22.
- 103) Andreyev, vol. VIII p. 54.
- 104) ibid. vol. I p. 56.
- 105) ibid. p. 58.
- 106) ibid.
- 107) ibid. p. 59.
- 108) ibid. vol. IV p. 180.
- 109) ibid. p. 191.
- 110) ibid. vol. II p. 96.
- 111) Hoover Inst. op. cit. Box 1, env. 2, item 1.
- 112) ibid. item 5.
- 113) Andreyev, vol. I p. 142.
- 114) ibid. vol. IV, p. 71.
- 115) The idea of a conflation of Discourse and Story in Andreyev's prose is, presumably, at least part of the sense of a remark made by a Soviet Andreyev-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 tvorcheskome metode)" in

- Problemy tipologii literaturnogo protsessa (Perm' 1978) p. 116.
- 116) T. Todorov, Littérature et Signification (Larousse, Paris, 1967) p. 89.
- 117) Lotman, Struktura Khudozhestvennogo teksta, op. cit. pp. 34-44.
- 118) R. Barthes, Introduction to the Structural Analysis of Narrative (Stencilled Occasional Papers, University of Birmingham Centre for Contemporary Cultural Studies, Birmingham, 1966).
- 119) For some early commentators on "Zhizn' Vasiliya Fivayskogo" e.g. 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‘ идиота, олицетворяющая мистически-злую преднамеренность природы". V.G. Korolenko, Polnoe Sobranie sochinenii, vol. 5 (St. Petersburg, 1984) pp. 369-376.

Chapter Three

- 1) D.S. Likhachev, Poetika drevnerusskoi literatury op. cit. pp. 20-21.
- 2) Lotman, "Notes on the Structure of Literary Texts" in Semiotica, vol. 15, no. 3, 1975, pp. 9, 12 (Originally published in "Trudy" vol. 5, 1971).
- 3) A. Blok, "Pyatyi Sbornik tovarishchestva ‚Znanie'" in Sobranie sochinenii vol. 5 (Moscow-Leningrad) p. 555.
- 4) I. Annensky, "Vtoraya Kniga otrazhenii" in Knigi otrazhenii (Izd. Nauka, Moscow, 1979; originally published St. Petersburg 1909).
- 5) K. Chukovsky, Sobranie sochinenii vol. 6 (Khud. Lit. Moscow, 1969) pp. 24, 26 (originally published as "O Leonide Andreeva" in Litsa i Maski, Shipovnik, St. Petersburg, 1914).
- 6) A. Belyi, "Prizraki Khaosa" in Arabeski (Slavische Propyläen, Wilhelm Fink, München, 1969) p. 486 (originally published Moscow, 1911).
- 7) Mukarovsky, op. cit. p. 122.
- 8) A. Blok, "O Realistakh" in Sobranie sochinenii op. cit. vol. 5, p. 107.
- 9) Mukarovsky, op. cit. pp. 118-119.
- 10) D.S. Likhachev op. cit. p. 155.

- 11) C. McCabe "Notes on Realism" in Screen vol. 15, no. 2 (1974) pp. 9, 12.
- 12) Jakobson, "The Dominant" in Readings in Russian Poetics op. cit. p. 85.
- 13) A. Blok, Sobranie sochinenii op. cit. vol. IX p. 387.
- 14) Philippe Hamon, op. cit. p. 422.
- 15) ibid. pp. 411-445.
- 16) V. Bryusov, "Karl V - Dialog o realizme v iskusstve", Zolotoe runo no. 4, 1906, pp. 65-66.
- 17) See James West, Russian Symbolism - A Study of Vyacheslav Ivanov and the Russian Symbolist Aesthetic (Methuen, London, 1970) p. 113.
- 18) M. Voloshin, "Liki tvorchestva", Rus', no. 47, 1907, p. 3.
- 19) A. Basargin, "Shifrovannaya literatura" in Moskovskie vedomosti, no. 277, 1908, p. 2.
- 20) See J. West, Vyacheslav Ivanov and the Russian Symbolist Aesthetic, op. cit.
- 21) A. Losev, Simvol i realisticheskoe iskusstvo (Izd. Iskusstvo, Moscow, 1976) p. 138.
- 22) ibid.
- 23) Voloshin, "Liki tvorchestva", Rus', no. 47, 1907, p. 3.
- 24) Andreyev, 'Oro' in Vestnik Literaturny no. 3, 1920, p. 3.
- 25) Andreyev, "Novogodnaya skazka" in Kur'er, 1st Jan. 1901.
- 26) Losev, op. cit. p. 142.
- 27) Gorky, Literaturnoe nasledstvo op. cit. pp. 386-387.
- 28) Andreyev, vol. I p. 139; ibid. p. 147; Iezuitova, Russkaya Literatura no. 3, 1971 (Akademiya nauk SSSR-IRLI), 4th Variant (23rd Jan. 1903) p. 136.
- 29) Andreyev, vol. I p. 51.
- 30) ibid. p. 56.
- 31) ibid. p. 58.
- 32) ibid. p. 141.
- 33) Iezuitova, Russkaya literatura, op. cit. p. 132 (2nd variant).

- 34) ibid. p. 136 (4th variant).
- 35) Andreyev vol. I p. 149.
- 36) K. Chukovsky, Ot Chekhova do nashikh dnei (St. Petersburg 1908); also Leonid Andreev - Bol'shoi i Malen'kii op. cit.
- 37) E.g. „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”, Iezuitova, Russkaya literatura op. cit. p. 136 (3rd variant); „ - Негодяй - кричал я ему :... но ... бесследно терялся в ропоте волн и звуке хлестких ударов мой слабый голос”; ibid. p. 138 (4th variant).
- 38) Andreyev, vol. I, pp. 56-57.
- 39) ibid. p. 141.
- 40) See Voloshinov, Marksizm i filosofiya yazyka (Leningrad, 1930).
- 41) Andreyev vol. I p. 59.
- 42) ibid. vol. III p. 104; ibid. p. 160.
- 43) Hoover Inst. op. cit. Box 4, env. 15, item 1.
- 44) „Наконец, моё отношение - также факт, и весьма немаловажный”, Andreyev, Literaturnoe nasledstvo, op. cit. p. 244.
- 45) Malcolm Bradbury, James Mcfarlane, Modernism (Penguin, Middlesex, 1976).
- 46) See Chapter One, note 64.
- 47) Andreyev, vol. II p. 121.
- 48) ibid. vol. VIII p. 114.
- 49) ibid. p. 144.
- 50) ibid.
- 51) ibid. vol. IV p. 122.
- 52) Gorky, Literaturnoe nasledstvo op. cit. p. 243.
- 53) See Jonathan Culler "Literary History, Allegory and Semiology", New Literary History, vol. VII, no. 2, Winter 1976, pp. 259-271; also Craig Owens, "The Allegorical Impulse - Towards a Theory of Postmodernism" (Part 2) in October, 13 (Summer 1980) pp. 59-81.
- 54) J. Culler, op. cit. p. 265.
- 55) A. Belyi, Letters of December 1913; TsGALI, fond. 1782, ed. Khr. 4 (quoted in R. Keys, op. cit.).
- 56) J. Culler, op. cit. p. 265.

- 57) Andreyev, vol. IV pp. 92-95.
58) ibid. pp. 95, 110, 144.
59) ibid. p. 137.
60) ibid. p. 139.
61) See note 46 above.
62) Early drafts, as already indicated, begin in the third-person under the title "Voina": „Уже давно не было войны, и люди стали забывать о ней." (Hoover Inst. op. cit. 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 Andreyev's oeuvre. Thus, another draft contains extended references to the „чернь города" (cf. Andreyev'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" (cf. the very similar railway-carriage scene in "Proklyatie zverya") and to the possibility of mass-rape in the narrator's home-town, which recalls the earlier story "Bezdna". (ibid., Box 4, env. 14, item 3). Mention has already been made of the narrator's son, Didya, who appears in one manuscript-draft (ibid. 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 drafts onwards: „как будто всегда каждую минуту чутко ждала она [Война], за стеною чутко ждала" (ibid. item 4). Andreyev is experimenting with different event-sequences in order to produce the same effect.

The examples from item 3 reconfirm the undermining of narrativity in Andreyev's work not only from within individual text, (see Chapter One) but also from the broader perspective of the "Andreyevan text"; single events, scenes, even the words spoken by characters (cf: „Встреть меня ласково я так устал" spoken both by Judas Iskariot and the narrator in "Proklyatie zverya") are not tied to any one strict, narrative sequence but are capable of incorporation into a member of vastly different narrative situations in different texts.

- 63) Andreyev, vol. IV p. 91.
64) Umberto Eco, A Theory of Semiotics, op. cit. pp. 135-136.
65) Lenin, op. cit. p. 22.
66) I. Ioffe, Kul'tura i stil' (Priboi, Leningrad, 1928) p. 323.
67) A. Belyi, "Prizraki Khaosa" in Arabeski, op. cit. p. 486.

- 68) Andreyev's meticulous work over combinations of adverbs and adjectives and the creation of emphasis is one index of the importance attached to "undercoded effect":- Cf. the following changes made to early drafts of a single brief section of 'Stena' -

"отражала бой"	"отражала она бой"
"смрадный 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 62 and Chapter One, note 123) and the frequent exclusions of complete characters (Chapter One notes 63 and 121) 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 a general, overall "effect", rather than for the authentic representation of a stable, pre-existent set of characters and events.

Chapter Four

- 1) Matthew Arnold, "Culture and Anarchy" in The Complete Prose Works of Matthew Arnold, Volume 5 (Ann Arbor, University of Michigan Press, 1965) p. 115.
- 2) Raymond Williams, The Long Revolution (Chatto and Windus, London 1961) pp. 46, 42.
- 3) Likhachev, op. cit. pp. 102-104.
- 4) Lotman, "Fenomen Kul'tury" in Trudy po znakovym sistemam, X, Tartu, 1978, p. 6.
- 5) Yu. Lotman and Z.G. Mintz, "Literatura i Mifologiya" in Trudy ..., XIII, Tartu, 1981, pp. 41-42.
- 6) ibid. p. 42.
- 7) Lotman, "Fenomen 'Kul'tury", op. cit. p. 6.
- 8) Lotman and Mintz, op. cit. p. 38.
- 9) ibid., p. 37.
- 10) ibid., p. 38.
- 11) See Walter Ong, Orality and Literacy - The Technologising of the Word (Methuen, London - New York, 1982).
- 12) Lotman and Mintz, op. cit. p. 37.

- 13) ibid. p. 40.
- 14) Quoted by Chukovsky in "Zametki chitatelya", Odesskie novosti, no. 6495, 20th March, 1905, p. 5.
- 15) Lotman, "Fenomen Kul'tury", op. cit. p. 6.
- 16) Lotman and Mintz, op. cit. p. 50.
- 17) Lotman, "Fenomen Kul'tury", op. cit. p. 8.
- 18) See Gérard Genette, Figures III (Seuil, Paris, 1972).
- 19) Lotman, "Fenomen Kul'tury", op. cit. p. 6.
- 20) ibid. p. 7.
- 21) Lotman and Mintz, op. cit. p. 50.
- 22) ibid. p. 41.
- 23) ibid. p. 49.
- 24) ibid. p. 53.
- 25) Cf. the following remark made by Andreyev's contemporary, Teleshov: „Он! [Андреев] любил шутки, острое слово нередко он говорил - я люблю жизнь, люблю радость" in Kniga o Leonide Andreeve (Petrograd - Moscow 1922) p. 159.
- 26) Lotman, "Blok i narodnaya Kul'tura goroda" in Blokovskii sbornik IV (Uch. zap. tart. Gos. univ; vyp. 535, Tartu, 1981) p. 7.
- 27) ibid. p. 25.
- 28) A. Blok, Sobranie Sochinenii, op. cit. vol. 5, pp. 69-70.
- 29) Maksimov, Poeziya i proza A. Bloka, op. cit. p. 200.
- 30) S.A. Tolstaya, "Pis'mo v redaktsiyu" in Novoe vremya, no. 9673, 7th Feb., 1903, p. 4.
- 31) See Starodum in Russkii Vestnik no. 6, 1904, pp. 790-811; A. Skabichevskii, "Degeneratsiya v nashei sovremennoi belletristike" in Russkaya mysl' no. 9, 1904, pp. 85-101.
- 32) N.M. Zorkaya, op. cit. p. 109.
- 33) ibid. p. 247.
- 34) ibid. p. 7.
- 35) ibid. p. 249.
- 36) Andreyev, "Pis'mo o teatre", Shipovnik, 1914, kn. XXII, p. 242.
- 37) Benjamin, Art in the Age of Mechanical Reproduction, op. cit. p. 239.

- 38) See Sergei Eisenstein, "The Montage of Attractions" in The Film Sense (translated and edited by Jay Leyda; Faber and Faber, London - Boston, 1968), pp. 181-184.
- 39) Lotman, "Blok i narodnaya Kul'tura goroda", op. cit. p. 10.
- 40) ibid. p. 16.
- 41) Craig Owens, "The Allegorical Impulse" op. cit.
- 42) Lotman, "Blok i narodnaya Kul'tura goroda", op. cit. p. 10.
- 43) Woodward, "Devices of Emphasis and Amplification ..." op. cit.
- 44) V.I. Bezzubov, "Smekh Leonida Andreeva" in Tvorchestvo Leonida Andreeva, op. cit. pp. 18-20.
- 45) ibid., p. 19.
- 46) ibid.
- 47) ibid.
- 48) Andreyev quoted in "Neizdannye pis'ma Leonida Andreeva"; Uch. zap. tart. gos. univ. (Tartu, 1962) p. 392.
- 49) Bezzubov, "Smekh Andreeva", op. cit. p. 20.
- 50) Cf. Andreyev's letters to Gorky in "Neizdannaya perepiska" op. cit; also those to Serafimovich, Goloushev and Belousov, ibid.
- 51) Bezzubov, "Smekh Andreeva" op. cit. p. 20.
- 52) ibid.
- 53) ibid.
- 54) Dick Hebdigge; Subculture - The Meaning of Style (Methuen, London - New York, 1979).
- 55) A. Blok, Sobranie sochinenii op. cit. vol. 5, p. 349.
- 56) A. Belyi, Na rubezhe dvukh stoletii (Bradda Books, Letchworth, Herts, 1966. First published in Moscow, 1930) p. 4.
- 57) D. Maksimov, op. cit. p. 297.
- 58) Andreyev, "Tiraniya melochei i prestupnost' individual'nosti", vol. VI, p. 170.
- 59) Hoover Inst, op. cit. Box 4, env. 14, item 3.
- 60) Z. Gippius, Literaturnyi dnevnik (St. Petersburg, 1908) p. 329.
- 61) A. Blok, Sobranie sochinenii, op. cit. vol. 5, p. 261.
- 62) ibid. p. 254.

- 63) ibid. p. 224.
- 64) ibid. vol. III p. 135.
- 65) ibid. vol. I p. 141.
- 66) ibid. vol. III p. 85,
- 67) A. Belyi, Na rubezhe dvukh stoletii, op. cit. p. 191.
- 68) See Chapter Three, note 2.

GLOSSARY OF THEORETICAL TERMS

The following is a list in alphabetical order of the most frequently recurring theoretical terms used in Chapters One to Four. The explanations given are intended to provide not exhaustive, watertight definitions, but merely guidance as to usage within the context of this thesis. Deviations from common usage are pointed out where they apply.

1) ACTUALISATION - The (textual) realisation of an (abstract, virtual) structure or code. A particular detail of a particular text may actualise a structure that traverses all the works of one author. (The confrontation between Vasilii Fiveiskii and the raging snow-storm in "Zhizn' Vasilya Fiveiskogo" is one detail from that story which actualises the Subject/Object structure traversing all of Andreyev's work - Chapter One p. 116). A detail may also actualise a code that traverses the works of many authors. (The switching of focus from character to character in "Zhili-byli" actualises an authenticating procedure of the "realist" code dominating much nineteenth-century prose). Equally, a whole work, oeuvre or even group of oeuvres may actualise a trans-authorial structural tendency. (The short stories of Andreyev, Remizov, Sologub, Bunin, Zaitsev etc. with their enhanced "poeticity" together actualise an overall shift towards the poetry pole in the prose/poetry structure operative throughout literary discourse - Chapter One, pp. 86 - 90).

2) CODE - All literary meaning presupposes a collectively established set of rules and procedures or code according to which it is produced and received. Thus authenticity and sense of real, everyday "life as it is lived" which is an essential part of the meaning of many a good nineteenth-century novel derives not from a direct reproduction

of reality, but from the operation of procedures such as those outlined by Philippe Hamon (Chapter Three, pp. 255-266) - defocalisation, alternating rhythm, delegation of narration to substitute authors, etc. Equally, the allegorical meaning which is to the fore in Andreyev's "Stena" is produced according to an allegorical code dependent on such procedures as the de-temporalisation of the events, the stylisation of the narration, the overt anonymity of the characters etc. However, two readers may interpret according to two (or more) different codes. It is conceivable that Andreyev's "Zhizn' Vasiliya Fiveiskogo" will be interpreted by one reader according to a referential code causing him to reconstruct the reality of the narrated events, while a second reader might interpret it according to an allegorical code, posing the events as an allegory of some propositional communication about mankind's existential predicament. A single reader may oscillate between these two codes (Chapter Three, p. 307). A MASTER-CODE allows referential and allegorical codings to be combined in one, as in Belyi's "Peterburg" in which the events have both an allegorical meaning (they are to be taken not at face value, but as signs of an inner mental drama) and a referentiality (they nevertheless take place in a "real" human mind). Since we have associated allegory in general with a text's communicative aspect and reference with its "thingness", the Master-code is thus also that which guarantees the combination of Intentionality and Unintentionality in a work of art.

3) CONTINUAL-MYTHIC ("Kontinual'no-mificheskoe) - a term used by Lotman and Mintz (Chapter Four) to describe an aspect of human consciousness that stresses synthesis over analysis, the unity of all things over their division into discrete parts, the circularity of time over its linearity etc. In all cultural activity its is always balanced by its opposite, the LINEAR-DISCRETE ("Linearno-diskretnoe") which stresses the

reverse (analysis over synthesis etc.). Particular cultures, or periods of cultural activity, may be dominated by one or other aspect.

4) DEFORMATION ("Deformatsiya") - Lotman's term for the necessary distortion of an object of representation that a text must effect in order to communicate about it. Always balanced by its opposite - ISOMORPHISM ("Izomorfizm") - the equivalence between text and object that enables the text to represent its object.

5) DIACHRONY - A diachronic analysis of literature studies its changes and developments through time, whereas a SYNCHRONIC analysis studies it as a cross-sectional system of interrelated elements outside of time. Traditional literary history is one example of diachronic analysis, whilst classic structuralism of the sort practised by Lévi-Strauss best represents synchronic analysis.

6) DIALOGIC - "The dialogic word" - an authorial discourse which does not claim absolute authority for itself but which enters into an unresolved dialogue with the word of the Other ("chuzhoe slovo"). In opposition to the MONOLOGIC word - a discourse which subordinates all other discourses to its own claim to absolute Truth. (See Bakhtin's Problemy Poetiki Dostoevskogo op. cit.)

7) DISCOURSE a) Synonymous with "Word" ("Slovo") in the Bakhtinian sense; literature studied as discourse is literature studied as the speech act(s) of a Subject or Subjects.

b) Discourse in its opposition to STORY (Chapter Two) refers to those elements of narration - evaluations, figures of speech, exclamations etc. - which betray an authorial presence. "Story" refers to those elements of literary narration - straightforward descriptions of actions, scenes, characters - which disguise the presence of an authorial figure and present themselves as pure "event". (See Robert Scholes op. cit).

8) ENUNCIATION/ENUNCIATED (Énonciation/Énoncé) - For the purposes of

literary analysis énonciation may be taken to mean narrative as an "act of telling", while "énoncé" refers to the "what is told" of the narrative.

9) FOREGROUNDING - Russian Formalism, as David Lodge has pointed out, used this term to refer to "any item in discourse that attracts attention to itself for what it is, rather than acting merely as a vehicle for information". (The Modes of Modern Writing op. cit. p. 99). Here it has also been used in a rather more literal sense to mean simply any structural feature that the Andreyevan text "brings to the fore", such as the Subject/Object confrontation (See Chapter One p. 116).

10) INTENTIONALITY (See also under CODE) - Mukarovsky's term to cover that aspect of a work of art which the receiver perceives as deliberate communication from the author. Opposed to, but inseparable from UNINTENTIONALITY - that aspect of a work of art which causes the receiver to experience it as a "thing", a reality in itself which is in turn part of the world of reality to which the reader belongs. Literary evolution take place through shifts in the relationship between the two. (Chapter Three, p. 246).

11) INTERNAL MOTIVATION - see under MOTIVATION below.

12) INTERNALISED PARADIGM - see below under INTERTEXTUAL and PARADIGM.

13) INTERTEXTUAL - "Every text is an absorption and transformation of other texts" (Todorov and Ducrot - Encyclopaedic Dictionary of the Sciences of Language - translated by Catherine Porter - p.142).

The Intertextual in Andreyev's texts is that which they have "absorbed" from other, non-Andreyev texts and transformed or actualised in a specifically Andreyevan manner. For example, Andreyev's stories have absorbed intertextually determined event-sequences such as the arrival
→ consequence → departure model operating throughout literature, and in stories like "Eleazar" and "Iuda Iskariot" actualised them in a unique and unrepeatable way. We have on this basis distinguished within

Andreyev's texts Intertextual paradigms (familiar paradigms operating throughout literary discourse of a particular period, such as those according to which character is constructed - see Chapter One, pp. 93-97) from Internalised paradigms (paradigms which generate meaning through the juxtaposition of sets of elements within a single text - e.g. Vasilii/the idiot; Vasilii/Nature; Vasilii's parishioners/death, tragedy etc. - Chapter One, p. 103).

14) INTEXT - the text within a text which doubles, repeats in miniature the larger text of which it is part:- e.g. the fragmented letter which repeats or doubles (from within) the fragmented manuscript that is "Krasnyi smekh".

15) ISOMORPHISM - see under DEFORMATION above.

16) LINEAR-DISCRETE - see under CONTINUAL-MYTHIC above.

17) MARKED (marker, marking) - emphasised, brought to the fore (see FOREGROUNDING above). A text with, for example, a marked instance of enunciation is one in which the situation of the "act of telling" is brought to the fore, e.g. the personal diary. (See Chapter Two, p. 194).

18) MASTER-CODE - see under CODE above.

19) METAPHOR/METONYMY - A literary text may model the world which forms its context and ultimate reference-point by posing as its equivalent, by appearing similar to the world-as-whole (METAPHOR); or by posing as part of that world-as-whole and so modelling it through contiguity or association (METONYMY). Texts such as Andreyev's "Stena" in which the universalised, anonymous characters and closed, circular event-sequence can easily be taken as equivalent to Mankind and Human Life in their totality tend towards Metaphoric modelling. The more concretely located characters and more open ending of Andreyev's "Zhili byli", by contrast, read much more easily as part of Mankind and Human Life in their totality and so tend towards modelling by association, or

METONYMY (Chapter Two, pp. 160-161). Similarly, the horizontal progression of a text from beginning to end may proceed chiefly through the conjugation of a series of equivalence or similarities (Eleazar and his townfolk — Eleazar and Aurelius the sculptor — Eleazar and Augustus etc.) i.e. metaphorically, or by the replacement of one term by another that is in contiguity or associated with it metonymically (from the merchant Lavrentii Petrovich to the deacon, to the student — all patients at the hospital ward in "Zhili byli").

20) META-NARRATIVE (META-TEXT) - an element belonging to meta-narrative (meta-text) is situated at a logical level higher than that of the narrative (text) itself and descriptive of it. Thus, for example, an initial authorial commentary on the narrative about to unfold placed at the beginning of a story is, in a sense, an element of meta-narrative. (See our comments on the opening paragraph of "Zhizn' Vasilya Fiveiskogo" - Chapter One, p. 79). Similarly, within the narrative itself, an authorial evaluation of an action, or a figure of speech deployed to enhance the effect of that action, can be said to belong to a meta-narrative level. (There is thus a degree of overlap between DISCOURSE (b) and Meta-narrative as defined here.)

21) MODALITY:- as applied to literary narrative this concept describes a communication from author to reader about how to treat the events of the narrative's whether literally (the indicative modality, see Chapter Two, pp. 174-177) as wish-fulfilment (the optative modality of the analysis of "Bargamot i Garas'ka" - Chapter Two, p. 175) as persuasion (the rhetorical modality, cf - "Proklyatie zverya" - Chapter Two, p. 181) or otherwise.

22) MONOLOGIC - see under DIALOGIC above.

23) MOTIVATION - "If the function is that for which a unit is used, its motivation is what it needs in order to dissimulate its function"

(G. Genette quoted in Todorov and Ducrot op. cit. p. 263). We have distinguished between "Internal Motivation" (the justification of some single factor by means of its connections with the remaining factors" - Yu. Tynyanov in "Rhythm as the Constructive Factor in Verse" quoted in Matejka and Pomorska op. cit p. 130) and External Motivation - the justification of a single factor by reference to its place in some external order. For examples of Internal and External motivation see Chapter One, pp. 81-82).

24) NATURALISATION - close in meaning to External Motivation:- that which makes a textual detail seem natural, explicable by reference to the laws of real life, rather than a deliberate authorial contrivance designed to communicate an intention. (E.g. the distorted and exaggerated scenes described by the narrator at a restaurant table in "Proklyatie zverya" naturalised by reference to his drunken state.)

25) NOISE - something which lacks a meaning-giving code and which therefore merely interferes with the process of communication, presents the unhindered attribution of meaning.

26) OBJECT a) = „Объект" (Lotman in "Trudy po Znakovym Sistemam") - that of which a text is the representation. The relationship between Text and Object is always one of DEFORMATION and at the same time ISOMORPHISM (see above).

b) Object - in the Subject/Object confrontational structure of which every Andreyev text is to some degree an actualisation (Chapter One, pp. 115-118).

c) = „объект речи" (Korman op. cit.) - the object of a narrator's or a character's discourse; a figure included in the discourse of narrator or character. To be distinguished from „объект сознания" (ibid.) - the figure who is the object of the consciousness behind a given discourse. The two do not always coincide. Thus the „объект

речи" of a narrator's discourse might be another character while the narrator himself might be the „объект сознания" of an authorial discourse which remains unrepresented in the text. (The characters described by Dr. Kerzhentsev in "Mysl'" are his „объект речи", but because Kerzhentsev is himself an active character in "Mysl'", rather than merely a neutral, passive narrator directly conveying the authorial position, he is also the author's „объект сознания".)

27) OVERDETERMINATION - see REDUNDANCY below

28) PARADIGM - the paradigmatic axis is, for Jakobson, the vertical axis of selection in language or in a literary text, while the SYNTAGMATIC axis is the horizontal axis of combination. The paradigmatic axis is thus responsible for a text's semantic depth, while the syntagmatic axis accounts for its linear sequence. To generate meaning a text selects units from the familiar (intertextual) paradigm of the romantic anti-hero (tyrant/victim; hero/crowd etc. See Chapter One, p. 93) and combines them with units from familiar paradigms of event (e.g. "initial crime — consequences of crime — Retribution") and discourse (the confession; the literary diary) to form a meaningful sequence. In many Andreyev texts, selections from these familiar intertextual paradigms of character, event etc. are subordinate to selections from a single Internalised paradigm whose sets of equivalent units appear to derive not from literary discourse as a whole, but from juxtapositions within each single text (Vasilii/the Idiot; Vasilii/Nature; Vasilii's parishioners/Death etc. - See Chapter One, pp. 102-107).

The difference between Intertextual and Internalised paradigms is itself dependent upon whether interpretation is initiated by paradigmatic indices (single details which evoke a whole paradigm of familiar human behaviour) or by syntagmatic indices (juxtaposition of elements along

one single text's horizontal axis). See Chapter One, pp. 91-93. It is therefore connected with the orientation of the text's genre - whether paradigmatic, like the novel, or syntagmatic, like lyric poetry. (Chapter One, p. 90).

29) POLYPHONY - (See Bakhtin in Problemy Poetiki Dostoevskogo).

A polyphonic text is, according to Bakhtin, a text without a dominating, authoritarian voice of Truth, but one which institutes an interplay of many voices, each with an equal claim to truth.

30) REFERENT - "The Real Object" (Todorov and Ducrot op. cit. p. 101):- the actual material object represented by a sign, to be differentiated from the SIGNIFIED - the mental conception of the material object. A referential code is a code which generates the illusion of that material object's real presence.

31) REDUNDANCY - synonymous here with OVERDETERMINATION:- a text with a high level of redundancy or overdetermination is one whose units are each motivated in a plurality of ways, according to a plurality of systems. Internal Redundancy is the motivation of units by effecting multiple connections with other units in the same text. External Redundancy is the motivation of units by their inclusion in a multiplicity of orders outside the given text. The nineteenth-century novel's great "realism" is thus a result of its high external redundancy, while lyric poetry's great rhythmic and organisational intricacy is a result of its high internal redundancy.

32) SEMIOSIS - the process of making semiotic, of making something into a sign of something else.

33) SUBJECT a) - See Object (b) above.

b) = „субъект речи" and „субъект сознания" (Korman, op. cit.). - A discourse must have a „субъект речи", a figure who can be supposed to be pronouncing the words of the discourse, and a „субъект сознания",

a figure whose consciousness can be supposed to be the origin of the discourse. The two again do not always coincide, as for example in some "Skaz" narration and in Andreyev's "Mysl'" where the „субъект речи" is the first person narrator, but the „субъект сознания" is the author, who is objectifying the narrator and his discourse, making them into his „объект сознания".

34) SIGNIFIER/SIGNIFIED - SIGNIFIER = "that aspect of the sign which can become perceptible" (Todorov and Ducrot, op. cit. p. 100) - the material aspect of the sign (the words of a text, the colours of a painting) formed into a meaning-conveying unit.

SIGNIFIED = "the absent aspect" (ibid.) - the unit of meaning, the mental conception attached to the signifier.

35) STORY - see DISCOURSE (b) above.

36) SYNCHRONY - see under DIACHRONY above.

37) SYNTAGMA(TIC) - see under PARADIGM above.

38) UNDERCODING - see Umberto Eco's definition, Chapter Three p. 322.

39) UNINTENTIONALITY - see under INTENTIONALITY above.

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