

Paul M. Waszink

Life, Courage, Ice

A Semiological Essay
on the Old Russian Biography
of Aleksandr Nevskij

Verlag Otto Sagner München · Berlin · Washington D.C.

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Paul M. Waszink - 9783954791866

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PETER REHDER

Band 256

VERLAG OTTO SAGNER
MÜNCHEN

PAUL M. WASZINK

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A Semiological Essay on the Old Russian Biography
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VERLAG OTTO SAGNER · MÜNCHEN

1990



ISBN 3-87690-467-6

© Verlag Otto Sagner, München 1990

Abteilung der Firma Kubon & Sagner, München

ACKNOWLEDGEMENTS.

The following persons contributed to the realization of this work.

Professor W.R. Veder (Univ. of Amsterdam) gave valuable comments as regards content and style of an earlier version, in a most stimulating manner. Professor J.M. Bremer and Dr. A.M. van Erp Taalman Kip (Univ. of Amsterdam) were greatly helpful too. The first passed frank and constructive criticism, thus preventing me from losing myself on side-ways. The latter gave bibliographical data concerning the section dealing with the chorus in Greek tragedy.

The board of the Royal Library in The Hague as well as my colleagues there enabled me to carry out my work in a pleasant atmosphere. Hence I derived that mental calm which is a prerequisite for intellectual work. One of them not only corrected the English of the manuscript but brought on valuable stylistic improvements as well.

Miss Marjolein Hoekstra was greatly helpful in the technical preparation of the manuscript; Mr. Ronald Boin gave advise in the preparation of the Old Russian text.

Last but not least: my father gave essential help; my wife and children had to suffer the clinical picture of the researcher at work: a person similar to a cocooning caterpillar always trying to convince both himself and his environment that the resulting butterfly will be splendid.

My feelings of gratitude go to all of them.

Leiderdorp, Holland, March 1990.

TO MY WIFE

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PREFACE

Most of the research for this study was done during the final stage of the preparation for my Ph.D. dissertation. There I investigated some elements with a deictic function in three short stories by N.V. Gogol' (1809-1852; see Waszink 1988). Starting point were K. Bühler's observations concerning deixis in his *Sprachtheorie* of 1934. When reflecting some of the semiological problems involved there, I wondered whether many of these could not be worded more clearly in terms of Peirce's definition of the sign as consisting of a representamen, a meaning and an interpretant. It is generally known that Frege's distinction between the *Zeichen*, its *Bedeutung* and its *Sinn* runs more or less parallel to that of Peirce.

Consequently, my starting-point in this study will be Peirce's definition of the sign. Attention is also paid to Wittgenstein's conception of the "shadow" (*Schatten*) in this regard. The idea stands central that the interpretant of a sign (which, roughly speaking, indicates the idea, or semantic field of a sign rather than its object) plays an important role in art and literature. An endeavour is made to demonstrate that the interpretant primarily has a deictic function in so far as it consistently hides the exact meaning of a sign, only indicating its presence, thus impelling the perceiver of a sign to trigger an answer from that sign as to its meaning.

The role of the frame in art is discussed in more detail. As far as literature is concerned, those aspects of the chorus in Greek tragedy were studied which give a good example of an interpretant in a literary genre.

The interpretant of signs was particularly important in medieval art and literature. This emphasis on the interpretant should be ascribed to the circumstance that in the Middle Ages the Church forbade that Christian models were directly represented. It is this prescript which resulted in the use, both in art and literature, of what has been called by Lixačev elements with an ornamental character. These elements are essential for a semiological investigation of a literary text.

The importance of the interpretants of signs both in texts and products of the plastic arts of the Middle Ages is a logical result of the medieval conception of

the world as a block-universe in which time is rendered spatially. This kind of expression is reflected in the absence of a clear distinction between poetry and prose. Particularly medieval texts with an applied character are often written in more or less rhythmical prose, determined by isocolical patterns. The specific use of poetic speech in prose works is realized in the form of style-figures like anaphoric reference, negative statements, and intertextual relationships between parts of the texts and other model-, or, interpretant-texts.

The role played by an interpretant-text in medieval literature is explained by an analysis of the Primary Version of The "Life of Aleksandr Nevskij." An endeavour is made to reconstruct the isocolic patterns underlying the text of the "Life."

CHAPTER I. INTRODUCTION.

1. General observations concerning the sign.

Many objections have been made during the last decades to the idea that rules valid for the plastic arts should be valid for literature too. Thus, O. Walzel has been criticized for his off-hand application to literature of Wölfflin's theories, pertaining to styles of painting (see Weissenberger 1971, 240). These objections are based on Lessing's famous distinction (made in Laokoon) between art and literature that the first should be spatially determined and the second only temporally. In Lessing's view painters and sculptors should occupy themselves primarily with the representation of situations, whereas authors should limit themselves to the representation of actions.

In modern times there exists, however, a tendency in the plastic arts to step over the purely spatial limits and, likewise in literary works, to cross the temporal limits. It has been observed in this connection that each work of art is marked by the presence of a so-called secondary illusion (Kestner 1981). In the plastic arts this specific illusion is effectuated by the factor time, and in literature by space. In other words: in each work of art an element of time plays a role, and in each literary work an element of space by which the described action is brought to a standstill. Typical elements of space in literature are descriptions. Illustrative of works of art into which elements of time are inserted, are the works of the Cubists which, for a correct interpretation, should be "read" rather than viewed (see Gleizes-Metzinger 1912, and Gombrich 1977 (1960), 238f.). On the other hand, as representatives of writers whose works are spatially rather than temporally determined, not only a "Cubist-minded" author like Gertrude Stein should be mentioned, but a poet like E.E. Cummings as well (see Praz 1967, 208f., 212).

In this chapter I do not want to make a consistent historical investigation of the spatial and temporal interpenetration in different art-forms. What I will do is study a few aspects of the mutual relationship between plastic arts and literature in the Middle Ages, in order to demonstrate that its relevance is founded on the

possibility to enable the perceiver to retrace the artistic elements with a semiotic function. In art this function is carried out by the frame, and in literature by the point of view. It will be demonstrated that the frame has an indexical value in C.S. Peirce's definition where it emphasizes, or repeats, the figurative representation of outside reality.

It has correctly been observed that prehistoric drawings on walls and ceilings were marked by the absence of frames. Apparently the contrast of the representations against the background of these drawings served as a sufficient natural frame (Ehlich 1954, 35f.). This can be considered to anticipate a real one as it is no longer a pre-existing feature of the image-vehicle but rather an added one depending on the contents of the image; the image comes first and the frame is traced around it (Schapiro 1969, 228). In that case the frame is, as it were, identical with the contour of the figurative representation.

The absence of rectangular frames in products of prehistoric art which raises the suggestion that the frames of the works coincide with the contours of the figurative representations in the manner explained by Schapiro, is illustrative of Greek archaic plastic art too. In Greek so-called Geometric art (abt. 1000-800 B.C.) representations of basic, archaic forms of the world (with a multiple character) rather than of individuals are found. Archaic, pre-classical thinking was determined by the mythical conception that the divine being could be grasped directly and immediately by the human mind. The phenomenon that gods are presented as anthropomorphous is a logical result of this mythical conception of man as being co-ordinate rather than subordinate to gods (Scheffold 1984, 35). Gods themselves were considered as being subject to a higher force (*tuchè*). Thus for the religious content of Greek art the original use of the word /*daimon*/ should be mentioned. A *daimon* is only operative in so far as it is visualized in man's behaviour. The life of mythical man is supposed to consist of ever new demonic experiences to which he should give creative answers both concerning his life, his thinking, his art and his literature.

In Geometric art representations were given of prototypes (*Urbilder*). Consequently, the question whether a representation was given of a heroic deed of a personal hero or of a scene from daily life hardly played a role. To represent a specific heroic deed, it was sufficient to add the names of the persons under

discussion (Schefold 1975 (1972), 27). In other words: the generic character of Geometric art implies that by the representation of a particular hero an approximate indication rather than an exact denotation is given of that hero, because of the potential character of Geometric figures.

It should be kept in mind that this potential character resulted from the circumstance that at the period under discussion (abt. 800 B.C.) man had not yet developed a clear historical consciousness. Consequently, one and the same figure had to be used in order to represent different persons. The pre-iconic character of Geometric representations manifests itself in the phenomenon that it is hardly possible for their perceiver to acquire sufficient information for their proper identification. In anticipation of the discussion of the icon in the next section it should be observed here that it is exactly the property of iconic signs that such an identification is possible, by virtue of the relation of analogy (or: similarity) which exist between the iconic sign and its object.

A similar absence of relations of analogy between iconic signs and their objects is found in the oldest forms of painting as defined by Pliny and Quintilian. According to these authors painting began with tracing lines around shadows of objects. (1) Paintings which were the result of such a process of tracing lines can hardly be considered iconic representations, because it is a distinctive feature of an iconic sign that it may share all the qualities of its object, except its size. However, such paintings do not obey this prescript, because they are unavoidably "as large as their objects". Between such an object and its shadow there exists an existential relationship of identity which precludes a relation of analogy.

As regards the frameless drawings: only later, at the Neolithic Age, man began to draw simple rectangular frames around his drawings. The effect was that the iconic representation was not lost against the background of the walls. In other words: by the rectangular frames the figurative representation was emphasized (Ehlich 1954, 36f.). Actually emphasis means repetition in so far as repetition presupposes the presence in the mind of a pre-conceived idea, which has to be recognized before it can be realized in the form of either an iconic or verbal representation. This phenomenon of repetition presupposes the ability in man to think in abstract concepts. Examples of the above-mentioned phenomenon of

repetition, which is conditioned by abstract thinking, are found in the special character of the relations of the plastic arts to reality at the time of the first Greek tragedies. It should be kept in mind in this connection that Greek tragedy can, to a high degree, already be considered a literary genre which is determined by abstract thinking, whereas in the Homeric epos, on the other hand, mythological thinking still stands central.

As far as the key-role of the identity of representations and their models in Greek archaic art is concerned, the inscriptions on the statues preceding the above-mentioned period of the first Greek tragedies indicate such an identity. However, the inscriptions on later statues had a more mimetic character. Thus whereas archaic statues usually bear an inscription of the kind "I am X... ", on statues dating from the time of the first Greek tragedies this inscription mostly runs as follows: "I am the image of X... " (Snell 1955 (1944), 146). In other words: whereas in the first case it is assumed that the representation and its model are completely identical, in the second case the artist apparently made a consistent distinction between a model and its representation in the form of an icon. In that case the above-mentioned phenomenon of repetition is expressed by the specific form of the inscription on the statue.

What is meant by an icon? For a better understanding more specific attention should be paid to the definition of signs in general.

2. The framing character of the sign in art and literature.

2.1. Peirce's definition of the sign, its interpretant and its meaning.

Concerning our remarks on signs attention should be paid to the distinction between their denotations and the connotations. The difference between these is not like that between "univocal" and "vague" significations. Generally speaking a semiotics whose expression plane is another semiotics is called a connotative semiotics. In such a case the content of a former signification (along with the units that convey it) becomes the expression of a further content. For instance, the word /red/ denotes "red", but may connote "blood", or "danger" (Eco 1976, 55).

C.S. Peirce made a consistent distinction between signs, their meanings, their objects, and their interpretants. In his view a sign stands for something to the idea which it produces, or modifies. That for which it stands is called its object, that which it conveys is its meaning, and the idea to which it gives rise, is its interpretant (Peirce 1960, 1.339). He states that the interpretant of a sign plays a key role. Thus the meaning of a representation can be nothing but a representation of which the first representation is the interpretant. Thus the meaning of a representation is only the representation itself conceived as stripped of irrelevant clothing (Peirce 1960, 1.339). In more modern investigations the interpretant of a sign has been qualified as the instance which guarantees the validity of the sign (Eco 1976, 68). The interpretant of a sign comprises more than the entire range of denotations and connotations of a sign-vehicle, given the fact that all the denotations of a sign-vehicle should be considered interpretants, and that a connotation is the interpretant of an underlying denotation. In Peirce's semiosis, however, the interpretants can only be complex discourses which not only translate but even inferentially develop all the logical possibilities suggested by a sign (Eco 1976, 70). This specific quality of a sign to develop itself by inference implies that an interpretant can be either a logical conclusion, or a response, or a behavioral habit determined by a sign (*ibidem*). It is distinctive of a sign with such a character that, rather than merely indicating that character, it seems to pose a question, thus eliciting an answer from the perceiver of the sign. It will be

seen later on that by its property to stimulate the perceiver of a sign to elicit an answer from it as to its meaning, the interpretant of a sign gives it an ornamental character (see par. 4.3.).

In later definitions of the interpretant of a sign its ability to trigger an answer from a perceiver is stressed. According to C. Morris an interpretant evokes in an interpreter the disposition to respond, because of the sign, by response-sequences of a certain behaviour (Morris 1971(1938), 93).

More about the icon. According to Peirce this is a sign which refers to the object that it denotes merely by virtue of characters of its own (Peirce 1960, 2.247). It is a sign which would possess the character which renders it significant, even though the object had no existence; such as a lead-pencil streak as representing a geometrical line (*idem*, 2.304). It may represent the object mainly by its similarity (*idem*, 2.276). Distinctive of similitude is that it is the property shared by two figures which are alike in all respects except their size (Eco 1976, 195). Accordingly an icon is characterized by the feature that there is a relation of analogy between it and its object. Thus by the direct observation of it truths concerning its object can be discovered other than those which suffice to determine its construction (Peirce 1960, 2.299).

Peirce defines the index, on the other hand, as a sign which is fit to serve as such by virtue of being in a real reaction with its object (Peirce 1976, 242). A distinctive feature of an index is that is "anything which focusses the attention" (Peirce 1960, 2.285). The quality both of indexes and icons lies in the circumstance that by themselves they do not assert anything. Thus, if the icon could be interpreted by a sentence, that sentence must be in a potential mood; it would namely say: "suppose that a figure has three sides..." When an index could be interpreted in a sentence, its mood must be imperative, or exclamatory, as : "see there", or: "look out!" (Peirce 1960, 2.291).

A Pre-Socratic philosopher like Heraclitus presents abstract ideas by a combination of iconic signs (emphasizing the potential character of their denotatum) and indexical signs. He words analogies by making use of what has been called a geometrical mean (Fränkel 1938). For instance, the idea of "perfection" is worded by him (in fragment 79) in the form of the following statement: "Man is

stamped as infantile by a divinity, just as the child is by man" (Fränkel 1938, 314). Thus we find the following equation:

$$\begin{array}{ccccccc} a & : & b & = & b & : & c \\ \text{child} & & \text{man} & & \text{man} & & \text{god} \end{array}$$

By the application of this formula ideas which cannot be grasped by the human mind (such as "the godlike") can be visualized. The notion of "perfection" is thus gradually realized; for when the formula is read normally, from left to right, the idea of "perfection" increases, whereas it decreases when it is read from right to left. This way to visualize abstract ideas by means of analogies has an iconic character; reference should again be made to the relation of analogy which exists between this kind of sign and its meaning. Then, it is evident that the terms of the equation a, b, and c have an indexical value too. For instance, exactly by the use of the indefinite preposition in the above-mentioned fragment by Heraclitus ("a child", "a man", "a god") the perceiver's attention is focussed not on their personal quality, but rather on their value as parts of an equation expressing a relationship with a general value, to which the perceiver should pay attention. It will be demonstrated that a similar representation of abstract ideas by means of analogies, that is, by a combination of iconic and indexical signs, is distinctive of the Old Russian "Life of Aleksandr Nevskij". In the course of this work some parallels will be drawn with Old-Russian icons.

2.2. Wittgenstein's conception of the "shadow" (Schatten).

Wittgenstein has developed the concept of the "shadow" (Schatten) for the indication of the object of a process of thinking, given the fact that it is impossible for that object itself to function as such. As other names for the notion of "shadow" he uses the words "proposition" or "sense of a sentence" (Wittgenstein 1970, 58). The relevance of Wittgenstein's concept of the "shadow" is manifest in such instances where a representation should be given of non-existent situations as, for instance, in phrases like "I think this will not happen", or "Mr. Smith will be here at four o'clock" (which implies that Mr. Smith is not here now). In order

to understand the sense of such phrases we have to transform, as it were, the situations, indicated by them, into images of these situations, adding a negation. This is particularly evident in the second example, which could, for instance, be amplified in the following manner: "but I can show you a portrait of him" (Wittgenstein 1970, 66). The sense of the first example, on the other hand, can only be grasped if one has a shadow in one's mind of the event which one hopes will not take place (*idem*, 69). Wittgenstein's qualification of a shadow as a kind of image (*Bild*) is essential in this connection. Thus the latter emphasizes that an image has not merely an iconic value, because this would mean that it should enable the perceiver of the (verbally transmitted) message to get an insight into more aspects of the object than those which it exhibits. Wittgenstein thinks that there should exist some relation of identity rather than analogy between a represented object and its representation, because in his view a representation should not be similar (*ähnlich*) to its object with some intention, but that it is a correct representation only when it is really like the object it represents. A correct word for such a representation is a copy. In Wittgenstein's view a representation is valuable only when it may easily be exchanged for its object (*idem*, 64).

This statement is of interest as it reflects Wittgenstein's conviction that the realization of phrases in which we air our thoughts and wishes, and of negative statements, can only be imagined as imitations (Wittgenstein 1970, 66).

In the quality that the shadow repeats a particular, as yet unrealized situation or event, its framing, or deictic function, manifests itself. From the earlier-mentioned information it is evident that Wittgenstein's concept of the shadow can be worded in terms of Peirce's interpretant, which serves as an intermediary between a sign and its meaning. This specific quality of an interpretant can be concluded from its potential character. Its distinctive feature is that it constantly poses the perceiver of a sign questions as to its nature; by answering these the latter strips the sign of all its possible connotations, until he or she is finally able to unriddle its correct meaning. Thus, in Wittgenstein's above-mentioned first example the word /this/ in the statement "I think this will not happen" serves as the interpretant rather than as the meaning of a sign (by which one particular event is indicated). The negation /not/ prevents that the object to which the sign

/this/ refers, is realized.

In the same way in the second example the portrait of Mr. Smith serves as an interpretant, because it enables the perceiver of the sign /Mr. Smith/ to interrogate its emitter as to the nature of Mr. Smith. In other words: the perceiver of the sign is enabled by the interpretant of /Mr. Smith/ to strip this sign of its possible connotations. However, the perceiver will never be able to identify the sign /Mr. Smith/ completely, because this identification is temporally and spatially determined: Mr. Smith will come at four o'clock, at a given place.

Thus, drawing a parallel between Wittgenstein and Heraclitus, we may represent the visit of Mr. Smith in formula-form in the following way:

$$\begin{array}{rccccccc}
 a & : & b & = & b & : & c \\
 0 & : & A1 & = & A2 & : & A1 + A2. \\
 (T1,L1) & & (L1,T1) & & (T2,L2) & & (L1, T1, \\
 & & & & & & L2,T2)
 \end{array}$$

A = Mr. Smith

L = unit of space

T = unit of time

From the formula it is evident that, given the starting-point that 0 indicates the time and place of the utterance, there is a relation of analogy between A1 and A2. Consequently A1 and A2 are both similar to and different from each other. A1 and A2 refer both to "Mr. Smith", but A2 is spatially determined as "at the speaker's house" (L2), and temporally as "at four o'clock" (T2). A1, on the other hand, is spatially determined as "at the place of the utterance" (L1), and temporally as "at the moment of the utterance" (T1). The fact that the relation between a and b (which corresponds with 0 and A1 respectively) should be the same as that between b and c (corresponding with A2 and A1 + A2 respectively), implies that c should indicate both the notion at the moment T1 and the space L1 that Mr. Smith will come at a given time T2 and at a given place L2, as well as that visit itself. Thus it should comprise both the visit and the awareness in the persons involved that the visit is the result of an earlier made appointment.

It is evident here that the use of Wittgenstein's shadow implies that temporally determined actions, including all persons and objects involved, are supposed to be projected either backwards or forward onto the present time. Such actions are repeated in this way in the manner described by Kierkegaard (Kierkegaard 1980 (1843)).

Wittgenstein's ideas concerning the idea of synchrony are also of interest here. He states that it would be a mistake to think that all kinds of images and experiences, which are, in a way, closely related, are simultaneously present in the mind. Thus, for instance, the knowledge of a melody does not automatically imply that this melody is immediately realized, that is, performed, or sung, as a temporally determined process. For instance: one should not confuse a (temporally determined) melody with a (spatially determined) gramophone-record of it (see Wittgenstein 1970, 69). In other words: when reciting a poem by heart we have to know its shadow (which can indeed be considered as being spatially determined in this regard) beforehand; it is not so that we acquire the knowledge of the poem simultaneously with the the process of reciting it. These observations are important for the correct interpretation of a literary work in so far as it should be kept in mind that this exists already before the process of perception is completed. The special significance of the code of a literary work should be mentioned in this connection. It has correctly been observed that this code is of a particular kind, because it can only be unriddled gradually, in the course of the reading process, as the resultant of all literary procedures used in the work under discussion (Schmid 1982, 92f.). Summarizing, the notions of the spatial determination of the literary work on the one hand (its physical presence, as well as the fact that it is a completed work, even when it remains unread) and its temporal determination on the other (its realization during the reading process), should be kept well distinguished. Reference should be made in this regard to the above-mentioned statements by means of which future situations can be imagined. It was observed that these can only be thought of at the moment of utterance by the use of the shadows of those situations (in the form of an image) plus a negation. Wittgenstein's observations concerning the shadow are essential for a correct understanding of the interrelations between art and literature.

3. The deictic character of elements with an interpretant-function in art and literature.

3.1. Some general observations.

What should be understood by deixis?. The distinctive feature of deixis is that it links, by a relation of implication, one of two contrary terms (A and B) with the contradictory of the other contrary term (-B, or -A respectively) (Greimas-Courtés 1982(1979), 71). For instance, a relation of deixis is supposed to exist between contrary terms like "black" and "non-white". It is seen here that in the definition of the phenomenon of deixis contradictory terms play a key role. Consequently, deixis can be explained in terms of negations as well as of oppositions between paradigmatic and syntagmatic axes in language. Thus it is relevant that, from a paradigmatic point of view, negation is an operation that establishes the relation of contradiction between two terms: the first of these (the term which is being negated) is made absent, whereas the second, its contradictory, acquires an existence in praesentia (*idem*, 212). It is distinctive of functions between entities situated on the paradigmatic axis that they are correlations (logical disjunctions of the type "either"/"or"). These are relationships between units which may occur in one context, mutually excluding each other (Lewandowski 1973-1975, 467). However, functions taking place on the syntagmatic axis are called "relationships" (that means, logical conjunctions) of the type "both"/"and". These are relationships between units which are combined in one context (Lewandowski 1975, 713; see also Greimas-Courtés 1982(1979), 224).

By this distinction in the paradigm between terms present (in praesentia) as existant on the syntagmatic axis and terms absent (in absentia), existing on the paradigmatic axis, the difference between what have been called contextual and intertextual meanings of words runs parallel with that between syntagmatic and paradigmatic axes in language. By the contextual meaning of a word its realized meaning in a specific context is meant (in that case its role on the syntagmatic axis is important). By its intertextual meaning, however, its general meaning is meant, as part of the lexicon of a language (and, consequently, its role on the

paradigmatic axis; comp. Riffaterre 1979b). This distinction plays a key role in the discussion of intertextual relationships between parts of a literary text (see chapter 2, par. 2.5.2).

Concerning the phenomenon of deixis: it was observed above that negations play an important role in it. It is exactly by the use of the negations in the subcontraries (-B and -A) that expectations are raised in verbal messages in which use is made of deixis. For instance, by the use of the sign /non-white/ a process of querying that sign is evoked in the perceiver, as a consequence of which it is stripped, in Peirce's terms, of irrelevant clothing. This process ends at the moment at which, for instance, the meaning of a given sign "white" is discovered; it can be imagined as taking place in such a way that the perceiver asks: "Is it red?" "No." "Is it green?" "No." "Is it yellow?" "No." "Is it white?" "Yes!" Actually the use of a negation presupposes the presence of an addresser and an addressee of the message. It has correctly been observed in this connection that in the case of a negative statement a particular expectation-pattern is shattered. A particular expectation-pattern presupposes a speaker. Consequently, when events are reported in a text by the use of negative statements, this means that a speaker with his own, autonomous point of view, is visualized. (2)

The role of the interpretant of signs is evident in both the iconic and verbal representations of negative statements, or, what might be called non-situations. It will be explained in chapter 2, par. 2.5.1., that the essence of negative statements resides in the fact that the interpretant of the message in its sign-function (expressed by the contradictory of the contrarious opposite of that message) rather than its meaning is emphasized.

The interpenetration of medieval plastic arts and literature is determined exactly by this emphasis laid on the interpretants of either iconic or verbal signs, as it manifests itself in the use of an ornamental style. The role of contradictory terms for the visualization of an interpretant can be illustrated by the opposition of iconic and verbal signs, which served as the starting point of this study. It was observed in section 1 that Lessing made a clear distinction between the plastic arts and literature because the former are spatially determined and the latter temporally. This distinction can be presented as follows:

signs

iconic

verbal

non-verbal

non-iconic

It is evident again that relations of deixis exist between "iconic" and "non-verbal" on the one hand and "verbal" and "non-iconic" on the other. This opposition is based on the idea that iconic and verbal signs cannot be perceived in the same way because iconic signs are spatially determined and verbal signs temporally. It implies that a referent indicated by an iconic sign differs from one indicated by a verbal sign. For instance, on Magritte's "Trahison des images" (1948; Coll. part., Genève; see ill. 1) a pipe is represented with the subscription: "Ceci n'est pas une pipe". Are the iconic and the verbal "statement" compatible here? They are if one assumes with Magritte that the iconic sign for "pipe" is different from the verbal sign /pipe/, because in the iconic representation emphasis is laid on its interpretant, whereas the verbal sign /pipe/ explicitly denotes its object. It is, in Magritte's view, distinctive of painters that they do not consider a model from outside reality as generating a passive representation. Rather should this model be questioned as to the constituent elements of an artistic representation. (3) The emphasis on the interpretant in this painting is obvious as, given the meaning of the subscript of the painting, the perceiver is forced to ask: "but if this is not a pipe, what is it?"

Magritte answers this question as follows: "this is not a pipe, because, for a really correct interpretation of a pipe basic elements of the concept 'pipe' should be stressed other than those depicted on the canvas now." In an investigation of the role of the calligram in Magritte's works it has been observed that a calligram refers to its meaning twice. From this phenomenon the mutual interpenetration of iconic and verbal signs becomes clear. In a calligram two types of signs cover each other, but the two signs are never perceived simultaneously.(4) It will be demonstrated in section 4.4. that especially in medieval art, which is marked by an interpenetration of iconic and verbal signs, use is often made of the calligram. The initials in medieval books are a good example of this.

In the plastic arts the representation of absent or non-existent events or objects (for which negative statements are used in literary works) is clearly associated with the visualization of the artists in the procedure of paintings within paintings. This will be discussed in more detail in section 3.2. It is evident there from the presence of the artist and his model on the painting that the framed painting is not yet, or has just been completed. A framed painting derives its suggestion of authenticity from this idea. For instance, it had been customary in Greek and Roman books to have the portrait of the author represented on the opening page. Medieval art is of particular interest in this connection too. Accordingly, in a Bible produced at the court of Charlemagne the figure of St. Matthew is seen writing the Gospel (Gombrich 1984(1950), 120). In other words: the Saint is presented as still in the process of writing a text, visible to the reader. Thus the complete Bible text which lies ready before the reader has a framing task for the framed, incomplete, Bible text lying before its alleged writer.

In literary works particular narrative instances may be found which have an interpretant-value in the above-mentioned manner. It will be explained in section 3.3. that the chorus in Greek tragedy plays a key role in this connection. Thus it consistently queries the words of the protagonists of this genre as to their exact meaning. For a correct understanding of the interpretant-value of the chorus Wittgenstein's definition of the concept "shadow" is of interest as the concept "to say" serves as a shadow of the concept "to mean". Thus the words /to say/ serve as the verbal sign, and "to mean" as its meaning, in Peirce's definition. This distinction can be made only because an interpretant can be assumed which differs from the meaning "to say."

The interpretant of a verbal sign plays a key role in deictic, or indexical words. (5) Thus, by a deictic word like /here/ not the exact meaning of a term is given (the context in which it is found; in this case: its exact topographical place), but only the indication that this is the addresser's place. So, when using the word /here/ the perceiver is impelled to look further for its exact meaning in the broader context; he first has to find out who is the addresser. Thus the typical value of an interpretant of the linguistic sign /here/ is not that it refers to some spatial unit in extra-linguistic reality, but rather that it impels the perceiver to continue questioning the word /here/, in relation to its linguistic context, not as

to its denotation, which is clear enough ("here"), but as to its exact connotation ("a place A, B, or C").

3.2. The painting within the painting.

The procedure of the "painting within the painting" is often applied in order to bring on the effect of authenticity of represented reality. It should be kept in mind in this regard that there are paintings in which elements of the image cross the frame, as if the frame were only a part of the background and existed in a simulated space behind the figures. Thus a person represented as moving appears more active in crossing the frame as if not hindered in his motion (Schapiro 1969, 228). In other words: when the frame of a painting is shattered, it seems that at least parts of the artistic representation are landing, as it were, in the space continuum of the external observer. In their turn, objects from outside reality seem to land in the artistic representation when the procedure of "crossing the frame" is used. The above-mentioned authenticity of the artistic representation in paintings within paintings is particularly stressed in works on which portraits are presented together with their models.

Some examples of paintings within paintings will be given now, in which the above-mentioned special effect is effectuated by the fact that on the framing and the framed parts similar objects from reality are depicted. Thus it seems that an internal frame is broken. Consequently between these elements relationships of analogy are established in such a way that the idea of "authenticity" is realized.

First an example from medieval art: in a Flemish Boethius manuscript of 1476 the Consolation of Philosophy is depicted on a painting hanging on the wall of the armarium where the author himself is seen sitting with his book. The framed picture shows Dame Philosophy consoling a sick man lying in bed (Boethius, De consolatione philosophiae. The British Lib., Ms. Harley 4335, fol. lbr. (quoted in Ringbom 1980, 65ff.; see ill. 2)). An idea of authenticity results from the relation of analogy between the book painted on the framing and the content of that same book figuring on the framed picture. Thus, as the man on the foreground apparently is Boethius, reading his own book, the framed painting "should" indeed contain a scene from that book (compare Peirce's definition of the iconic

sign by which a statement is made introduced by the phrase: "suppose that, then..." etc.). However, there does not exist an iconic relation between the framing and the framed representations only. The above-mentioned effect of their authenticity is the result of their mutual indexical character. Thus the book lying on the author's desk gives an indication of the representation on the framed painting on the one hand and the representation on the framed painting gives an indication which book must be lying on the desk of the person on the framing painting on the other. Thus the indexical character of the representation manifests itself.

The "Self-portrait with the portrait of an architect" (anonymous, Italy abt. 1530; Würzburg, Martin von Wagner Mus. of the University; see ill. 3) contains a portrait as well as the model of that portrait. The background of this painting is completely occupied by a mirror the frame of which coincides with that of the painting. By this coincidence the frame of the painting is only a part of the background and exists in a simulated space behind the figure in the manner explained by Schapiro. By using the procedure of the mirror the artist draws the attention to his own presence on the portrait. In the mirror the heads of both the represented figure and another one (who must be the painter himself) are visible. Thus the special effect of a painting within a painting is realized. The idea of authenticity is effectuated by the reflection in a mirror which presupposes the presence of the reflected person or persons (in this case: the face of the represented architect as well as the painter). It is evident that, by making use of a mirror, the artist looks at his work from a flexible point of view. He has made himself visible in a manner similar to a narrator in such a literary work which is the result of abstract thinking.

By the use of the mirror as an artistic procedure, reality outside the mirror seems to be modeled by the persons visible on the painting within the painting, that is, the persons within the mirror-list. But the reverse also holds. The visibility of two figures on the painting presupposes their presence in front of the mirror, although one of them (the painter) is not visible in the space-continuum outside it. Thus the idea of authenticity of the representation is effectuated, because the artist raises the suggestion that the framed portrait must be a good likeness, by embedding it into a framing picture with an indexical value. Further-

more, by doing so the artist deprives the perceiver of the possibility to approach the representation on the portrait open-mindedly; it seems that this has already been done for him.

A similar effect is reached in the "Portrait d'un chevalier de Malte" by Antoine Vestier (Dijon, Mus. des Beaux-Arts; see ill. 4). On this portrait two persons are depicted, one of them holding in his arms the portrait of the pater familias. Thus the spectator's attention is distracted from the man on the framing painting to the man on the framed portrait, and vice-versa. In other words: before the spectator has even been able to judge for himself the quality of one of the two portraits, his attention shifts to the other. Thus, by the relation of analogy between the man on the chair holding the portrait and the man on the framed portrait the idea of "authenticity" is realized in the above-mentioned manner. Another abstract idea is represented by a similar relation of analogy: that of devotion of different members of one family (Georgel-Lecoq 1982, 227).

The effect of authenticity is particularly clear on paintings within paintings on which artists are seen surrounded by their works. For instance, on E. Manet's "Claude Monet sur son bateau atelier" (Munich, Neue Pinakothek) Monet is seen in the process of painting a landscape on which Monet's style has been masterly copied (Georgel-Lecoq 1982, 245; see ill. 5). Again, by the insertion of a "landscape by Monet" into the portrait of that painter it seems that the portrait must be a good likeness. Summarizing, the idea of "authenticity" is effectuated here by the relation of analogy which is established between the alleged painting by Monet on the Manet portrait and the original (non-present) painting by the first-mentioned artist.

It will be demonstrated in ch. 2, par. 1. that the Old Russian icon was a genre in which the procedure of the painting within a painting was realized in such a way that the deictic function of the framing elements became clearly visible. They often consist of a central figure surrounded by small marginal pictures (klejma). In all these examples mutual relationships are established between framed and framing parts of the artistic representation. It is evident that these parts have an indexical value for each other; they activate each other. A parallel can be drawn with literature in so far that in literary texts intertextual relationships may be established between embedding and embedded text-parts (Ben-Porat 1976; the

phenomenon of intertextuality in literature will be discussed in more detail in chapter 2, par. 2.5.2.).

The "intertextual" relationships are established in the above-mentioned paintings as the framed parts of the paintings are presented as originating from other contexts in which they have another value. The use of intertextual relationships as a literary procedure is distinctive of the Old Russian "Life of Aleksandr Nevskij". It will be demonstrated that there too by a procedure of framing the authenticity of the events told in the plot-text is stressed, in so far as the narrator consciously refers to biblical texts in order to legalize his narrative. In other words, in the "Life" both the framing and the framed text-parts have an indexical value in the above-mentioned way.

The notion of the shadow in Wittgenstein's definition is of interest too because it enables the correct interpretation of a literary work. Some observations will be made in this connection on a genre in classical antiquity which is marked by the presence of an instance expressing shadows (or, in Peirce's terminology, interpretants) of verbal signs rather than their meanings, or denotations: the chorus in Greek tragedy.

3.3. The function of the "shadow" in the chorus in Greek tragedy.

The development of the concept of Wittgenstein's shadow in literature runs parallel to that of imagery. By imagery a relation of analogy is established between the image and the object taken from reality. Imagery is exemplary of works of art which are the result of abstract thinking. See the difference between Greek tragedy and the Homeric epics in this regard. Whereas the Homeric epos is the result of mythical rather than of conceptual thinking (which implies that it originally has an oral character and that use is made in it of formulaic speech) tragedy can, indeed, be considered to be marked by conceptual thinking. For instance, it is distinctive of Homeric speech that the use of imagery, as it is found, for instance, in the epithets, is determined prosodically rather than semantically. At least the scope of formulas is evidently related to the structure of the hexameter which raises the question whether they determine that structure or vice-versa (Lesky 1968, 697). Homeric epithets originally were tautologies of

their headwords. This tautological relationship actually manifests itself in the circumstance that Homeric similes are not metaphors in the modern sense. Thus in a modern metaphor a consistent distinction can be made between S1 (the sign in praesentia which we may also call the substituens), the S2 (the sign in absentia which we may also call the substituendum) and I (the intermediary, which summarizes the process; see Schofer-Rice 1977, 136). In a metaphor like /my flame/ the word /flame/ does not just denote "flame", and consequently has not only a direct meaning, but a deictic function as well, because it marks the border between the represented object (for instance, "love", that is, the reconstructed object S2) and its image. This reconstructed object is supposed to have a specific property of the S1 (for instance: "burning"), which is operative in outside reality. Outside reality is rendered in this context by all those semantic aspects of the sign /flame/ which do not refer to its denotation as such (for instance: "illuminating", "destroying", "warming"). In other words: the reconstructed I ("burning") marks the border between the represented idea of love and outside reality, in which the concept "flame" is operative in so far as the I both links and separates the S1 and S2. Thus one particular element from outside reality ("a burning flame") is repeated in the artistic representation of the concept of "love" by means of a metaphor. Homeric similes reflect the mythological habit that the substituendum (S2) does not just derive one aspect of the substituens (S1) in the form of a tertium comparationis (I). There rather is a complete identification of S1 and S2, and the S1 simultaneously derives semantic elements from the S2 and gives such elements to it (see Snell 1955, 269).

With the development of abstract thinking epithets grew from mere tautological indicators into real qualifiers. Thus "Achilles the Lion" gradually becomes "Achilles with the lion's heart"; "Hector the Flame" becomes "the fiery Hector" and so on (Frejdenberg 1978 (1951), 198). The original semantic flexibility of the epithet is reflected by the phenomenon that the epithet /covered with stars/ (used with the words /sky/) gradually begins to bear the meaning "shining" or "sparkling", when used, for instance, in combination with the headword /cuirass/ (Frejdenberg 1978 (1951), 199). In other words: gradually a relation of analogy rather than identity grew between the headword and the epithet. Consequently, the epithet became a real qualifier; rather than merely serving as an attribute of

its headword it began to evoke a real image.

This development from epithets as attributes of headwords toward images is already perceptible in Aeschylus' oldest tragedies. It is distinctive of these that the images, although preserving their original mythological denotations gradually acquire that abstract additional meaning which is distinctive of metaphors in the modern sense. So the typically mythological juxtaposition of two autonomous, coordinate attributes "arrow" and "eye" gets the meaning of "passionate look" (Frejdenberg 1978 (1951), 189). In later tragedies, as those by Euripides, this tendency towards the use of figurative meanings of words and phrases is further developed. Thus whereas in the mythical conception, Halcyone was changed into a kingfisher after her husband's death, incessantly crying out her grief, in Euripides' "Iphigeneia in Tauris" the chorus, singing about its grief calls itself a bird: "I am a broken-winged bird". The essence here lies in the fact that the women in the chorus are not "real" birds any more. From this phenomenon that the women are not identical with, but rather analogous to the birds, their shadow-like character emerges.

The development of tragedy towards a genre, marked by conceptual thinking, takes place gradually. This implies that in the oldest choral songs, preceding the tragedy as a genre, many vestiges are still to be found of relations of identity between producers of the genre and the literal figures operative within the framework of the plot. Actually tragedy does not originate from some human desire to imitate; in its original form it was a kind of oratorio. This non-mimetic character has remained a distinctive character of tragedy for quite a long time. As a rule in Attic tragedy the central part of the plot, the katastrophe, is not "performed" on the stage (Pohlenz 1953(1930), 22). It is this lack of an impulse toward the mimetic in Greek tragedy which lies at the basis of the above-mentioned relation of identity of the represented persons and objects from outside reality in the plot and the representation of these persons and objects themselves. A paean by Bacchylides is relevant in this connection. It must be kept in mind here that the dithyrambos of this artist should be regarded as being inspired by contemporary tragedy (Pohlenz 1954 (1930), 21). Bacchylides' song was written for a chorus of his compatriots, and sung by them during a feast

organized for Theseus. In this song a chorus is presented which sings a paean, and it is concluded with the words addressed to Phoebus Apollo by which this god is invited to take delight in the song of Bacchylides' compatriots (Snell 1955, 139). In other words: a coincidence takes place here of figures internal and external to the represented action; or, there is a relation of non-mimetic identity between those who are operative within the action and those who report it. Thus the action seems to be realized as its representation is developed consecutively. Greek tragedy is particularly interesting for a semiological study of literature because one instance is operative in it which serves as an interpretant in Peirce's definition. This is the chorus in Greek tragedy; in Wittgenstein's terminology it fulfils the task of a shadow.

Although it is difficult to give general statements about the chorus in Greek tragedy, two observations should be made here: 1. the chorus is originally (in accordance with the character of tragedy in general) a lyrical, non-mimetic, autonomous instance, which may either be integrated into the dramatic action by a mimetic process, or, preserving its non-mimetic character, lose its independence, continuing the action on another, abstract plane (Rode 1971, 114). 2. the motif of repetition, which is a result of its ambivalent character, plays a key-role in the chorus. It repeats questions rather than answering them, it serves as a sound-board of actions and speeches rather than standing up for the performers of these (Rode 1971, 106). Consequently, it is distinctive of the chorus that

1. it functions as a dramatic person,
2. it serves as an instrument which accompanies the action,
3. it is an organism of the poetic "I" (Kranz 1988 (1933), 167ff.).

As far as 1. is concerned: whereas the chorus is originally the protagonist of the drama, its leader gradually begins to play a more and more important role. At a given moment a "second player" had to be introduced, followed by a third. More and more they begin to interfere with the action, as it is "sung" by the chorus. However, the chorus remained essential because its speeches had a framing task as far as the poetic construction of the tragedy was concerned (Reisch 1899, 2387/88). So different from Bacchylides' above-mentioned paean, in later tragedies a clear division is made between what can be called the figurative and the deictic elements of the literary representation, that is, the parts of the plot

on the one hand, and the narrative and contemplative parts on the other.

A relation of analogy between the dramatic persons and the external observers is brought about by the circumstance that the chorus both takes part in the plot and remains external to it. For instance, the chorus sets the emotional and lyrical tone of the tragedy, but hardly utters propositional speech (see Dale 1969(1961), 214). Aristotle stresses this relation of analogy when he says that the chorus serves as an external means for the tragedy-poets to help them win the competition, but he immediately adds that the dramatic poet should not neglect the coherence of the tragedy when he inserts choral lyrics into the plot-text bearing no obvious relation with the play as such. Departing from the idea that the chorus is a dead load of passengers the philosopher urges the poet to regard it as much as possible as one of the actors of the tragedy (Poet. 56a25-32; see also Else 1957, 553f.).

The relation of analogy between the chorus and the dramatic figures (caused by the fact that the first views the dramatic events from both an external and an internal point of view), is reflected in the emphasis which the chorus lays on the protagonists' greatness and strength of character, particularly in Sophoclean tragedy. This is done by means of many "misunderstandings" which the poet uses as a literary device to give vent to his irony (Müller 1967, 215). That the difference between the internal and the external point of view was important for Sophocles is evident in many cases in which by this irony ideas, though ethical and high-standard, are aired by the chorus in a context in which they do not fit at all (idem, 228). It is the chorus which utters such general, impracticable ideas, because it is either ignorant or otherwise unable to take an initiative based on a specific situation (Pohlenz 1954(1930), 193f.). Demonstrating that morally high ideas, valid from a general, purely external point of view, may be useless in a specific context (when they are considered from an internal point of view), the poet explains that it is impossible to interpret dramatic events explicitly either from an internal or an external point of view.

The significance of Wittgenstein's shadow (and the Peircean interpretant) is also expressed in the function mentioned under 2. So it is distinctive of the chorus during the heigh-day of tragedy (that is, in Sophocles' days) that it evaluates the dramatic events and gives a prognosis of future happenings (Reisch 1899, 2388).

As far as this prognosis is concerned, reference should again be made to Wittgenstein's observation that a future event can only be conceived in the present by its image, accompanied by a negation, which indicates that an event does not take place exactly at the moment one thinks about it or makes an utterance about it.

The idea of the shadows of persons or objects from outside reality as being realized by the chorus becomes clear if it is kept in mind that the whole province of what Aristotle calls the dianoia is closed for the chorus: this province is only reserved for the persons operative in the plot. Aristotle numbers dianoia, together with spectacle, music, diction, plot and character among the six elements which give tragedy its own quality (Poet. 5650a8). This concept, generally translated as "thought", is the management of whatever argumentation or expression of general points of view is involved in the dialogue. "Thought" in tragedy has to do with effects that are produced and can be produced by the deliberate use of speech only (Poet. 56a36-37; see also Else 1957, 562). The dianoia in a play is the eloquence of personages, employed in stressing their case whenever required with all possible clarity and force (Dale 1969(1959), 149). The concept of dianoia presupposes that particular words are used in a specific meaning, with a specific intention. In other words: this concept presupposes the presence of a human will.

It is distinctive of Greek tragedy that human will plays a key role in it, whereas in mythical thinking the notion of it is still hardly developed. The different treatment of human will by Homer and Aeschylus is illustrative in this connection. Roughly speaking Homeric figures are marked by passivity in comparison with the Aeschylean characters who show considerably more initiative. Thus, in the Homeric scenes the realization of human will is often presented as being the result of a (hardly conscious) choice between two alternatives. Such a choice is often prompted by a third instance, in particular a god (Snell 1955, 151f.). (6)

The interpretant-value of the chorus is evident as it prepares and forecasts events and actions. The chorus has visionary forces in this regard; or, it knows more than one should expect it to know (Kranz 1988(1933), 209f.). The concept of the Wittgensteinian shadow is realized here in a way similar to a message that Mr. Smith will come at four o'clock accompanied by a process of showing his

photograph. By its visionary force the chorus presents, as it were, an image of future events. Something similar happens in those cases where it confronts the perceivers (either internal or external to the action) with a negative message. For instance, Sophocles, by using irony, shatters a particular expectation-pattern. Thus it often occurs that the chorus sings about happiness and hope at a moment when already each kind of hope is completely lost in the plot (Rode 1971, 114) (7) The choruses are often even intentionally presented as giving this kind of information in order that the dramatic blow may hit the harder (Kranz 1988 (1933), 213). Such contrasts are already found in Aeschylus' works, and they are effectively developed by later tragedy-poets.

In such instances the interpretant-value of the chorus impels it to be the consistent executor of what has been called by Peirce unlimited semiosis. In the course of this process the perceiver (again: either internal or external to the dramatic events) may have to traverse the whole distance between the seeming meaning of a particular sign given by the chorus, and its real meaning (i.e. connotation). This opposition between a seeming and a real meaning of a sign is the result of the ambivalent character of the chorus, which utters this sign. Reference should be made here to the phenomenon that the chorus hardly gives clear answers to questions. Thus only at the end of a tragedy it may appear to which dramatic person a particular qualification, given by the chorus, was applicable (Rode 1971, 106). The interpretant-role of the chorus may become evident when it sings about happiness. Then the perceiver is given an opportunity to gauge the real meaning (connotation) of the sign /joy/, which appears to be, otherwise than expected, "disaster." The perceivers must do so by going the "road of associations" linking the contrary terms "joy" and "disaster". The process of unlimited semiosis, in Peirce's terminology, is, therefore, realized in the phenomenon that the perceivers constantly have to ask the chorus: "what do you mean by these words?".

As far as the distinction between the concepts "to say" and "to mean" are concerned, Wittgenstein's observations should again be mentioned. The philosopher states that when the question "what do you mean?" (by a particular utterance) is provoked, this implies that the uttered words have a shadow, or that they can be interpreted as parts of a proposition (Wittgenstein 1970, 60). Actually the

chorus serves as a sound-board for the speakers. Thus, when the latter say something, the chorus does not say: "what he means to say is..." (as an explanation directed either towards other figures or external perceivers). If it did the chorus should be able to interpret uttered messages on its own account. This would mean that it enters the terrain of dianoia and it was observed above that this is explicitly reserved for persons operative in the plot. Rather does the chorus either merely repeat the message of a dramatic figure literally, or figuratively, by commenting upon it. But it may as well remain silent or pose the question: "what do you mean?". Thus it emphasizes toward the protagonist who uttered the words, that he (or she) should be well aware of what he is saying as his words may have different meanings, i.e. connotations.

It is evident that in Greek tragedy (contrary to the epos) use is made of language as an abstract sign-system, but it should be repeated that such a language-system is only gradually introduced into literary genres which are the result of conceptual thinking, such as Greek tragedy. By virtue of its specific deictic function the chorus evokes in the perceiver the notion that the protagonists utter propositional speech, or: "speech with a figurative character." It indicates the difference between the potential meanings of that message and its concrete meaning in a given (temporally and spatially determined) situation.

Summarizing, it may be said that the framing task of the chorus still has a mythical imprint as a consequence of the phenomenon that it merely repeats the words of the protagonists, or serves as their sounding-board only. Thus it is evident that in the chorus a transition takes place from a formulaic language system, distinctive of the epos, towards language as an abstract sign-system, distinctive of literary genres which are the result of conceptual thinking. Making a parallel with the earlier-mentioned prehistoric drawings: by the chorus in tragedy an indication is given of the contours of the literary figures, but not of their characters. To continue the parallel with the arts: the chorus is hardly a constituent element of what should be considered equivalent to the figurative part of the representation. The relationship of analogy between the chorus and the dramatic figures rather than their identity is evident as the first is, contrary to the latter, hardly able to utter propositional speech. Thus the personal and private character of the literary representation in the plot text is set off.

As far as 3. is concerned, for the interpretant-value of the chorus in the literary genre of Greek tragedy it is essential to keep in mind that the chorus is "as it were, transparent, behind [it] the head of the poet appears" (Kranz 1988 (1933), 171). This definition confirms the task of the chorus as an interpretant because it is in agreement with Peirce's definition of the interpretant of a sign as making the object of that sign "diaphanous". Furthermore, the polyphonic character of the chorus in Greek tragedy should be mentioned in so far as both the voices of the poet and the reciter resound in it (*idem*, 170). For the phenomenon of repetition as containing the distinctive features of the Peircean interpretant and the Wittgensteinian shadow it is essential that a "shadow" presupposes repetition of the object. The many prosodically rather than semantically determined repetitions in Aeschylus' tragedies are particularly interesting in this regard. The choral songs in these still have the sacral character, which was characteristic of them when they were used during the cults. Aeschylus' tragedies are often marked by an intensity of the effects of word-groups, caused by the literal repetition of such groups rather than by the use of synonyms. The significance of the refrains in Aeschylean tragedy should also be mentioned here (Kranz 1988 (1933), 129ff.). (8)

It is evident that by the vestiges of the cult the particular dramatic events are anticipated in a shadow-like manner. Consequently, as far as their sign-value is concerned, the exclamations of the chorus (which bear testimony of their sacral character) refer to the interpretants rather than the meanings of their words (these would, in their turn, result in particular cultic actions).

The interpretant-value of the chorus in Greek tragedy is important for a study of medieval texts because in these the interpretants of signs rather than their meanings play a key role. The applied character of medieval texts is exemplary in this regard. For instance, as a consequence of this applied character medieval texts are to a large degree non-mimetic. The ambivalent character of the chorus is also clear in so far as medieval texts, exactly as a result of their applied character, have a potential value. It will be demonstrated in more detail that the realization of medieval texts is dependent on the perceiver's wish. In semiological terms: the realization of medieval texts is determined by the concept expressed

by the deictic word /you/, because they seem to pose to the perceiver the question: "Only if you want to consult me, perceiver, I am able to carry out my function", rather than containing some (aesthetic) message of its own. The chorus has a similar potential value, which is demonstrated by its shadow-like character. This implies, that it does not give concrete answers to questions posed to it. Although it gives indications of its omniscient character. Consequently, it has the property to shatter expectation-patterns. A parallel can be drawn with medieval literary works in this regard as these reflect the conception of the world as a block-universe by virtue of their composition after fixed models. In such a world-conception all events in life are supposed to be known beforehand. In the chorus in Greek tragedy a similar world-view is reflected by the phenomenon that the chorus knows everything beforehand, as the authors manipulate it in such a way that it may bring about specific effects of contrast.

4. The conception of the block-universe in medieval art and literature.

4.1. The function of the interpretant.

4.1.1. General observations.

Medieval art can be called a non-art as compared with Greek Classical art. Consequently, medieval artists, given the specific nature of Christianity, saw themselves constantly confronted with the ideological question: "what is it we are creating?" In their turn the perceivers of medieval art, when experiencing its effects, had constantly to pose themselves the question: "what is it we are looking at?" Whereas a classical sculptor like Pheidias was thought to have just created a statue representing Zeus, this did not hold for a sculptor who had completed a statue of some Christian person, because of his quality as an emitter of a Christian message (see Gombrich 1984(1950), 95). Thus it is generally known that one of the most important conflicts between paganism and early christian convictions concerned images and their use in religion. It was argued by the Monophysites and iconoclasts that, if Christ was an exclusively divine manifestation, no anthropomorphic form could describe Him (Stokstad 1986, 75).

Summarizing, the specific quality of medieval art as a "non-art" finds its expression in the deictic function rather than the figurative character of the iconic (and verbal) signs operative in it. This can be presented schematically in the following manner:

God

man

non-man

non-God

Thus, whereas pagan images could be made without further ado, because the signs for /god/ and /man/ straightly referred to their meanings "god" and "man", in Christian art the meaning of the sign for /God/ is imaginable only through its interpretant "non-man", with which it stands in a deictic relationship. Conse-

quently, the human mind can grasp the essence of the object "God" only by making use of an interpolated instance with an orienting task. This function originates from the circumstance that it indicates the contradictory of the contrary opposite of the object under discussion, thus enabling the producer of the message to model the object of the sign /God/ ("God"), and its perceiver to gauge that object (in formula-form: "non-human", i.e. "God").

In order to avoid too "realistic" a representation of the supreme God-being, there was a preference for very simple, linear representations of divine beings in early Byzantine ecclesiastical art. What is even more important, is that the monks preferred two-dimensional paintings which enabled them to avoid that three-dimensional likeness so reminiscent of pagan idols (Stokstad 1986, 75). Actually, by such a simple and austere two-dimensional representation, the tangibility of the represented figures is maximally reduced. From this tendency towards reduction medieval man's aversion against too realistic images can be deduced. Thus the essence of what is meant by the conception of medieval art as a "non-art" becomes evident in the phenomenon that man's attention should, in the medieval conception, be directed towards the divine by means of what is not there, and which can, consequently, not be grasped by the human mind.

Several scholars noted that many interrelationships can be established between the plastic arts and literature during the Middle Ages (see, for instance, Pickering 1970(1966), Lixačev 1979(1967), 22ff. and *passim*, Pinborg 1980, 30ff.). It will be explained in section 4.4. that, whatever differences there are, these can be considered to be of a hierarchical rather than a qualitative kind.

The mutual illumination of medieval art and literature was a logical result of the phenomenon that for medieval man the world was a block universe, in which time was rendered in spatial terms. In such a world nothing seems to move, and there is no objectively existing "now" (for the definition of a block universe see Rucker 1984, 149; for some observations concerning the conception of the world as a block-universe in modern times, ending in the idea that it is determined by four rather than three dimensions, see Waszink 1988, 198f.). The spatial rather than temporal determination of the medieval world appears, among other things, from medieval man's indifference towards time-indications. Thus in texts often

vague, purely indexical word-combinations are used rather than objective indications, such as "at that time", or "shortly thereafter", instead of, "on May 19th", or, "the day after May 19". In the Middle Ages there were different time-systems rather than one standard time (Le Goff 1963, 221f.).

As far as the historical outlook of medieval man is concerned, his conviction that the world should be a block-universe implied that he combined present and past into one whole. He considered contemporary events as synchronous with past events. Accordingly, in historical descriptions by medieval authors many anachronisms occur. Historical figures are often presented in clothing similar to that of the author and his contemporaries. The Crusaders considered the Arabs as their enemies because they thought that the inhabitants of Jerusalem in the 12th Century had killed Christ shortly before their own arrival there (Gurevich 1976, 130). Only towards the 13th century temporal relationships in the modern sense began to play a role (*idem*, 129).

It has been observed that in the mythological conception everything was supposed to take place in a determined present time, a praesens atemporale (see Frejdenberg 1978 (1945), 225). There is, however, a big difference between this mythical conception of time and the medieval one. Reference should be made again to the Homeric epos as far as this is still determined by a mythical time conception. This originally was an oral genre; thus the Homeric epos was still determined by the time conception of its constituent cycles, which had an autonomous character, although the epos was marked by the presence of a coherent plot (in the "Iliad": the story of Achilles' wrath). It should again be mentioned that historiography, which is distinctive of abstract thinking, began not before 500 B.C. Actually medieval man had a well developed historical consciousness. However, this consciousness was still partly determined by the old, mythical time-conception. For instance, in Old Russian chronicles two time-conceptions are found as standing in opposition to each other. One of these is the old, epic, oral time, constructed from autonomous temporal units, the other is the more modern time which combines all events into a historic unity. This develops under the influence of new ideas concerning history (Lixačev 1979(196-7), 254).

The events reported in the epos (otherwise than those in the romance, or novel,

as a literary genre) are reported as having taken place in an absolute past. This has been defined as a past which is in no way linked with the present of the epic singer and his perceiver. However, in the romance, and the novel, the temporal gap between the literary heroes on the one hand and the producer and perceiver on the other is bridged (Baxtin 1975(1941), 459). Greek Hellenistic romances deal, contrary to the Homeric epics and classical tragedies, with contemporary themes. It is distinctive of the first-mentioned genres that their subject-matter is approached and analyzed from all sides (*idem*, 465). Laughter played an essential role in the development of narration from epos to novel as the instance bridging the temporal gap between producer and perceiver on the one hand and literary figures on the other, because laughter enables the perceiver to catch hold of the subject, to turn it inside out, to look at it from all sides (*idem*, 466f.).

The new time-conception finds its expression in Old Russian literature in the phenomenon that represented time often exceeds the limits of the discussed subject-matter (Lixačev 1979(1967), 82). Actually the development of the historical consciousness of man both during the periods of Hellenism and the Middle Ages implies that in literary works of these times the temporal gap between the producer and the perceiver on the one hand and the literary figures on the other is bridged. This suggestion is raised in Greek romances by the presence of a narrator who introduces his hero; the latter then tells the story in the first person, on his own account. As far as medieval literature is concerned, the idea that the above-mentioned temporal gap is bridged is caused by the conception of man as living with historical figures in one spatio-temporal continuum (see Gurevich 1985 (1972), 118f.). Thus, whereas in a Hellenistic genre such as the Greek romance the narrator is presented as being operative both in the modeled time and space of the reader and of the protagonist, in a medieval applied text (such as, for instance, a prayer) this effect is reached by the phenomenon that the perceiver is supposed to function as an addresser of the text, whereas that text itself serves as an addressee (this problem will be treated in more detail in the next section).

The conception of the world as a block universe in which time is conceived in

terms of space is imaginable only because medieval man paid primary attention to those stretches of time which are surveyable, that means, to the past and present rather than to the future. Thus the idea of the future is either underdeveloped in medieval art or negatively evaluated. The meaning of the spatial indicators /before/ and /behind/ in the Middle Ages is interesting in this regard. In modern times these are associated with the temporal indicators of future and past respectively, but medieval man associated them with the distant and the recent past. The spatial indicator /behind/ was even sometimes associated by medieval man with the idea of "future". In other words, in the medieval conception of the world as a block universe there hardly was a consistent division between present and future (Lixačev 1978, 202). Thus it is evident that by medieval man the conceptions of present and past are, as it were, enriched at the cost of the future. (9) This "neglect of the future" also plays a role in the phenomenon which has been called historical inversion. In the mythological (and the corresponding aesthetic) conception such categories as goals, ideals, justice, perfection, man's harmonious state, etc. are situated in the past rather than in the future. Thus only the past and the present were considered real, contrary to the future, which is regarded as at the most ephemeral. The negative qualification of the future in comparison with the past and the present results in its presentation, in the mythical conception, as lying at the end of times. Accordingly mythological and religious man experiences the future as a new chaos, either in the form of a twilight of the gods or as a last verdict (Baxtin 1975(1937/38), 298).

Old Russian texts reflect this negative conception of the future. This conception influences medieval man's historical notion in so far as he is constantly eager to legalize his existence by retracing his historical roots, i.e. his links with the past. Attention should again be drawn to the earlier-mentioned observation that man regarded historical figures as ideal because he was convinced that he lived with these in one spatial and temporal block. It is significant in this connection that Old Russian man made an essential axiological difference between such texts in which, as far as their content was concerned, a starting-point was clearly indicated, versus texts with a clear indication of the conclusion of an action (Lotman 1971). Thus texts with such a marked beginning, are semantically associated with

the qualifications: "existing", "eternal", "valuable". However, texts with a marked ending are associated with the qualifications "non-existent", "ephemeral", and "valueless". For instance, eschatological texts deal with the downfall of human values (*idem* 1971, 307). Consequently Old Russian texts dealing with the Kievan period are marked by the interest of the literary figures in the origin of man and in the country in which they live. In these texts only those events are considered important in which former events are repeated. Thus Cain is depicted as the model of Ivan of Novgorod-Seversk in so far as the latter was supposed to have begun spreading feuds among the Russian princes (see in this connection the "Lay of Igor's Host").

4.1.2. The open end and the applied character of Old Russian texts.

The study of medieval Slavic literature is hampered by a clear definition of the conception of "text" (Picchio 1973a, 454). Many of the misunderstandings in the field arise from the phenomenon that medieval authors are adapters, compilers and editors of texts rather than original artists. Actually a consistent distinction between authors and editors of a text in the modern sense can hardly be made, because each author was a scribe and vice versa. Consequently it may occur that he emends a text with so much success that a critic, ascertaining a mistake in it, may commit an error himself (Lixačev 1962, 17). (10)

Medieval man's tendency to adapt himself to fixed models results, as far as his literature is concerned, in his conviction that each work ought to have an open end. This means that the constituent parts of medieval literary works often have a formulaic character, because they are selected from other extant texts, and only adapted to their new contexts. Consequently enfilades are often used as a literary device. The procedure implies that compilations of texts dealing with autonomous and complete themes are combined. In their turn even works which are thematically coherent, such as saint's lives, are often transformed into mosaic-like juxtapositions of autonomous constituent elements. Practically all Old Russian genres are constructed according to this procedure. It is evident that thus the temporal unity, distinctive of epic works (in which a plot mostly stands central) is shattered (Lixačev 1979 (1967), 253). The result of the application of

this literary procedure is that particular intertextual relationships are established between the constituent parts of a medieval text. This means that the interpretant-value of these text-parts was essential. For instance, when a given passage /a/ is taken from its original context and inserted into a new text, it gets a new shade of meaning, or, connotation. In other words: the expectation-pattern, raised by its use, is shattered. It was observed earlier that it is distinctive of negative statements and the representation of non-existent situations that an expectation-pattern is shattered (see par. 3.1.). Thus a passage /a/ may not refer to its denotation "a", but rather to its interpretant "-b". Its value as such impels, by virtue of its negative value, the perceiver to query it as to the exact meaning of the sign /a/.

Furthermore, the interpretant-value of Old Russian texts finds its expression in their applied character (see Lixačev (red.) 1980, 448). These texts mostly comprise synaxaries, prologues, calendars etc. In the Middle Ages everything dealing with the temporal aspect of literary texts (that is, everything concerning the presence of a plot as well as their reading process) is only weakly developed. Consequently, reading in the Middle Ages was a ceremony rather than an autonomous perceptive activity (Lixačev 1979(1967), 252). In other words, the interpretant-value of Old Russian texts appears from their applied nature; rather than referring unequivocally to some denotation, the text itself seems to pose the perceiver the question what he wants to see in it. This means, the perceiver has to model his own sign-text, having scrutinized his own inner self. By doing so he strips the sign text of its redundant connotations (in accordance with Peirce's definition of the value of the interpretant of a sign).

4.2. The representation of the block-universe in medieval texts.

The importance, attached by medieval man to models, is a logical result of his conception of the world as a block-universe. Generally speaking, medieval man legalizes his own existence by organizing his life according to existing models and patterns, prescribed both by secular and clerical authorities. From this phenomenon the difference between mythological and medieval man becomes obvious. Reference should again be made to the relationships of identity which are

supposed to exist in mythical thinking between representations and their models from outside reality. It was observed that these mutually condition each other. The example of Halcyon's wife who was transformed into a bird is again illustrative. It was seen that in the mythical conception a complete identification was effectuated of the substituens (S1; the bird) and the substituendum (S2; Halcyon's wife) as S1 also adopts distinctive qualities of S2. Thus the bird utters plaintive cries, which are characteristic of the woman rather than of the bird. Such relations of identity, distinctive of mythical thinking, are unimaginable in the Middle Ages. There always is a strict one-to-one relation from the models of represented persons, objects and events to their representations. In other words: there always exists a one-to-one relation of elements with a framing, deictic function (biblical or historical persons and events) with elements possessing a figurative character (literary figures, who are operative as protagonists in a literary text).

The phenomenon that medieval man's life was dominated by fixed models, patterns and ceremonies, implied that spontaneous actions hardly played a role in it. Only prefigured plans were supposed to be realized; these are visible embodiments of divine symbols. Accordingly each individual person tried to carry out his allotted task by doing his duty before God (Gurevich 1976, 132). This significance of models is reflected in the medieval conception of literature. In this connection the difficult question should be posed in how far passages from, for instance, hagiographic literature, were consciously derived by the scribes from other, mostly Byzantine, sources. Thus it has been emphasized that, where there seems to be a coincidence of motives between Old Russian and Byzantine paterikons, this may be well explained by the common origin of Christian ideas. On the basis of such common Christian ideas similar motifs and even topics may arise at different places (see Pope 1973, 477). In the same way thematic parallelism in hagiography is no proof of parentage, because the respective Byzantine and Russian hagiographers, having one and the same model in mind, may have elaborated on it each in their own manner (Thomson 1988, 66 and the literature mentioned there).

For the qualification of the phenomenon that Old Russian texts are adaptations of Old Slavic existing models rather than of Byzantine originals, written in

Greek, the term "intellectual silence" has been coined (Florovsky 1962). Actually "intellectual silence" does not mean "artistic or cultural silence", as has sometimes been believed. Rather should the desire to produce adaptations of Old Russian texts be considered to originate from the phenomenon that Slavic civilization (deeply rooted in the Byzantine tradition as it was) formulated an indigenous response to the cultural challenge rather than slavishly imitating it (Florovsky 1962, 7, 11). Actually Slavic men of letters succeeded at an early stage in developing a style and cultural standard independently of Greek models; this phenomenon gives an indication that Slavic civilization tried to formulate an indigenous reaction to the Byzantine cultural heritage.

This non-imitation of Byzantine originals is a logical result of the medieval conception of the world as a block universe. It has been demonstrated in this regard that the literary form which has been called elementary compilation played a key role in the earliest phases of Slavic literary activity. This means that parts of pre-existing texts are compiled, in a non-sophisticated way, into "new" texts. The application of this procedure indicates that the origins of such texts should not be sought in Greek originals, but rather in Slavic texts, which were handed down by the scribes independently. The characteristic that parts of texts might be selected for the constitution of other texts gave these "originals" their most important distinctive feature in the eyes of medieval man: their segmentability (Veder 1981, 49). The conception of the world as a block-universe is realized by this procedure of literature-making. (11) We will leave aside here the - in itself convincing - argument that it was just lack of knowledge of the Greek language as well as the fact that only a few translations of Byzantine originals were available in Russian, which caused the use of stereotyped episodes and loci communes rather than the intensive study of Greek and Latin originals (see Thomson 1988, 66). The Bible was the model par excellence in the writings of Slavia Orthodoxa, and the open-ended character of medieval literature implies that all kinds of biblical motifs used to be inserted into them, irrespective of their proper genre. Many parts of the Bible were well known in Slavonic translations during the period of Kiev Rus' (about the particular role of Bulgaria as an intermediary for the transposition of originally Byzantine texts into Russian, see Thomson 1988, part. 69f. and 91). (12)

The spatial determination of literary texts is a logical result of the absence of a consistent division between poetic texts and prose-texts in Old Russian; this distinction appeared only toward the beginning of the 16th century. Before that time there existed an opposition between sung and spoken texts. In all kinds of written texts rhythm and rhyme were consciously used in order to emphasize the importance of the content (Gasparov 1973, 325f.). (13) The predominance of the spatial over the temporal aspect in poetical texts as compared with prose-texts has been studied in several recent studies, to begin with the Russian Formalists in the twenties of this century (for a survey of the literature, see Smirnov 1982, 55f. and 76ff.). Particularly Ju. N. Tynjanov's investigations are of interest in this connection as this scholar, rather than concentrating himself on a mere acoustic verse-analysis, paid attention to what he called text-equivalents. By these he understood extra-linguistic elements of the communication which replace the verse, such as omissions from the texts and generally all kinds of optical and graphical elements (see Hansen-Löve 1978, 322). A similar conception of the equivalent stands central in R.O. Jakobson's definition of the poetic function. In his view by this function the principle of equivalence is projected from the axis of selection into the axis of combination. In modern times Todorov's distinction between what he calls representative and presentative arts (arts représentatifs and arts présentatifs) is based on the assumption that the first-mentioned works of art and their models belong to two separate worlds, whereas products of the "presentative arts" and their models belong to one and the same world. Accordingly Todorov regards poetry and poems in verse as belonging to the presentative, and epics, as well as all kinds of narratives and fictional prose, to the representative arts (Todorov 1978, 130). Todorov refers in this connection to S. Bernhard's observation according to which the poem presents itself as "a block, an indivisible synthesis. It can only exist when temporal processes are reduced in it to the 'eternal present' of art, when a movement of becoming is solidified into atemporal forms..." (idem, 118). The spatial determination of literary works in the Middle Ages finds its expression in the outward appearance of books too. This was usually considered more important than their content. Medieval books look like works by highly qualified artisans rather than by learned scholars as the splendid miniatures which are often found in them may prove (Lixačev 1979(196-

7), 36f.). That the invention of book-printing played only a minor role in the spread of knowledge in Eastern Europe and Asia Minor says enough in this regard. (14) What is the consequence of this emphasis on spatial rather than temporal aspects of literary texts in the Middle Ages? They mostly have a deictic function rather than a figurative character. Thus it is their special task to evoke in the perceiver religious feelings rather than to reflect ideas originating either from a scholar or narrator who presents himself as independent.

Old Russian literature was primarily governed by modal categories rather than by genres. Generally speaking the modal dimension of art is rhetorical, since modes have to do with the relationship between the author and his audience. Mode is the manner in which an author presents his objects. He should, therefore, be alert to make the right selection in order to persuade his audience (Ingham 1987, 183). It will be demonstrated (in chapter 2, par. 1.) that the mutual interpenetration of Old Russian icons and literature plays an important role; in the icons this interrelationship between a representation and its perceiver is essential too. This basically rhetorical quality of medieval art in general is reflected in Old Russian literature by the circumstance that connotations of verbal signs (such as "religious feelings") are more important than their denotations (such as the literal content of texts). In Wittgenstein's terms: medieval texts are texts in which the shadows of the events and topics are stronger than the described events and topics themselves.

As far as the applied nature of Old Russian texts is concerned, parallels can be drawn with the choruses in Greek tragedies. By their applied nature the first serve as a kind of sounding-boards for external addressers in a way similar to the choruses in Greek tragedies. It was observed that these merely reflect the words of the figures operative in the plot of the tragedies, evoking in them an image (Bild) of what they are saying. By doing so the choruses implicitly pose a question with deictic value: "Is this what you want to say?". The deictic function of a medieval text reflects, in its turn, the wish of the perceiver, or reader. The above-mentioned question posed by, for instance, a prayer-book runs as follows: "Do you want a prayer? If so, then consult me."

4.3. Isocolic patterns in Old Russian texts.

Returning to the observation that the typically medieval conception of the world as a block universe implies that no consistent division is made between poetic texts and prose-texts: the use of what have been called isocolic patterns is exemplary of Old-Russian literature. The application of this principle is based on Aristotle's definition of the kolon as a constituent element of a period, which presupposes the distinction between poetry and prose. The latter distinguishes between a continuous style ("Which has no end in itself and only stops when the sense is complete") and a periodic style. By a period he means a "sentence that has a beginning and an end in itself and a magnitude that can easily be grasped" (Rhet. 3,8,9). Aristotle words the distinction between poetry and prose in the following way: "periodic style has number, which of all things is the easiest to remember; that explains why all learn verse (metra) with greater facility than prose" (chudèn) (ibidem; it. mine, PMW). He continues: "A period may be composed of clauses (kola) or simple... By clause (kolon) I mean one of the two parts of the period, and by a simple period one that consists of only one clause" (Rhet. 3,9,5). The word kolon is translated by Quintilian with membrum. He defines isocolon as a figure in which there is a close resemblance between the words of a clause, while cadence and termination are virtually identical. Moreover, in the case of an isocolon the clauses are of a more equal length. Actually the words in an isocolic unit need not contain the same number of syllables (Quint. 9,3, 79/80).

The essence of the isocolic principle for Old Russian literature has been demonstrated by R. Picchio in several publications (Picchio 1973a and 1973b, 1984). His starting-point is that poeticity need not be reserved to poetry only, as this is a result of the use of poetic procedures, which refer to a wide range of *figurae*, distinctive of prose-works as well (Picchio 1973a, 313). The need to emphasize the role of iterated accentual cola in medieval literary works may be a logical result of the earlier-mentioned applied character of medieval literary texts which implies that they often had to be read aloud (Picchio 1973a, 304). The absence of an opposition between poetry and prose in Old Russian literary works implies that it is possible to reconstruct the isocolic patterns underlying

them. Thus it leaves the "performer" (not the reader!) relatively free to present the work in different ways, depending on the prosodic requirements at the moment of the "performance." The phenomenon that elements of a medieval text which are derived from other texts, should obey the rules of the isocolic principle when being transferred into a new context, implies that the clumsiness of Old Russian bible-quotations may appear to be a result of their being subject to what probably is an artistic procedure, applied in medieval literature (Picchio 1973a, 462). The prosodical nature of Old Russian prose works thus means that, by their chorus-like value, they offer a framework of potential texts leaving it to each interpreter to fill them with a specific meaning rather than convey a specific message on their own. Again: each time anew the text seems to pose the question: "What do you want to see in me, o reader?"

Isocolic series can either be plain (that is, made up of prosodic units all equally stressed (for example 3/3/3) or alternating (when two different types of cola occur in a sequence, like 2/5/2/5). For instance, isocolic units, consisting of many cola, may be "split up" into smaller units, if stylistic, semantic, or syntactic signals give an indication as to the necessity of this action (Picchio 1973b, 313).

It has correctly been emphasized in this connection that both medieval art and literature are marked by an ornamental style (Lixačev 1979(1967), 111ff.). The essence of an ornamental word resides in the additional semantic element it has; this impels it to shatter the border of its mere denotation imposed upon it by a purely linguistic norm. In this way both the word as well as the context in which it occurs get a specific "supersense" (sverxsmysl) (Lixačev 1979(1967), 113f.). Thus from an artistic viewpoint it is the task of such a prose-text to render the semantic flexibility and opacity of the words in that text. There are fluctuating relationships between an ornamental word and its linguistic environment. This semantically mobile quality of such a word has both advantages and disadvantages. Thus, whereas between an ornamental word and many other words relationships of association can be established, this mobile nature of the word implies in its turn that it may completely lose its proper meaning because it becomes more and more contextually determined (Lixačev 1979 (1967), 118). In other words, the denotation of an ornamental word is often completely forgotten because only its connotations are important. Thus the proper quality of an

ornamental word in a medieval literary text (which runs parallel to a medieval work of art which is the result of a non-art) manifests itself again in the phenomenon that it refers to something non-existent. Accordingly, the interpretant-value of an ornamental style is evident. Thus the denotations of ornamental words style are hardly important; the more so are their realized connotations in each concrete context. For instance, repetition of words is distinctive of an ornamental style. Reference should again be made to the chorus in Greek tragedy in this regard (see par. 3.3). Thus the element of repetition is essential for an ornamental word as the latter always reflects two kinds of meaning: its general denotation, and its specific, realized connotation.

The stylistic figure of repetition is used as one of the means by which isocolic patterns in medieval literature are rendered. The spatial determination of medieval literary texts consequently finds its expression in the spatial distribution of repeated words and formulas in the texts, depending on the requirements of the isocolic principle. Thus in a text in which the word /three/ is found, its denotation may be perfectly clear, and, therefore, hardly interesting: "three". The question, however, may be: "What is meant by it in a specific context?". For instance, its realized connotation may just be: "emphasis". Another possibility is that by the use of repetition the poetic value rather than the semantic aspect of a word is emphasized. Thus, when the word /three/ is used for the first time, it merely indicates its extra-linguistic referent. However, when used for the second time, it does not primarily indicate that referent, but rather does it refer to the word /three/ used earlier in the context. In that case its deictic function stands central, in so far as there is a relation of analogy between the two words as they occur on different places in the context. Thus the semantic increment, distinctive of ornamental words, becomes visible.

More attention will be paid now to the implications of the use of an ornamental style in the plastic arts.

4.4. The representation of the block-universe in medieval art.

Medieval art is marked by the use of an ornamental style in a way similar to medieval literature. (15) Its use implies that the interpretants of iconic signs rather than their "meanings" are considered important.

An ornamental style in works of art impels the interpreter to make use of what have been called iconical handbooks. It is distinctive of an observer of a medieval work of art that he, when scrutinizing it, is neither directly seeking the meaning of the iconic signs he is confronted with, nor is he seeking a good and coherent sense in it. Actually he is looking for a sense he already knows. Thus even experienced art-historians do not know how to read medieval pictures as they have to forget as rapidly as possible their initial identification of many a seemingly simple picture (Pickering 1970(1966), 88). The use of an ornamental style in medieval paintings means that the denotations of representations play a secondary role only, in the same way as in a literary work in which ornamental words are found. Rather does the observer of an iconic representation want to have an answer to a question like: "Is it possible that that naked man indicates Adam in this specific context?" In other words, the connotation of the words /naked man/, i.e. "Adam", is more important than their denotation "naked man." To give just one example of a maximally reduced representation: on the miniature "Christ washing the Apostle's feet (which is an illustration of the passage in St. John XIII, 8-9; Gospelbook of Otto III, Munich, Staatsbibliothek; see ill. 7) the maximal reduction and simplification is brought about by the phenomenon that the background of the depicted scene is completely omitted by the medieval artist. Furthermore, the water-basin is not evenly rounded, the knee of St. Peter seems to be wrenched up. All this apparently does not matter, as the only thing the artist strove after was the representation of divine humility in which he perfectly succeeded (Gombrich 1984(1950), 121f.). Schematically the scene can be represented again in the following manner:

A
Jesus

B
disciples

-B
non-disciples

-A
non-Jesus

From the scheme the significance of the interpretant of iconic signs rather than of their meanings is evident. The essence of the interpretant of the signs /Jesus/ and /disciples/ is evident as the artist strips the interpretant -B of everything it might mean except the object "Jesus", and, in its turn, the interpretant -A of everything it could mean except the object "disciples". Thus, gradually the interpretants become, in Peirce's words, more and more diaphanous, until the objects stand in full daylight at last.

Gombrich emphasized that exactly by the maximal reduction of redundant constituent elements of a medieval iconic representation the perceiver becomes completely aware of the dramatic impact of the scene "Adam and Eve after the Fall" (on the bronze doors of Hildesheim Cathedral, completed in 1015; see ill. 8). This scholar draws particular attention to the postures of the represented figures, the Lord pointing at Adam, Adam at Eve, and Eve at the snake, as being the origin of all evil (Gombrich 1984(1950), 122).

But the scene is, in my eyes, even more interesting because it gives an indication of the manner in which a negative statement is rendered iconically. Starting point is that a negative statement should, in order that it might be rendered by iconic means, be transformed into a positive statement, containing a contradictory term as its meaning. Thus the perceiver's expectation of the message can be visualized. For instance, a statement like /John does not go to Paris/ should be rewritten into a "positive" one, in the form of /John goes to non-Paris/. Accordingly on the scene on the Hildesheim Cathedral the message /thou should not have eaten of the tree of knowledge/ was transformed, for its iconic representation, into the message /thou should have eaten from the non-tree of knowledge/. This message is visualized in the following manner. Three figures are seen: the Lord (1), Adam (2), Eve (3) as well as the snake (4), and the tree of knowledge

(5). In these five elements the opposition between the contrary terms "horizontal-"/"vertical" is realized in degrees. Thus whereas the Lord, standing erect, is marked by maximal verticality, the snake, lying on the ground, is marked by maximal horizontality. Adam is represented as slightly stooping, and Eve as deeply stooping. The form of the tree is most interesting because it combines the motifs of "verticality" and "horizontality", distinctive of the Lord and the snake respectively. Thus, whereas Gombrich correctly emphasizes the important deictic value of the pointing gestures of the figures, the deictic function of the tree is no less important. It suggests, by its property of standing erect, that knowledge is explicitly reserved for God, whereas it indicates by the stooping position of its side-branches, covering Adam as well as the snake, that it yielded its most important quality to man too. In other words, the divine character of knowledge is again presented in the form of an analogy discussed in par. 2.1. Consequently, it can be presented in the form of a formula in which the sign /tree/ serves as a geometrical centre:

$$0 \quad : \quad \begin{array}{l} \text{tree (1)} \\ \text{(stooping)} \end{array} = \begin{array}{l} \text{tree(2)} \\ \text{(erect/} \\ \text{stooping)} \end{array} : \quad \begin{array}{l} \text{divine} \\ \text{knowledge} \end{array}$$

The above-mentioned relation of analogy between "tree (1)" and "tree (2)" is evident because "tree (1)" is simultaneously identical with and different from "tree (2)". The neutralization by man of the opposition between him and God when he eats from the tree of knowledge (thus combining the contrary motifs of "divinity" and "humanness" into that of "knowledge"), is visualized in the shape of the tree granting that divine knowledge. It was observed above that this tree is simultaneously vertical (divine) and horizontal (stooped, that is, like Adam).

The emphasis on the interpretant of a sign in medieval iconic and verbal signs, marked by an ornamental style, implies that the process of what Peirce has called unlimited semiosis becomes visible. Thus it is not enough that the objects of the above-mentioned signs are identified. Rather should they correctly be interpreted as a consequence of a process in which the perceiver queries the sign as to its exact meaning in the specific context.

A few remarks should be made here concerning the interpenetration of the plastic arts and literature which is distinctive of the Middle Ages. The finely wrought initials on manuscripts are exemplary. This interpenetration implies that the role of the interpretants of signs rather than of their meanings (in this case, their objects, as we are dealing with plastic arts) is emphasized. See, for instance, in the salutation /Reverendissimo/ of the letter from St. Gregory to Leandro, bishop of Seville (Citeaux, 1111, Dijon, Bibl. Publique, Ms. 168, fol 4V; see ill. 9 and comp. Stokstad 1986, 246) the representation of St. George in the process of fighting the dragon. In this initial an iconic and a verbal sign are again placed in an opposition, as two contrary terms:

signs

iconic

"St. George"

verbal

/R/

non-verbal

non-iconic

In other words, the initial /R/ in the manuscript is, as it were, split into the verbal sign /R/ and an iconic sign, expressing the object "St. George and the dragon." Emphasis on the interpretants of the signs is again laid by the deictic relationships existing between each of them and the contradictory of its contrary term. Thus it becomes clear how a process of shattering an expectation of the perceiver, realized in a verbal text by a negative statement, is visualized in an iconic text by emphasis on the verbal elements of that sign. Reference should again be made to the earlier-made observation that iconic signs are spatially determined, and verbal signs temporally. The shattered expectation in the representation of the initial in its significance of an iconic sign is that it does not represent the battle of St. Gregory and the dragon, but rather that it is a constituent element of the syntagmatic chain in the word /reverendissimo/). Reversely, the shattered expectation in the initial as a verbal sign is caused by the circumstance that it does not primarily represent the letter /R/. Normally a letter is a part of a language-system which is used for verbal messages; the temporally determined syntagmatic axis plays a key-role in it. On the representa-

tion, however, the letter serves as a means to give a pictorial (that is, spatially determined) representation of St. George's battle with the dragon. To the phenomenon that negative statements indicate that the perceiver's expectations are not to be fulfilled, specific attention will be paid in section 2.5.1.

Generally speaking the Old Russian icon shows the characteristic traits of medieval art as a non-art, that is, an art in which the interpretants of signs rather than their objects are playing a key role. Actually icons clearly reflect the medieval conflict concerning the permissibility of the use of images in religion. Thus the opposition of the antagonists of the veneration of icons against the use of images in the church originated from their reducing the relation between the model and its image to a mere identity (*/homoousia/*). In their view the veneration of icons was no more than idolatry. The defenders of the use of icons, like, for instance, John Damascene, answered that the identity between an image and its prototype does not consist in an identity according to the image's matter, which may for instance be wood and colours, or, according to the prototype's essence (which is divine), not even according to the human nature of Christ (which differs from the nature of the image; see Ladner 1940, 144 as well as the literature mentioned there). For the iconodules like John Damascene there existed a relation of analogy (*/homoiosis/*) between the image and its prototype (Onasch 1969, 15, and 179, n. 18). This relation of analogy rather than of identity is found back in the supposition that a representation of the divine can only be imagined. Thus the divine transcendence, which is in itself unimaginable, has to be represented dialectically, that is, together with its opposite. (16)

The medieval conception of the world as a block-universe finds its expression in the Byzantine and Old Russian icon in so far as the ideas of human and divine perfection are combined in them. It is no accident that an artistic realization of "the incomplete" (in the form of a non-finito) was impossible in Byzantine art (Gerke 1959). Thus the idea of Christ's perfection could not be realized otherwise than by an artistic representation which should in its turn be technically perfect (Gerke 1959, 21). Generally speaking, each work of Byzantine art was considered by the contemporaries an opus perfectum et excellens which reflected the perfect cosmos (*idem*, 22).

The conception of the icon as bringing about a relation of homoiosis with its

model did not mean that the idea of a relationship of identity was completely absent. Thus the image was considered much more than a mere shadow of the divine figure. Basil of Caesarea's famous dictum: Hè tou eikonos timè epi to prototupon diabainei (which was also applied by John Damascene) was essential to medieval man. By the specific use of the verb-form (/diabainei/) it is made clear that the link, which is supposed to exist between the icon and its prototype is presented as coming about by action, rather than as the passive result of a situation (17). The dictum was translated into Old-Slavic in more or less defective ways (for the different variants, see Thomson 1988, 72, n. 8). (18). The relation of identity between the divine example and its image is established by the higher stage (the prototype) which is bound to produce the lower; the image is the necessary outgrowth of the prototype. But the relation of analogy between the prototype and its image rather than their identity is evident from the phenomenon that the latter presupposes the first (or the first includes the latter): the relation of the two is similar to that between a seal and its impression, as has been observed by such an outstanding defender of the veneration of icons like Theodore of Studion (see Ladner 1940, 145).

As far as this potential character of the icon is concerned, the value of its interpretant should be mentioned again. The icon is supposed to trigger particular feelings in the perceiver which the latter sees confirmed exactly by its perception-process. Thus the latter is supposed not to derive just clear-cut information from it in such a way that he may take advantage of the glory of the Lord which radiates upon him or her. Rather is he or she supposed to pay honour to the icon, exactly because this honour goes straightly from the icon to the Lord. In chapter 2, par. 1. more attention will be paid to the marginal pictures (klejma) of icons. Something similar is the case where Old Russian verbal texts are concerned. Thus in euchologia a creative artist did not ventilate his own, artistic feelings; they rather served to fulfil concrete needs of men in distress.

In other words, by virtue of its applied nature an Old Russian icon can fulfil a function similar to that of the chorus in Greek Antiquity, in that it serves as a sound-board for praying man, asking him, as it were, which are his intentions toward it, in order that he may reach the divine. It was observed in chapter 1,

par. 3.3., that in the same way the chorus in Greek tragedy asks the persons operative in the plot what they mean with particular utterances. Summarizing, the starting-point for the conception of the supposed relation of analogy between man and God, expressed by the icon, rather than of their identity, resides in the idea that God created man after His own image; God and man are found on one plane (Gerke 1959, 23). In other words, the divine can, in the iconodule's view, again be presented in the form of the Heraclitean geometric mean:

$$0 \quad : \quad \text{man} = \text{man} \quad : \quad \text{God} \\ \text{(Jesus)}$$

Here again, in accordance with Heraclitus' view, it is suggested that the concept of divinity can be visualized when the formula is read from left to right, whereas it decreases and ultimately disappears when the formula is read from right to left.

This over-all importance of relations of analogy in the medieval world-conception is a logical result of the particular value of hierarchies during that period. In the medieval conception the world is considered as being constructed according to hierarchies reflecting the celestial ones. The importance attached to hierarchies reflects itself both in medieval art and in literature in the hierarchical differences which predominate qualitative ones. Accordingly in the Byzantine conception there is a unity of arts. The hierarchical rather than qualitative differences between art and literature manifest themselves in the Byzantine conception of art as belonging to a higher plane than literature because the image excludes that ambivalence, which is unavoidable in a word, which may both have a literal and a figurative meaning (Gerke 1959, 22).

For the interpenetration of medieval art and literature, typical of the Middle Ages, the ornamental style of icons and hagiographies of the 14th and 15th century is illustrative. Both are made after a so called picturesque-expressive method of representation. This method is characterized by the phenomenon that an abstract basic model of perceptible realities is modified by a specific emphasis laid on the representation of emotional features (Onasch 1977, 37). For instance, whereas on Old Russian icons, made after this procedure the original contours,

prescribed by an existing model, are maintained in the artistic representation, their "content", i.e. their figurative character, is determined by the dramatic specific situations in which the persons on the icon are found. Thus the originally static disposition of represented spaces on icons may be enlivened by the dynamism of the psychic state of the figures (*idem*, 38). In other words, the ornamental style of these icons can be inferred from the fact that a represented figure on an icon "A" does not primarily denote "A", but rather connotes, for instance, "anger", or "fear". On the other hand, a building, for instance, which is "enlivened" in this way by the represented figure's state of mind does not primarily denote that building, but rather connotes that person. Thus the (original) contours of the represented figures have a deictic value in so far as they hardly indicate that figure, but rather the new meaning with which this contour is, as it were, filled (in the above-mentioned cases: the ideas of "terror" or "anger"). By the use of the above-mentioned procedure the relation of analogy between the element with a sign-value in the Old Russian icon (as far as it serves as an icon in Peirce's definition), and its object is modified.

The non-mimetic representation of models from reality in the above-mentioned manner, by which full emphasis is laid on the interpretants of the signs of them, is distinctive of modern art too. Here an ornamental style is applied as a consequence of which the object (or denotation) of the iconic signs are in their turn forgotten. For instance, it is distinctive of the Analytical Period in Cubism (that means, the period before abt. 1912) that consistent endeavours are made by the Cubists to define the objects of paintings by juxtaposing their constituent elements as they were seen from different sides. By this procedure of "cutting" the represented objects into their constituent elements, it is suggested that the depicted persons and objects as such are forgotten. Thus it may occur that the painter, in the process of analyzing his models, tears them down in the artistic representation so that only some basic geometrical skeleton remains erect. The perceiver consequently seems to be directly involved in the reconstruction of modeled reality. The decision whether he wants to bring on a relationship between these geometrical lines and planes and modeled reality is completely left to him. In other words, it is evident that on Cubist paintings the interpretants

of the iconic signs rather than their objects play a key role, and that they can therefore hardly be called products of a mimetic art. This emphasis on the interpretants becomes clear as the iconic signs referring to fragments of persons and objects from outside reality evoke in the perceiver the wish to query these signs as to the exact meanings of their objects. (19)

Summarizing, it is distinctive of both medieval works of art and literary texts that use is made of an ornamental style. As far as literature is concerned the medieval conception of the world as a block universe is realized in this style in so far as this style emphasis is laid on the spatial, not the temporal determination of the literary work.

II. THE "LIFE OF ALEKSANDR NEVSKIJ"

1. General remarks.

The Old Russian "Life of Aleksandr Nevskij" reflects the conception of the world as a block-universe. It enables the interpreter to establish many parallels with medieval plastic arts. The idea that the spatial aspect dominates the temporal one in the literary representation manifests itself in the phenomenon that in medieval (and mythical) thinking the past and the present are enriched at the cost of the future. Moreover, the interpretant of the sign text finds its proper expression in the applied character of the text.

In the "Life" the interpretants of verbal signs rather than their meanings are essential. This appears from the fact that the "Life" does not evoke in the reader particular ideas in a straightforward manner, but rather indirectly, by serving as a sound-board for the latter's own thoughts and ideas. Stylistically the construction of a medieval text after particular isocolic patterns reflects the conception of the world as a block-universe. For the representation of the block-universe the historical consciousness of the represented figures is important. It will be explained that the conception of the world as a block-universe is reflected in the style of the text as this is constructed after particular isocolic patterns. Furthermore, it will be demonstrated that the narrator experiences the need to legalize the existence of his represented figures by comparing them to historical and biblical figures, who are (in accordance with the above-mentioned medieval conception of the world as a block universe) supposed to live with these figures in one temporal continuum. The writer's tendency to establish particular intertextual relationships between his own story and biblical passages testifies of his wish to legalize the existence of his heroes as well as his own narrative.

As far as the similarity of the "Life of Aleksandr Nevskij" to a medieval painting is concerned: first of all, there are many indications that the maker of an icon, made in the 17th cent., called Aleksandr Nevskij s dejaniem, was familiar with the version of the "Life" made by Archbishop Iona Dumin in 1591. This is particularly evident from the descriptions of the miracles performed posthumous-

ly by the Prince; these correspond with the representations on the marginal pictures (klejma), framing the central figure on the icon (see Begunov 1966). The question can be brought up whether literary texts may, in their turn, be modelled after an iconic representation. Actually hagiographic texts are often to a high degree similar to icons in so far as both are often meant to evoke in the perceiver the feeling that he should pray. It is distinctive both of hagiographic texts and icons that they are based on the presumption that there is a relation of analogy between the represented person (the sacred person) and the Supreme Being (God).

More attention should be paid to the klejma here. It was observed that these mostly contain particular scenes from events which took place during the Saint's life. The similarity of the "Life" to an Old Russian icon is also evident as many parallels can be drawn between the marginal pictures on the icon which have, so to say, a plot-value on the one hand and the central positions in the "Life" of the protagonist on the other. These mainly contain reports of military campaigns (Ingham 1968, 194).

It is generally distinctive of the representations on the klejma that these do not presuppose a contact with the praying perceiver. Thus whereas the central representation is located, as it were, in direct contact with the perceiver, the represented figures on the klejma are temporally determined by the saint's own lifetime (Uspensky 1976, 20 n. 11).

The latter circumstance implies that the events depicted on the klejma are supposed to be inaccessible to man. It is suggested that there is a temporal gap between the praying person and the represented figure on the marginal images which can be bridged only by the central figure who is supposed to be operative both in the space-time continuum of his own lifetime, and that of the viewer. In so far his framing value is evident. (20)

However, it should be added that the temporal (i.e. historical) borders of the klejma may be shattered. In the above-mentioned example of the icon of Aleksandr Nevskij based on the Dumin-version of the "Life", on the klejma the posthumous miracles of the saint are depicted. The conception of the world as a block universe is expressed on the icons by the procedure by which the past (the saint's lifetime) and the present (the perceiver's lifetime) are telescoped, because

the saint's shattering his temporal borders in order to perform posthumous miracles made him timeless. That means that he may have come to live in the perceiver's lifetime. The central figure refers both analogically to God who is supposed to be operative in the praying person's present time, and to the past, that is, the saint's lifetime. It is evident that the icon is an example of the manner in which an abstract idea (in this case: religious feelings) is generated by the combination of iconical and indexical signs as defined by Peirce. The latter defined the iconical sign as being potential and the indexical sign as being exclamatory. Thus the central figure on the Old Russian icon has an indexical value in so far as, by the supposed direct contact of the perceiver and the central figure, the deictic word /you/ plays an key role in it. The klejma, on the other hand, are iconical signs.

Consequently, in agreement with the reverse perspective according to which medieval paintings are generally made, the Old Russian icon seems to say: "It is at you I'm looking, you sinful man!" The specific relation between the perceiver and the representation can be worded in terms of the geometrical mean developed by Heraclitus, in the earlier-mentioned manner. Thus a relationship of analogy is established between the perceiver, the central figure, and the figures on the klejma which can be presented in the following formula:

$$\begin{array}{ccccccc} \text{man} & : & \text{central figure} & = & \text{central figure} & : & \text{klejma} \\ a & & b\ 1 & & b\ 2 & & c \end{array}$$

The deictic function of the central figure on the Old Russian icon is evident in this connection: it is presented as being temporally determined. Thus the perceiver gets the idea that he, when trying to "reach" the Saint's lifetime (lying in the distant past, at a moment T2) is confronted first with the Saint in his supposed quality as a mediator between God and himself at the perceiver's lifetime (at a moment T1). Actually the Saint as he is operative in his own time (T2) as well as the accompanying events, are represented on the klejma. Thus the deictic value of the central figure resides in the absence of a relation of identity between him and the figures on the klejma (although they mostly are one and the same person), whereas there is a relation of analogy, because the figures on

the klejma are supposed to be temporally determined. Summarizing, the central figure connotes these figures and, more specifically, the situation in which they are represented. As a result the central representation on the icon has an interpretant value because it refers tautologically to the icon as a whole in its quality of a religious sign. Thus the central figure reflects the medieval conception of the world as a block universe rather than that it only refers to its own denotation. (21)

2. The "Life."

2.1. General observations.

The open end, distinctive of medieval literary works, is a logical result of the applied character of the "Life". Thus the text is preceded by a prologue in which the narrator implores Christ's help:

O gospodě našem' Isuse Xristě Syne božii. Az" xudyj i mnogogréšnyj, malo s"myslja, pokušajusja pisati žitie svjatogo knjazja Aleksandra, syna Jaroslavlja, a vnuka Vsevoloža.

"In our Lord Jesus Christ, Son of God. I, base and sinful, and frivolous as I am, will try to write the life of the holy Prince Aleksandr, the son of Jaroslav, the grandson of Vsevolod" (Begunov 1965, 159). (22) In this prologue the narrator implores the help of the Virgin Mother and the sacred Prince Aleksandr Jaroslavič. Then he makes use of the "topos of modesty" which is usual in prologues of hagiographical lives (see, for this procedure, Curtius 1977(1948), 83ff. and 407f.). The result of the use of this topos is that the narrator becomes a real narrator in the modern sense, i.e. he becomes the object or a constituent element of the literary representation rather than just remaining the subject of it. In medieval hagiography this implies that the narrator and the reader seem to change places as far as the distinctive feature of omniscience is concerned. Thus the important psychological effect results that the humility of the narrator is emphasized (Onasch 1977, 36 and fn. 2).

As far as the earlier-mentioned significance of the shadow in Wittgenstein's definition is concerned: the shadow of the described person is presented exactly at the beginning, in the prologue. This implies, in this philosopher's view, that the conception of the described person is presented as being not synchronous to its realization in the literary text. However, in the course of the reading-process the narrator nevertheless presupposes such a synchrony, because he emphasizes that he will be unable to complete his work without the help and support of divine figures. Although the "Life" thus clearly bears an applied character, it offers three alternative interpretations to the reader, dependent on the latter's point of view:

1. He may, by emphasizing the content of the prologue, consider it a report of an ordinary man's vileness in comparison with the Prince's,
2. He may consider it a monument of all-human greatness exactly by departing from the idea that he is touched by the prince's greatness himself,
3. He may consider it a combination of 1. and 2., that is, as a means to represent the growth from human imperfection to human perfection after a procedure the model of which is given by Heraclitus. The starting-point of the idea of "imperfection" is given in the prologue, by means of the earlier-mentioned "modesty-topos." The reader will see that the feature of "modesty", originating from human character-traits, is not distinctive of the narrator only. It will be pointed out that in the "Life" in the beginning Aleksandr himself is depicted as being dominated by (typically human) fear.

For a correct interpretation of the "Life" the application of the isocolic principle gives indications. Actually the periodic style (marked by a lavish use of kola) is well adapted for the description of dramatic events, accompanied by the producer's exclamations of anxiety, admiration or pity. Such a style will be fragmentary, which means that there will be a tendency on the producer's side to present short periods, consisting of only a few kola (such as: "O, God!", "What happened?" "What is to be done?" etc.). However, for the report of events in a quieter, fluent, and more objective style, the kola play a less essential role (Quint. 9, 4, 122). In other words, the necessity of a fragmentary style, and, consequently, short isocolic units, will hardly exist then. Consequently, if the "Life" is considered a passionate appeal to the Lord, it will be marked by the above-mentioned fragmentary style and consist of short isocolic units. However, if it is considered a report of human greatness, its quality as a historical work is emphasized and a dry, matter-of-fact style is used. Quintilian's observations should again be mentioned in this regard. In the latter's view history does not so much demand full, rounded rhythms, as a certain continuity of motion and connexion of style, because all the kola in historical texts are closely linked together, while the fluidity of style give them a great variety of movement. The suggestion that a historical text is marked by large isocolic units is raised by Quintilian's comparison of its movement with that of a group of men (each of which being analogous

to a kolon): "we may compare its motion to that of men, who link hands to steady their steps, and lend each other mutual support" (Quint. 9, 4, 129). It will be seen that the length of the isocolic units may vary depending on those aspects of the "Life" which are emphasized.

The "Life of Aleksandr Nevskij" should be considered a kind of hagiography marked by that ornamental style which is distinctive of the contemporaneous "Passion" (Skazanie) and Encomium of SS. Boris and Gleb as well (Lixačev 1977(1973), 87). As far as the specific character of the "Life" is concerned: the central sections of the text are distinctly secular in substance and style, whereas the framing parts contain the features distinctive of a hagiographical life (hagiographical topoi, prayers for assistance, the miracle at the end). But this does not mean that a complete new genre of the secular biography was born (Ingham 1968, 194). Or, drawing a parallel with the Old Russian icon, it was not so that the klejma and the central figure have changed places in the "Life". Thus it would be an error to define the "Life" as an autonomous literary genre, the secular biography, as has been proposed by Čizevskij (Čizevskij 1960, 138ff.). It is hardly possible to find a distinct category of biography in Old Russian literature. The majority of the works defy a definition of life-writing, and those which may fit such a definition are still bound too closely to the practices of hagiography (Ingham 1968, 198). Although the "Life" can hardly be considered a secular biography in the strict sense of the word, it is, at least, a transitional form toward such a genre (idem, 197).

It has correctly been observed that the "Life" occupies a special place in Old Russian literature because an endeavour has been made in it to find a new hagiographic form adequate for rendering the life of an important layman. Distinctive features of existing genres like hagiography, panegyric works, and historiography can be retraced in it (Ingham 1968, 193). This observation is of interest as a valid definition of the above-mentioned genre has to rest on a careful analysis of structure, style, and perspective (or, viewpoint) (idem, 198). The significance of the point of view appears from the important role played by the procedure of selection. Thus the narrator's attention is constantly focused on Prince Aleksandr Jaroslavič and his actions. In other words, the procedure of

selection manifests itself in the programmatic character of the "Life" which implies that the narrator constantly emphasizes particular aspects of represented reality, dependent on the intended effect.

2.2. The essence of an ornamental style for the determination of isocolic patterns.

Again: in the "Life" the interpretants of the verbal signs rather than their denotations or meanings play a key role. They determine the isocolic patterns of the text-parts. It was observed above that the interpretant-value of medieval texts resides in their applied character, by virtue of which they seem to pose the reader the question: "what do you want to see in me?", rather than addressing to him one, invariable, message. The ornamental character of the "Life" is worded in particular by the repetition of words and phrases.

Some examples will be analysed now from which it becomes evident that the semantically flexible character of ornamental words emerges when use is made of the stylistic procedure of repetition, which in its turn, determines the isocolic pattern of the passages. In the prologue the narrator utters his intention in the following way:

- 2. / O gospodě / našem' /
- 2. / Isusě / Xristě /,
- 2. / syne / božii /,
- 2. / Az" xudyj / i mnogogréšnyj /,
- 2. / malo / s"myslja /,
- 2. / pokušajusja / pisati /
- 4. / žitie / svjatogo / knjazja / Aleksandra /,
- 2. / syna / Jaroslavlja /,
- 2. / a vnuka / Vsevoloža /.
-
- 4. / no / molitvoju / svjatya / Bogorodica /
- 4. / i pospěšeniem' / svjatogo / knjazja / Aleksandra /
- 2. / načatok" / položju /.

"In our Lord/, Jesus Christ/, Son of God/, I, base and sinful,/ frivolous as I am/, will try to write/ the life of the holy Prince Aleksandr/ the son of Jaroslav/, and the grandson of Vsevolod/" ... But with the help of the Holy Mother of God/ and the support of the holy Prince Aleksandr/ I will make a start" (Begunov 1965, 160), it. mine, PMW).

The significance of the earlier-mentioned chorus-function, distinctive of medieval literary texts, is expressed here by a specific use of repetition, in the form of appositions. They act as a rhythmical logical response to the preceding statements (Picchio 1973b, 326). In other words, the significance of the interpretant of a sign in an ornamental style emerges in this example in the phenomenon that there is a figure playing a role similar to the chorus in Greek tragedy, as he refers to the connotations "son of God", "son of Jaroslav" and "grandson of Vsevolod" of the verbal signs /Jesus/ and /Aleksandr/ respectively rather than to their denotations "Jesus" and "Aleksandr". The significance of the word /holy/ in this context is that, by its repetition, the general tone of the Prince's life is set. This is, indeed, more important than its denotation, the concept "holy", to which it refers. Consequently the ornamental character of the word becomes visible. Thus it is distinctive that /holy/, as an epithet of the protagonist, is used in the same context with the Mother of God for whom it is the proper qualification rather than for Prince Aleksandr.

The chorus-like character of appositions is particularly clear in the time-indications. It was observed earlier that medieval texts contain deictic temporal and local markers like : "at that time", "three years later", "on that place" etc. rather than exact indicators like "on March 17th, 1246", "in Novgorod", etc. The use of appositions give an indication concerning the isocolic pattern of a particular text-part in this connection as in the passage which illustrates Aleksandr's campaign against the Germans after the Battle against the Swedes:

- 2. / Po pobédě že / Aleksandrove./
- 2. / jako že pobědi / [korolja],/
- 2. / v tretij / god, /
- 2. / v zimnee / vremja / (etc.)

/"after Aleksandr's victory/, when he had defeated [the king (of the Swedes)]/, in the third year/, in wintertime"/, (etc.) (Begunov 1965, 169). The style-figures of parallelism and repetition serve as indicators of the isocolic pattern of the text in the following passage:

- 3. / No i / vzor" / ego /
- 3. / pače / iněx / čelověk" /
- 2. / i glas / ego- /
- 3. / aky / truba / v narodě /,
- 2. / lice že / ego- /
- 3. / aky / lice / Iosifa /,
- 3. / iže / bē postavil" / ego /
- 2. / egipet'skyj / car' /
- 3. / vtorago / carja / v" Egiptě /

/"But his eye / was keener than other men's/ and his voice/ was like a clarion among the people/ and his face/ was like Joseph's face/ who was made/ by the king of Egypt/ the second king in Egypt/" (Begunov 1965, 160). The passage shows a rather consistent pattern of alternating isocolic units of the type 3/2. This alternation of short periods, consisting of only a few kola may be caused by the circumstance that this is an enthusiastic report about the protagonist's qualities. The parallelism of the lines gives a clear indication of the isocolic pattern of the lines. The words /king of Egypt/ refer to their extra-linguistic denotation "king of Egypt" meaning the king as he reigns at a given moment T1. The words /king in Egypt/, however, do not only denote "Egyptian king", but connote "Joseph" too, because the latter succeeds the king at a given moment T2. In other words: by the anaphoric reference of the words /king in Egypt/ to the words /king of Egypt/ earlier in the context, not only the consecutive character of the reports of the two reigns is stressed, but the fact that one reign succeeded the other.

In the description of Beglusič's vision before the Battle against the Swedes in 1240 the events are presented as taking place consecutively as well. About the latter the narrator informs as follows:

4. / Těm že / spodobi / ego / bog" /
 4. / viděti / videnie / strašno / v t"j den'. /
 2. / Skažem" / vkratcé. /
 3. / Uvėdav [uvidev?] / silu / ratnyx /
 3. / ide / protivu knjazja / Aleksandra /
 3. / da skažet" / emu / stany. /
 3. / Stojaščju že emy / pri krai / morja, /
 3. / i strežaše / oboju / puti, /
 4. / i prebyst' / vsju / nošč / v" bděni /.
 4. / I jako že / nača / v"sxoditi / solnce, /
 4. / slyša / šjum" / strašen" / po morju /
 4. / i vidě / nasad" / edin" / grebušč', /
 4. / posredi nasada / stojašča / svjataja / mučenika /
 4. / Borisa / i Gleb" / v" odeždax / čr"vlenyx /
 4. / i bėsta / ruky / dr"žašča / na ramėx. /

"Consequently, God wanted him/ to see a terrible vision that day./ We shall tell it briefly./ Having been informed of [having seen?] the hostile forces,/ he had gone to Prince Aleksandr/ in order to tell him the [situation of the] camp./ He was standing near the seashore/ and was watching both ways/, and spent the whole night awake./ And when the sun began rising,/ he heard a terrible noise on the sea/ and he saw a ship being rowed/ and standing in the middle of the ship the holy martyrs/ Boris and Gleb, in blood-stained clothes,/ with their hands on their shoulders/" [i.e. with their arms crossed on their breast] (Begunov 1965, 164f.). The regular isocolic pattern of this passage, mostly consisting of periods of 4 kola, may be determined by the circumstance that it contains a report which is not given from the first, but from the second hand, by a narrator who is visualized first. Furthermore, the isocolic pattern of this passage shows itself by the possibility of the text to be subdivided in such a way that the regular consecutive order of the reported events becomes evident. Consequently, a "vertical reading" of the passage yields interesting results. By the first kola of each respective isocolic unit the constituent elements of the temporally determined order of events are indicated. Thus, if it is taken for granted that the

passage is a logical whole, its first accentual unit (/T_{em} z_e/; "consequently") summarizes the whole following message because it establishes the link with the preceding passage ("For that reason the Lord wanted him to see..."(etc.)). The narrator makes a sharp distinction between his own modeled time and that of the literary figure here. These two different time-conceptions are bridged by the use of the words "to tell" (/skazat'/). The hierarchy of the modeled time of the narrator and the literary figure can be presented schematically in the following manner:

"Therefore, God wanted him... "	(L)
"to see a terrible vision... "	(S)
"Let us tell it briefly... "	(N)
"Having been informed of the hostile forces... "	(F)

L = logical observation of reporter-narrator

S = summarizing information

N = narrator's modeled time

F = literary figure's modeled time

It is the narrator who enables the reader to witness the events which are explicitly reserved for the person operative in the modeled time and space of the narrative. He informs the reader of what he is going to do first, at a moment T1 ("Let us tell..."). Then it is reported that the literary figure is informed of the hostile forces ("having been informed", "having seen," according to other variants of the text; at a moment T2). Pelgusij consequently goes to the Prince (ide; T3), in order to warn him (da skazet"; T4). By keeping watch (stojaščemu; T5) he barriers the way (strežase; T6). The whole ensuing night he stays awake (prebyst'; T7). When the sun rises (isocolic unit introduced by jako; T8), he hears a terrible noise (slyša; T9). Then he sees a ship (vide; T10). His attention is, consequently, drawn to a particular part of the ship (its middle part: posredi nasada; T11). He then sees Boris and Gleb (Boris; T12). Next his attention is drawn to details of the persons, that means, their clothings (i b_esta... ; T13).

Then a comparison is made of the Grand-Duke with the Roman Emperor Vespasian. The isocolic pattern of this passage may look as follows:

2. / Iněgdě / ispolčisja /
3. / k" gradu / [Atapatu] / pristupiti, /
2. / i išsedše / gražane /
3. / pobědiša / pl"k" / ego, /
2. / i ostasja / edin", /
3. / i, v"zvratu / k gradu / silu ix", /
2. / k" vratom / gradnym, /
3. / i posmėjasja / družině / svoej, /
2. / i ukori ja, / rek": /
3. / 'Ostaviste / mja / edinogo' /
3. / Tako že / i knjaz' / Aleksandr", /
2. / -poběžaja, / a ne pobėdim". /

"Once he prepared/ to attack the town of Antipatris/ and the citizens, having come out,/ defeated his army,/ and he stayed alone,/ and he forced their army back to the town,/ to the town-gates/ and he mocked his družina/ and scolded them, saying:/ "You left me alone!"/ In the same way is Prince Aleksandr/ victorious, and invincible"/ (Begunov 1965, 161). In this passage an indication is given of the isocolic pattern (2/3/2/3) by the phenomenon that a series of dramatic events is reported not from the second, but first hand.

The events are narrated in a strictly chronological order, and the constituent elements of the temporal process coincide with the first kola of each isocolic unit. Thus the Emperor makes preparations first (/ispolčisja/; T1). Then he attacks the town (/pristupiti/; T2). The citizens leave the town (/išsedše/; T3) and defeat the Emperor's army (/pobědiša/; T4). The latter consequently remains alone (/ostasja/; T5). But he beats off the hostile force (/v"zvratu/; T6), even to the town-gates (/k" vratom gradnym/). He laughs at his army (/posmėjasja/; T7), then he reproaches it (/ukori ja/; T8), saying: "You left me (/ostaviste mja/; T9) alone!" In the last two lines the whole story (which has just been told) is summarized with the words: "And so was Prince Aleksandr... (etc.)". The

words "victorious and invincible" (/poběžaja, a ne pobédim/) refer both directly to their extra-linguistic denotations "victorious" and "invincible" respectively, and, anaphorically, to the word /pobédisa/ mentioned earlier in the context. This verb-form applies to the citizens of Antipatris who did, indeed, defeat Vespasian's army, although they were unable to vanquish the latter himself. The suggestion of the above-mentioned consecutivity of the described events, raised by the anaphoric reference of the words "victorious" and "invincible", is stressed by the shift of the point of view. Thus it is evident here that by the repetition of the word-stem pobéd* occurring in the above-mentioned words not only the consecutive character of the described events in the Erzählzeit is emphasized, but in the Erzählte Zeit as well. First we read about the victory of the inhabitants of Antipatris over Vespasian's army, which is followed by the report of the Emperor's heroic deeds against them. Then we are informed that Aleksandr was to the same degree "victorious and invincible". The coincidence of the two above-mentioned kinds of time is visualized in Vespasian's exploits which precede Aleksandr's. The Emperor Vespasian's victory is represented as not absolute in so far as it is contrasted to the defeat of his army. Thus the Emperor exclaims to his army, having scolded it: "You left me alone!"

The case of Aleksandr, however, is different, because there two decisive battles take place. The first, the Battle against the Swedes, is presented by the narrator as a virtually personal confrontation of the protagonist with his enemies, but in the second, the Battle against the Teutonic Order, he is supported by strong forces. In other words, there is a relation of analogy between the Prince and the Emperor Vespasian, because he is simultaneously identical with and different from him. He is identical with him in the Battle against the Swedes in which he stands nearly alone, in the same way as the Emperor stands alone in his fight with the citizens of Antipatris but he is different from him in the battle against the Order because there he is supported by a strong army.

Thus the idea of "victory" is again expressed in a hierarchical manner, by an analogy, in the manner indicated by Heraclitus. From the formula it is evident that in Aleksandr's case the members of the opposition "victory"/"defeat" are combined in so far as there is no defeat contrary to Vespasian's army. In other words, only Aleksandr is qualified as both victorious and invincible in the strict

sense of the word. The formula runs as follows:

A	:	B1	=	B2	:	C
0	:	Vespasian	=	Aleksandr	:	victory
a	:	"victorious"		"victorious"		("idea of
				and invinc-		victory")
				ible"		
		(personal		(absolute		
		victory)		victory)		

Given the fact that the relation between A and B 1 should be the same as that between B 2 and C, and A has a zero-value, the abstract idea of "victory" is, as it were, constructed by the representation of concrete victories. The hierarchical construction of the abstract idea of "victory" is presented as being the result of the successive character of the victories. See the words /poběžaja, a ne pobédim/. These refer both directly to Aleksandr whose victories are qualified as complete, and, anaphorically, to Vespasian, whose victory is personal, that means, incomplete. Reference should be made again to a similar "gradual" realization of the concept of "holiness", by means of an analogy, in the "Life". Thus in the "Life" a progress is described from human imperfection to superhuman, divine perfection. Human imperfection is expressed by the narrator's statement in the prologue of the work: "In Our Lord Jesus Christ, Son of God. I, base, sinful and frivolous as I am, will try to write the life of the holy Prince Aleksandr, the son of Jaroslav, the grandson of Vsevolod" (Begunov 1965, 159; it. mine, PMW).

After the prologue the description of the first part of the protagonist's life starts, which is concluded with the Battle against the Swedes in 1240. During this period Aleksandr's typically human character-traits stand central, whereas after that event his superhuman traits are emphasized. For instance, before the Battle against the Swedes it is reported that the prince prays for success in the coming battle:

... nača molitisja s" slezami:

" ...he began to pray with tears in his eyes:... ", and, after the prayer:

On že, izsed is cerkvi, uter" slezy... "And he left the church, and wiped off his tears... " (Begunov 1965, 163, it. mine, PMW). In other words: it is evident that Aleksandr's behaviour is marked here with the typically human feature of fear. Then it is reported that his army is only weak:

4. / Si rék, / pojde na nix" / v malè / družiné, /
 4. / ne s"ždavsja / s" mnogoju / siloju / svoeju, /
 4. / no / upovaja / na svjatuju / troicu. /
 2. / žalostno že bè / slyšati, /
 2. / jako otec' / ego, /
 3. / knjaz' / velikyj / Jaroslav", /
 3. / ne bè védal / takovago / v"stanija /
 2. / na syna / svoego, /
 2. / milago / Aleksandra, /
 3. / ni onomu / byst' kogda / poslati /
 3. / vèst' / k" otcju / svoemu: /
 3. / uže bo / ratnii / približašasja. /
 4. / Tém že / i mnozi / novgorodci / ne sovokupilisja bèšja, /
 4. / poneže / uskori / knjaz' / pojti. /

"With those words he attacked them with a small company,/ not waiting for his major force,/ but relying upon the Holy Trinity./ It was a pity to hear / that his father,/ the Prince Jaroslav,/ had neither learnt that such a revolt/ was taking place against his son,/ dear Aleksandr,/ nor that the latter had found an opportunity to send/ his father word:/ already the [hostile] forces were approaching./ Thus not many men from Novgorod had joined,/ for the Prince was in a hurry to depart"/ (Begunov 1965, 163f.; it. mine, PMW). The isocolic pattern of this passage is determined by its dramatic character. The use of the word /žalostno/ ("it was a pity") is illustrative in this connection. Apparently the narrator feels a necessity to emphasize the emotional aspect, although this is not completely logical. Therefore he uses it in a line consisting of two cola only. The reader might reason as follows: "given the Prince's confidence in the Holy Trinity, why should the narrator have doubts as to the outcome of the battle?"

For the moment being, however, the motif of human fear dominates the narrator's argumentation. Apparently the narrator experiences the need to emphasize this dramatic character of the text by using at the beginning of each isocolic unit words marking oppositions, as well as emotionally loaded words and phrases (for instance, "not (waiting)", "but (relying on the Holy Trinity)", "it was a pity", "dear (Aleksandr)", "already", "had neither learnt", "thus". The description is concluded with the report of the Grand-Duke as he personally thanks the Lord for His mercy, which impelled Him to grant the victory to him. Two years later, however, during and after the Battle on the Ice against the Teutonic Knights, the situation is depicted as different. Then not the typically human character-traits of the protagonist's fear and weakness are emphasized, but rather those of strength. Thus it is reported that Aleksandr's forces are strong:

- 3. / Otec' že / ego / Jaroslav" /
- 2. / prislal" bě / emu /
- 4. / brata / men'sago / Andreja / na pomošč' /
- 2. / v" množestvé / družiné /
- 3. / Tako že / i u knjazja / Aleksandra /
- 2. / množestvo / xrabryx, /
- 4. / jako že / drevle / y Davyda / carja /
- 2. / silnii, / krěpcii. /
- 4. / Tako i / muži / Aleksandrovy / ispolnišasja /
- 2. / duxom / ratnym" : /
- 2. / bjaxu bo / serdca ix, /
- 4. / aky / serdca / lvom" // i rěšja: /
- 2. / "O, knjaže naš' / čestnyj! /
- 4. / Nyně / prispě / vrémja / nam /
- 4. / položiti / glavy / svoja / za tja." /

"And his father Jaroslav/ had sent him/ his younger brother Andrew [Andrejas] to his aid/ with a numerous družina./ Similarly Prince Aleksandr had/ numerous champions/ as once king David had,/ strong and firm./ In the same way Aleksandr's men wre full/ of fighting spirit./ Their hearts were/ like lions' hearts,

and they said:/ "O honoured Prince of ours!/ Now the time has come for us/ to incline our heads for you" (Begunov 1965, 170; it. mine, PMW). In this passage the three-kola periods contain the essential information in so far as the two most important figures (the Princes Aleksandr and Jaroslav) are mentioned in them. They are presented as active in the scene. The last three-kola line is important as Prince Aleksandr is addressed here by his title (/knjaže/). The four-kola lines are less essential in so far as they contain information about the supporters of the protagonist, i.e. his brother Andrew and his soldiers (muži/), as well as the words pronounced by the latter. Moreover, they express similes ("King David", "lions", introduced by the word /jako/, /aky/). In addition, the two-kola lines have an apposition-like character.

Actually the concluding two four-kola lines of this passage give information in the form of appositions too. This information has an important narrative function: "Now time has come to incline our heads..." The parallelism in the concluding four-kola-lines manifests itself, in the first line, in the use of an intransitive verb-form (/prispé/; "has come"), followed by a noun in the nominative (/vrémja/; "time"), and a personal noun, indicating an indirect object (/nam/; "for us"). In the second four-kola-line a transitive-verb-form is found (/položiti/; "to lay down"), a noun in the accusative (/glavy svoja/; "our heads") and an indirect object, indicated by a personal pronoun in the accusative preceded by a preposition (/za tja/); "for you"). In other words, the two lines could be rewritten as follows: /We have time now/ and /you get our heads/.

Furthermore, the following parallelisms are striking: the first three cola of the first and the third lines /otec že / ego / Jaroslav" / - / - / brata / men'sago / Andréja /. See further, the fourth, sixth, 8th and 10th lines: / v" množestvé / družiné / - množestvo / xrabryx / - / silnii / krepcii / - / duxom / ratnym" /. Compare also the internal rhyme in the 11th and 12th lines: / bjaxu bo / serdca ix / - aky / serdca /

Then the Grand-Duke's prayer is rendered. This is, contrary to his prayer before the Battle against the Swedes, not accompanied by cries of distress or corresponding actions. It is conspicuous that the Battle against the Teutonic Order is not followed by a thanksgiving service as the Battle against the Swedes is. In other words, one gets the impression that the protagonist no longer considers this

necessary. The whole description of the first-mentioned Battle breathes Aleksandr's self-confidence. Thus, whereas in the Battle against the Swedes the Prince is depicted as a humble servant of God, the reverse holds as far as the Battle against the Teutonic Order is concerned; there the Lord is rather considered the Prince's servant:

4. / Zde že / proslavi / bog" / Aleksandra /
 2. / pred všemi / polky, /
 4. / jako že / Isusa / Navvina / u Erexona. /
 2. / A iže / reče: /
 3. / 'Imem" / Aleksandra / rukami,' /
 3. / sego / dast' / emu /
 3. /bog" / v rucě / ego. /

"Here God glorified Aleksandr/ before all the troops,/ in the same way as Joshua, son of Nun,/ was glorified at Jericho./ And he who said:/ 'We will take Aleksandr with our hands,'/ was placed/ by God in his hands"/ (Begunov 1965, 171f.). In this passage the isocolic pattern is marked by a combination of alternating accentual (4/2/4/2) and paired units (3/3/3). In the first three lines the style-figure of repetition plays a role again as the second and third lines contain appositions to the constituent elements of the first line ("here"/"before all troops", "Aleksandr"/"Joshua, son of Nun", and "here"/"at Jericho", respectively). In the last four lines the first kolon each time contains the essential information. Thus the motifs of divine omnipotence and human weakness are presented by the opposition of the carrier of divinity ("God") (/bog") as the subject of the action, and those who were supposed to take Aleksandr prisoner (/iže reče/). The members of this opposition are combined by those people functioning as direct and indirect object of the action (expressed by the verb "to take prisoner" (/imem"/). These are the soldiers of the Order, indicated by "he" (/sego/), in "he was placed") and their supposed victim, Aleksandr, indicated by "his" (/emu/; in "in his hands") respectively.

In this example it is suggested that Aleksandr is transformed from an ordinary man into God's chosen one, which implies that he is invested with great authori-

ty. The reference to the story of Joshua from Joshua 6 is interesting here as Aleksandr's behaviour is, as it were, legalized by that of his "predecessor". Thus the biblical Joshua exactly carries out God's commitment and is accordingly invested with a similar authority, that is, the authority to lay his curse on Jericho. Later on we will pay more attention to this specific procedure by which Aleksandr's actions are legalized (see par. 2.4.).

The superhuman character of the hero after the Battle against the Teutonic Knights is described in the following statement:

5. / I ne obrètesja / protivnik" / emu / v" brani / nikogda že./
5. / I vozvratisja / knjaz' / Aleksandr" / s pobédoju / slavnoju./
4. / I bjaše množestvo / polonenyx / v polku / ego, /
3. / i vedjaxut' / bosy / podle konii, /
5. / iže / imenujut" / sebe / božii / ritorii. /

"And nobody could ever be found stronger than he in battle/ and the Prince Aleksandr Jaroslavič returned home with a famous victory./ And there was a throng of prisoners in his army, / and they led them barefoot walking behind the horses,/ those who call themselves the 'Knights of God'" (Begunov 1965, 172). In this passage it is evident that the isocolic pattern is again determined by the emphasis laid on those elements bearing the most important information. Thus the two first lines run parallel where in the second colon of each unit the carriers of the opposition are presented, that means, the carriers of the motifs "victory" and "defeat" respectively (/protivnik"/; ("opponent") and /knjaz'/; ("Prince (Aleksandr)"). The corresponding place in the third isocolic unit is occupied by those who combine the two above-mentioned parts of the opposition, i.e. the "throng (of prisoners)" (/množestvo/ (polonenyx)). It is distinctive of these that they first belonged to the enemies of Aleksandr (before the Battle, at a moment T1), but afterwards to his "own" people (at a moment T2). An indication of the isocolic pattern is also given by the internal rhyme of the words /bosy/ ("barefoot") and /božii/ ("of God") in the second and third kola of the fourth and fifth line respectively.

The representation of the protagonist as a superhuman figure is stressed by the

narrator's tendency to describe the miracles as social rather than strictly personal events in the course of the narrative. So the miracle preceding the Battle against the Swedes on July 15, 1240 is still described as a strictly personal and private affair. This miracle is presented as a vision, seen by only one person, Aleksandr's kinsman Beglusič' (Pelgusij, or Philip). This man is qualified as highly pious; a rather detailed biography is given of him. Having heard the vision in which the sacred Boris and Gleb are operative, the Prince retorts: "Don't tell anybody anything!" (Begunov 1965, 166). In other words, the miracle is described explicitly from the point of view of two pious men of high moral standing. As the miracle is presented as having been seen by one man its value seems to decrease; it may have been a mere (typically human) dream. Something similar is the case after the Battle against the Swedes; it is reported that: [... obon" pol" rěky Izery, idě že b" neproxodno polku Aleksandrovu. Zde že obrětesja mnogoe množestvo izbieno ot aggela božija.]

"... on the other side of the Izero-river where Aleksandr's armies could not penetrate, there were found a great many enemies, killed by an angel of God... " (Begunov 1965, 168; this passage is not found in the basic text, and has been reconstructed by the editor on the basis of other variants; no endeavour has consequently been made here to present its isocolic pattern).

This event is, as it were, legalized by a reference to the Second Book of Kings 19, 35, 36, but it is completely left undecided whether there was a witness of this miracle. This presentation of miracles as "private affairs" is dropped in the report of the Battle on the Ice, against the Teutonic Knights. The narrator concludes his report of this Battle with the observation of an eye-witness who saw that all the ice was covered with blood. He continues:

4. / Se že / slyšax / ot samovidca, / iže reče mi, /
 4. / jako viděx / polk" / božij / na v"zduse, /
 3. / prišedši / na pomošč' / Aleksandrovi. /
 4. / I tako / pobědi ja / pomoščiju / božieju, /
 3. / i daša / plešča svoja / i sečaxut' ja, /
 4. / gonjašće, / aki po i aèru, / i ne bě kamo / utešči. /

"I heard that from an eyewitness, who told me:/ 'I saw God's host in the air,/ which came to the help of Aleksandr.' And thus he defeated them with God's help,/ and they gave their support and slew them,/ and chased them as if through air, and there was no place to flee"/ (Begunov 1965, 171). In this passage it is evident that the four-kola-lines contain the primary information and the three-kola-lines the secondary. Thus in the first four-kola-line the narrator emphasizes the authenticity of his report; the next four-kola-line derives its importance from the word "God" (/bożieju/) in it. The same holds for the fourth line. The information given in the third and fifth line is of secondary importance as it is stated there that God's angels came to the Prince's help only. The last line is again essential as it is emphasized there that the defeat of the enemies was unavoidable: "there was no place for them to flee."

In the above-mentioned example the "social character" of the miracles is emphasized by the narrator's explicit statement that in this case (contrary to the two preceding ones in which it was either left undecided whether somebody witnessed the miracle, or in which it was presented as a purely private affair) the miracle was indeed seen by several people. It is evident in this example that the idea of "divinity" is rendered by means of an analogy, which can again be worded in the form of a formula in the following manner:

a	:	b(1) =	b(2)	:	c
0	:	Aleksandr	Aleksandr	:	divinity
narrator	:	- (human) +	(divine)	:	+ (divine;
- (human;	:	+ (divine)-	(human)	:	miracle
"wretched")	:	(Battle	(Battle	:	at
	:	against	against	:	Aleksandr's
	:	Swedes)	Teutonic	:	death)
	:		Knights)	:	

Thus the Prince gradually moves the borders of his temporal personal existence, determined by battles, toward an atemporal existence, beginning at the moment of his death. Only then the Prince seems to start his "function" as a sacred person, to whom ordinary man may turn himself in his prayers. So only after his

death Aleksandr is presented as accessible to man. Thus, given the fact that the battles in the "Life" can be considered as being similar to the klejma on the icon, a parallel can be drawn with the Old Russian icon in so far as the Prince seems to come forward from the klejma of the iconic visualization of his life, entering the central part of that representation. The development of the above-mentioned suggestion of the accessibility of the protagonist to the reader takes place very gradually. Reference should again be made to the fact that whereas in the miracle preceding the Battle against the Swedes only two persons are involved, the miracle taking place during the battle against the Teutonic Knights is seen by several persons. However, this miracle is not presented as completely accessible to everybody. Thus the narrator seems to make a reservation when he says: "I heard that from an eye-witness, who told me: 'I saw God's army in the air...'" (etc.; Begunov 1965, 171). In other words, the narrator puts this observation into the mouth of somebody else, thus framing it in the manner, characteristic of the Greek romances. There a similar framing-technique is used in order to stress the authenticity of the reported events as the literary figures tell the events on their own authority. However, at the conclusion of the "Life" all reservations are cast aside by the fact that the narrator emphasizes that the miracle is not just reported by some autonomous witness, but by his lord himself, who is mentioned by name.

4./ Byst' že / togda / čjudo / divno, /
 2./ i pamjati / dostojno, /
 2 / Egda ubo / položeno byst' /
 4./ svjatoe / tĕlo / ego / v raku, /
 3./ togda / Savastijan / ikonom" /
 2./ i Kiril" / mitropolit /
 4./ xotja / roz'jati / emu / ruku, /
 4./ da vložat / emu / gramotu / duševnuju. /
 3./ On že, / aky / živ" sušči, /
 3./ rasproster" / ruku / svoju /
 4./ i vzjat / gramotu / ot ruky / mitropolita. /
 2./ I prijat' že ja / užast', /

- 4./ i [edva] / otstupiša / ot raky / ego. /
 4./ Se že byst' slyšano / vsëm" / ot gospodina / mitropolita /
 2./ i ot ikonoma ego / Savastijana. /
 5./ Kto ne / udivitsja / o sem", / jako tĕlu / bezdušnu suščju /
 5./ i vezomu / ot dalnix / grad" / v zimnoe / vremja! /
 5./ I tako / proslavi / bog" / ugodnika / svoego. /

"And at that time there happened a miracle wonderful/ and befitting to be remembered./ When the holy body was placed/ into the coffin,/ then Savastian the cellarer and Metropolitan Cyril/ wanted to open the hand [of the Prince] to put into it the charter [with a prayer asking for the remittance of the sins]./ But [Aleksandr] himself, as if he were alive,/ extended his arm/ and took the charter from the hand of the Metropolitan./ And they were so seized by awe/ that they could hardly step away from the coffin./ This was divulged to all by the lord, the Metropolitan/ and his Cellarer Savastijan./ Who would not marvel at this, for the body was inanimate and brought/ from distant towns in winter time./ And so did God glorify His servant"/ (Begunov 1965, 179). In this passage it is evident that the isocolic pattern is determined by the emphasis which is laid on words containing either an emotional value, or a goal-directed action. Consequently these words are placed at the beginning of each isocolic unit (for instance: ("befitting to be) remembered" (/i pamjati (dostojno)/), "holy" (/svjatoe/), "wishing" (/xotja/), "to put (into his arm)" (/da vlozat/). Moreover, another signal for the specific character of the isocolic pattern is given by the earlier-mentioned phenomenon that, in the process of a "vertical reading" of this passage, it appears that the first words of each line indicate the constituent elements of the temporal sequence of the reported events. Thus the first statement "there happened" (/byst'/) has a framing value as it summarizes these events and qualifies them as "befitting to be remembered." The information, introduced by the word "when" (/egda/) takes place at a moment T1, then comes the information introduced by the words "at that time" (/togda/). It is reported that the two men wanted to open the Prince's hand ("wanting", (/xotja/); at a moment T3), "in order to put into it..." (/da vlozat/); at a moment T4). But the Prince, "as if he were alive" (at a moment T5), "extends his arm" (/razproster/),

(at a moment T6), and "takes (T7) (/vzjat/) the charter." "And they were so seized by awe... " (/prijat'/; T8) that "they had difficulty" (/edva/; T9).

In this passage the stylistic devices of parallelism and repetition are equally important as the appositions. It is distinctive of this passage that the respective parts of the message are, as it were, split into juxtaposed, equivalent phrases ("Savastijan and Cyril"; "he extended his hand and took the charter... ", "and they were seized by fear... " (etc.). Vestiges of internal rhyme are found in the use of the words /roz"jati/), /vzjat/ and prijat/ (standing in the beginning of three respective isocolic lines), and /raku/, /ruku/, /ruku svoju/ and /ruku mitropolita/ (at the end of four respective isocolic lines). See also the words /mitropolit/ and /mitropolita/ which are found at the end of two isocolic lines. In this example the miracle is presented as being completely accessible to everybody, which implies that the Prince has completed his transformation from a private person into a sacred one. Consequently, the representation of the idea of "divinity" is completed.

Summarizing, it is evident from the above-mentioned examples that the "Life" is largely constructed according to isocolic patterns the specific character of which is determined by style-figures like parallelism and repetition. Thus it is often possible to distinguish the chorus-like value of those text-parts in which these style-figures occur.

2.3. The function of the coincidence of "Erzählzeit" and "Erzählte Zeit."

In the representation of the world as a block universe the distinctive feature of mythical and medieval texts, according to which the present and the past are enriched at the cost of the future, plays a role. The reversal of the representation of the future and the past in accordance with Lixačev's earlier-mentioned observation is reflected by the specific use of the Erzählzeit and Erzählte Zeit (for a definition of the terms see Müller 1948).

The heading of the work is illustrative here. It should be emphasized that the variant on which Begunov bases himself (Ps.; see n. 22) runs as follows:

Pověsti o žitii i o xrabrosti blagovérnago i velikago knjazja Aleksandra.

"The tale about the life and courage of the honored and great Prince Aleksandr" (Begunov 1965, 159). The word /pověsti/ is interesting here as it gives an indication of a negative mode rather than of a literary kind. It is distinctive of a pověst' that it treats the temporal events as parts of an integrated story, with a perspective on the action as a whole, and that it contains a complete story (Ingham 1987, 182). When the word /pověst'/ is found in a hagiographical work (such as the "Life") we know that something new and unusual is happening (*ibidem*). In this quality of the word /pověst'/ the medieval idea of the world as a block-universe is retrieved. When using it, the narrator explains that he is very well aware beforehand of what he is going to narrate. Thus the narrator gives a clear indication that the time at which he starts the narrative is situated after the object of his description has completed his life.

After this heading the narrator continues with his Prologue in which he expresses his humility. In other words, this moment of narration (Erzählzeit) coincides with the Erzählte Zeit from the prologue. Then, however, the narrator jumps from that moment in the Erzählte Zeit (which is maximally near the producer) to a moment which is farther away: that at which the protagonist was born. Actually the headings of practically all other variants are more interesting in so far as they contain in various forms the information of the protagonist's death in 1263. Thus some variants contain the message of this event as having taken place on November 23 of that year, followed by the exclamation: "Let us tell his courage and life." Another variant presents the Prince's death as having taken place on

September 19; this message is followed by the same exclamation. Again in other variants the report of the Prince's life is announced under the mere date "November 23", and in still another variant under the date "November 27." In these variants the narrator begins to tell the end of his protagonist's life, which is the event, nearest to the moment of narration. This moment of narration (or Erzählzeit) coincides with the Erzählte Zeit of the prologue which precedes the story proper. The block universe is represented at the end of the "Life" where the protagonist's dying-day is mentioned again. But this is done there in a somewhat different form. Thus, whereas in the proem the dying-day is November 23, 1263, at the end of the "Life" the funeral is reported to have taken place on November 24 (in some variants: 23) whereas at the end of the text the dying-day is November 14 (in all variants). The earlier-mentioned ornamental style manifests itself in the two dates /14/ and /24 November/ as these apparently do not primarily refer to two extra-linguistic referents (the dates "14" and "24 November" respectively), but rather, anaphorically, to each other as they function in different parts of the text, as well as to the earlier-mentioned date of "November 23rd" in the prologue.

Here the temporal indications have an ornamental character. Reference should again be made to Le Goff's observation that time-indicators in the Middle Ages primarily had a deictic value. This is a logical result of their secondary character (superimposed as they are from the synaxenaries). Thus the block-universe becomes visible as the date "November 23" has a special quality. Actually there exists a relation of analogy between this date as it is operative in the prologue and the two dates in the conclusion of the "Life". In this duplication a procedure of anaphoric reference can be seen at work; thus the key role of human consciousness, or mind, is emphasized. The repetition of the passage under discussion stresses its authenticity in a manner similar to that explained in chapter 1, par. 3.2. concerning paintings within paintings. It was seen there that by the application of this procedure the authenticity of represented persons, objects, or events on framed and framing paintings is stressed.

The phenomenon of repetition discussed there plays a role in literature too. Reference should again be made to the Homeric epos in this regard. It has convincingly been demonstrated that the effect of the use of repetition in the

"Odyssey" is that in a message repeated by Odysseus the protagonist's voice is heard twice. The first time the passage is contextually bound and the word-signs refer, consequently, to their denotations only. Remember the difference, made by Riffaterre, between the contextual and the intertextual meaning of words (see chapter 1, par. 3.1.). This distinction is important for the interpretation of the passages 5, 223f. and 17.284f. of the "Odyssey"; in the first-mentioned passage the contextual meanings of the words are emphasized, and in the second one the intertextual ones. The passage 5, 223f. serves as the antecedent of the passage 17. 284f. (23)

In the "Life" the situation is different because the description of the protagonist's death in the conclusion fits better in the context from a logical point of view than the description in the first part. In the description at the end of the "Life" the contextual meaning is emphasized, whereas in the description at the beginning the intertextual meaning is stressed. This can also be inferred from the fact that the earlier-mentioned additional meaning (inherent to an ornamental style) is found in the description at the beginning rather than that at the end of the "Life". The role of the interpretant in the message of the Prince's death at the beginning of the "Life" is evident in the unrealized statement which should logically follow the above-mentioned message in the beginning: "In the month of November... the Prince Aleksandr Jaroslavić died [the narrator adds: "but that is not the subject we are going to speak about"; compare:] "Let us talk about his courage and life!" (it. mine, PMW). In other words: by the interpretant of the message ("not-life") of the sign /death/ the narrator emphasizes that his narrative will not deal with the protagonist's not-life (that means, his death), but rather with its contradictory term that is, his life. However, when the passage is repeated, the denotations of the words play a secondary role only. As a consequence the perceiver's attention is shifted from the words themselves to their utterer. By their repetition, or, by referring anaphorically, the words get that additional meaning which is, in Lixačev's view, marks an ornamental style.

The above-mentioned idea that a relation of analogy exists between the two descriptions is emphasized by the, as it were, gradual representation of the moment of the protagonist's death. Reference should be made to the miracle taking place after the Prince's death. Thus, at first, it is reported in the conclusi-

on that he is physically dead on November 14th. Then a miracle takes place. After the end of the church-service the metropolitan Cyrill wants to bend his arm in order to lay a spiritual testament into it. See: "But he, as if he were alive, stretched his arm, and seized the book from the metropolite's hand" (Begunov 1965, 179; it. mine, PMW). In other words, it seems here that the prince is not yet completely dead at that moment. The moment of the protagonist's death is only reached when he is buried on November 24. Thus it is suggested that there is a coincidence of the Erzählzeit and Erzählte Zeit of the Prince's life. By a similar use of the two dates November 14 and 24 a neutralization of the opposition "life"/"death" is completed in so far as, the Prince being reported to have died on November 14, appears to be alive after his death. This neutralization is emphasized by the metropolite's Cyrill's words after the protagonist's death (on November 14):

Čada moja, razumějte, jako uže zajde solnce [zemli] Suzdal'skoj. Ierèi i diakony, černorizcy, niščii i bogatii, i vsi ljudie glagolaaxu: "Uže pogybaem'!"

"Children, understand that the sun of the [land] of Suzdal' has already set'. The priests and the deacons, and the monks, the poor and the rich, and all people said: 'we perish already'" (Begunov 1965, 178, it. mine, PMW). Thus, whereas in the preceding example the opposition "life"/"death" is neutralized because the protagonist is presented as being alive even after his death, the neutralization is effectuated in this example by the suggestion that the living people who are left behind after the protagonist's death have died.

Summarizing, the above-mentioned presentation of the world as a block universe is realized by the ornamental style in so far as the message in the first sentence in the prologue concerning the protagonist's death coincides with that in the last alinea of the "Life". This coincidence is confirmed by a similar one in the last alinea of Erzählzeit and Erzählte Zeit caused by the neutralization of the opposition "life"/"death" expressed by the two dates "November 14" and "November 24 (or: 23)". The framing task of the date in the prologue (November 23) is evident as it presents, in Wittgenstein's terms, a shadow of the moment at which the protagonist is really dead, i.e. at the time of his burial, after the miracle has taken place. Consequently by the indication of the date "November 23" in the prologue the narrator presents, as it were, the hero's contour. This contour has

to be filled with the figurative elements of the dramatic events, in order that the latter's life may correctly be identified.

Returning to the block universe, the above-mentioned coincidence of the two messages concerning the protagonists's death at the beginning and the end of the "Life" is a logical result of the earlier-mentioned "reversal" of the indications of the past and the future in the Old Russian conception. Reference should be made again to the above-mentioned double report of the Prince's death; at the end, in a "normal", contextually bound version, and, at the beginning, in an ornamental, intertextual version, which refers anaphorically (or, rather cataphorically) to the first one. The narrator starts his story with the description of the most recent event, that is, the protagonist's death. Then, after he has enlisted the help of the Virgin Mother and Aleksandr, he enters the spatio-temporal continuum of what may be called the figurative part of the text, that means, the described events. Accordingly he then follows Aleksandr's life in strictly chronological order, completing his account with his death. At that moment the narrator appears to have gone backwards, because he is again back at the moment where the Erzählzeit began, that is, at the first sentence of the "Life". It is evident that, although the events in the Erzählte Zeit at the beginning and the end coincide (both deal with the hero's death), this is not the case with the starting point and the farthest point of the Erzählzeit. In the story a circular movement is made as far as the Erzählte Zeit is concerned, but not as to the Erzählzeit. The two begin to coincide at the moment the narrator begins to tell the birth of the hero. By the use of these two time-conceptions, which implies that the protagonist's death is experienced by the reader as being maximally near and maximally remote simultaneously (because it is reported both at the beginning and the end of the "Life") the above-mentioned presentation of the world as a block universe is realized.

It is relevant to consider the coincidence of Erzählzeit and Erzählte Zeit in the light of the earlier-mentioned conception of ideal situations as lying in the past rather than in the future. For instance, the narrator, contrary to the hero, is qualified negatively at the beginning of the "Life"; see: "In Our Lord, Jesus Christ, Son of God. I, base, sinful and frivolous as I am, will try to write the life

of the holy Prince Aleksandr, the son of Jaroslav, and the grandson of Vsevolod" (Begunov 1965, 159; it. mine, PMW). The narrator confronts his own base character with that of the hero which he intends to describe. Even before he has uttered a word about that life the narrator has qualified the protagonist as "sacred"; see: "Although I am crude of mind, with the help of the prayer of Holy Mother of God and the support of the holy Prince Aleksandr Jaroslavič I will make a start" (Begunov 1965, 160, it. mine, PMW). In other words, already at the beginning the positive character-traits of the protagonist are emphasized although the narrator still has to recount his life! In accordance with the medieval conception of the block universe this positive evaluation of the prince is associated with a moment preceding the present time, that is, the time of the narrative process. Lotman's observation concerning the positive evaluation of texts with a marked beginning contrary to texts with a marked should again be mentioned here.

In the "Life" the above-mentioned coincidence reminds one of the epos in so far as here too simultaneous events are described as taking place consecutively. The representation of the Battle against the Swedes, on July 15, 1240, is a good example. Thus both the Erzählte Zeit and the Erzählzeit seem to continue here whereas normally the Erzählte Zeit should be stationary. For instance, in the epos the represented battles are split into separate dual fights, which are presented as taking place consecutively rather than simultaneously (see Zielinski 1901 in this connection). In the "Life" the battle-scene of the six courageous men is exemplary of such a serial presentation; it is described by means of aorist-forms. (24) Thus it is reported that in Aleksandr's army "six courageous and strong men appeared" (/javišasja/). The supposed successive order of the events is sustained by their description; thus about the first it is reported that he "rode onto" (/naēxa/; at a moment T1) the royal ship; his enemies fled to the ship (/vtekošā/; at a moment T2). Then, "having returned", they threw (/svergošā/; at a moment T3) him into the water; but with God's help he escaped (/izyde/; at a moment T4) unharmed, and he attacked again (/naēxa/; at a moment T5) and struggled (/bisja/; at a moment T6) fiercely with the commander in the middle of the army" (Begunov 1965, 166). Thus the chivalry of the man is depicted in the form of a temporally determined series of courageous

deeds. Something similar happens in the case of the second described hero, a man from Novgorod, called Zbyslav Jakunovič. It is reported that ... pade nekoliko ot" ruky ego.

"... several people fell (/pade/) under his hand" (Begunov 1965,167). About the third hero it is reported that "he acted courageously (/mužestvova/; T1); he praised (/poxvali/; T2) God, and the Prince praised (/poxvali/; T3) him" (*ibidem*). The deeds of the fifth are told in strictly chronological order too. Thus he cut off (/poseče/) the tent-pole of the king of the enemies (at a moment T1); the Prince Aleksandr Jaroslavič and his troops, having seen it falling, rejoiced (/vozradovašasja/; T2). The same is the case as far as the sixth hero is concerned: he fights as a footman (/bisja/; T1). Subsequently, many enemies surround (/obstupiša/; T2) him. Because of his many wounds he falls (/pad/; T3) and dies (/skončasja/; T4) (Begunov 1965, 167). Thus the six heroes seem to carry out their actions successively rather than simultaneously, as a consequence of the coincidence of the *Erzählzeit* and the *Erzählte Zeit*, which usually takes place in the epos. This coincidence manifests itself in the fact that the narrator concludes the description of the dual fights in the Battle against the Swedes as follows: "All these things we heard from our lord Aleksandr as well as from others, who took part in that battle" (Begunov 1965, 168). By this comment the narrator stresses the temporal determination of the events as he states that he did not see them with his own eyes, but rather heard a (temporally determined) report of them. By his comment the latter links this report to the moment of narration, using the Prince and his contemporaries as the instances bringing on that link. This enumeration of heroes is completely different from that of its possible model-text, the description of David's heroes in 2. Sam. 23., 8. There it is reported that: "First came Ishoboshet... Next to him was Eleazar... Next to him was Shammah..." (etc.). This enumeration is not made after the epic procedure, which is evident from the preceding statement which has a framing function: "These are the names of David's heroes" This sentence is essential because it is thus emphasized that the narrator is, as it were, able to see all heroes simultaneously himself. Again the use of this procedure of a representation of events as being simultaneously visible is not illustrative of the epos. The list of names given in another potential model-text (1. Chron. 12, 3-7) is even more interesting. It is

preceded by the following framing statement: "These are the men who joined David at Zihlag while he was banned from the presence of Saul son of Kish. They ranked among the warriors valiant in battle. They carried bows and could fling stones or shoot arrows with the left hand or the right" (see Benz 1985(195-3), 507). Again the biblical narrator describes the heroes as one group, which he apparently views at one and the same moment.

These framing observations are completely different from the narrator's report in the "Life" according to which into Aleksandr's army six heroes appeared (*/javišasja/*). The ornamental character of the "Life" as an applied text (which seems to pose the reader the question: "what do you want from me?" rather than giving information of its own) is realized gradually. Thus at the beginning of the text the narrator introduces himself as starting his narrative task autonomously, although he enlists the help of the Virgin Mother and the sacred Prince. However, the "Life" is concluded with an account of the Prince's death which starts as follows:

O goré tobé, bédnyj čeloveče! Kako možeš napisati končinu gospodina svoego! Kako ne upadeta ti zénici vkupé s" slezami! Kako že ne urvetsja serdce tvoe ot korenija!

"Woe to you, poor man! How can you write the end of your lord! How can you prevent your eyeballs from dropping out together with tears! How then can your heart not be eaten by grief!" (Begunov 1965, 177; it. mine, PMW). Here again the question may be brought up: "who is the addresser of the message, given the fact that the addressee (tobé) may be a literary figure (or internal observer) as well as an external perceiver?". Use is made here of free indirect speech, which implies that the words */tobé/* and */ti/* ("you") have a double reference. A statement in which free indirect speech is used refers semantically to an internal observer, that means, one of the literary figures, and grammatically to an external observer, that is, the narrator. (25) In the above-mentioned passage it is suggested that the exclamation of the internal observer is copied by the narrator. Thus the ornamental style in medieval literary works, in which the earlier-mentioned additional element plays a key role, finds its specific expression in the phenomenon that one and the same event is represented in such a way that a relationship of analogy between both representations is established. This proce-

dure implies that a text with a typically medieval applied character results, that is, a text in which the addressee is directly involved. The phenomenon can be rendered schematically as follows:

0 :	Aleksandr's	=	Aleksandr's	:	"Life"
	death		death		(text
	(from the		(from the		as an
	narrator's		addressee's		applied
	viewpoint)		viewpoint)		text)

Whereas at the beginning of the text the narrator describes the beginning of the "Life" on his own authority, at the end he plays the role of a figure from the chorus in Greek tragedy. Thus he seems to have left the initiative to the reader for the moment being, of which the deictic pronoun /you/ bears evidence. Rather than describing the end of his hero himself he says to the reader: "I'm not describing the end of the Prince, rather am I asking you: 'how would you describe it?'" Remember the earlier-mentioned circular character of the "Life"; it was observed in this connection that at the beginning and the end two identical events are reported, i.e. the death of the protagonist. The different character of these two descriptions lies in the circumstance that this event is presented as being seen from the narrator's, autonomous, viewpoint at the beginning of the "Life", whereas it is seen from an internal perceiver's viewpoint at the conclusion. Consequently the latter is invited by the narrator to make his own description. In other words, exactly by this shift of the point of view from the addresser at the beginning of the "Life" toward the addressee at the end the above-mentioned relation of analogy between the two descriptions is effectuated.

2.4. Legalization of reported events by reference to biblical passages.

The conception of the world as a block-universe is stressed by the manner in which described events and situations are legalized by references to biblical passages. It is typical of medieval literature that both historical and biblical persons are treated as contemporaries of the producers and perceivers of the

text. For one thing the narrator's statement that Aleksandr's reign is blessed is legalized by the circumstance that the statement is put into the prophet Isaiah's mouth:

" ... Jako že reče Isajja prorok: 'Tako glagolet' gospod': 'knjazja az" učinjaju, svjaščenni bo sut', i az" vožju ja."

" ... as the Prophet Isaiah said: "Thus saith the Lord: 'I make the princes, for they are sacred, and I lead them'" (Begunov 1965, 160). A striking example of an action legalized by a mere reference to biblical events, which are supposed to have taken place in the past is the scene in the "Life" in which the papal envoys try to win the Prince over to the Roman-Catholic faith. The latter answers as follows: "From Adam to the Flood, from the Flood to the Confusion of Tongues, from the Confusion of Tongues to the birth of Abraham, from Abraham to the passage of the Israelites through the Red Sea, from the Exodus of the Children of Israel to King David's death, from the Beginning of Salomo's reign until Augustus and the Birth of Christ, from the Birth of Christ to his Passion and Resurrection, from His Ascension, and the empire of Constantine I, from the beginning of Constantine's reign until the First and the Seventh Council all these things I have well confessed, and from you shall not accept instruction'. And they returned home" (Begunov 1965, 176; for the fine, regular isocolic pattern of this passage see the text given in the Appendix). In this passage it is evident that the Prince's conclusion ('but from you we shall not accept instruction') is legalized by the preceding enumeration of temporally determined events. By the absence of an indicator of a causal relationship between the Prince's conclusion and the "legalizing" events in the preceding enumeration it seems that between the last of these events and the moment of the Prince's utterance there is no gap. Consequently the Prince and the biblical figures are again presented as operative in one temporal block, in accordance with the medieval conception of the world. In other words, narrator apparently wants to explain that a mere reference to biblical events was sufficient as such an indicator. The speech with which the inhabitants of Pskov welcome the Prince's should also be mentioned here; it runs as follows:

Posobivj, gospodi, krotkomu Davydu pobéditi inoplemen'niky i věrnomu knjazju našemu oružiem' [krestnym], i svobodi grad" Pskov ot" inojazyčnik" rukoju

Aleksandrovoju.

"O Lord, Who hast supported the meek David to defeat the foreign tribes and [hast supported] our faithful Prince to triumph with the weapon [of the cross], free the city of Pskov from the foreigners by the hand of Aleksandr" (Begunov 1965, 172). These words contain a reference to 1. Chron. 18, 6, and 2. Sam. 3, 18 (see Benz 1983(1953), 507). By the use of a biblical reference a direct relationship between the reader and the inhabitants of Pskov is established; the gratitude of the Pskovian citizens sparks across to the reader. This reference transforms the relationship of co-ordination of two persons ("the meek David" and "the faithful Prince Aleksandr") into a causal relationship of subordination ("because the Lord helped the meek David, he helped Prince Aleksandr too"). In other words, from the gladness of the Pskovians it appears that God supports the contemporaries of the Prince as he supported the contemporaries of King David. Thus the biblical persons and the literary figures are described as being operative in one temporal block. As a last example there is the earlier-mentioned scene after the Battle against the Teutonic Order:

"Here God glorified Prince Aleksandr before all his troops in the same way as Joshua, son of Nun, was glorified at Jericho" (Begunov 1965, 171).

In this passage a similar transformation takes place from a relationship of co-ordination of two participants in a parallel action (David and Aleksandr) to a relationship of causal subordination. By the above-mentioned manner in which the described events are, as it were, legalized by references to biblical passages, a direct contact between the literary figures and the reader is effectuated.

2.5. The role of deixis.

2.5.1. The expression of negative statements by means of iconic and verbal signs.

It was mentioned before that there is a relationship of deixis between a term and the contradictory of its contrary term, as for instance, between "white" and "not-black" on the one hand and "black" and "not-white" on the other. In these relationships the negative qualifications "non-white" and "non-black" serve as the

interpretants of the contrary terms "black" and "white". The first sentence of those variants of the "Life" in which the death of the protagonist is reported is again illuminating here. It contains a mere factual statement. Then, in the second sentence, the motif of death is one of two contrary terms: "let us tell his (courage and) life!". The terms "non-death" and "non-life" serve as the interpretants of "life" and "death" respectively.

In fact the opposition of the contrary terms "life" and "death" is often used in folk-epics in order to indicate the presence of a narrator who frames the story. After a happy ending, the following formula may be used:

A pri smerti ix ostalsja ja, mudrec, a kogda umru, vsjaku rasskazu konec.

"And upon their death I, wise man, remained, and when I die, it is the end to all stories." These words bring the narrator to a conclusion; moreover they are required to provide a final transition from the internal point of view from which the tale is narrated, to an external point of view (Uspensky 1973(1970), 146). Thus the visualization of the narrator, by a shift of the viewpoint, is effectuated after the following scheme:

life

death

non-death

non-life

In other words, exactly by the use of the motif "death of the protagonist" the narrator introduces its contradictory term ("non-death") which indicates his life. This emphasis results in a neutralization of the opposition "life"/"death". This manifests itself in the earlier-mentioned, typically epic, coincidence of Erzählzeit and Erzählte Zeit in as far as the death of the narrator in his turn would imply that there is nothing more to say.

A similar procedure to visualize the narrator in primitive literature by the use of a negative statement, i.e. by emphasizing the interpretant of a given verbal sign, is the use of a miracle. This usually appears only at the beginning of a narrative, or at the beginning of a new section of the folk epic (*idem*, 146). By a miracle something is presented which can, by definition, not be grasped by human mind.

By the use of this procedure the point of view shifts from an internal to an external viewer; thus the narrator becomes visible. This visualization of the speaker in a negative statement is used as a narrative procedure in the prologue. The emphasis on the interpretant of a verbal sign in the message goes on in the continuation of the poem:

"In Our Lord, Jesus Christ, Son of God. I, base, sinful and frivolous as I am, will try to write the life of the holy Prince Aleksandr, the son of Jaroslav, the grandson of Vsevolod. Because I have heard it from my fathers, and because I am a witness of his ripe years, and felt happy to give evidence of his holy and venerable and glorious life" (Begunov 1965, 159). It is evident here that the narrator opposes himself to the protagonist in the following way:

(A: narrator)

base

sinful

frivolous

(B: Aleksandr)

venerable

holy

glorious

(-B)

not venerable

not holy

not glorious

(-A)

not base

not sinful

not frivolous

From the scheme the deictic relation between A and -B and B and -A is evident. The wretched, sinful and unworthy character of the narrator and the venerable, sacred and glorious one of the protagonist mutually condition each other in so far as each of the contrary qualities is, as it were, indirectly realized by means of an interpretant, expressed by the contradictory of the contrary of the quality under discussion. Thus the concepts "base", "sinful" and "frivolous" are effectuated as a consequence of the use of the contradictories of their contraries "not venerable", "not holy" and "not glorious." These impel the perceiver to query these negative signs as to their exact meaning in the context in the following way: "if the bearer of the object of the sign is not venerable, not sacred, and not

glorious, what is he?" The opposition of the contrary motifs "victory" and "defeat" is particularly interesting, because it runs parallel with that between "unique" and "common". There are three unique princes in the "Life": the Roman Emperor Vespasian, the Prince Aleksandr, and the Tatar Khan Batyj. The first is reported to have thrown the complete army of the citizens of the town of Antipatris back to the town-gates on his own, whereas his own army had allowed itself to be driven back by these citizens. Accordingly the Emperor is reported to have exclaimed to his soldiers: "You left me alone!" (Begunov 1965, 161); and the narrator continues: "In the same way is Prince Aleksandr victorious, and invincible" (ibidem). The scheme again runs as follows:

victory

defeat

non-defeat

non-victory

It was observed that Vespasian is associated with "victory" and his army with "defeat". Thus Vespasian's uniqueness is emphasized. In Aleksandr's case the feature of uniqueness, marked by the motif "victory" stands in opposition to the common character of his near kin, his brother Andrew. The latter is defeated by the Tatar army-commander Nevruj, who acts by order of the Khan Batyj. In other words, Andrew fulfils a role similar to that of Vespasian's army in so far as both are mere attributes of their brother and lord respectively. Vespasian's uniqueness is emphasized by his exclamation to his army: "You left me alone!" Aleksandr's uniqueness is emphasized several times. All his ordeals are presented by the narrator as originating exactly from this quality. Thus it is reported that the Commander of the Teutonic Order, Andrew of Velven, having met the Prince in person, comments upon him as follows:

Prošed strany, jazyk", ne viděx takovago ni v" carex" carja, ni v" knjazex" knjazja.

"I have visited many countries and peoples, but never have I found a man like him, neither king of kings, nor prince of princes" (Begunov 1965, 162). In this passage the protagonist's greatness and importance is emphasized not by means of a positive statement like "I have met Prince Aleksandr, a unique man", but rather by a negative statement in which a relation of deixis is again established

between the terms "unique" and "non-common". Thus the qualification "non-common" in the statement "I have never seen a similar man..." again functions as an interpretant of the sign /unique/ because it impels the perceiver of the sign determined by the qualification "non-common" to query it as to its real exact meaning by prompting him to ask: "whom did you see?". But this question has, indeed, been answered already. Actually the reader knows that the speaker means Aleksandr. In other words, the primary task of the negative statement is to emphasize the value of the meaning of the verbal sign /Aleksandr/. Reference should be made to the use of ornamental style in medieval plastic arts which impels the perceiver to look at a sign the meaning of which he already knows, by using an imaginary iconological handbook (see chapter 1, par. 4.4.). (26).

Concerning the link between the motif of "disaster" and the proper name "Andrew" /Andrejaš/, it is interesting to note that, whereas Aleksandr is spared by the Tatar Khan, his brother Andrew is not. The latter's principality Suzdal' is subjected and devastated by the Tatars under Nevruj. Thus also here Aleksandr's younger brother Andrew refers anaphorically to his namesake, the commander of the Teutonic Knights, in the manner described in par. 2.2. But the matter is complicated by the information that this same Andrew supports the protagonist in the Battle against that same Teutonic Order, thus enabling him to defeat it. In fact the positive judgment the commander of the Order passes on Aleksandr only indirectly leads to offensive actions by the first. The direct outcome is the Battle against the Swedes in Aug. 1240. Only after that time the Battle against the Order takes place which results in its defeat. This defeat is psychologically prepared by the above-mentioned words of the Commander of the Teutonic Knights, as he states that he was conscious of the Prince's uniqueness beforehand. The opposition between the contrary terms "victory"/"defeat" is thus neutralized, given the fact that one of the two partners involved in the conflict is unique, and should therefore be victorious anyhow. As to Aleksandr's brother Andrew, it is thus evident that the support of the latter in the Battle is neutralized as Aleksandr would have won the Battle even without his help.

The third person who has the feature of uniqueness is the above-mentioned Tatar Khan Batyj. His relation with Prince Aleksandr is particularly interesting. The fact that both persons are presented as unique implies that the opposition of

the two contrary terms "victory"/"defeat" is neutralized. Thus, at first the Khan recognizes the Prince's uniqueness, but he immediately adds that the latter will lose this quality if he will not recognize the Khan's explicitly unique character.

"Aleksandre, vési li, jako bog" pokori mi mnogija jazyki. Ty li edin" ne xoščeši pokoritisi sja? No ašče xoščesi s"bljusti zemlju svoju, to priedi skoro k" mnè i vidiši čest' carstva moego."

"Aleksandr, do you know that God subjected to me many peoples? Will you alone not submit to me? But if you will preserve your country, then come to me quickly and you will see the glory of my kingdom!" (Begunov 1965, 174). In other words, Aleksandr's uniqueness seems to be overruled by the Khan's. However, when the Prince has arrived at the latter's court, the Khan says to his dignitaries: "Istinu mi skazaste jako nèst' podobna semu knjazja."

"You have truly told me; there is no Prince like him" (Begunov 1965, 174).

Here it appears that the Prince's uniqueness overrules that of the Khan. The result is that a struggle between the two men for the hegemony in Russia is suspended and after all no battle takes place between them. Thus the opposition "victory"/"defeat" is neutralized. As to the above-mentioned Battle against the Teutonic Order, it was seen that there this opposition was neutralized too, because by the recognition by the commander of Aleksandr's uniqueness it seems that the latter is invincible. Thus, had the Khan attacked the Prince, he would have been defeated as well; did not he recognize in his turn that Aleksandr is unique, and, consequently, invincible?

Reference should be made to the earlier-mentioned qualification (see par. 2.2) of the protagonist as "victorious, and invincible" (/pobèžaa, i ne pobèdim"/) again. The term "unique" (in the opposition "unique"/"common") serves as the interpretant of the sign "victorious". See the above-mentioned neutralization of the opposition "victory"/"defeat". Thus, whereas Aleksandr's quality of being victorious is realized several times in the course of the "Life", his quality of being invincible is not. The situation in which Aleksandr might have been able to prove his invincibility, that is in a battle against an enemy who is in all respects equivalent to him (the Khan), is not realized! The quality "invincible" (/ne pobèdim"/) as the interpretant of the sign "victorious", demonstrating that the contrary opposition between "victory" and "defeat" is neutralized, can thus be

explained in terms of point of view. The qualification "invincible" remains valid for both persons who lay a claim to it (Aleksandr and Batyj) because both persons avoid a decisive battle. Such a battle would have given a definite answer as to the question to whom of the two men the qualification is applicable. The neutralization of the opposition is visualized on the level of the subcontraries. Thus a situation of "neither victory, nor defeat" is effectuated as a consequence of the above-mentioned shift of the feature of "uniqueness" from the Khan to the Prince. This shift is visualized in the following passage in which it is reported that the prince submits to the Khan's order to visit him:

S"dumav že knjaz' Aleksandr", i blagoslovi ego episkop" Kiril", i pojde k' carevi, v" Ordu.

"Prince Aleksandr asked advice, and received the blessings of bishop Cyrill, and he went to the Khan, to the Horde (Begunov 1965, 174). In other words, his decision to visit the Khan is dictated by the interest of the state and is evidently inspired by his secular and spiritual advisers. These, apparently, do not correctly identify his uniqueness at that moment. Exactly this uniqueness would make it unnecessary for him to fear the Khan. This feature is realized only exactly at the moment of confrontation with the Khan himself. The motif of uniqueness is psychologically motivated by the phenomenon that it is presented as temporally determined. It was observed that this is not reserved for just one person, as it "jumps" from the Khan to the Prince at the moment of the latter's arrival. The interpretant of the sign /unique/ (which is: "non-common") is expressed by a shift of the point of view. This implies that the meaning ("unique") of the sign /unique/ is realized first in the person of the Khan and then in that of the Prince.

In the narrator's information that, before the Battle against the Swedes, neither the Prince's father, Prince Jaroslav of Kiev, heard about his son's difficulties, nor did the latter send him a call for help, the interpretant of the negative verbal statement emphasizes that a neutralization of an opposition between two contrary terms takes place. In this case this opposition is temporally and spatially determined. It can again schematically be presented in the following manner:

war
Novgorod
Aleksandr

peace
Kiev
Jaroslav

not peace
not Kiev
not Jaroslav

not war
not Novgorod
not Aleksandr

As far as the relation between the spatial and temporal determination of the opposition concerned, the neutralization of the temporal opposition "war"/"peace" would imply that there would be no axiological difference between the spatial units "Kiev" and "Novgorod" any more. There would just be one territory of peace, including these two principalities.

Further to the temporal aspect, a neutralization of the opposition "war"/"peace" is impossible exactly because Aleksandr has no time to warn his father, because the hostile armies are already approaching. The Prince has even hardly time to organize a sufficient force of Novgorodian citizens. In other words, the neutralization of the opposition, which would be enabled by the organization of extra-forces during a "mock-war" preceding the conflict, is impossible. Such a period is marked simultaneously by a situation of "neither war nor peace". Thus the neutralization of the two opposite contraries "war" and "peace" would again be visualized on the axis of the subcontraries, indicating the interpretants of the contrary terms. As a consequence of such a neutralization of the opposition "war"/"peace" there would no longer be an opposition between Aleksandr and the Prince of Kiev. Summarizing, by the use of a negative statement the spatial and temporal determination of the situation, expressed by that statement, are emphasized. A parallel can again be drawn with the earlier-mentioned example from the medieval Bible, on which the author, St. Matthew is represented, in the process of writing that same Bible, which lies ready before the reader. Thus attention is drawn, by the emphasis laid on the still missing, or absent, parts of the Bible, to the temporally determined reading process which the reader will still have to perform. Reference should be made to the earlier-mentioned

coincidence of Erzählzeit and Erzählte Zeit in so far as, by the use of negative sentences, future events which are to take place in the last-mentioned kind of time are anticipated in the first; thus the Erzählzeit is presented as complete.

Two examples will be given now of the pictorial way of writing of the "Life". From these examples the typically medieval interpenetration of plastic arts and literature is evident. The pictorial way of writing is confirmed by the suggestion that future events are anticipated by a representation of persons and objects present in concreto in the modeled world. This expectation is subsequently not fulfilled. The end of the description of the Battle on the ice against the Teutonic Order is illustrative in this connection and runs as follows:

I byst' sěča zla i [trusk"] ot" kopij lomlenija i zvuk" ot sěčenija mečnago, jako že i ezeru pomerz"šju dvignutisja; i ne bē vidēti ledu: pokry bo sja kroviju.

"And there was a fierce battle, and a [crackle] of the breaking of lances and the noise of sword-fighting, as if the frozen sea would move; the ice could not be seen, it was covered with blood" (Begunov 1965, 171). In this passage the signs /blood/ and /ice/ are contrary terms of an opposition; the contradictory of term "ice" (that is, "non-ice") serves as the interpretant of the sign /blood/, because it impels the reader of the text to ask: "if one does not see the ice, what does one see?". The answer is: "blood!" (that means: the meaning of the verbal sign /blood/). A relevant parallel can be drawn with the plastic arts here. In fact it would be impossible to represent by iconic means an absent object of a sign ("non-ice", that is, the object of /non-ice/). However it might be possible to combine in one iconic representation some bloody surface with an ornamental sign, distinctive of ice, from which the perceiver might infer that a representation is given of the sign /blood/, in association with the sign /ice/. This ornamental sign is given in the literary context of this passage similar to the way it might be given in a picture. Thus in the passage under discussion the image, i.e. verbal sign, of the /frozen sea/ is found. In other words, by the opposition "ice"/"blood" the notion of "non-ice" as the interpretant of the sign /blood/, and of "non-blood" as the interpretant of "ice" is introduced. The element "ice" is realized in the image of the "frozen sea". This sign is operative in the negative statement made in the last part of the sentence. That there is a relationship between "blood" and "non-ice" appears from the statement that the blood makes the ice

invisible, i.e. the ice has become non-ice.

A similar pictorial representation of a verbal text is raised a few lines later, where it is reported:

... sěčaxut' ja, gonjašće, aki po i aeru, i ne bè kamo utešći.

"...they slew them and chased them, as if through air; and there was no place to flee" (*ibidem*). It is hardly possible to give a representation, by means of iconic signs, of people who want to flee, but who are simply unable to, because they have no place to go, unless one literally fills all parts of modeled space on the painting with human figures, preventing that flight. Consequently, the narrator literally fills even the air with persons, thus anticipating a possible iconic representation of the scene under discussion. By the use of this literary procedure he indicates how the specific problem of representing situations, rendered by a negative statement in a literary text, should be solved by a painter.

2.5.2. The deictic function of intertextual relationships.

Reference should again be made to the definition of an interpretant of a sign as an indicator of an addressee who should trigger an answer from that sign as to its exact meaning. The role of intertextual relationships in medieval texts is illustrative of the earlier-mentioned non-mimetic representation of the world in medieval works of art and literature, in which interpretants rather than meanings of signs play a key role. The phenomenon of intertextuality can be visualized in accordance with the Peircean triad representamen (= sign)(T) meaning (T1) interpretant (I), and Frege's corresponding distinction between Zeichen, Bedeutung and Sinn. When one departs from the sign (Frege's Zeichen) one can reach its correct meaning (in Peirce's terms), or Frege's Bedeutung) only via the interpretant (Sinn), which enables the perceiver to consider the whole of the signifying unit from a particular point of view (see Riffaterre 1979, 135). By virtue of the presence of the interpretant of a sign its potential character is emphasized. It was observed earlier (see chapter 1, par. 2.2.) that only with the help of shadows or interpretants of signs, non-existing or potential situations can be made imaginable. Compare again Wittgenstein's example of the photograph of Mr. Smith which is shown, as he is not present himself when he is discussed.

"Intertextuality" means the perception by the reader of relationships between a text and other texts which either precede or follow it (Riffaterre 1980, 4). In this definition the temporal determination of texts conform to Lessing's definition of art and literature is emphasized. Accordingly by stressing the spatial character of the plastic arts one can easily adapt it to these too. It may consequently occur that interrelationships can be established between different works of art.

The studies of intertextual relationships made by scholars like Kristeva, Lachmann, and Starobinski are based on Baxtin's distinction between monologic and dialogic words. By monologic words the latter understands words which directly and explicitly refer to their denotations, whereas by dialogic, or polyphonous, words he understands words which do not primarily denote objects from outside reality, but rather give an indication of somebody else's speech (Baxtin 1971(196-3), 210f., and Baxtin 1975(1934/35), 88f.). Actually in texts between which intertextual relationships exist word-signs are found which refer to other texts rather than to their own meanings. Starting-point for the existence of intertextual relationships is that each text (discours, in Starobinski's definition) should be considered a whole which can be identified as a. the latent content or infrastructure of the text as a whole, b. the antecedent of the text as a whole. Consequently, the question may be posed whether, in its turn, each discours with the character of a whole should not be regarded as a potential sub-whole of an as yet unidentified text-whole (Starobinski 1971, 153). Both polyphonous words and text-parts between which relationships of intertextuality exist derive their character from a process of double coding. Accordingly, whereas in such words at least two voices can be heard, such texts have also two shades of meaning as in each of the texts the meaning, or voice of the other one reverberates (see Lachmann 1983, 80). Particular attention should be drawn in this regard to the role of the interpretant for the sign-function of polyphonous words and text-parts between which a relation of intertextuality exists.

The phenomenon that the interpretants of verbal signs or a combination of them overrules their meanings may lead to unique effects in literature. The predominance of an interpretant over a meaning of a sign becomes visible when what has been called the contextual meaning of a word is replaced by its intertextual meaning. It was observed in chapter 1, par. 3.1. that by the contextual meaning

of a word its specific meaning in a given context is understood, whereas the intertextual meaning of that word comprises all meanings it may have as part of a vocabulary (Riffaterre 1979b, 496f.). Contextual meanings of words refer to their represented extra-linguistic reality, whereas their intertextual meanings refer to the artistically modeled world evoked by a narrator; such a world consequently exists "on paper" only (see, in this connection, Waszink 1988, 207f.).

A word may be senseless in a particular context. It may nevertheless be used there; expressionistic and grotesque texts are illustrative in this connection. Consequently, in such cases the interpretants rather than the proper meanings of the words are essential in so far as the word-signs impel the readers of such texts to query them as to their imaginability. For instance a statement like /the tree jumped on the table/ is semantically impossible. For the key role played by the interpretant of the word-sign /tree/ attention should again be drawn to Peirce's observation that the meaning of a representation is nothing but the representation itself stripped of irrelevant clothing. But it was observed that this clothing can never be completely stripped off, it is only changed for something more diaphanous. The perceiver feels the diaphanous character of the "clothing" of this word-sign as soon as he realizes that trees do not jump and that, consequently, the statement in which the word occurs has no truth-value. But this does not mean that the constituent elements of the statements are non-existent. In order that the content of a statement as a whole may be considered unidentifiable, its constituent elements should at least be recognized correctly. Only then the process of what Peirce calls "stripping of irrelevant clothing" may be started.

Accordingly the representation of non-existent situations as it is described by Wittgenstein can be expressed in terms of replacing its "irrelevant clothing" by something more diaphanous. Wittgenstein's example of the statement /Mr. Smith will be here at four o'clock/ is again illustrative. It was observed that the identification of this statement was enabled by a process of depriving it of its temporal ("four o'clock") and spatial ("here") markers, thus reducing it to the marker "Mr. Smith" only. The latter was, in his turn, reduced from a living being into a mere "frozen" image, serving as a mere surrogate for the addressee of the message.

The meaning of a negative statement like /Peter is not here/ can be grasped in

the same way. Thus, for a person not knowing Peter this statement is unimaginable (in the same way as the situation of a tree jumping on a table is), but this does not mean that its constituent elements are. As far as the plastic arts are concerned, a parallel can be drawn with literature which makes use of word signs in so far as it is possible to represent non-existent situations or situations worded by negative statements by the interpretants of these words. Peirce's image of the "irrelevant clothing" should be remembered here. (27) Returning to the distinction between a sign (or representamen), its meaning and its interpretant, in a literary text a distinction can be made between the following elements: (sign) text - intertext - interpretant text. An interpretant text can be considered a third text which the author utilizes as a partial equivalent of the sign-system which he constructed in order to rewrite the intertext, which serves as the meaning of the sign text. Only fragments of an interpretant text can be adapted to the requirements of the sign-text. This is apparent from the fact that, if the equivalency were to be complete, the interpretant text would be merely copied, and, consequently, grow into a foreign body in the sign-text of the literary work under discussion (Riffaterre 1979a, 134 and 148 n. 13). From the definition it is evident that intertextual relationships between texts can be visualized only when the reader is conscious of the character of the object text as an intertext in Riffaterre's sense of the word. It both has a figurative character in its quality of meaning of a sign-text, and a deictic value as far as it draws the reader's attention to a hidden interpretant text, parts of which are treated by the narrator as being equivalent to the sign-system constructed by the author in order to rewrite the intertext. (28)

This deictic value of the intertext may, for instance, be understood as follows: in a text either such gross grammatical errors or semantic inconsistencies may occur that the reader concludes that this can only have been done intentionally. Consequently he begins to look for the underlying interpretant text. Having thus gauged the semantics of that text he can begin to interpret the object of the sign text, that is, the intertext. It is essential that by this deictic function of the intertext a new light may be thrown both on the interpretant text and the sign text (see Lachmann 1983, 81, Riffaterre 1980, 9). Thus the above-mentioned process of double coding, found in texts marked by intertextual relationships

implies that signals are given in it, relevant for a completely new interpretation of a model text. Attention was already drawn to the phenomenon that text-parts between which a relationship of intertextuality exists tend to activate each other mutually. Exactly by the juxtaposition of a model text and another text which reflects it the model text is inspired with new life (Lachmann 1983, 82). Similar observations have been made particularly where the style-figure of allusion is concerned. This is a device for the simultaneous mutual activation of alluding and evoked texts. It has correctly been emphasized that parallels can be drawn with non-verbal texts like music and painting, because in these too allusions may be found to other works of art (Ben-Porat 1976, 107).

The intertextual relationships between text-parts in medieval texts are, as a consequence of their specific character, of a special kind. The earlier-mentioned kaleidoscopic (mosaic) technique, applied in a medieval text, which is a logical result of its "open" character, implies that a suggestion is raised of non-intertextuality of such a text as a whole.

Medieval authors hardly identify or mark textual derivations and borrowings as citations (see Picchio 1977, 266). The interpretant-texts in the "Life" (to which reference is made in texts marked by the presence of intertextual relationships) are practically all derived from the Bible, which has a legalizing task. (29) In so far the Bible as an interpretant-text is similar to, for instance, the Homeric quotations in the Greek Hellenistic romances. It has correctly been observed that at the time their essence lay in the fact that all readers of the still young genre of the romance were supposed to be familiar with the Homeric epics (Müller 1976). Attention should be paid to the chorus-like significance of the bible-quotations as interpretant-texts. In the "Life" a direct contact between the protagonist and the reader is established in Aleksandr's prayer preceding the Battle against the Swedes where he prays with the words of the Psalmist:

Sudi, gospodi, obidjašćim" mja i vozbrani borjušćimsja so mnoju, priimi oružie i šćit", stani v" pomošč' mné.

"Judge, o Lord, those who are offending me. Smite those who set themselves against me, grasp shield and buckler and come to my aid" (Begunov 1965, 163 see Psalms 79, 35, 1-2; 43, 1). As the Prince's words are derived from the Psalms

their ornamental character is emphasized. Thus a direct contact between the reader and the protagonist seems to be made in so far as the latter's words are polyinterpretable. Consequently the biblical words, inserted into the text of the "Life" fulfil a task similar to that of the chorus in antique tragedy, because they seem to ask the reader: "what do you want to see in me? a description of the behaviour of a courageous and pious man or a passage from the Bible as such?". In other words, the coincidence of Erzählzeit and Erzählte Zeit finds its reflection in the prayer, pronounced by the protagonist, as it may also function as the prayer of the reader himself. In the protagonist's prayer before the Battle on the Ice a similar point of impact is given to the reader by a reference to the Bible: Sudi mi, bože, i [razsudi] prju moju, ot jazyka neprepodobna, i pomoz mi, gospodi, jako že drevle Moisiyu na Amalika i pradědu našemu Jaroslavu na okaannago Svjatopolka.

"Judge, o Lord, and [settle] my dispute with the very proud heathens, and help me, God, as Thou hast helped once Moses against Amalek as well as my forefather Jaroslav against the cursed Svjatopolk" (Begunov 1965, 170f.). In this passage a direct link is again established between the reader and the represented figure operative within the literary context by a reference to biblical persons with whom the reader is supposed to be familiar. Here it is again evident that by the way in which the Prince's behaviour is legalized by a reference to a biblical figure these two are operative in one temporal block. Thus the mutual activation of text-parts between which an intertextual relationship exists is effectuated by the presumed direct contact between protagonist and reader.

The mutual activation of sign-text and interpretant text emerges in the freedom of the biblical citations in so far as these are often paraphrased rather than literally quoted by the narrator. They are often presented as a combination of passages from different contexts. From this phenomenon their random character appears. Already the first quotation in the "Life" is illustrative in this connection: No jako že Pritočnik" reče: "V zloxytru dušju ne vnidet' přémudrost': na vyšnix" bo kraix est', posredi stez stojaše, pri vratěx že silnyx prisědit."

"But as the Prophet said: 'Wisdom does not enter a shifty soul (1), it is on the top of the hill, stands at the cross-roads, sits near the strong gates (2)'" (Begunov 1965, 160). The first statement (1) is derived from the apocryphal book "The

Wisdom of Solomon", the beginning of which is addressed to the rulers of the earth: "Love justice, you rulers of the earth, set your mind upon the Lord, as is your duty..." The remaining part of the statement (2) is taken from Prov. 8, 2, where Wisdom is introduced again:

"Hear how Wisdom lifts her voice,
and Understanding cries out.
She stands at the cross-roads,
by the wayside, at the top of the hill,
beside the gate, at the entrance of the city,
at the entry by the open gate she calls aloud..." (etc.).

The mutual activation becomes visible as a new text appears to be coined from this combination of parts of texts from two different contexts. Thus by the insertion of an original biblical text into the context of the "Life" the original biblical text and the text as it is operative in the new context are mutually activated. This process of mutual activation is effectuated by a process of selection standing central in the intertextual relationship which is thus brought about. Thus the original biblical text is made an interpretant text in Riffaterre's definition. It is no accident that the narrator includes the first words from the apocryphal book of Solomon because that prophet's words are explicitly directed towards the Princes, to which Aleksandr belongs. For the same reason the narrator the biblical quotation at the moment the princes are, according to the interpretant text, not the prophet's explicit addressees any more. Thus, after the above-mentioned line "at the entry of the city" the bible-text goes on as follows: "It is to you I call, I appeal to every man: 'Understand, you simple fools...' " (etc.; it. mine, PMW). Had the narrator included this line too, the effect that his words were addressed to princes would have been undone.

A similar relationship of intertextuality which is effectuated by the above-mentioned procedure of selection is found a few lines later in the "Life". There, after the information of the protagonist's birth, the narrator continues:

Jako že reče Isajja prorok: "Tako glagoleť gospod': 'Knjazja az" ućinjaju, svjaščenni bo sut', i az" voźju ja."

"As the prophet Isaiah said: Thus saith the Lord: 'I make the princes, for they are sacred, and I lead them'" (Begunov 1965, 160). The specific role of the

intertextual relationship between the sign-text of the "Life" and the inserted bible-texts is clear when the question is posed "where does the biblical passage begins and where does it end?"; actually this is difficult to answer. The quotation refers to Prov. 8. 15-16. In these passages Wisdom is introduced as a speaker. The text runs as follows:

"Through me kings are sovereign,
and governors make just laws,
Through me princes act like princes,
from me all rulers on earth
derive their nobility."

The narrator apparently feels the need to legalize his words by a reference to the bible, but he does not do so in a straightforward manner. Thus he puts this passage from the Proverbs, of which Solomon is the alleged author, into the mouth of the Lord Himself. But he does so indirectly, hiding himself behind the Prophet Isaiah, as the person conveying the information. This procedure of what may be called double-reported speech can schematically be presented as follows:

Isaiah speaks...

The Lord speaks...

Solomon speaks...

This use of the procedure of double reported speech even influences the isocolic pattern of this passage. Thus a gradual decrease takes place from units with 4 accents to units with 2 accents:

- 4. / Jako že / reče / Isajja / prorok: /
- 3. / "Tako / glagolet' / gospod' /
- 3. / 'Knjazja / az"/ učinjaju, /
- 2. / svjaščenni / bo sut', /
- 2. / i az" / vožju ja." /

It is evident here that the narrator again coins something like a "new" biblical text, by putting the biblical words into somebody else's mouth. Note again the parallelism in the first, second and third kola of the first and second lines respectively:

/Jako že/ - /tako/, /reče/ - /glagolet/, /Isajja/ - /gospod'/. Note also the chiasm in the third and fifth line: /knjazja/ - /ja/, and /az"/učinjaju/ - /az"/vož-ju/. By this procedure of selection from and combination of bible-texts the narrator indicates the essence of the bible-texts as interpretant texts in Riffaterre's definition.

The earlier-mentioned description of Aleksandr's prayer preceding the Battle against the Swedes, in which he quotes from the Psalms, should be mentioned too. He says: "Judge, o Lord, those who are offending me. Smite those who set themselves against me; grasp shield and buckler and come to my aid" (Begunov 1965, 163). These words are a combination of the lines: "Plead my cause and give me judgement (against an impious race)" (Psalms 43,1), and "Strive, o Lord, with those who strive against me; fight against those who fight me. Grasp shield and buckler, and rise to help me" (Psalms 35, 1-2). Here it is also evident that a "new" biblical text is coined, by a selection from two biblical contexts and a combination of the selected fragments into another text.

Thus the ornamental character of the Prince's words is seen at work; these words function simultaneously in his prayer and in the Bible-text. Thus a direct contact between the reader and the protagonist in the literary text is again assumed as the text, derived from the Bible, may be used in a prayer by both. This direct contact between the protagonist and the reader is effectuated by the earlier-mentioned coincidence of Erzählzeit and Erzählte Zeit.

Another example: When the Prince addresses his troops before the Battle against the Swedes he quotes from the Psalms again; his own words are:

Pomjanem" Pěsnotvorca, iže reče: "Sii v" oružii, a si na koněx, my že vo imja gospoda boga našego prizovem'.

"And let us keep the singer David in mind: some put their trust in weapons, others in horses, but we trust on God, our Lord, [they were crushed and fell down]" (Begunov 1965, 163). Here reference is made to the following passage:

"Some boast of chariots and some of horses,

but our boast is the name of the Lord our God.

They totter and fall" (Psalms, 20, 7-8).

What is essential is that in the variant on which Begunov has based his text, the reference to the Bible is concluded with the biblical words: "But we rise up and were full of courage." However, this addition is found in 3 variants only; it is lacking in 7 of the 13 variants!

With this prayer the Prince expresses his humility towards God. It was observed above that after the Battle against the Teutonic Order the situation is different as then the Prince's behaviour breathes self-consciousness. Consequently it is hardly a coincidence that no reference is made to the last lines of this Psalm in the prayer before the Battle against the Swedes. These lines run as follow:

"But we rise up and are full of courage,

O Lord, save the King,

and answer us in the hour of our calling."

It is evident that exactly these lines are marked by that self-consciousness not fitting in this specific context. In other words, again the intertextual relationship between the biblical interpretant text and the text as it is operative in the sign-text is brought about by the earlier-mentioned procedure of a selection from the biblical interpretant text.

The mutual activation of an embedding text and the embedded text, distinctive of text-parts between which an intertextual relationship exists, takes place in the "Life" in those instances where the embedded quotation from the Bible is maximally adaptable. This is the case where reference is made to a totally non-existent Bible text which is nevertheless presented as existing. In that case the biblical interpretant text has to be created rather than adapted in order that it may fulfil its proper task. The narrator's concluding words concerning the Prince, after the latter's journey to the Tatar Khan Batyj are characteristic in this connection:

O takovyx bo reče Isaja prorok": "Knjaz' blag" v" stranax -tix, uvétliv", krotok", s"mérén", -po obrazu božiju est", ne vnimaja bogat'stva, i ne prezrja krov" pravedničju, siroté i vdovici v" pravdu sudjaj, milostiljubec', blag" domocadcem' svoim", i v"nešnim" ot stran" prihodjaščim' kormitel'.

"About such persons the prophet Isaiah says: 'A good prince is in the lands,

quiet, friendly, meek, humble, he is God's counterpart, he does neither collect riches, nor does he thirst after the blood of the just, he is just toward orphans and widows, he is mild, merciful towards his housemates and foreigners" (Begnov 1965, 175). This utterance is not to be found in the Bible as being made by Isaiah at all, and the question can be raised whether it does not originate from some apocryphal source (Benz 1983(1953), 508). In his eagerness to legalize his account by a reference to some biblical context the narrator "forgets" that such a "legalizing" passage may not be found in the Bible at all! (28) Thus the framing interpretant text which has to carry out the above-mentioned legalizing meaning has to be created, and consequently, filled with a proper meaning, by virtue of which it may carry out its legalizing function. Thus the abstract idea of "legalization", realized by the references to biblical texts, is again realized by the earlier-mentioned relationship of analogy which is established between the original biblical text (the interpretant text) and the text as it functions in the sign-text of the "Life". This relationship can be presented in formula-form as follows:

a	:	b(1) =	b(2)	:	c
0		orig.	biblical		legalization
		biblical	quotation		
		quotation	adapted to		
			"Life"		

In all the above-mentioned examples it is evident that by the intertextual relationships the chorus-like significance of an interpretant text (in the "Life" the passages derived from the Bible) is emphasized. It was observed that this chorus-function is distinctive of texts with an applied character, and that texts with such a character are, in their turn, illustrative of the Middle Ages.

CHAPTER III: CONCLUSIONS

1. For a semiological study of art and literature Peirce's definitions of the interpretant of a sign as well as Wittgenstein's definition of the shadow (Schatten) are essential.
2. As far as literary works are concerned, the chorus in Greek tragedy is illustrative of an instance with the function of an interpretant, because it queries the personages, operative in the plot of the play as to the exact meaning of their words.
3. The interpretant of iconic and verbal signs plays a particular role in the Middle Ages. The important function of the interpretant is a logical result of the fact that medieval art is a typical non-art as the Old Testament forbade the representation of God.
4. The conception of the world as a block-universe, in which time is expressed spatially, is distinctive of the medieval world-view. This view is artistically realized in the following way:
 - a. For the spatial determination of the historical consciousness of medieval man the phenomenon that man considers himself the contemporary of his historical examples is illustrative.
 - b. There is a maximal interpenetration of plastic arts and literature, which is suggested by the phenomenon that the first are not explicitly spatially determined and the latter not explicitly temporally. This mutual interpenetration finds its expression in the use of an ornamental style both in art and literature. In the use of this style the essential function of the interpretant of signs is evident. Consequently, rather than referring unequivocally to one meaning an iconic sign posits either the internal or the external perceiver questions as to its own exact meaning.
 - c. There is no sharp distinction between poetry and prose. This absence shows itself in the use of rhythmical prose, determined by isocolic patterns. The spatial determination of poetry and rhythmic prose manifests itself in the applied

character of these.

d. artistic productions as well as literary works are no complete results of free, creative minds, but rather have an open character: they are mostly compilations and adaptations of existing models and texts.

e. literary works are marked by a specific kind of intertextual relations, in which the Bible usually serves as a model-text, or interpretant-text. It is distinctive of the interpretant-texts and the artistic texts that the first have a framing, legalizing function. Exactly the intertextual relationships between the interpretant texts and the framed texts serve as a means to carry out this legalizing task. For instance, the quotations from the Bible are often "wrong", they apparently only serve to justify the statements made in the framing texts.

5. The interpretant-value of verbal signs in the "Life of Aleksandr Nevskij" emerges from the specific use of text-parts with a deictic function such as negative statements.

NOTES

1. It is of interest to draw attention to Parrhasius of Ephesus (abt. 400 B.C.) in this connection. According to Pliny the Elder this painter was hailed by colleague-artists as a specialist in the art of drawing outlines, because "to give the contour of the figures, and make a satisfactory boundary where the painting within finishes, is rarely attained in successful artistry. For the contour ought to round itself off and to terminate as to suggest the presence of other parts also, and disclose even what it hides" (Pliny NH, 35, 36, 67/68). These last words are particularly interesting because by these the essence of the deictic, or framing, function of the contour in a painting or drawing is emphasized. The deictic function implies that the contour should not primarily have a figurative character of its own, but rather give an indication of, and even anticipate, the represented object.

In this connection the description of the means to carry out the process of drawing outlines (*circumscriptio*) by L. B. Alberti, which dates from 1435/36, is illustrative. In fact Alberti made use of a veil (intersection), woven of fine thread, divided by thicker threads into parallel sections. This veil he stretched onto a frame, which he, in its turn, set up between the eye and the object to be represented. Thus it became possible to draw the outlines of the object which remained visible through the veil at natural size, from a fixed point of view (see Alberti 1972, 68f.).

In other words, even here the old idea that painting originated from a process of "filling shadows" was maintained and elaborated! In fact paintings which were a result of such a procedure of "filling shadows" can hardly be considered iconic representations. The reason is clear: between an object and its shadow there exists an existential relationship which precludes a relation of analogy; it was observed above that such a relation is a prerequisite for an iconic sign.

2. See: H. Weinrich, *Über Negationen in der Syntax und Semantik*. In H. Weinrich (Hrsg.) 1975, 39-63; here: 54f. A detailed analysis of negative statements in the "Iliad" is given in Irene J.F. de Jong, *Narrators and Focalizers: the Presentation of the Story in the Iliad*. Amsterdam, Grüner, 1987, 60ff.

3. See: "et que l'on veuille bien observer que penser un objet ne saurait se borner à engendrer en soi une représentation plus ou moins passive. Penser un objet c'est l'interroger dans ce qu'il a d'essentiel et de spécifique. C'est le remettre en question avec toute la précision dont l'esprit est capable. C'est en attendre une réponse qui modifie les rapports que cet objet entretient avec le reste de l'univers et avec nous-mêmes, réponse qui illumine en même temps qu'elle nous éclaire. Comprendre le monde en le transformant, telle est, sans aucun doute, notre authentique fonction" (P. Nougé, René Magritte; *ou les images défendues*. Bruxelles, Aut. associées, [1943], 59f.; quoted in René Magritte. Lausanne; 19 juin-18 octobre 1987. Fondation de l'Hermitage. Donation Famille Bugnion. Lausanne, Impr. Réunies, 1987, 197).

4. About the difference between the denotations of iconic and verbal signs in the works of Klee, Kandinskij, and Magritte, see M. Foucault, *Ceci n'est pas une pipe: deux lettres et quatre dessins de René Magritte*. [Montpellier], Scholies/F-

ata Morgana, 1977(1973). Particular attention is paid in this essay to the role of calligrams as combinations of iconic and verbal signs.

5. For a definition of deictic words, see, for instance, D. Crystal, *A Dictionary of Linguistics and Phonetics*. Oxford, Blackwell, 1985, 86; as well as Waszink 1988, 138 and the literature given there.

6. See, for more detail, A Dihle, *The Expression of Human Will in Classical Antiquity*. Berkeley, Univ. of California Press, 1982.

7. Compare, in this connection, also the observations, made in R.W.B. Burton, *The Chorus in Sophocles' Tragedies*. Oxford, Clarendon Press, 1980, 59-64, and passim.

8. We will leave undecided here the important question, raised in modern days, in howfar it is correct to state that, although choral songs originally are cultic songs, the separate cultic elements in the first-mentioned ones are, as a matter of course, part of such songs in general or of tragedy (Rode 1971, 114).

9. In this connection it is relevant that in Old Church Slavonic texts only weakly developed periphrases of the future (with /imeti/, /načeti/, and /početi/) occur. I owe this, as well as other observations, to Professor William R. Veder (Univ. of Amsterdam).

10. For the problem of authorship in Old Russian texts see D.S. Lixačev, *Voprosy atribucii proizvedenij drevnerusskoj literatury*. In *TODRL* 17 (1961), 17-41.

11. This procedure has been attested in the analysis of the so-called Protopaterikon Scaligeri, the intricate structure of which is a result of the fact that its compiler used three sources, progressively as well as retrogressively (Veder 1981).

Another example of the procedure is the text entitled "The Discourse of a Certain Monk on Reading Scriptures" (N), which was created essentially by integrating two earlier texts on the same subject (Veder 1986).

The use of this procedure bears testimony of the relatively independent development of an Old Russian text. Thus its function within a literary system determined by the conception of the world as a block-universe becomes obvious.

12. For a summary of the Old Russian bible-translations see F.J. Thomson, *The Nature of the Reception of Christian Byzantine Culture in Russia in the Tenth to the Thirteenth Centuries and Its Implications for the Russian Culture*. In *Slavica Gandensia* 5(1978), 107-139.

13. For the absence of of the difference between poetry and prose in the Middle Ages, see also J. Hrabák, *Remarques sur les corrélations entre le vers et le prose, surtout sur les soi-disant formes de transition*. In D. Davie [et al.] (eds.), *Poetics-Poetyka-Poëtika*. Warszawa (etc.), Mouton, 1961, 239-248.

14. See: " ... the importance of the printing press and the potential it had for a real breakthrough in the spread of knowledge was not appreciated, neither among the Bulgarians nor among their masters, the Ottoman Turks (who started to print as late as 1727...). In both societies, the Christian Bulgarian and the Muslim Turkish, the preference was for a few beautiful calligraphed and illustrated and expensive books rather than many cheap printed ones with a widely diversified content" (M. Kiel, *Art and Society of Bulgaria in the Turkish Period: a New Interpretation*. Assen (etc.), Van Gorcum, 1985, 242, fn. 87a).

15. Something like an ornamental style is also found in some surrealist paintings like Dalí's *The Persistence of Memory* (1931; New York, Museum of Modern Art). This contains representations of flattened and folded watches (see ill. 6). The ornamental character of the sign /watch/ is expressed here by the fact that it does not just denote "watch", but has an earlier-mentioned additional meaning, which is, in Lixáček's view, distinctive of words with an ornamental character in a medieval literary work. This additional meaning in the Dalí-picture manifests itself in the phenomenon that the sign /watch/ and its contradictory /non-watch/ are combined into one sign (/flattened and folded watches/). By this presentation of the interpretant as co-ordinate to the object of the sign, the sign gets a new meaning, thus impelling the perceiver to query it as to its exact meaning.

16. See: "Die Zeichen werden mit 'unähnlichen Ähnlichkeiten' (anhomoies homoiotetes) oder 'unähnlichen Symbolen' (anhomoies sumbola) umschrieben. Was darunter zu verstehen ist, soll an einem Beispiel erläutert werden. Gottes absolute Transzendenz und Aseitigkeit verbieten es im Grunde, ihn mit materiellen, sinnlichen Zeichen oder Symbolen erkennen oder beschreiben zu wollen. So ist es in einem ontischen Sinne 'unschicklich', dem 'Uebersein' Gottes nicht gemäss, wenn man sein Wesen mit 'Licht' umschreibt, wie es der Areopagite ständig tut. Diese positive, 'kataphatische' Ausdrucksweise muss dialektisch ergänzt werden durch die negative, 'apophatische': Gott ist 'Überlichtige Finsternis' (hyperphotos gnophos), da die 'unähnliche Ähnlichkeit' Gottes Wesen gemäss ist. (Diese Formel ist von unmittelbarem Einfluss auf die Ikonographie der Verklärung geworden.)" (Onasch 1968, 20; for a careful analysis of all iconic and verbal signs on an Old Russian icon, see: H. Lohse, *Die Ikone des Heiligen Theodor Stratilat zu Kalbensteinberg: eine philologisch-historische Untersuchung*. München, Sagner, 1976). For a general survey of the literature concerning the icon, see Ladner 1959, and W. Felicetti-Liebenfels, *Geschichte der byzantinischen Ikonmalerei von ihren Anfängen bis zum Ausklingen unter Berücksichtigung der maniera graeca und der italo-byzantinischen Schule*. Olten, Urs-Graff, 1956.

17. The Latin translation of the Greek text in the standard edition by J. Migne is to prefer to that of John Damascene's version; see (Basil): "nam imaginis honor ad exemplar transit" (Migne, P.Gr., 32, 149C; it. mine, PMW), and (John Damascene): "(siquidem) honor qui imagini habitur, ad exemplar transfertur" (Migne, P.Gr., 94, 1261B; it. mine, PMW).

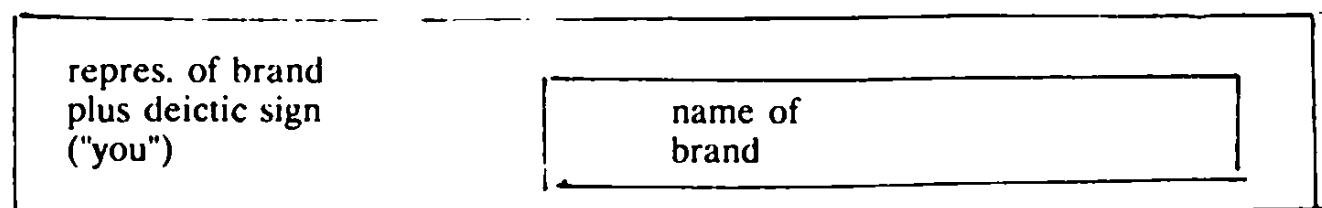
18. The translation of the word prototupon by pr'vyj obraz in the Old Russian texts bears testimony to the defective character of these translations. Pr'vyj

obraz" is a literal translation of the Greek protos tupos rather than of prototupon. However, from Basil of Caesarea's definition it is evident that image and prototype are equivalent in so far as they both claim the same worship by virtue of the relationship of identity existing between them (Ladner 1959, 774). But the essential difference between prototupon and protos tupos resides in the fact that the first is a general model, which without being a representation itself, generates representations. The protos tupos, on the other hand, is exactly such a representation of a model. In other words, a protos tupos and an icon are, in fact tautologies, which implies that pr'vyj obraz" is just an inadequate translation of prototupon.

19 See in this connection, W. Hofmann, *Grundlagen der modernen Kunst: Eine Einführung in ihre symbolischen Formen*. Stuttgart, Kröner, 1978, 14.293/284. Braque's painting entitled "Violin and jug" (1910; Basle, Kunstmuseum) is exemplary of such a painting from the Analytical Period of Cubism made in the above-mentioned manner (see ill. 11).

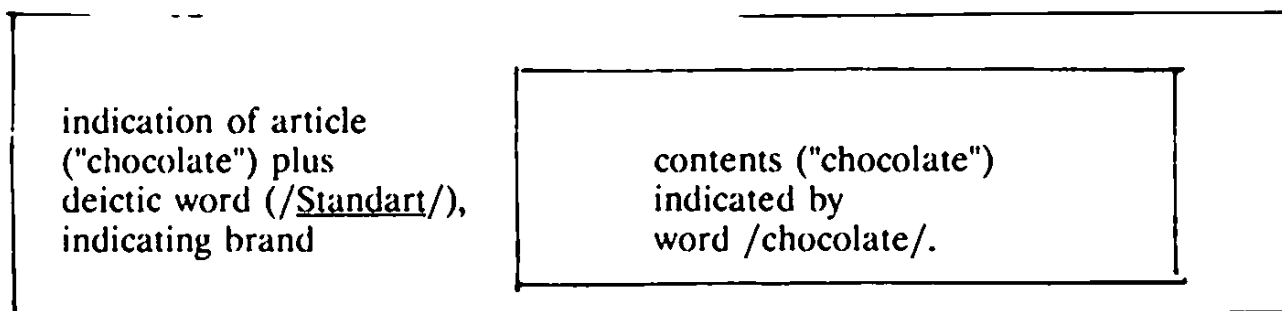
20 Compare, for an illustrative example of an icon in which the klejma play a role, that of Elijah (13th cent., see ill. 10; a description is given in Onasch 1969, 155 and 164f.).

21 Concerning the applied character of the Russian icon which expresses itself in the contact established between the perceiver and the central, framing figure, interesting parallels can be drawn with modern advertisements which often distinguish between the framing and the framed parts of the representation. Then the framed part shows the advertised article, whereas the framing part contains a representation of a person, making use or tasting that same article. It is characteristic of the framing representation that it mostly contains a deictic sign, either iconic or verbal, addressed to the perceiver of the ad, stimulating him to purchase or use the article. In other words, it is distinctive of advertisements that the framing part contains a representation of the advertised article (represented on the framed part) plus an exhortation (in the form of a sign with a deictic function). It is also often seen that the framing and the framed parts share the name of the article. See, in this connection, ill. 12. On this ad the framing and the framed parts of the representation both contain the iconic as well as the verbal sign of the plane (the word /samolet/). Moreover, the framing part only contains the sign with the deictic function: the word /čitaite/ ("do read" [the journal called 'The Plane', PMW]). Schematically:



The framed part of an advertisement may, in its turn, become the framing part of a new combination of an iconic and a verbal text. In that case the ad is transformed into a mere wrapping of an article. The parallel with the advertisement manifests itself in the fact that the content of the wrapping is indicated by

the noun on the wrapping. See ill. 13. There the verbal sign /šokolad/ refers to the non-verbal contents of the wrapping ("chocolate"), whereas the brand, indicated by the word /Standart/ serves as the sign with a deictic function, distinctive of framing parts of advertisements. Schematically:



Note that proper names, together with spatial and temporal markers indicating "here", "there", "now", "then", as well as personal, demonstrative and possessive pronouns, all of which presuppose a speaker, are typically deictic words (see G. Gabriel, *Fiktion und Wahrheit: eine systematische Theorie der Literaturtheorie*. Stuttgart (etc.), Fromann, 1975, 18).

22 For an inventory of all extant versions of the "Life", see Begunov 1975. Use is made here of Begunov's reconstruction of the Primary Version of the text, made in Begunov 1965, 158-180. This reconstruction is supposed to approach the version made in Vladimir' at the Roždestvenskij Monastyr', during the years 1280-1282 (idem, 61). The editor used the 13 extant manuscript containing variants of the Primary Version (for a complete listing of the mss. see Begunov 1965, 16f.).

The editor based himself on ms. in the Gos. Istoričeskij Muzej (Moskva), Sino-dal'noe sobranie nr. 154 (abt. 1486, sheets 156-162. Forms not found in this basic variant (Ps.), but reconstructed from other variants, are placed in square brackets ([...]). English translations are mine. Both the editor as well as D.S. Lixačev have emphasized that the variant in the Gos. Biblioteka SSSR im. V.I. Lenina (Moskva), sobranie Mosk. Duxovnoj Akademii (f. 173), nr. 208 (abt. 1550), sheets 1-9, (A), which was considered by the first editor of the "Life", V.V. Mansikka, as containing the authentic text of the Primary Version, is insufficient from a philological point of view. A is a late, corrupted text of the "Life" which was composed not earlier than in the middle of the 16th century (Begunov 1965, 57). For further textological data concerning the "Life" see Begunov 1961, in which a reconstruction is made of the ms. in the Gos. Publičeskaja Biblioteka im. M.E.Saltykova-Ščedrina (Leningrad), Q.1.321 (abt. 1575), originating from N.P. Lixačev's library. This version was published in Mansikka 1912, Pril. 125-137. For more detailed information concerning this version see also Begunov 1976.

Furthermore, a reconstruction of the "Third Version" of the "Life" was made by the same editor in *Die Vita des Fürsten Aleksandr Nevskij in der Novgoroder Literatur*. In *Zeitschrift für Slawistik* 16 (1971), 78-109.

The writer of the Primary Version probably was neither a Novgorodian nor a Pskovian. However, he must have been of noble birth, and belonged to the

Prince's entourage. See Lixačev (red.) (1980), 173ff. and V. Ključevskij, *Drevnerusskija žitija svjatyx kak istoričeskij istočnik*. Moskva, Gračev, 1871, 65f.

23.see P. Pucci, *Odysseus Polutropos: Intertextual Readings in the Iliad and the Odyssey*. Ithaca (etc.), Cornell Univ. Press, 1987, 79f.

24.This scene is not found in Ps. on which Begunov's text is based, but has been reconstructed by the latter according to the other variants.

25. See in this connection Stierle's definition of free indirect speech: "Im Fall der style indirect libre wird eine noch vorsprachliche mentale Bewegung eines Subjekts auf den Diskurs projiziert und dort sprachlich artikuliert" (K. Stierle, *Das Gebrauch der Negation in fiktionalen Texten*. In H. Weinrich (Hrsg.), *Positionen der Negativität*. Munich, Fink, 1975, 251). See also J. Simonin-Grumbach, *Pour une typologie du discours*. In J. Kristeva, J.-Cl. Milner (éds.), *Langue, discours, société: Pour Emile Benveniste*. Paris, Seuil, 1975, 85-121.

A thought which a person has in mind is not realized by himself on his own level of speech, but rather by means of an operation on the level of the discours. Consequently, in free indirect speech two voices sound, that of the literary figure and the external observer. For the dialogic character of free indirect speech, see in particular V.N. Volosinov, *Marxism and the Philosophy of Language*. Tr. by L. Matejka and I.R. Titunik. New York (etc.), Seminar Press, 1973(1930), 141ff.

26. Dali's painting "The Ecumenical Council" (1960; St. Petersburg, Florida, U.S.A., The Salvador Dali Museum; see ill. 14) presents a fine example of an iconic non-representation similar to a negative verbal statement. On the painting the artist himself is seen, standing before an empty canvas, apparently intending to start painting. On the background the possible subject-matter of the painting is visible, consisting of the Holy Virgin, a rock standing in water, and, on the background, a throng of hardly visible holy figures. The presence of the possible subject-matter on the framing painting raises an expectation in the perceiver concerning the contents of the still empty canvas. In other words, it is evident here that a non-representation in iconic signs presupposes that an artist be visualized in the same way as the producer of a negative statement is. The earlier-mentioned procedure of the painting within the painting (see chapter 1, par. 3.2.) is again illustrative because the representations on the framing paintings emphasize those on the framed ones. Thus the expectation of the future representation on the empty canvas is, on the one hand, legalized by the representation on the framing painting. On the other hand, the emptiness of the canvas of the framed painting is reflected in the framing painting as the represented persons and objects on the first are diaphanous; they seem to be non-existent. Thus the emptiness of the canvas before which the painter is situated is justified. Moreover, he keeps his face averted from the canvas, toward the perceiver. In this way an extra explanation seems to be given for the phenomenon that no representation is seen on the framed painting at all.

In other words, the function of the interpretant of the iconic signs on Dali's painting is emphasized by the presence of the painter on his own painting, sitting before an empty canvas, impels the perceiver to query these signs as follows: "what will the artist depict on his as yet empty canvas?" It was seen that this

function of the interpretant on medieval paintings is emphasized by a maximal reduction of all iconic material, as a consequence of which the perceiver is forced to query it as to its underlying christian idea.

27. Compare, for instance, John Tenniel's representation of the scene in Lewis Carroll's "Alice in Wonderland" in which the Cheshire Cat slowly disappears at Alice's urgent request:

"All right", said the Cat; and this time it vanished quite slowly, beginning with the end of its tail, and ending with the grin, which remained after the rest of it had gone" (The Annotated Alice, ill. by John Tenniel. With an Intr. and Notes by M. Gardner. Cleveland (etc.), 1963; see ill. 15).

On this illustration the diaphanous character of the "irrelevant clothing" of the expressed concept "nothing" (the result of the Cat's disappearance) manifests itself in the fact that parts of the contours of the Cat are still visible, the branches of the tree shining through him. The concept "absence of object" ("Cat") is apparently imaginable only when that object is at least hinted at in the iconic context. Or, when vestiges of the representation of that object in its realized form are still identifiable.

28. For a critical evaluation of some of Riffaterre's theories see J. Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. London, Routledge and Kegan Paul, 1981, 80-99.

29. T.S. Eliot is an example of a modern poet whose works is determined by the phenomenon of intertextuality. Thus in "The Waste Land" the "Notes" form an interpretant-text similar to the Biblical quotations in the "Life" in so far as they have a legalizing function too. Thus these "Notes" are ambivalent, because they denote scholarly, sophisticated topics on the one hand, but connote the reverse, by suggesting the intention to simulate these topics. The framing, legalizing function of the "Notes", manifests itself as exactly by this suggestion, they explicate the point of view. It is evident here that the "Notes" have a framing function, thus emphasizing the authenticity of what is narrated in the framed parts of the poetic text (see G. Smith, *The Waste Land*. London, Allen and Unwin, 1983, 85).

30. The quotations in the Old Russian Chronicles are interesting in as far as these are adaptations of already existing Old Slavic texts rather than of Greek originals as, for instance, the chronicles of George Malalas (see, in this connection, n. 12). In a maxim, quoted sub 1233 in the Hypatian Chronicle, the block-universe manifests itself again in the reference to a Homer-passage. However, the source of this reference has never been discovered! (Thomson 1988, 66 and 79 n. 61).

APPENDIX

A specimen of a reconstruction of the isocolic patterns underlying the texts of the "Life of Aleksandr Nevskij".

The reconstruction is based on the text given in Begunov 1965, 159-180.

The text-parts on the pp. 166-168 which were not reconstructed by the editor on the basis of the variant Ps. (GIM, Sinodal'noe sobranie, No. 154; see note 22) have been omitted.

3. | повѣсти | о житии | и о храбрости (159)
4. | благовѣрнаго | и великаго | князя | Александра. |
2. | О господь | нашемь |
2. | Исусь | Христъ, |
2. | сыне | божии. |
2. | Азь худнй | и многогрѣшнй, |
2. | мало | сѣмься, |
2. | покушаюся | писати |
4. | житие | святого | князя | Александра, |
2. | сына | Ярославля , |
2. | а внука | Всеволожа. |
3. | Понеже | слышах | от отец своих |
3. | и самовидецъ есмь | възраста | его, |
2. | радъ | бых исповѣдалъ |
3. | святое | и честное | и славное |
2. | житие | его. |
4. | Но | яко же | Приточникъ | рече: |
4. | "В злохытру | душу | не видеть | прѣмудрость: (160)
2. | на вышнихъ бо | краихъ есть, |
2. | посреди стезь | стояше, |
3. | при вратѣхъ же | сильных | присѣдит." |
3. | Аще и | грубъ есмь | умомъ, |
4. | Но | молитвою | святыхъ | богородица |
4. | и поспѣшениемъ | святого | князя | Александра |
2. | начатокъ | положю. |
3. | Съи | бѣ князь | Александръ |
2. | родися | от отца |
2. | милостилюбца | и мужелюбца, |

2. | паче же | и кротка, |
 3. | князя | великаго | Ярослав |
 2. | и от матери | Феодосии. |
 4. | Яко же | рече | Исая | пророк: |
 3. | "Тако | глаголетъ | господь: |
 3. | "Князя | азъ | учиняю, |
 2. | священни бо | суть, |
 2. | и азъ | вою я" |
 3. | Воистинну бо | без божия | повелѣния |
 <2> | не бѣ княжение | <его>. |
 3. | Но и | взоръ | его |
 3. | паче | ихъ | чловѣкъ, |
 2. | и глас | его - |
 3. | акы | труба | в народъ, |
 2. | лице же | его - |
 3. | акы | лице | Иосифа |
 3. | иже | бѣ поставилъ | его |
 2. | египетскій | царь |
 3. | втораго | царя | въ Египтѣ. |
 2. | Сила же бѣ | его- |
 3. | часть | от силы | Самсона. |
 3. | И даль бѣ | ему | богъ | (161)
 2. | премудрость | Соломону, |
 2. | храбрость же | его- |
 4. | акы | царя | римскаго | Еуспесиана, |
 4. | иже бѣ плѣнилъ | всю | землю | Иудейскую. |
 2. | Инѣгдѣ | исполчися |
 3. | къ граду | < Атапату >, приступити, |

2. | и ишедше | гражане, |
 3. | побѣдиша | плѣкъ | его, |
 2. | и остася | единъ, |
 3. | и, възврати | к граду | силу ихъ, |
 2. | къ вратом | градным, |
 3. | и посмѣся | дружинъ | своей, |
 2. | и укори я, | рекъ: |
 3. | "Остависте | мя | единого." |
 3. | Тако же и | князь | Александръ,- |
 2. | побѣжая, | а не побѣдимъ. |
 3. | И сего ради | нѣкто | силенъ |
 2. | от Западныя | страны, |
 3. | иже нарицаются | слугы | божия, |
 2. | от тѣх | прииде, |
 2. | хотя | видѣти |
 3. | дивный | възрасть | его, |
 2. | яко же | древле |
 4. | царица | Южичьская | приходи | к Соломону, |
 4. | хотящи | слышати | премудрость | его. |
 2. | Тако | и сей, |
 2. | именовъ | Андрѣяшь, |
 3. | видѣвъ | князя | Александра |
 3. | и, възвратився | къ своимъ, | рече: | (162)
 3. | "Прошед | страны, | языкъ, |
 2. | не видѣх | таковаго |
 2. | ни въ царехъ | царя, |
 2. | ни въ князехъ | князя" |
 2. | Сеи же | слышавъ, |

3. | король | части | Римьскыя |
 2. | от полунощныя | страны, |
 4. | таковое | мужество | князя | Александра, |
 2. | и помысли | в собѣ: |
 4. | "Пойду | и плѣню | землю | Александрову." |
 3. | И събра | силу | велику, |
 2. | и наполни | корабля |
 3. | многы | полковъ | своих, |
 3. | подвижеса | в силъ | тяжцѣ, |
 3. | пыхая | духомъ | ратным. |
 4. | И прииде | в Неву, | шатася | безумиемъ, |
 3. | и посла | слы своя | загордѣвса, |
 4. | в Новѣгородъ, | къ князю | Александру, | глаголя: |
 3. | "Аще можеша | противитися | мнѣ, |
 3. | то се есмь | уже | зде, |
 3. | плѣняя | землю | твою." |
 4. | Александръ же, | слышав | словеса | сии, |
 2. | разгорѣся | сердцемъ |
 4. | и вниде | в церковь | святыя | Софиа |
 3. | и, пад | на колѣну | пред олтарею, |
 3. | нача | молитися | съ слезами: |
 3. | "Боже | хвальный, | праведный, |
 3. | боже | великий, | крѣпкий, |
 2. | боже | превѣчный, |
 2. | основавый | землю | (163)
 3. | и положивы | предѣлы | языком, |
 3. | повелѣ | жити | не прѣступающе |
 2. | в чужую | часть." |

4. | Въсприимъ же | пророческую | пѣснь, | рече : |
4. | "Суди, | господи, | обидящим | мя |
3. | и возбрани | борющимся | со мною, |
3. | прими | оружие | и щитъ, |
3. | стани | в помощь | мнѣ." |
3. | И, скончавъ | молитву, | вѣставъ, |
2. | поклонися | архиепископу. |
3. | Епископъ же | бѣ тогда | Спиридонъ, |
3. | благослови | его | и отпусти. |
5. | Он же, | изшед | ис церкви, | утеръ | слезы, |
5. | нача | крѣпити | дружину | свою, | глаголя: |
2. | "Не в силах | богъ, |
2. | но | въ правдѣ. |
3. | Помянемъ | Пѣсотворца, | иже рече: |
2. | Сии | въ оружии, |
2. | а си | на конѣх, |
2. | мы же | во имя |
3. | господа | бога нашего | призовемъ, |
3. | тии | спяти быша | и падоша, |
3. | мы же | стахом | и прости быхом" |
4. | Си рѣк, | поиде на нихъ | в малѣ | дружинѣ, |
4. | не създався | съ мною | силою | своею, |
4. | но | уповая | на святую | троицу. |
2. | Жалостно же бѣ | слышати, |
2. | яко отецъ | его |
3. | князь | великий | Ярославъ, |
3. | не бѣ вѣдал | таковаго | вѣстания |
2. | на сына | своего, |

2. | милаго | Александра, | (164)
 3. | ни оному | бысть когда | послати |
 3. | вѣсть | къ отцю | своему: |
 3. | уже бо | ратнии | приближашася. |
 4. | Тѣм же | и мнози | новгородци | не совокупилися бѣша, |
 4. | понеже | ускори | князь | пойти. |
 3. | И поиде на ня | въ день | въскресения, |
 2. | иуля | въ 15, |
 3. | имѣаше же | вѣру | велику |
 2. | къ святыма | мученикома |
 2. | Борису | и Глѣбу. |
 2. | И бѣ нѣкто | мужь |
 3. | старѣйшина | в земли | Ижерстей, |
 <2> | именемъ | < Пелгуй >. |
 2. | Поручено же бысть | ему |
 3. | стража | ночная | морская. |
 3. | Въсприя же | святое | крещение, |
 3. | и живяше | посреди рода своего, | погана суца. |
 2. | Наречено же бысть | имя его |
 3. | въ святѣмъ | крѣщении | Филипъ. |
 2. | И живяше | богоугодно, |
 <4> | в среду | и в пяток | пребываше | въ < алчбѣ. > |
 4. | Тѣм же | сподоби | его | богъ |
 4. | видѣти | видение | страшно | в тѣй день. |
 2. | Скажемъ | вкратцѣ. |
 3. | Увѣдав | силу | ратных, | (165)
 3. | иде | противу князя | Александра, |
 3. | да скажетъ | ему | станы. |

3. | Стоящю же ему | при край | моря, |
 3. | и строжаше | обою | пути, |
 4. | и пребысть | всю | ночь | въ бдѣнии. |
 4. | И яко же | нача | въсходити | солнце, |
 4. | слыша | шумъ | страшень | по морю |
 4. | и видѣ | насадъ | единъ | гребущъ, |
 4. | посреди насада | стояща | святая | мученика |
 4. | Бориса | и Глѣбъ | въ одеждах | чръвлених, |
 4. | и бѣста | руки | дръжаща | на рамѣх. |
 4. | Гребци же | съдяху, | аки мглою | одѣани. |
 2. | Рече | Борисъ: |
 4. | "Брате | Глѣбе, | вели | грести, |
 3. | да поможемъ | сроднику | своему |
 2. | князю Александру." |
 3. | Видѣвъ же | таковое | видѣние |
 4. | и слышавъ | таковъ | глас | от мученику, |
 2. | стояше | трепетень, |
 4. | дондеже | насадъ | отъиде | от очию его. |
 4. | Потомъ | скоро | поеде | Александръ, |
 2. | и радостныма | очима |
 4. | исповѣда | ему | единому | видѣние. | (166)
 5. | Князь же | рече ему: | "Сего | не рци | никому же". |
 5. | Оттоль | потщався | наеха на ня | въ 6 | день. |
 3. | И бысть съча | велика | над Римляны, |
 3. | и изби их | множество | бесчислено |
 3. | и самому | королю | възложи |
 2. | печать | на лице |
 3. | острымъ | своимъ | копиемъ. |

As the texts on the pages 166, 167 and 169 have largely been reconstructed on the basis of several other manuscripts no endeavour has been made here to present their possible isocolic patterns. Consequently the passage from /Zde/ (on p. 166) to /bozi/ (on p. 168) has been omitted.

2. | Останокъ же их | побѣже, | (168)

4. | и трупиа | мертвых своих | наметаша | корабля |

2. | и потопиша | в мори. |

<4> | Князь же | Александръ | возвратися | с < побѣдою, > |

4. | хваля | и славя | имя |

2. | своего | творца. |

2. | Бъ второе же | льто | (169)

4. | по возвращении | с побѣды | князя | Александра, |

4. | приидоша | пакы | от Западныя | страны |

4. | и возградиша | град | въ отечствѣ | Александровѣ. |

4. | Князь же | Александръ | воскорѣ | иде |

3. | и изверже | град их | из основания, |

2. | а самых | извѣша |

3. | и овѣх | с собою | поведе, |

3. | а инѣх, | помиловавъ, | отпусти: |

3. | бѣ бо милостивъ | паче | мѣры. |

2. | По побѣдѣ же | Александровѣ, |

<2> | яко же побѣди < короля, > |

2. | в третій | год, |

2. | в зимнее | время, |

5. | пойде | на землю | Немецкую | в велицѣ | силѣ, |

2. | да не похвалятся, | ркуще: |

4. ; "Укоримъ ; Словеньский ; языкъ ; ниже себе". ;
4. ; Уже бо бѣше ; град ; Псков ; взят, ;
3. ; и намѣстники ; от Немець ; посажени. ;
5. ; Он же ; въскорѣ ; градъ ; Псковъ ; изгна ;
4. ; и Немець ; изсѣче, ; а инѣх ; повяза, ;
4. ; и град ; свободи ; от безбожных ; Немець. ;
3. ; А землю их ; повоева ; и позже ;
3. ; и полона ; взя ; бес числа, ;
2. ; а овѣх ; иссече. ;
4. ; Они же, ; гордии, ; совокупшася ; и рекоша: ;
5. ; "Пойдемъ ; и побѣдим ; Александра ; и имемъ его, ; рукама". ;
4. ; Егда же ; приближшася, ; и очютиша я ; стражие.(170)
5. ; Князь же ; Александр ; оплъчился ;
- ; и поидоша ; противу себе, ;
4. ; и покриша ; озеро ; Чюдское ; обои ;
2. ; от множества ; вои. ;
3. ; отецъ же ; его ; Ярославъ ;
2. ; прислалъ бѣ ; ему ;
4. ; брата ; меньшаго ; Андрѣя ; на помощь ;
2. ; въ множествѣ ; дружинѣ. ;
3. ; Тако же ; и у князя ; Александра ;
2. ; множество ; храбрых, ;
4. ; яко же ; древле ; у Давыда ; царя ;
2. ; силнии, ; крѣпции. ;
4. ; Тако и ; мужи ; Александровы ; исполнишася ;
2. ; духом ; ратнымъ: ;
2. ; бяху бо ; сердца их, ;
4. ; акы ; сердца ; лвомъ, ; и рѣша: ;

2. | "О, княже нашъ | честный! |
 3. | Нынѣ | приспѣ | врѣмя нам |
 3. | положить | главы своя | за тя ". |
 2. | Князь же | Александръ, |
 4. | въздѣвъ | рудѣ | на небо, | и рече: |
 2. | "Суди ми, | боже, |
 <4> | и < разсуди > | прю мою | от языка | непреподобна, |
 2. | и помози ми, | господи, | (171)
 4. | яко же | древле | Ноисию | на Амалика |
 4. | и прадѣду нашему | Ярославу | на окааннаго |
 | Святополка". |
 4. | Бѣ же тогда | субота | възходящю | солнцю, |
 2. | и съступишася | обои. |
 2. | И бысть съча | зла |
 <3> | и < трускъ > | от копий | ломления |
 3. | и звук | от съчения | мечнаго, |
 4. | яко же и | езеру | померзѣшю | двигнутися; |
 4. | и не бѣ видѣти | леду: | покры бо ся | кровию. |
 4. | Се же | слышах | от самовидца, | иже рече ми, |
 4. | яко видѣх | полкъ | божий | на въздусѣ, |
 3. | пришедши | на помощь | Александрови. |
 4. | И тако | побѣди я | помощью | божиею, |
 3. | и даша | плеча своя | и свѣчхуть я, |
 4. | гоняще, | аки по и аеру, | и не бѣ камо | утещи. |
 4. | Зде же | прослави | богъ | Александра |
 2. | пред всѣми | полкы, |
 4. | яко же | Исуса | Наввина | у Ерехона. |
 2. | А иже | рече: |

3. | "Имемъ | Александра | руками", |
 3. | сего | дасть | ему |
 3. | богъ | в руцѣ | его. |
 5. | И не обрѣтесе | противникъ | ему | въ брани | никогда же
 5. | И возвратися | князь | Александръ | с побѣдою |
 | славною. | (172)
 4. | И бяше множество | полоненых | в полку | его, |
 3. | и ведяхуть | босы | подле конии, |
 5. | иже | именуютъ | себе | божии | ритори. |
 5. | И яко же | приближися | князь | къ граду | Пскову,
 3. | игумени же | и попове | и весь народ |
 3. | срѣтоша и | пред градомъ | съ кресты, |
 3. | подающе | хвалу | богови |
 4. | и славу | господину | князю | Александру, |
 2. | поюще | пѣснь: |
 4. | "Пособивый, | господи, | кроткому | Давыду |
 2. | побѣдiti | иноплеменьники |
 2. | и вѣрному | князю нашему |
 <2> | оружиемъ | < крестным, > |
 3. | и свободи | градъ | Псков |
 3. | от иноязычникъ | рукою | Александровою." |
 2. | И рече | Александръ: |
 2. | "О невѣгласи | псковичи. |
 4. | Аще сего | забудете | и до правнучать | Александровых, |
 2. | и уподобитесе | Жидом, |
 4. | их же препита | господь | в пустыни | манною |
 2. | и крастелми | печеными, |
 3. | и сихъ всѣх | забыша | и бога своего, | (173)

3. | изведшаго я | от работы | изъ Египта" . |
 4. | И нача | слыти | имя | его |
 <4> | по всѣмъ | странамъ | и до моря | < Египетскѣаго > |
 2. | и до горъ | Араратскихъ |
 <4> | и обону | < страну > | моря | Варяжскаго, |
 2. | и до великаго | Риму. |
 4. | В то же время | умножися | языка | Литовскаго |
 4. | и начаша | пакостити | волости | Александрове. |
 3. | Он же, | въездя, | и избиваше я |
 4. | Единою | ключися | ему | выехати, |
 3. | и побѣди | 7 | ратий |
 2. | единѣмъ | въездомъ, |
 3. | множество | князей их | изби, |
 3. | а овѣх | рукама | изыма; |
 4. | слугы же | его, | ругающесе, | вязахуть их |
 3. | къ хвостомъ | коней | своихъ. |
 5. | И начаша | оттолѣ | блюстися | имени | его. |
 5. | В то же время | бѣ царь | силенъ | на Вѣсточнѣй | странѣ
 3. | иже бѣ ему | богъ | покорилъ |
 5. | языки | многы, | от вѣстока | даже | и до запада. |
 5. | Тѣй же царь, | слышавъ | Александра | тако славна |
 | и храбра, | (174)
 4. | посла | к нему | послы | и рече: |
 4. | "Александре, | вѣси ли, | яко богъ | покори ми |
 2. | многыя | языки. |
 4. | Ты ли | единъ | не хочеши | покорити ми ся? |
 4. | Но | аще хочеши | съблюсти | землю свою, |
 3. | то приеди | скоро | къ мнѣ |

4. | и видиши | честь | царства | моего" |
4. | Князь же | Александръ, | прииде | в Володимеръ |
5. | по умертвии | отца | своего, | в силъ | велицѣ.
3 | И бысть грозень | приездъ | его, |
5. | и промчеса | вѣсть | его | и до устья | Волги. |
3. | И начаша | жены | моавитьскыя |
3. | полошати | дѣти своя, | ркуще: |
2. | "Александръ | едет!" |
3. | Съдумав же | князь | Александръ, |
4. | и благослови | его | епископъ | Кириль, |
3. | и поиде | к цареви, | въ Орду. |
4. | И видѣвъ | его | царь | Батый, |
4. | и подивися, | и рече | велможамъ | своим: |
2. | "Истинну | ми скажете |
4. | яко нѣсть | подобна | сему | князя". |
4. | Почѣстивъ же | и | честно, | отпусти и. |
4. | По сем же | разгнѣвася | царь | Батый |
4. | на брата | его, | меньшаго | Андрѣя, |
4. | и посла | воеводу | своего | Неврюня |
3. | повоевати | землю | Суждальскую. |
2. | По плѣнении же | Неврюневъ | (175)
3. | князь | великий | Александръ |
2. | церкви | въздвигну, |
2. | грады | исполъни, |
4. | люди | распуженыя | събра | в дома своя. |
4. | О таковых бо | рече | Исая | пророкъ: |
3. | "Князь | благъ | въ странах |
4. | - тих, | увѣтливъ, | кротокъ, | сѣмѣренъ, |

3. | - по образу | божию | есть", |
 2. | не внимая | богатства |
 3. | и не презря | кровь | праведничю, |
 4. | сиротъ | и вдовици | въ правду | судяй, |
 3. | милостилюбець, | благъ | домочадцемъ своимъ, |
 4. | и вѣнѣшнимъ | от странъ | приходящимъ | кормитель. |
 3. | На таковыя | богъ | призирает: |
 3. | богъ бо | не аггеломъ | любит, |
 2. | но | человекомъ си |
 2. | щедра | ущедряеть |
 4. | и показываетъ | на миръ | милость | свою. |
 4. | Распространи же | богъ | землю | его |
 2. | богатствомъ | и славою, |
 4. | и удольжи | богъ | лѣтъ | ему. |
 3. | Нѣкогда же | приидоша | къ нему |
 2. | послы | от папы, |
 3. | из великого | Рима, | ркуще: |
 3. | "Папа нашъ | тако | глаголет: |
 4. | "Слышахом тя | князя | честна | и дивна, |
 3. | и земля | твоя | велика. |
 3. | Чего ради | прислахом | к тобѣ |
 4. | от двюнадесять | кординалу | два | хытреша - |
 2. | Агалда | да и Гѣмонта, | (176)
 4. | да послушаеши | учения ихъ | о законѣ | божи". |
 4. | Князь же | Александръ, | здумавъ | съ мудреци своими, |
 2. | въсписа к нему, | и рече: |
 2. | "От Адама | до потопа, |
 3. | от патопа | до разделения | языкъ, |

4. | от разъмъшениа | языкъ | до начяла | Авраамля, |
 4. | от Авраама | до проитиа | Исраиля | сквозе море, |
 4. | от исхода | сыновъ | Исраилевъ |
 3. | до умертвия | Давыда | царя, |
 4. | от начала | царства | Соломоня |
 3. | до Августа | и до Христова | рожества, |
 4. | от рожества | Христова | до страсти | и воскресения, |
 4. | от възскресения же | его | и на небеса | възшествиа |
 2. | и до царства | Константинова, |
 3. | от начала | царства | Костянтинова |
 3. | до перваго | збора | и седмаго - |
 3. | сии вся | добръ | съвъдаемъ, |
 3. | а от вас | учения | не приемлем". |
 2. | Они же възвратшася | въсвоеси. |
 4. | И умножишася | дни | живота | его |
 2. | в велиць | славъ. |
 4. | Бъ бо иеръелюбець | и мънихолюбець, | и нищая | любя |
 4. | Митрополита же | и епископы | чтяше | и послушааше их, |
 3. | аки | самого | Христа. |
 4. | Бъ же тогда | нужда | велика | от иноплеменникъ: (177)
 5. | и гоняхут | христианъ, | веляще | с собою |
 | воиньствовати. |
 5. | Князь же | великый | Александръ | поиде | к цареви, |
 4. | дабы | отмолити | людии | и от бѣды тоя. |
 4. | А сына | своего | Дмитрия | посла |
 2. | на Западныя | страны |
 4. | и вся | полькы | своя | посла с нимъ, |
 4. | и ближних | своих | домочадець, | рекши к ним : |

3. | "Служите | сынови | моему, |
 3. | акы | самому | мнѣ, |
 3. | всѣмъ | животомъ | своимъ". |
 3. | поиде | князь | Димитрий |
 2. | в силъ | велицѣ, |
 3. | и плѣни | землю | Нѣмецкую, |
 3. | и взя | град | Юрьевъ, |
 2. | и возвратися | к Новугороду |
 2. | съ многымъ | полоном |
 2. | и с великою | корыстию. |
 2. | Отець же | его |
 3. | князь | великый | Александръ |
 3. | възвратися | из Орды | от царя |
 3. | и доиде | Новагорода | Нижняго |
 3. | и ту пребывъ | мало | здрав |
 3. | и, дошед | Городца, | разболѣся. |
 2. | О, горь | тобѣ, |
 2. | бѣдный | человече ! |
 3. | Како | можеша | написати |
 3. | кончину | господина | своего ! |
 2. | Како | не упадетъ ти |
 3. | зѣници | вкупѣ | съ слезами ! |
 2. | Како же | не урвется |
 3. | сердце | твое | от кореня ! |
 4. | Отца бо | оставити | человекъ | может, | (178)
 4. | а добра | господина | не можно | оставити : |
 3. | аще бы лѣзъ, | и въ гробъ | бы лѣзъ с ним ! |
 3. | Пострада же | богами | крѣко, |

4. | остави же | земное | царство | и бысть мних : |
 3. | бѣ бо желание | его | паче мѣры |
 2. | аггельскаго | образа. |
 3. | Сподоби же | его | богъ |
 4. | и болший | чин | приати - | скиму. |
 2. | И так | богови |
 4. | духъ | свой | предасть | с миромъ |
 3. | месяца | ноября | въ 14 день, |
 4. | на память | святого | апостола | Филиппа.
 3. | Митрополит же | Кириль | глаголаше: |
 3. | "Чада | моя, | разумѣйте, |
 5. | яко уже | зайде | солнце | <земли> | Суздальской". |
 5. | Иерѣи | и диаконы, | черноризцы, | нищии | и богатии, |
 5. | и вси | людие | глаголааху: | "Уже | погыбаемь!". |
 4. | Святое же | тѣло | его | понесоша |
 2. | къ граду | Володимерю. |
 3. | Митрополит же, | князи | и бояре |
 2. | и весь | народ, |
 2. | малии, | велиции, |
 2. | срѣтоша и | въ Боголюбивѣмъ |
 2. | съ свѣщами | и кандилы. |
 3. | Народи же | съгнатахутся, | хотяще | (179)
 3. | прикоснутися | честнѣмъ | одрѣ |
 3. | святого | тѣла | его. |
 3. | Бысть же вопль, | и кричание, | и туга, |
 2. | яка же | нѣсть была, |
 2. | яко и | вострястися. |
 3. | Положено же бысть | тѣло | его |

3. | въ Рожестве | святѣя | богородица, |
 2. | въ архимандритѣ | велицѣй |
 3. | месяца | ноябрия | въ 24, |
 4. | на память | святого | отца | Амфилохия. |
 4. | Бысть же | тогда | чудо | дивно |
 2. | и памяти | достойно. |
 2. | Егда убо | положено бысть |
 4. | святое | тѣло | его | в раку, |
 3. | тогда | Савастиян | икономъ |
 2. | и Кириль | митрополит |
 4. | хотя | розъяти | ему | руку, |
 4. | да вложат | ему | грамоту | душевную. |
 3. | Он же, | акы | живъ сущи, |
 3. | распростеръ | руку | свою |
 4. | и взят | грамоту | от руки | митрополита. |
 2. | И прियाъ же я | ужастъ, |
 4. | и <едва> | отступиша | от раки | его. |
 4. | Се же бысть слышано | всѣмъ | от господина | митрополита
 2. | и от иконома его | Савастияна. | (180)
 5. | Кто | не удивится | о семъ, | яко тѣлу | бездушну сущю |
 5. | и везому | от далних | градъ | в зимное | время ! |
 5. | И тако | прослави | богъ | угодника | своего. |

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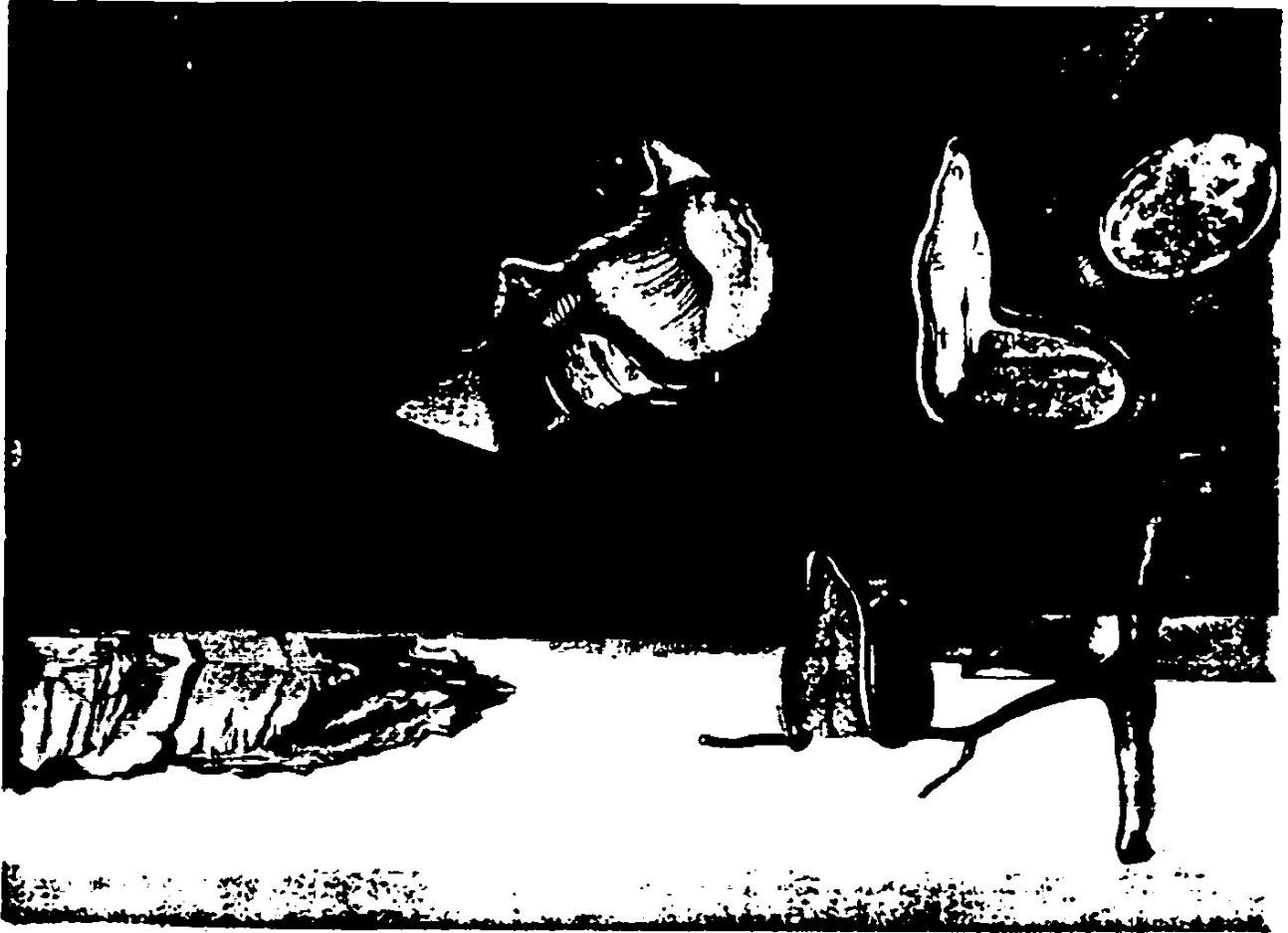


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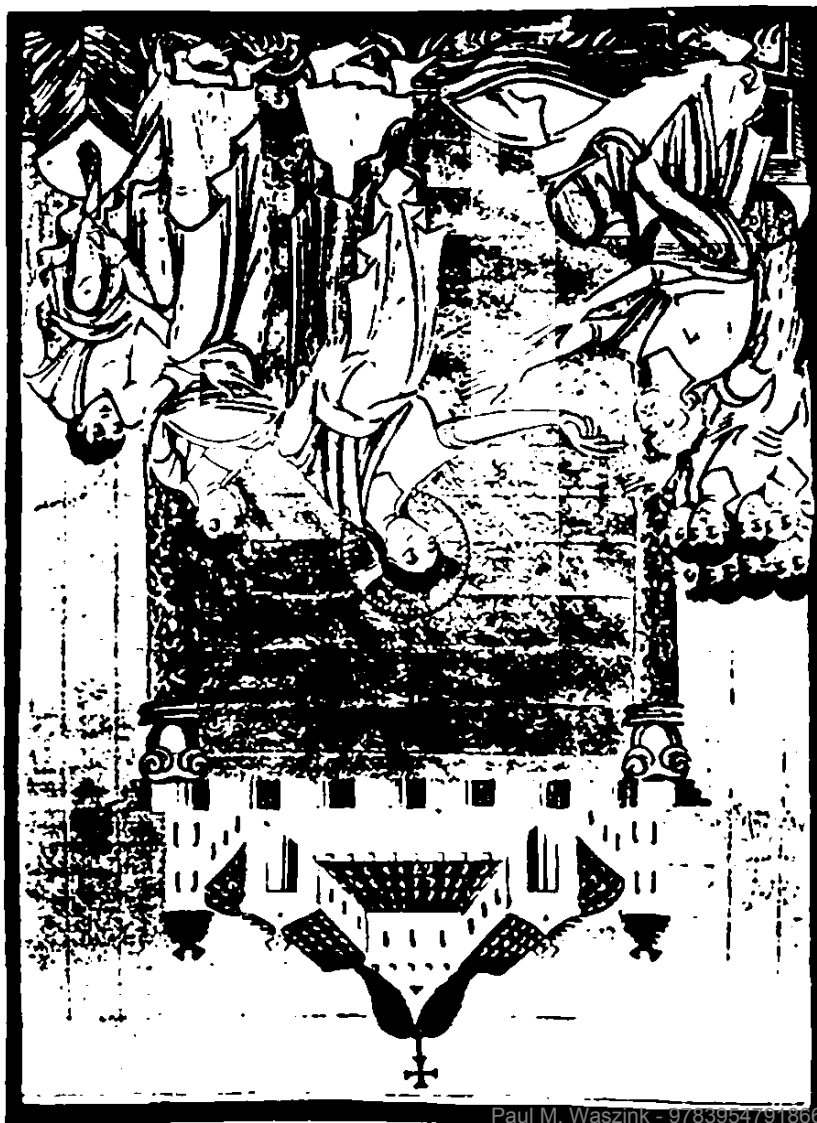


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*Sanctissimi Ecclesie Doctoris Gregorii Papae
ad Leandrum Episcopum Hispalensem epistola
in expositionem libri Job.*

**EVE
RENTIS
SIMO
ET SANCTISSIMO
FRATRI LEANDRO
CONSEPTO
GREGORII**

**SERVVS
SERVORUM DOMINI**



(11)



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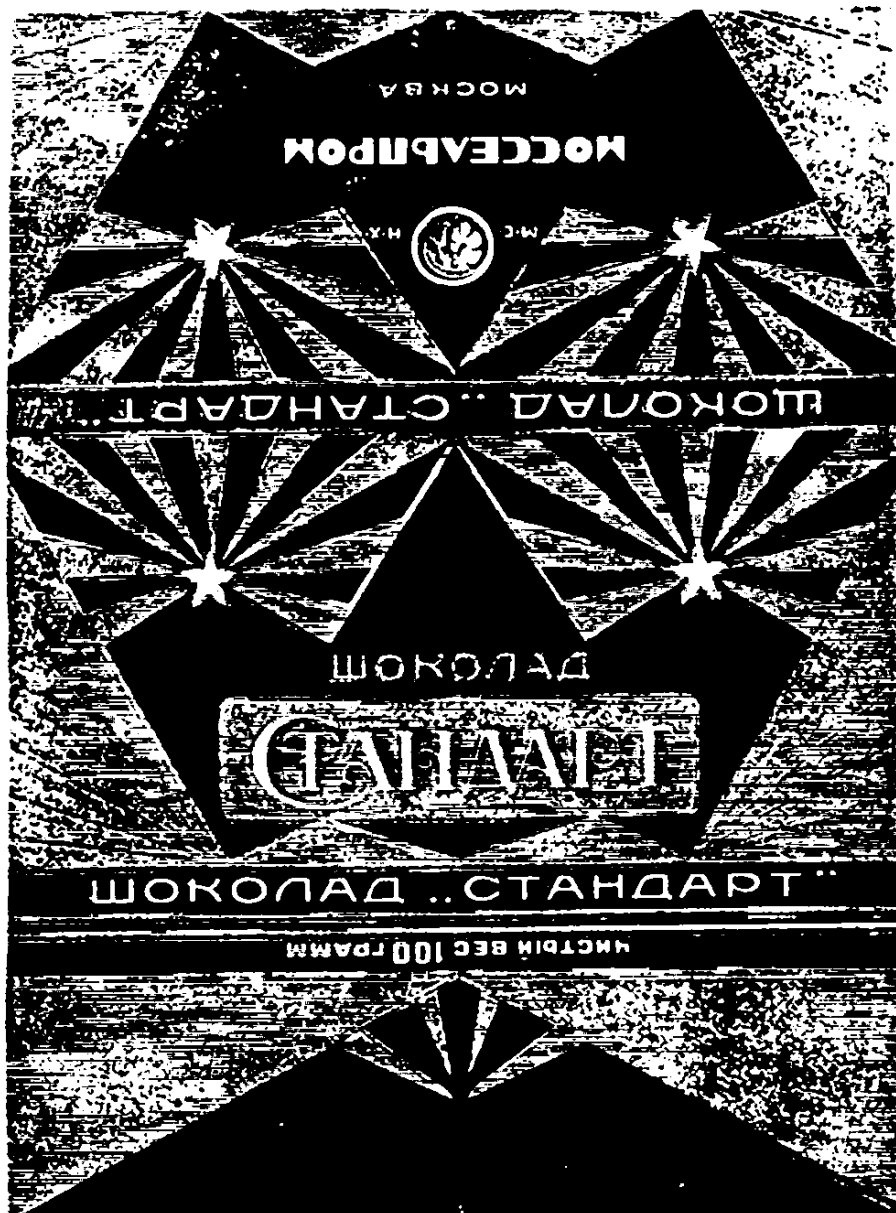
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ПОДПИСНАЯ ЦЕНА: ГОД 5 р. 75 к. 1/2 Г. 2 р. 90 к. ОТД. № 50 к.

С ПРИЛОЖЕНИЯМИ 8 р. 15 к. 4 р. 10 к. 75 к.

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