# A DEICTIC ANALYSIS OF LERMONTOV'S

A HERO OF OUR TIME

A thesis

submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of Master of Arts

by

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Department of Russian and Slavic Studies

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## A DEICTIC ANALYSIS OF LERMONTOV'S

A HERO OF OUR TIME

(Герой нашего времени)

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#### An Abstract

This thesis presents a linguistic-deictic analysis of Lermontov's novel, <u>A Hero of Our Time</u>. The linguistic analysis concentrates on the discourse of the author's three narrators: (1) the traveller, whose utterances are informative and objective, (2) Maksim Maksimich, who provides a more personal and communicative discourse, and (3) Pechorin, the hero, whose speech is highly subjective, self-centred and egotistical. This approach shows a contrast in the deictic elements of subjectivity pertinent to the discourse of each speaker, which in turn provides a precise character sketch of each narrator.

With regard to the literary merit of the novel, Lermontov's hero forces the reader to consider two basic questions: (1) what characterizes the complete and integral individual? and (2) what can cause the downfall of this individual? Our deictic analysis supplies an answer. Regardless of talent and ability, the egotistic individual, such as Pechorin, is doomed to despair and failure.

> Department of Russian and Slavic Studies McGill University 1987

## UNE ANALYSE DEICTIQUE DU ROMAN UN HEROS DE NOTRE TEMPS DE LERMONTOV

(Герой нашего времени)

par

Shérine Boctor

Thèse soumise en vue de l'obtention d'une Maîtrise ès Lettres

#### Résumé

Cette thèse présente une analyse linguistique et déictique du roman <u>Un héros de notre temps</u> de Lermontov. L'analyse linguistique se concentre sur le discours des trois narrateurs du roman: (1) le voyageur, qui tient un discours informatif et objectif, (2) Maksim Maksimich, qui est plus intime et confiant dans ses propos, et (3) Pechorin, le héros, chez qui l'expression est subjective, centrée sur soi et égoiste. Cette approche démontre un contrast dans les éléments déictiques de la subjectivité propre au discours de chaque narrateur, et nous fournit ainsi un portrait précis de chaque personnage.

Quel lien existe entre l'analyse linguistique et le mérit littéraire du roman? Le héros de Lermontov incite le lecteur à méditer sur deux questions fondamentales: (1) quels sont les caractéristiques de l'individu complet et intégrale? et (2) qu'est-ce qui peut causer la chute de ce même individu? Notre analyse linguistique nous donne une réponse. Malgré ses talents et ses capacités, l'individu égoiste, tel que Pechorin, est condamné au désespoir et à la défaite.

> Département d'Etudes Russes et Slaves Université de McGill 1987



Translations of Russian proper names and place names used in this thesis are based on Vladimir Nabokov's translation of the novel, <u>A Hero of</u> <u>Our Time</u> (Doubleday, New York, 1958).

I wish to express my deep gratitude to Dr. Dora Sakayan for her help and encouragement in the writing of this thesis.

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#### INTRODUCTION

This thesis presents a linguistic analysis of M.Yu. Lermontov's novel <u>A Hero of Our Time</u> (Герой нашего времени). The novel offers a varied and complex narrative style, as well as touching and intriguing characters.

My main goal is to use the precision and clarity of linguistic research to achieve a better understanding of the lyrical beauty and meaning of this literary work. I will concentrate exclusively on a specific branch of linguistics in my analysis of the novel: deixis.

Deixis is the mechanics of discourse; it encompasses the terms which denote the speaker and listener involved in a conversation, the subject of discourse, as well as the time and place of the utterance. These very basic linguistic terms hold the key to understanding an individual's discourse. Understanding an individual's discourse in this systematic and scientific manner means gaining new insights into his personality.

In the novel <u>A Hero of Our Time</u>, Lermontov presents the reader with three narrators: (1) a traveller, (2) Maksim Maksimich and (3) Pechorin. These three narrators present a contrast in character which is clearly revealed in their discourse. (1), the traveller, is objective and informative in his speech. His role is to link the reader's reality on the novel's fictive reality. (2), Maksim Maksimich, is a communicative story-teller. His function is to express his thoughts and emotions to the reader, his discourse -- subjective and personal. (3), Pechorin's discourse is highly subjective and egocentric. He does not communicate with the reader directly, but indiffectly, through his diary. It is in this journal that Pechorin

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reveals himself and narrates his own story.

Much has been written about these characters, especially about Pechorin. The burning question has always been: is he a hero or an anti-hero? (Chances, 1978; Гуляев, 1974; Moulik, 1976; Reed, 1974). As with most literary analysis, however, this has been vague and unsubstantiated. More often than not, it was simply the critic's personal opinion that was stated.

Thus, I propose a deictic analysis of the three narrators' discourse as a key to their character types. This linguistic study will aim to clarify with and ground all its conclusions in fact.

I begin my study by pointing out how the fields of literature and linguistics are interrelated, and how the latter can provide a more scientific method for researching the former. This is followed by a general survey of deixis, deictic terms and their importance and function in discourse. I then apply this approach to the various utterances of Lermontov and his three narrators. The specific utterances which I analyze were chosen for their linguistic interest, as well as for their aesthetic importance and relevance to the novel.

After I have reached my conclusions based on this linguistic evidence, I will attempt to answer the ultimate question: is Pechorin a hero?

0.1. Roman Jakobson once pointed out that

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a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

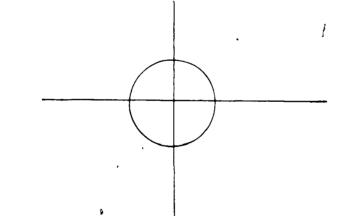
Yet literature and linguistics continue to be treated as two separate and opposing disciplines. The fact is they are complementary fields of knowledge which have a very basic and important element in common: language. Language defines and describes human reality, be that through a literary work or

through an actual conversation.

The task of analyzing the nature of a narrative work has usually been assigned to the critic of literature. A literary work, however, whether entertaining or informative, is basically a discourse between the author and his reader. As such it is subject to the deictic rules of discourse, and thus enters the domain of linguistics.

The analysis of discourse tells us that every individual expresses himself through his personal centre of reality, his I-here-now point of reference. This subjective point of consciousness is termed <u>die ich-Origo</u> by Karl Bühler.<sup>2</sup>

Bühler originated the following schema to explain the subjective orientation of human speech and to depict the <u>Koordinatensystem</u> of the speaker (Bühler).<sup>3</sup>



Ich behaupte, da drei Zeigwörter an die Stelle von O gesetzt werden müssen, wenn dies Schema das Zeigfeld der menschlichen Sprache repräsentieren soll, nämlich die Zeigwörter h**er**, jetzt, und ich.

The O in Bühler's schema is the ich-Origo. He places the ich-Origo in the centre of the cognitive field of the speaker, and it is around this central point of reference that all deictic elements are organized.

It is from 'the perspective of his ich-Origo that an individual sees and understands both himself and the world. An individual's thought process stems from his subjective being. DesCartes' famous cogito, ergo sum shows

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how closely thought is linked to existence, and thought is expressed in and through language.

All thought whatsoever is a sign, and is mostly of the nature of language.  $^{5}\,$ 

Thought and language are not only the backbone of linguistic study, but are also the very essence of literature. Let us now examine the similarities in linguistic analysis and literary theory.

0.2. In almost all theories of art which aspire to comprehensiveness, we find certain elements singled out as the basis of analysis. The first is the work itself, the artistic product. It follows that the second element to consider is the <u>artist</u>, the creator of the work. The third element is the <u>subject</u> of the work; the subject may deal with an objective state of affairs or it may relate a specific, subjective situation. The fourth and final element is the <u>audience</u>, the adressee, listener or reader for whom the work is destined.<sup>6</sup> These same elements stand as the inherent terms of deictic analysis.

The most immediately transparent articulation between the act of speech and its behavioral setting is found in conjunction with, components of linguistic media which are called deictic signs.

The first element of human speech is <u>discourse</u>, the actualization of a thought or feeling through language. The second is the <u>speaker</u>, the producer of the discourse. It naturally follows that there should be a <u>subject</u> <u>of discourse</u>, for a speaker attempts to copyey an objective or subjective truth. The fourth element is the <u>addressee</u>, the person to whom the speaker is communicating an utterance.

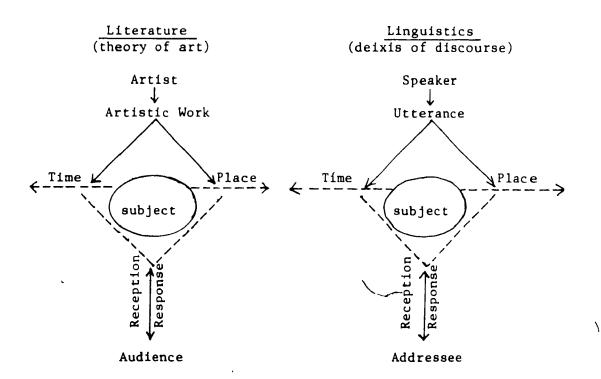
It is clear that in this instance literature and linguistics are interrelated. An artistic work is a dialogical relationship between an artist and an audience in much the same way as a discourse enters into an act

of communication between a speaker and a listener.

Any artistic or linguistic production demands a response or reaction to substantiate its existence. To elicit such a reaction is, indeed, the very nature of communication.

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Having established this basic argument, we may now go one step further. Every artistic work has been conceived and created in a specific period of history and in a specific place. These time-place coordinates are important in establishing the situational background of the work: in the case of Lermontov's novel -- the nineteenth century (1848), the Caucasus, Russian literature's romantic period, etc. Similarly, every utterance is firmly rooted deictically in a specific time and place, the speaker's hereand-now. This argument can best be expressed in the following schema.



0.3. How can we define language? According to <u>Webster's Dictionary</u>, it is "a system of communication between humans through written and vocal symbols."<sup>8</sup> The key word here is 'symbols':

The use of the symbols is determined by a set of rules which we will call the rules of language. $^9$ 

This indicates that language is an arbitrary, objective and impersonal system used to encode and decode messages, thoughts and feelings. A particular system of symbols--English or Russian, for example,--serves those expressing themselves within its framework.

... la langue est une convention, et la nature du signe dont on est convenu est indifférente. Le lien unissant le signifiant du signifié est arbitraire.<sup>10</sup>

This implies that language, the instrument of literature and the subject of linguistic study, has very little to do with individual reality. There is, however, a field where both language and individual reality meet. This field is the domain of discourse.

0.4. Discourse is by its very nature subjective, personal and egocentric. It is an instrument of intersubjective communication which serves to actualize or reproduce reality for the speaker.

In order for the discourse to be clear to the listener, the speaker must provide his utterance with deictic pronominal and spatio-temporal points of reference. Deixis, from the Greek <u>deicticos</u>, 'serving to show, pointing, indicating,' is what gives human speech significance and direction.<sup>11</sup>

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1. Deictic terminology begins with the use of  $\underline{I}$ , the speaker of the discourse (the first person singular).  $\underline{I}$  provides the pragmatic context of an utterance. It is easy to see then how "the typical situation of utterance is egocentric."<sup>12</sup>

If one says  $\underline{I}$ , one can only be talking of oneself; no other possibility exists.  $\underline{I}$  becomes the centre of the individual's universe and constitutes the foundation of subjectivity.

Est 'ego' qui dit 'ego.' Nous trouvons là le fondement de la 'subjectivité,' qui se détermine par le statut linguistique de la 'personne.'<sup>13</sup>

The speaker is the most important person in the act of speech. Without  $\underline{I}$  there is no discourse, no utterance possible, and therefore, no communication.  $\underline{I}$  is the referent around which spatial and temporal relationships are defined and organized. This is Bühler's ich-Origo, the most subjective element in an utterance.

Говорящий -- самое главное действующее лицо речевого акта, поэтому и я говорящего становится носителем субъективно-модального значения.

1.1 Deixis may be termed a subjective link between language and reality. Deictic reality, however, is not a fixed point of reference. I is the centre of a situation of utterance, but "the 'centre' of the deictic system switches."<sup>15</sup>

In other words, <u>I</u> exists in a discourse only in relation to a <u>you</u>. Consciousness of self is defined and made possible by contrast with the 'other.' I am <u>I</u> only when addressing a <u>you</u>, who in turn will address me as a <u>you</u> and speak as an <u>I</u> himself. Hence <u>I</u> and <u>you</u> are not only complementary, but also reciprocal and reversible.

'Je' est l'individu qui énonce la présente instance de discours contenant l'instance linguistique 'je.' Par conséquent, en introduisant la situation d'allocution, on obtient une définition

symétrique pour 'tu,' comme l'individu allocuté dans la présente instance de discours contenant l'instance linguistique 'tu.'<sup>16</sup>

<u>I</u> and <u>you</u> serve as pronouns of intersubjective communication and exist only when they are uttered in the instance of a discourse by a speaker. I and you are both involved in a discourse and have a specific oneness.

The 'I' who states, the 'you' to whom 'I' addresses himself are unique each time. The one whom 'I' defines by 'you' thinks of himself as 'I' and can be inverted into 'I,' and 'I' becomes a 'you.'<sup>17</sup>

Any two individuals engaged in a discourse are simultaneously an  $\underline{I}$ and a <u>you</u> depending on the specific instance in a discourse. This relationship is termed <u>referenzidentisch</u>.<sup>18</sup>

Die grammatische Beschreibung muß zeigen, daß ich und du ... referenzidentisch sein können, wenn sie von verschiedenen Sprechern geäußert werden.<sup>19</sup>

1.2. The first person  $\underline{I}$  is used by the speaker to place himself in the subject-role of a discourse; <u>you</u> is used by the speaker to indicate his addressee, the listener.  $\underline{I}$  is the subjective first person and <u>you</u> is the non-subjective second person; they stand in a special one-to-one relation-ship in a discourse. Both the first and second person are directly involved in a discourse, which directly concerns these persons.

Added to this is the personal pronoun we. We, when uttered by the speaker, implies I and at least one other person involved in the discourse. This we may or may not include a reference to the listener you. Hence, it (s customary to speak of an inclusive we, when we includes both I, the speaker, and you, the listener, as opposed to an exclusive we, referring only to the speaker and at least one other person, excluding the present you.

...das 'wir, aus dem Mund der Männer andersplautet, wenn es die angeredete Frau aus der fremden Sippe das eine Mal einschließt und das andere Mal ausschließt; es gibt ein inklusives und ein exklusives 'wir.' 20

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Rauh explains the inclusive-/exclusive-we distinction schematically, opposing the first and second persons singular with (<u>he</u>, <u>she</u>, <u>it</u>), the third person singular.<sup>21</sup>

he, she, it you -III -III +III - 11 - II II Ι T We (inclusive) We (exclusive) +III +III - II ex. John and I + II ex. (John), you and I + I

1.2.1. Rauh's schema brings us to our next deictic pronoun: <u>he, she, it</u>, the third person singular. The third person is not a participant in the discourse. <u>He, she, it</u> are non-persons and can represent an infinite number of subjects, human or non-human. The third person is used to refer to persons or things other than the speaker and the listener.

La 'troisième personne' Teprésente en fait le membre non marqué de la correlation de personne.<sup>22</sup>

John Lyons further differentiates between a 'definite' (<u>he</u>, <u>she</u>, <u>it</u>) and an 'indefinite' (<u>someone</u>, <u>somebody</u>, <u>something</u>) third person as a subject of discourse.<sup>23</sup> The relationship between the three-person deixis of an utterance may be schematically represented as follows.

I	you	he, she, it
<u>I</u> -III	-111	+III
<b>- II</b> .	+ II	- II
+ I	– I	– I
+ ego	– ego	<u>+</u> definite
+ human	+ human	+ human
+ definite	+ definite	– ego
+ speaker	- speaker	- speaker
- listener	+ listener	- listener
- subject of discourse	- subject of discourse	+ subject of discourse

1.2.2. The third person singular not only functions as a deictic sign to indicate a subject of discourse, but also serves as a syntactical sign within

an utterance. This function is known as anaphora and kataphora. Anaphora refers back to a segment of an utterance which precedes the deictic term; its role is one of substitution for an aforementioned part of a sentence. Kataphora serves a similar function of substitution, but with a variance. It points ahead to a sentence segment which follows the deictic expression.

Rauh's examples illustrate well the pronominal usage of the third person singular as anaphora and kataphora.<sup>24</sup>

Anaphora: John is an intelligent man and he should go far. deictic expression sentence segment which precedes defctic -Anaphora refers expression he. back to John. Kataphora: The teacher who wronged him is hated by Bill.

deictic expression

Kataphora refers

ahead to Bill.

sentence segment

which follows

deictic expres-

sion him. Thus anaphora and kataphora are vehicles of flexability in an utterance for both the speaker and the listener. They are linguistic terms of substitution for specific sentence segments. They direct the listener's attention to the established subject of discourse, while eliminating repetition

Rof the sentence segment in question.

Psychologisch betrachtet setzt jeder anaphorische Gebrauch der Zeigwörter das eine voraus, daß Sender und Empfänger den Redeabfluß als ein Ganzes vor sich haben, auf desgen Teile man zurück- und vorgreifen kann.<sup>25</sup>

At first glance anaphora and kataphora appear to be opposing terms: one pointing back to a specific part of an unterance, and the other pointing ahead. Be that as it may, ana-kataphora expressions can also function as interdependent terms of substitution in an utterance. Harweg<sup>26</sup> offers an interesting example of such a case.

... die (jenigen) Personen, die vor ... geboren sind ... Anaphora: Kataphora:

deictic expression referring ahead to Personen. deictic expression \referring back to Personen.

In this example, anaphora and kataphora serve a complementary purpose of substitution for the same noun, and function as one deictic expression.

1.2.3. Anaphora also includes possessive pronouns and reflexive pronouns. Possessive pronouns such as <u>my</u>, <u>your</u>, <u>our</u>, etc. are anaphoric since they emanate from the speaker for the purpose of referring back to the personal pronouns <u>I</u>, <u>you</u>, <u>we</u>. The possessive pronoun stands as a substitution for and referent to a personal pronoun.

Example: I left my suitcase at the counter. You bring your people a sense of dignity. We will complete our research later.

Similarly, reflexive verbs achieve the same function. When the subject and direct or indirect object are the same verson in an utterance, the reflexive verb becomes an anaphora referring back to the subject in the utterance.

Example: <u>I</u> looked at <u>myself</u> in the mirror. subject <u>direct</u> object reflexive verb: <u>Anaphora</u> refers back to <u>I</u>.

1.3. — As stated above, <u>I</u> is the starting point of any discourse. The ich-Origo is the utterer of speech, and closely related to the ich-Origo stands the <u>Hier-Origo</u>.<sup>27</sup> The Hier-Origo serves to establish the speaker's reality, the discourse, in a spatial context in relation to and as determined by I's

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position at the moment of utterance. The deictic word <u>here</u> is subjective in the sense that it is defined by and totally dependent on <u>I</u>'s location. As such it can vary to indicate a different place each time it is uttered by a different speaker.

Streng genommen wird mit hier die momentane Position des Sprechers angezeigt und diese Position kann mit jedem Sprecher und mit jedem Sprechakt wechseln.<sup>28</sup>

Here indicates that the place of utterance is near the speaker. In opposition to it stands the word <u>there</u>. <u>There</u> indicates that the place of utterance is far from the speaker.

Lyons<sup>29</sup> and Fillmore<sup>30</sup> both define <u>here</u> and <u>there</u> as deictic terms whose meaning is determined with respect to proximity to the speaker. Rauh<sup>31</sup> also makes this point clearly and simply.

Die englische Sprache unterscheidet nur zwei raumdeiktische Beziehungen, die Opposition von 'in der Nähe des Äußerers' (<u>here</u>) und 'nicht in der Nähe des Äußerers' (there).<sup>32</sup>

1.3.1. Place deixis can be expressed not only by the spatial adverbs <u>here</u> and <u>there</u>, but also by such demonstrative pronouns as <u>this/these</u> and <u>that/</u> <u>those</u>, the former indicating proximity to and the latter distance from the speaker.

Rauh<sup>33</sup> assigns to <u>this/these</u>, <u>that/those</u> the sign **±**Far and gives the following example to contrast these deictic terms.

(38) Do you prefer this or that ?

He goes on to show that demonstrative pronouns can also function as articles preceding nouns to form a demonstrative nominal phrase, as in the following example.

(39) Do you want this book or that book?

In example (39), this and that are used to differentiate between two objects; their position vis-à-vis the speaker is irrelevant here. Both books

may be in exactly the same place, but the speaker wants to establish a contrast between them by using opposing demonstratives.

Thus the function of demonstrative pronouns is not strictly that of specifying a place of utterance. Although they are still determined by their proximity to the speaker, demonstrative pronouns, such as those in sentences (38) and (39), are non-locative deictic words. They can, however, be used in an utterance in accordance with a spatial adverb to emphasize a locative, and thus form a demonstrative prepositional phrase, as in the example below.

(a) Sit down {on this chair here.
(b) Sit down {on that chair there.
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1.3.2. The demonstratives this and that are characterized as -Far/-distal and +Far/+distal respectively; thus, they are contrastive terms.

<u>That</u> and <u>this</u> can also have a second, non-contrastive role, which would characterize them as -distal/-proximal. In this case <u>this/that</u> would function, as in (1) and (2) below, as conjunctions, or, as in (3) and (4) below, as ana-kataphora-like terms.

Examples: (1) He is so weak <u>that</u> he cannot stand.
(2) Paul told me <u>that</u> he would be here in two days.
(3) John works hard and <u>that</u> is what is important.
(4) I am not at all concerned with <u>this</u> matter.

In sentences (3) and (4), <u>that</u> and <u>this</u> fulfill an ana-kataphora-like role within a discourse, and may be denoted <u>this</u> and <u>that</u> as defined by their

proximity to the sentence-segment or sentence-segments to which they refer within a text. In this function <u>this</u> and <u>that</u> are terms of discourse deixis as opposed to <u>this</u> and <u>that</u>, the demonstrative pronouns. 36

The following is a schematic representation of the characteristics of this/that and this/that.

This	contrastive	That
+deictic		+deictic
+entity		+entity
+proximate		-proximate
-distal		+distal
+demonstrative		+demonstrative
+locative		+locative
	versus	
non-cont	rastive as deictic loc	
		۰ <b>۴</b>
$\frac{\text{This}}{1}$		$\frac{\text{That}}{1}$
+deictic	-	+deictic
+entity		+entity
+proximate		-proximate
-distal		+distal
-demonstrative		-demonstrative
-locative		-locative

1.3.3. It is important to note that  $\underline{\text{this}}_1$  and  $\underline{\text{that}}_1$  are not ana-kataphora terms. They do not refer to a specific sentence segment, but rather to a non-specific sentence segment which may be one phrase or an entire discourse. Therefore,  $\underline{\text{this}}_1$  and  $\underline{\text{that}}_1$  refer to an indefinite number of sentences.

Other terms of discourse deixis are <u>last</u>, <u>next</u>, <u>before</u>, <u>above</u>, during, etc, as in

We will address this question in the <u>next</u> chapter. As mentioned <u>above</u>, we should further note...

German makes similar distinctions between demonstrative pronouns and discourse deixis. In German, discourse deixis includes such words as <u>dieser</u>, <u>nächste</u>, <u>vorher</u>, <u>nachher</u>.<sup>37</sup> French distinguishes between <u>i1</u> (<u>lui</u>) and <u>le</u>, and ce, celui, ça, ceci.<sup>38</sup>

1.3.4. The discourse deictic terms discussed above--<u>last</u>, <u>next</u>, <u>before</u>, <u>during</u>,--refer not only to a sentence segment or sentence segments in a text, as the following examples demonstrate.

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in the <u>last</u> paragraph... as was said <u>before</u>... during our discussion...

These terms, however, also refer to a point in time and must, as such, be allocated to time deixis.

Every utterance is made in a specific place (<u>here</u>) and in a specific time (<u>now</u>). The words <u>last</u>, <u>before</u>, <u>during</u>, etc. indicate a time segment with reference, to <u>now</u>, the <u>jetzt-Origo</u>.

It is interesting to note how place deixis and time deixis seem to overlap. Rauh gives examples in which place and time deixis are juxtaposed.<sup>39</sup>.

#### Place Deixis

Time Defxis

during this week

next month

last year

in the <u>next</u> house in the <u>last</u> house in <u>this</u> house

... in vielen Fällen ein temporaler deiktischer Ausdruck durch einen lokalen deiktischen Ausdruck in der textdeiktischen Verwendung substituierbar.<sup>40</sup>

1.3.5. Fillmore distinguishes between coding time (the time of the act of speech) and referent time (the time or period of time referred to in the utterance). Sometimes it is impossible to determine the time-segment to which now refers.

You can save my life if you push that green button ... right ... now!<sup>41</sup>

In the above example it is difficult to draw a precise distinction between coding time and referent time, unless the utterance is made verbally. Time is basically defined as pertaining to the <u>now</u> or <u>not-now</u> (past, future). This is illustrated below.

before after ( past: before now) NOW (future: after now) (time of utterance/ coding time)

Temporal adverbs include the three basic terms <u>now</u>, <u>yesterday</u> and <u>to-</u> <u>morrow</u>, as well as such words as <u>in three years</u>, <u>then</u>, <u>two weeks ago</u>, <u>soon</u>, later, etc.

Rauh describes the three basic temporal adverbs in the following schema. 42

now	yesterday	- tomorrow
+temporal	+temporal	+temporal
+definite	+definite	+definite
+present	-present	-present
-past	+past	-past
-future	-future	+future

Terms of time can be used in a combination noun + temporal adverb, as Weinreich points out.

Time deixis ... is a perfectly conceivable component of noun designata as well: (the former, quondam, present, future king, the-then king, the ex-king, the king-to-be).<sup>43</sup>

1.3.6. "Time deixis is in English primarily expressed by a combination of deictic and other elements in compound signs such as inflected verbs or verb phrases."<sup>44</sup>

Deictic time is not only expressed by temporal adverbs, but also via verbal tense, past, present or future. Tense, however, is only a psychologi-. cal mark for segmenting time; it is not a universal grammatical form.

... tense itself is not found in all languages... The essential characteristic of the category of tense is that it relates the time of the action, event or state of affairs referred to in the sentence to the time of utterance (the time of utterance being 'now').45

1.3.7. To summarize the above, we should note that deictic words include personal pronouns, spatial adverbs, temporal adverbs, possessive pronouns and demonstrative pronouns such as the following in English, German and Russian.

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English	German	Russian	
l, you, we, he, she, it	ich, du-Sie, wir, <b>v</b> er, sie, es	я, ты-вы, мы он, она, оно V	
here, there	h <b>çî</b> r, dort, da	здесь тут, там	
now, then, soon	jetzt, gleich, eben	теперь, сейчас, рачьше	
this, that these, those	der, die, das, die/jene(r)s dieser, diese, dieses	этот, эта, это, эти тот, та, то, те	
my, your, our	<pre>mein(e)/(s), dein(e)/(s) unser(e)/(s)</pre>	мой, моя, моё, мои твой, твоя, твоё, твои	
	<pre>1, you, we, he, she, it here, there now, then, soon this, that these, those</pre>	<pre>1, you, we, he, she, it ich, du-Sie, wir, er, sie, es here, there hir, dort, da now, then, soon jetzt, gleich, eben this, that der, die, das, die/jene(r)s these, those dieser, diese, dieses mein(e)/(s), dein(e)/(s)</pre>	

All natural languages have developed this necessary device for conveying and providing the contextual information of an utterance. Deixis is a universal device, its widespread distribution clearly demonstrates its importance to communication.

I have no statistics available, but I guess that more than 90 per cent of the declarative sentence-tokens we produce during our life are indexical sentences.46

This concludes our survey of delctic terminology.

2. Deictic words can only be defined in the instance of an utterance. This indicates that deictic meaning is wholly dependent on and the exclusive property of each individual utterance.<sup>47</sup> Deictic words have a shifting meaning, depending when, where and by whom they are uttered in a discourse.

Man hat oft gemeint, daß die Besonderheit des Personalpronomens und anderer Verschieber darin bestehe, daß sie keine bestimmte, konstante, allgemeine Bedeutung hätten. Das Wort 'ich' nennt von Fall zu Fall eine andere Person, und es tut dies mittels immer neuer Bedeutung.<sup>48</sup>

Deictic vocabulary gains a particular and specific meaning within the definite context of a given utterance at the moment of communication.

When language is used in communication, 'this,' 'now' and 'I' are supposed to refer always to particular 'thises,' 'heres' and 'nows,' which are determined by the context at the moment of communication.<sup>49</sup>

Having identified deictic terms, explained their meaning and noted their shifting significance, we must now address a very important question, that concerning the subjective utterance, which is situation-bound, versus the objective utterance, which is non-situation bound.

2.1. The subjective utterance can only be properly understood and interpreted within its context or situation.

Unter <u>Situation</u> is etwas viel Begrenzteres und weniger Mehrdeutiges als gemeinhin zu verstehen, d.h. allein die Umstände und Beziehungen in Zeit und Raum, die an sich schon dadurch entstehen, daß jemand (mit jemandem und über etwas), an einer Stelle des Raumes und zu einem Zeitpunkt spricht.<sup>50</sup>

<u>Situation</u>, then, is nothing more than the particulars of person, place and time of an utterance and the subject of discourse.<sup>51</sup> The typical speech situation encompasses the total setting, including sociolinguistic information about the speaker and listener, their status relationships, responsibilities and roles. The speech situation gives information about the environment and

time of the utterance. The situation directs and influences the speech event, the subject and manner of discourse in many ways.<sup>52</sup>

2.2. What are the particulars that define the situation of a subjective utterance? The first element is the region,  $5^3$  the linguistic or socio-cultural environment of a discourse. The second is Kontext,  $5^4$  the language used, the physical surroundings and common or general knowledge shared by both speaker and addressee.

The table below, based on Coseriu,<sup>55</sup> offers a more detailed overview of what is meant by <u>situation</u> or <u>Umfeld</u>.

#### UMFELD / SITUATION

		I. Re	gion	
1.	Zone: the linguistic environment in which a particular sign is usually used and understood.			
2.	Bereich: specialized terminology: medical, juridical or linguistic terms.			
3.	Umgebung: the social milieu or cultural setting.			
		II. Ko	ntext	
1.	einzelsprachlicherKontext: the language itself.			
2.	Rede-Kontex	 t:		the speech or utterance which makes up the conversation.
3.	Außer-Rede	Kontext:		the unspoken circumstances sur- rounding the conversation:
	۴		(a)	material context: everything perceived by the participants
	۰.		(b)	empirical context: everything known and shared by the par- ticipants
			(c)	<pre>natural context: knowledge of     universal facts</pre>

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...continued

(d)	practical context: addressee and	
	place of utterance, which	
	stipulate the manner of	
	address	

- (e) historical context: common history or personal story shared by the participants
- (f) cultural context: customs, mores and traditions of speaker and listener.

It is <u>region</u> and <u>Kontext</u> which constitute the situation/Umfeld of subjective discourse.

Die Umfelder orientieren jedes Gespräch, geben ihm einen Sinn und können sogar den Wahrheitswert des Geäußerten bestimmen.<sup>56</sup>

2.3. In opposition to the subjective, situation-bound discourse stands the objective, factual statement whose interpretation is not dependent on a particular Umfeld. These are statements which express or describe a universal truth or scientific data. Such utterances as (1) Water is a liquid, a compound of hydrogen and oxygen  $(H_2O)$ ; (2) The earth rotates on its axis; and (3) Calcium is an essential ingredient of bones and teeth; are all objective. Their meaning and interpretation do not depend on a particular ich-Origo.

Une assertion nominale, complète en soi, pose l'énoncé hors de toute localisation temporelle ou modale et hors de la subjectivité du locuteur.<sup>57</sup>

A typical discourse will contain both subjective and objective phrases. In its totality, a discourse may be said to be predominantly objective (e.g., a science text, medical report) or predominantly subjective (e.g., a diary, narrative text, novel).

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We must now proceed to a precise classification of discourse types. Katharina Reiß explains that language has three basic functions: (1) Darstellung, (2) Ausdruck and (3) Appell.<sup>58</sup> She bases her argument on Bühler's work.<sup>59</sup>

2.4.1. <u>Darstellung</u> implies a text whose main aim is to inform the reader by representing the world as it is, such as a news report, textbook or document. This is an objective, non-situational discourse. Here the intention is to inform, impart and establish facts.

In diesem Fall fungiert die Sprache vor allem als Träger von Information.<sup>60</sup>

1.

As a vehicle for imparting information, it is the subject being discussed, the <u>Redegegenstand</u>,<sup>61</sup> which is of prime importance. The facts presented dominate the text, and furthermore, qualify it as <u>sachorientiert</u>,<sup>62</sup> that is, a subject-oriented discourse whose meaning is independent of a situation or context.

2.4.2. <u>Ausdruck</u> entails an artistic and aesthetic use of language. The content is put forth in a poetic, lyrical and creative style. The aim of such a discourse is not so much to inform as to communicate. The speaker seeks to express his feelings, thoughts, fears and hopes to his addressee.

The expressive text is <u>Senderorientiert</u>.<sup>63</sup> This indicates that the sender, speaker or writer, plays a key role in the text; it is his ich-Origo which is the point of reference of the discourse. The situation surrounding the discourse is also imperative for the comprehension and interpretation of such a text.

The category includes novels, dramas, short stories and poetry. The creative use of language serves artistic works whose function is to describe and enrich the world.

2.4.3. The third function of language is known as <u>Appell</u>.<sup>64</sup> The Appelloriented discourse seeks to convince the listener of something or influence him in some way. Such a text aims at eliciting a certain action or reaction from the addressee, inducing him to make a choice or decision and arrive at some conclusion. The Appell text is primarily <u>empfängerorientiert</u>.<sup>65</sup>

The <u>you</u> in this discourse is the most important element in determining the subject to be discussed, the method of presentation and the manner of address. If the speaker seeks to make an impression on his addressee, he must be aware of his listener's situation: his moral and social values, cultural milieu, intellect, attitudes and mentality. "Durch den sprachlichen Appell soll etwas bewirkt werden."<sup>66</sup>

The Appellfunktion is typical of the <u>operative Texte</u>, <sup>67</sup> or <u>verhaltens</u>-<u>orientiert</u>, <sup>68</sup> behaviour-oriented texts. Their main function is to cause a change of attitude, opinion, mentality or to bring about a modification in behaviour.

2.4.4. The <u>operativer Text</u> has three characteristics: (1) it makes an appeal to the addressee, (2) it is dominated and determined by the addressee's situation, and (3) often contains a discrepancy between the subject of discourse and the manner of discourse, a manipulation of language and high degree of emotionalism.<sup>69</sup>

To summarize: (1) <u>Darstellung</u>, the informative text, addresses the listener's intellect in an objective and impartial way; (2) <u>Ausdruck</u>, the expressive text, addresses the listener's sensitivity, emotions and sympathy by communicating the speaker's subjectivity in an artistic, creative way; (3) <u>Appell</u>, the operative text, is geared to and directed at the addressee

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in order to convince him of something. The operative text addresses the listener's intellect and emotions.

3. How do K. Bühler's three language functions relate to our linguistic analysis of <u>A Hero of Our Time</u>?

Lermontov created a unitary and integrated utterance; but he created it out of diverse utterances whose meanings emanate from a variety of voices. He delegates the power of speech to three narrators: (1) the traveller, (2) Maksim Maksimich and (3) Pechorin. Each of the narrators speaks from his own individual ich-Origo; each exhibits a distinct discourse type. Let us now examine each narrator's discourse type individually.

3.1. <u>The first narrator</u>, the traveller, is a retreating and elusive figure. He remains nameless throughout the novel. He observes, notes, describes and reports events, but does not participate in them.

The first narrator is the only character to address the reader directly, and his discourse is predominantly objective and informative. He offers the reader minute and careful descriptions of his surroundings, makes some philosophical comments, and gives interesting explanations about the Kussian social milieu and history.

He takes great pains to keep his opinions to himself; what is more, he accords the utmost importance to his subject of discourse. The first narrator speaks in the chapters entitled <u>Bela</u> (Бэла), <u>Maksim Maksimich</u> (Максим Максимыч), in addition to presenting the reader with an <u>Introduction to</u> <u>Pechorin's Journal</u> (Журнал Печорина: Предисловие). In this last function, he supplants 'the author' in defending and justifying Pechorin. He encourages the reader to give his attention and sympathy to the hero, and to read the latter's diary with an open mind.

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The first narrator's utterances are primarily of a descriptive nature. His ich-Origo is of minimal importance in understanding his discourse. He informs by appealing to the reader's intelligence and common sense. He relates the facts, much as a journalist would, in a clear and impartial way.

The first narrator's discourse pertains primarily to the <u>Darstellung</u> type. Lermontov uses this figure effectively to provide a link between the novel's fictional situation and the reader's reality.

The traveller is the objective observer, the reporter, the note-taker, the chronicler, the arbitrator and the sober judge. His calm, informationoriented speech aims to lend a sense of truth, objectivity and sobriety to the work. The first narrator seconds Lermontov. He is the key eye-witness who confirms and corroborates the author's case.

3.1.1. <u>The second narrator</u> is the old junior captain, Maksim Maksimich, a self-affirming and confident, yet unpretentious character. His discourse is of an expressive, sender-oriented nature; it pertains to the <u>Ausdruck</u> type. His utterances are subjective and situation-bound.

Maksim Maksimich's role in the novel is to touch and move the reader, to communicate his feelings and emotions, and to relate his adventures with Pechorin in a sensitive and sympathetic manner.

Maksim Maksimich speaks in the chapters entitled <u>Bela</u> and <u>Maksim</u> <u>Maksimich</u>. His discourse reveal's him to be a conformist. That is, he adheres to and accepts the mores of his time and his society. He does not rebel or fight the conditions of society or circumstance, but accepts life stolidly. Some critics maintain that Maksim Maksimich is the true hero of his times. He is in touch with reality and nature in a "primitivistic" way.

Maksim Maksimich is naive, often childlike, unsophisticated, warm, affectionate, impulsive and meek. His natural goodness, emotional tendencies, sentimentalism and popular folk-wisdom emanate from a happy and optimistic individual who is in harmony with his environment and at peace with . himself.

Lermontov uses the second narrator to depict an unselfish, caring, kind and good human being. He employs this character not only to present us with a touching portrait of a simple man, but also to underline a contrast with his third and final narrator.

3.1.2. <u>The third narrator</u>, and the antithesis of Maksim Maksimich, is Perhorin. Pechorin's discourse reveals him to be a self-centred, manipulating predator. His utterances are usually issued as thallenges to his listeners. He constantly opposes himself to others with the ultimate goal of seizing power over everything and everyone around him.

To maintain his ascendancy over others, Pechorin often resorts to manipulative measures. He appeals to his listener, touching him where he is most vulnerable and credulous. He uses his listener's weaknesses as a weapon against him. Thus many of his utterances are Appell-oriented. He tries to convince his addressee that he is sincere, to project a certain image of himself, true or unfounded as the case may be, and ultimately bring the listener to accept, react to and act upon this projection.

Pechorin's utterances are overwhelmingly subjective, emotional, manipulative and suggestive. In the company of his equals he demands complete submission, often inspiring awe and fear in those around him.<sup>71</sup>

Pechorin's discourse also reveals that he suffers from an overdeveloped ego. He is an introspective individualist who keenly feels his

alienation from society. The cause of his illness and unfulfilment is extreme egotism. This is evident from his speech, which is dominated by the pronouns of subjectivity: <u>I</u>, <u>me</u>, <u>myself</u>, <u>mine</u>. This indicates that his discourse has an Ausdrucksfunktion and is sender-oriented.

In deictic terms, Pechorin always strives to be an <u>I</u>, but never a <u>you</u>. This uncompromising stand excludes all chance of dialogue. The point of this argument is carried to its logical end in Pechorin's diary, which forms the chapters <u>Taman</u> (Тамань), <u>Princess Mary</u> (Княжна Мэрн) and <u>The Fatal</u>-ist (Фаталист).

Using a diary as a means of narration means that it is only the speaker's perspective which is presented; it also means that the perspective of others will be dominated and controlled by the speaker.

Pecheron's <u>Ichschmerz</u> is due to his egocentric assertions of his personality and his morbid self-analysis. His cruelty towards others stems from his inability to see them as autonomous individuals.

Pechorin's philosophy of life can be stated as follows: I = am, therefore all else is superfluous.

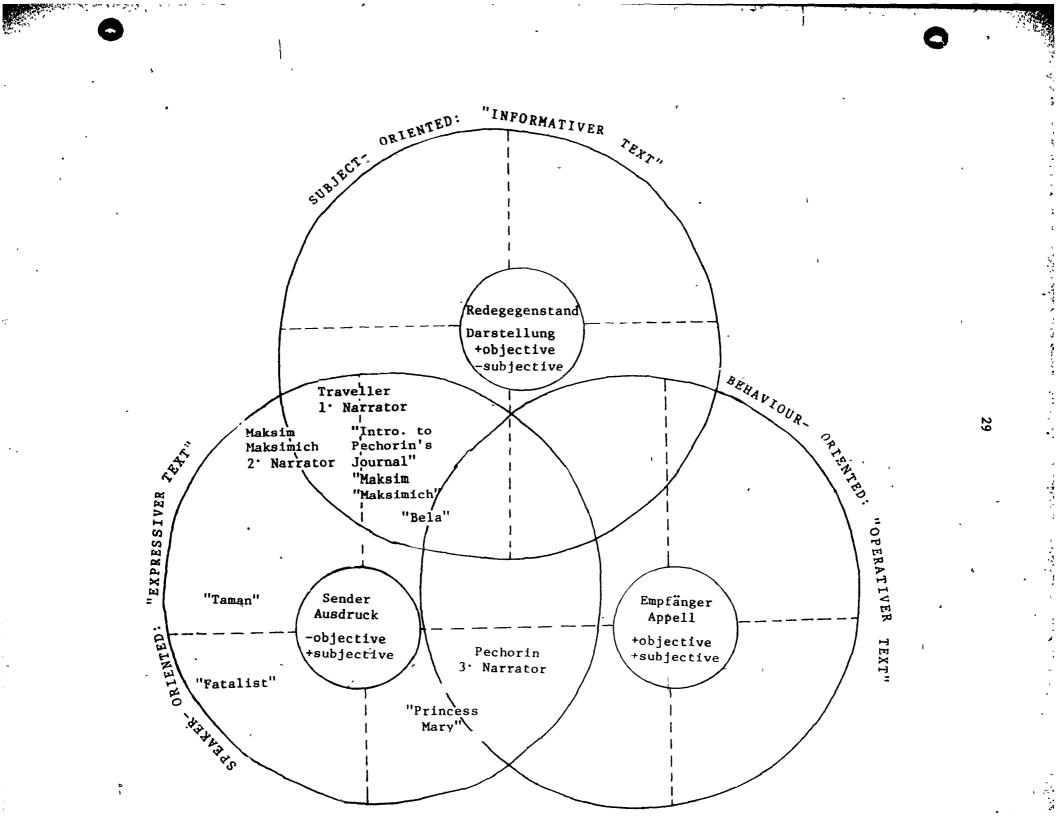
3.2. The following table presents a summary of our discussion. It shows each narrator's discourse type, the chapter in which he speaks, as well as a characterization of the chapter as a whole from that speaker's point of view.

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NARRATOR	(Predominant)	TITLE OF CHAPTER	Discourse-Type
	Discourse-Type	(in which narrator speaks)	(within chapter)
Traveller	Darstellung	Bela Maksim Maksimich Introduction to Pechorin's Journal	Darstellung/Ausdruck Darstellung/Ausdruck Ausdruck/Darstellung
Maksim	Ausdruck	<u>Bela</u>	Ausdruck
Maksimich		Maksim Maksimich	Ausdruck
Pechorin	Appell/Ausdruck	<u>Bela</u> <u>Taman</u> Princess Mary Fatalist	Appell Ausdruck Appell/Ausdruck Ausdruck

3.3. This table is followed by a diagram, based on a schema by  $\operatorname{Rei}_{r}^{72}$ . The diagram presents an overview of the narrators in the novel, as well as a classification of their utterance type. This diagram complements the above table by showing the complexity of the work as a whole.

It is important to note that the circles overlap. This is to indicate that no text is exclusively Darstellung, Ausdruck or Appell.



4. The presence of three different narrators in the novel indicates that there is an interference between three different cognitive fields. We should distinguish here between a text which has one cognitive field and a text with more than one cognitive field.

4.1. A text with only one cognitive field stipulates that all the deictic expressions which form the utterance are organized around and emanate from one ich-jetzt-hier-Origo. The ich-Origo identifies the speaker; the jetzt-Origo determines the time of the utterance; and the hier-Origo speci-

The second person singular, you, the addressee, is the same person in every utterance; while I is either the author or the narrator. The ichjetzt-hier-Origo can be either real or fictitious, depending on the nature of the text.<sup>73</sup>

4.2. Whereas texts with one cognitive field are characterized by a single perspective of presentation, texts with multiple cognitive fields offer a perspective which is subject to change.

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In a non-fictional text it is the author's ich-Origo which determines the time and place coordinates of his discourse. The addressee can be the reader or a person presented in the text. In a fictional text, such as <u>A Hero of Our Time</u>, the narrator is the fictional personna whose fictive ich-Origo determines the time and place of the utterance.

In the case of reported speech or a direct quote, we find a new cognitive field, not to be identified with the author's or narrator's cog-

nitive field. The quote is the discourse of the speaker, the one who says  $\underline{I}$ ; here the quoted speaker supplies the new ich-Origo. The <u>here-now</u> coordinates 'are in reference to the quoted speaker; they are a quoted <u>here</u> and <u>now</u>, bearing significance only within the quoted  $\underline{I}$ 's discourse.<sup>74</sup>

Eine direkte Rede in einem dictum signalisiert eine zweite, sekundäre Sprechsituation, die in die primäre Sprechsituation eingebettet 1st.<sup>75</sup>

4.3. Lermontov is the creator of the novel. He stands in the centre of the author's cognitive field. His ich-Origo is the point of reference around which the deictic particulars of his utterance are organized. The person deixis <u>I</u> refers to Lermontov; the <u>now</u> and <u>here</u> of his discourse are the <u>Orientierungspunkte</u> of his ich-Origo.<sup>76</sup>

In <u>The Author's Introduction</u>, Lermontov directs his discourse to a reader whom he <u>ăddresses</u> as <u>you</u> (<u>Bbi</u>). In opposition to Lermontov stands the first narrator. The latter is a role which the former assumes to communicate with the reader.

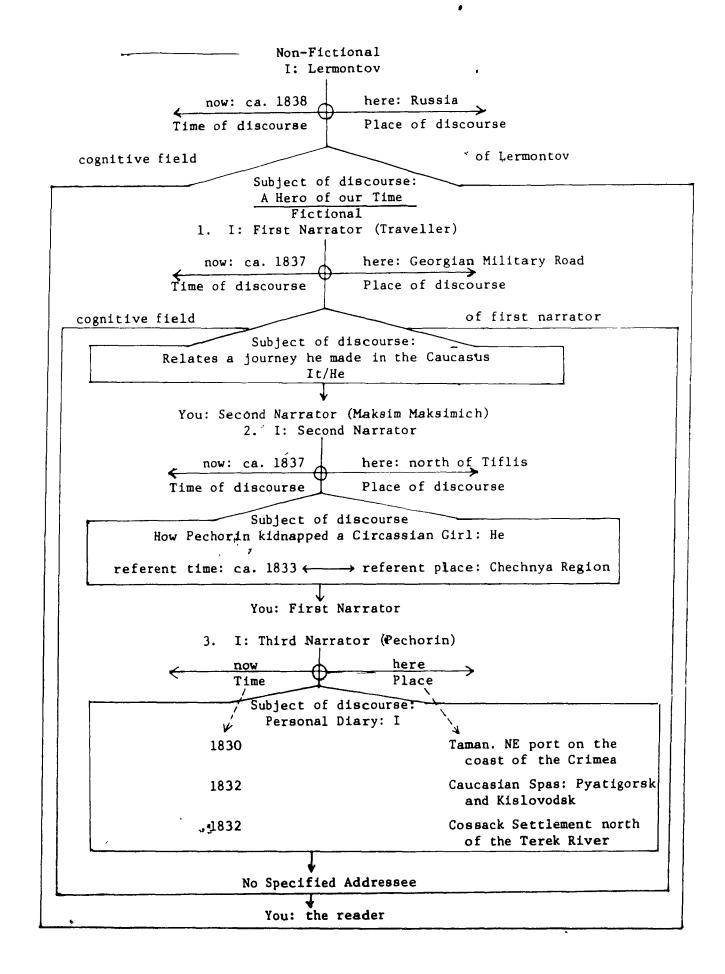
... nehmen wir an, da<sup>(</sup>) der Erzähler fiktionaler Texte nicht der Autor ist, sondern eine Rolle, die der Autor erfindet und einnimmt.<sup>77</sup>

4.4. The first narrator's discourse is the exclusive property of his ich-Origo and can in no way be interpreted as representative of the author's situation. All deictic words in the first narrator's utterances refer to his ich-Origo and are expressed from his perspective.

4.5. The first narrator addresses the reader directly as you (вы). Within the narrative he introduces the second and third narrators to the reader. By means of direct quotes and reported speech, these two narrators come to express themselves independently. However, both Maksim Maksimich and Pechorin remain in a dependent position vis-à-vis the first narrator. For it is the first narrator's cognitive field which dominates the novel. In other words, it is the first narrator's ich-Origo which is the solipsistic centre of conscio\_sness of the text and the entire narrative is played out from his perspective. He provides the unitary thread which knits-together the novel as a whole.

4.6. This complex detectic relationship between the prevalent cognitive fields in the novel can be represented in the following diagram.

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5. Literary analysis tells us that a novel is a highly subjective creation and the reflection of its author. "The author's attitude' toward what he depicts always enters into the image."<sup>78</sup> In order to understand <u>Hero</u> of Our Time, we must understand Lermontov and his subjective situation.

Mihail Yurevich Lermontov was born in Moscow in 1814. He lost his mother at a very young age and was taken into the care and custody of his grandmother. The latter had a strong and domineering character, which was the cause of numerous conflicts between Lermontov and his father. These conflicts filled the writer's childhood with dread and anxiety.

At sixteen he began his studies at the University of Moscow, and later entered the School of Cavalry Cadets in St. Petersburg. As a young officer, Lermontov was often depressed and disillusioned. This is evident in the following letter, written to Marie Lopoukhina and dated 4 August 1833.

Dans un an je suis officier! Et alors, alors ... bon Dieu! ... Le temps de mes rêves est passé; le temps de croire n'est plus: il me faut des plaisirs matériels.... Quand j'ai vu mes beaux rêves s'enfuir, je me suis dit que cela ne valait pas la peine d'en fabriquer d'autres.<sup>79</sup>

Lermontov was also affected by the mood of socio-political apathy and frustration which followed the failure of the Decembrists' uprising. Between 1837 and 1840 he was in the Caucasus. He was sent there as a punishment for writing a poem in which he blamed the Court for the death of Pushkin.

It was at this time that Lermontov wrote some of his best works. His themes often centred on questions of the self, fate, destiny and death. Lermontov's anxiety and preoccupation with death are expressed in a letter addressed to Lopoukhina on 2 September 1832.

Je ne pourrai jamais m'en détacher assez pour la mépriser [sa vie] de bon coeur, car ma vie, c'est moi, moi qui vous parle, et qui dans un moment peut devenir rien, un nom, c'est-à-dire encore rien. Dieu sait

si après la vie, le moi existera. C'est terrible quand on pense qu'il peut arriver un jour où je ne pourrai pas dire: moi! A cette idée, l'univers n'est qu'un monceau de boue.<sup>80</sup>

Lermontov died tragically in a duel on 15 July 1841, near Pyatigorsk. He was 26 years old.

5.L. <u>A Hero of Our Time</u> represents Lermontov's desire to communicate his situation, express his struggles and describe his times. He uses his narrators to portray different parts of his personality.

The first narrator shares his portraitist's eye for detail, sense of colour and aesthetic, creative style. The second narrator embodies his sense of humanism, compassion and justice. The third narrator characterizes Lermontov's loneliness, as well as his search for intellectual and individual certainty.

When a man speaks his own thoughts through another's lips modesty is observed, while the agitated, full heart is relieved.<sup>81</sup>

Pechorin is Lermontov's portrait of the egotistical and extremely subjective man. The author calls on his Russian readers to be aware of this character since he is a product and a reflection of their society.

The novel is a work of art which is meant to present a specific situation in an aesthetic, poetic and creative manner. It is a subjective and personal work, a speaker-oriented, expressive, Ausdruck text.

5.2. Lermontov's only direct address to the reader is found in the <u>Author's Introduction</u>. It is here that the author explains and justifies his work. He appeals to the reader to accept, understand and sympathize with the hero as a brother, for Pechorin is a victim both of his times and of himself.

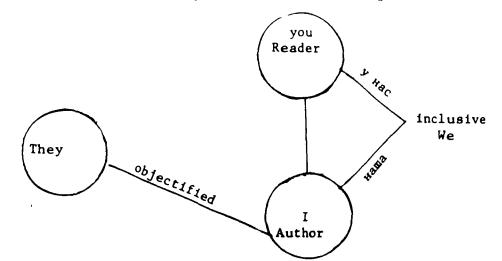
Lermontov seeks to change the reading public's opinion of Pechorin by explaining the relevance and importance of his hero. Lermontov's arguments are <u>Empfängerorientiert</u>. They appeal to the reader's intellect and sense of justice, and seek to convince him of the legitimacy of Pechorin's struggle.

5.3. Let us now turn to Lermontov's discourse in the <u>Author's Introduc</u>-<u>tion</u> and examine its deictic and literary import. I would like to concentrate on how the author uses deictic terminology to make his point clearly and effectively.

Но обыквенно читателям дела нет до нравственной цели и до журнальных нападок, и потому они не читают предисловий. А жаль, что это так, особенно у нас. Наша публика так ещё молода и простодушна... 82 [Italics mine]

Lermontov is addressing the reader here, but he distinguishes between negative and unsophisticated readers. The pronoun <u>они</u>, which refers to <u>чита-</u> <u>телям</u>, serves to point out the subject of discourse as an entity outside the personal <u>I-you</u> relation. In this way, the negative, negligent reader is placed at a distance from <u>I</u> and <u>you</u>, and objectified as a non-person.

By way of contrast, the unsophisticated reader is placed on a different level  $y_{1S-a-v_{1S}}$  the speaker. He is a friend, and Lermontov reinforces this relationship by using the inclusive pronoun <u>y Hac</u> and the possessive pronoun <u>Hama</u>. This unsophisticated reader is not without fault. He is still young and naive of the subtleties of literature. Lermontov's dual relation to his readers can best be expressed in the following schema.

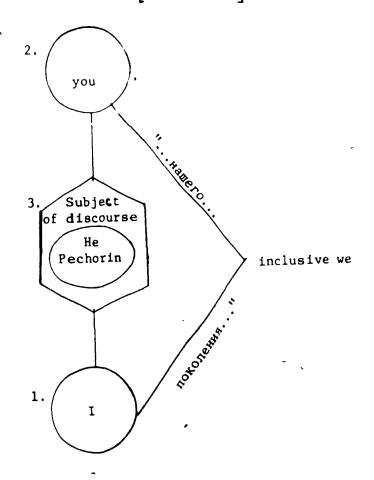


Lermontov's strategy is both diplomatic and effective. Should the author antagonize the reader with direct insults or accusations, the latter will not be receptive to his message. However, as Lermontov places himself on the reader's level and identifies with him through the inclusive <u>Mb</u>, the reader is gently prompted to side with the author and not think of himself as belonging to OHM, the negligent readers.

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Having secured the reader's attention, Lermontov presses on with the subject of his discourse: the hero. He defends Pechorin's credibility as a character and justifies his raison-d'être. Lermontov speaks as an  $\underline{I}(\underline{n})$ , and addresses the reader as a you (BM), using the polite form of address; the utterance forms a three-way relationship between the speaker, listener and subject of discourse.

Герой Нашего Времени, милостивые государи мои, точно, портрет, но не одного человека: это портрет, составленный из пороков всего нашего поколения, в полном их развитии. [Italics mine] 83



Lermontov influences the reader's opinion of Pechorin by continuing to promote a stance of solidarity between the author, the reader and the hero. He states that Pechorin is a symbol of the vices of 'our' generation, thereby . implying that both the author and the reader share a responsibility toward the hero.

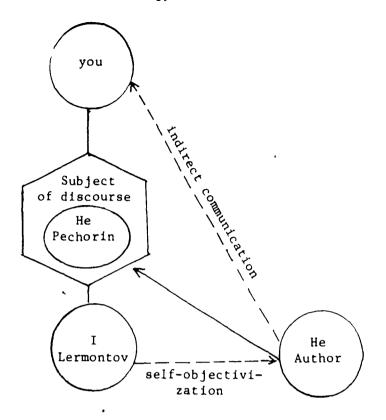
As mentioned above, Lermontov exhibits a dual attitude towards his readers; the same may be said of his attitude towards himself.

Но не думайте, однако, после этого, чтоб автор этой книги имел когданибудь гордую мечту сделаться исправителем людских пороков. Боже его избави от такого невежества! Ему просто было весело рисовать современного человека, каким он его понимает, и, к его и вашему несчастию слишком часто встречал. [Italics mine].

Here Lermontov speaks of himself in the third person singular; <u>он</u>. This "self-objectivization"<sup>85</sup> means that Lermontov has relinquished his subjective <u>I</u> and now speaks through his official capacity of "author of this book" (автор этой книги). He temporarily dissociates his private self, <u>I</u>, from his public self, he, the writer.

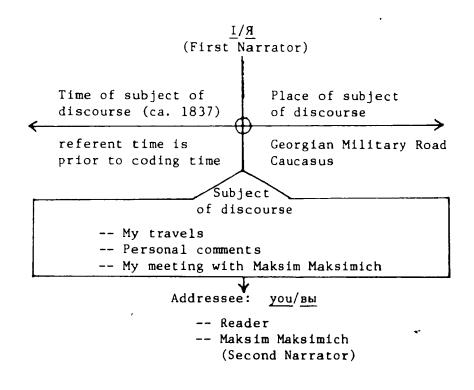
In this way Lermontov shirks any direct responsibility he may bear in having created Pechorin. The above utterance poses the hero not as a subjective creation, but rather as an objective fact the author seeks to report, describe and present. If Pechorin is offensive or shocking, it is not the fault of the author. Should the reader disagree with Lermontov's characterization of the hero, the author can claim that Pechorin is not a subjective creation, but a separate entity whom he has merely observed.

Lermontov's dual relationship to himself may be illustrated in the following way.



Lermontov has stated his case and prepared the reader for the understanding of the novel. We must now turn our attention to the discourse of the narrators.

6. The hulk of the first narrator's utterances is to be found in the chapter entitled <u>Bela</u>. Schematically, the deictic analysis of the first narrator's discourse appears as follows.



The first narrator begins his discourse with his passage through Tiflis (now Tbilisi), the capital of Georgia.

Я ехал на перекладных из Тифлиса. Вся поклажа моей тележки состояла из одного небольшого чемодана, который до половины был набит путевыми записками о Грузии. Большая часть из них, к счастию для вас, потеряна, а чемодан с остальными вещами, к счастию для меня, остался цел.<sup>86</sup> [Italics mine] The first narrator speaks through the first person singular  $\underline{A}$ , relating things from his own point of view. His  $\underline{A}$  is his subjective centre of consciousness, which is defined and contrasted through his reader, whom he addresses as <u>BM</u> (you). By using a polite form of address, the first narrator **a** establishes a formal, yet friendly line of communication with his reader.

The first narrator's use of the verbal past tense (+before now) indicates that the referent time describes an event which occurred prior to the coding time of the utterance. The subject of discourse is placed at a psychological distance from the speaker and the reader. Verb tense serves to place the speaker and his subject of discourse in a specific temporal relationship.

'Present' and 'past' are primarily psychological terms, in the sense of involving different causal relations between the speaker and that of which he speaks; their other uses are all definable in terms of this primary use.<sup>87</sup>

The possessive pronoun <u>MOER</u> is an anaphora; it refers back to a previous sentence segment containing the first person singular <u>A</u>. The possessive pronoun emanates from the speaker and is an extension of his subjective ich-Origo.

The utterance ends with another anaphora: <u>меня</u>. This first narrator reaffirms his presence by repeating his identity through the first person singular in the genitive case. This is a repetition of the nominative first person singular <u>A</u>.

The deictic terminology of this utterance also establishes the particulars of the speaker's situation. The first narrator,  $\underline{a}$ , is a traveller in Georgia. He is moving from Tiflis to Moscow by post, and he is addressing his reader through the second person plural, the polite form <u>BN</u>. The first narrator gives his addressee a particular geographical location, as well as a specific direction in space (via the preposition <u>M3</u>) and in time (via the past tense).

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This constitutes both a milieu and a cultural-historical background to which both the speaker and his reader can refer. It presupposes a common or shared knowledge which will, in turn, elucidate further-utterances. The first narrator is an avid note-taker, and this characteristic clearly establishes his role. He will be the mediator between fact and fiction throughout the novel. He will serve as guide to the reader, spokesman for the author and unifying link between the various speakers and events presented in the novel.

The first narrator introduces the reader to the second narrator in the following utterance.

За нею шёл её хозяин, покуривая из маленькой кабардинской трубочки, обделанной в серебро. На нём был офицерский сюртук без эполет и черкесская мохнатая шапка. Он казался лет пятидесяти; смуглый цвет лица его показывал, что оно давно знакомо с закавказским солнцем, и преждевременно поседевшие усы не соответствовали его твёрдой походке и бодрому виду.<sup>88</sup> [Italics mine]

This utterance presents an interesting and multiple use of the third person singular <u>он</u>. The subject of discourse is <u>хозяин</u> and this is designated by an anaphora, the 'definite' third person singular <u>он</u>.<sup>89</sup> <u>Он</u> is not a participant in the discourse; он stands outside the speaker-reader relationship.

The entire utterance can also be interpreted as a kataphora making use of the pronominal third person to refer ahead to another utterance. Deictic terms such as <u>на нём</u>, <u>он</u> and <u>ero</u> are expressions of anaphora, pointing back to <u>хозяин</u>. There are also terms of kataphora, pointing ahead to the sentence segment штабс-капитан, found in the following utterance.

Осетины шумно обступили меня и требовали на водку; но <u>штабс-капитан</u> так грозно на них прикрикнул, что они вмиг разбежались. [Italics mine] 90

This three-way use of the pronoun <u>он</u> can be schematically depicted as follows.

subject of discourse

За нею шёл её хозяин,... он ..; но штабс-капитан так... на нём ero Anaphora Kataphora

As befitting two strangers who engage in conversation, the utterances below feature\_the polite form BW, addressed by the first to the second narra-tor.

The use of the first person plural <u>MBI</u> as a substitute for the subjective <u>A</u>, is a typically Russian way of expressing <u>you and I</u>. When <u>MBI</u> is used to indicate the first person singular, it serves to blur the sharp assertion of <u>I</u> (<u>A</u>) into a broader and more diffuse expression of the speaker.<sup>92</sup> The following <u>C BAMM</u> also specifies the other person already included in the reference of the pronoun <u>MBI</u>.<sup>93</sup>

> <u>Мы</u> + I + II pl. Exclusive vis-à-vis the reader

Having made the acquaintance of the junior captain, the first narrator returns to the reader and gives the latter a description of the coming twilight.

На тёмном небе начинали мелкать зв ёзды, и странно, мче показалось, что они гораздо выше, чем у нас на севере. [Italics mine] 54

Here the first narrator uses the inclusive <u>мы</u> (<u>у нас</u>) to speak of himself and the reader as sharing a similar experience and a common geographical location. The inclusive <u>мы</u> establishes a solidarity between the narrator and the reader; this relationship is based on a common situation. The pronoun <u>мне</u> is juxtaposed with the inclusive pronoun <u>y нас</u>. The two deictic terms refer to the participants directly engaged in the discourse. In opposition to this relationship stands the pronoun <u>они</u>. <u>Они</u> refers to the stars and designates the subject of discourse.

-- Завтра будет славная погода, -- сказал я. Штабс-капитан не отвечал ни слова и указал мне пальцем на высокую гору, поднимавшуюся прямо против нас. [Italics mine]<sup>95</sup>

In opposition to the previous inclusive <u>MB</u>, the first narrator now uses the exclusive <u>MB</u> (<u>Hac</u>) to refer to both himself and the junior captain. This <u>MB</u> does not include the reader. Nonetheless, the brotherhood which has been extablished between the reader and the first narrator is now extended to include Maksim Maksimich. Hence, <u>MB</u> prepares both the reader and the narrators for a shared experience and adventure.

This utterance also provides a good illustration of coding and referent time. The temporal adverb <u>3abrpa</u>, together with the future tense of the verb <u>to be</u>, <u>6yger</u>, indicates that the referent in the discourse is a period of time which will follow the moment of utterance; the event discussed will take place <u>after now</u>. The coding time, however, is in the past; the utterance was made <u>before now</u>. This is evident in the use of the verbal past tense of <u>ckasan</u>. In this utterance the speaker is reporting an event deemed, futural with respect to the past.

Later, the traveller tries to prompt the junior captain to tell him about some of his adventures. The third person singular denotes the subject of discourse, the junior captain. <u>Mue</u> is the first narrator, who pursues his discourse with the reader.

Мне страх хотелось вытянуть из него какую-нибудь историйку -- желание 96 свойственное всем путешествующим и записывающим людям. [Italics mine]

The narrator also makes a reference to himself in the words <u>путе-</u> <u>шестствующим</u> and <u>записывающим</u>. It is important to note the first narrator's

eagerness to hear the junior captain's tales. In this way he assumes the role of the listener vis-à-vis the other narrators, and the role of reporter visà-vis the reader.

The first narrator translates the fictional reality to the reader. He does not seek to assert himself, but rather to inform. In the following passage he makes a philosophical comment on the Russians and the Russian temperament.

Меня невольно поразила способность русского человека применяться к обычаям тех<sup>4</sup>народов, среди которых ему случается жить; не знаю, достойно порицания или похвалы это свойство ума, только оно доказывает неумоверную его гибкость и присутствие этого ясного здравого смысла, который прощает зло везде, где видит его необходимость или невозможность его уничтожения.<sup>97</sup> [Italics mine]

It is interesting to note the use of the domonstrative pronouns in this utterance. The demonstrative pronoun <u> $3 \pm 0$ </u> denotes an object or event which is in the physical proximity of <u> $\pi$ </u>, or in the psychological short-term memory of the speaker.

The demonstrative pronoun <u>to</u> designates an object or event which is distant from the speaker and is an area of physical remoteness; <u>to</u> also indicates a topic event or subject which is estranged from or not pertinent to the utterer, or belongs to a more remote temporal period in the speaker's memory.

In this utterance the first narrator uses the distal demonstrative pronoun <u>rex Hapogob</u> not only to imply that <u>those</u> people are in an area which is physically distant from him, but also to make clear that <u>rex Hapogob</u> are spiritually, psychologically and socio-politically removed from him. In other words, the demonstrative pronoun <u>To</u> immediately implies a separateness and remoteness of the speaker from that of which he speaks.

In the next sentence the first narrator uses the demonstrative pronoun of proximity, это, as an anaphora. Это свойство ума refers back to the preceding sentence segments, namely, to the Russian's ability to adapt to those around him. <u> $\exists \tau o$ </u> refers to an indefinite number of sentences and in this function represents a term of <u>discourse dexis</u>.<sup>98</sup>

In contrast to this function stands the following sentence segment <u>присутствие этого ясного ... смысла</u>. Here <u>это</u> is a demonstrative pronoun indicating proximity in time and space to the utterer. It points to something known, common and already understood by both the speaker and his addressee.

The first narrator is not focused inward on himself. What inspires him is the outside world. His society and compatriots are a necessary source of energy which nourish and develop his sense of self. These elements are complementary to his being, and represent no denial of his existence.

Тот, <sup>1</sup>кому случалось, как мне, бродить по<sub>2</sub>горам пустынным, и долго-долго всматриваться..., <u>тот</u>, конечно, поймёт моё желание передать, рассказать, нарисовать эти вольшебные картины. [Italics mine]<sup>99</sup>

The above utterance features an interesting use of the deictic term <u>TOT</u>. <u>TOT</u> normally points to someone or something that is not within the speaker's proximity. Its primary function is to serve as a demonstrative pronoun.

In the above example, however, <u>tot</u> does not function as a deictic locative implying distance, but as a term of opposition, signifying an <u>other</u>, a person who is neither the speaker nor the addressee.

<u>Tor</u> can also be a term of semantic deixis, implying a co-reference with another part of the linguistic context. In this utterance <u>ror</u> can be interpreted as a kataphora implying a co-reference with the pronoun <u>KOMY</u>. In this case, the Russian <u>ror</u> would bear not only a distal function, but a neutral, abstract function as well, without reference to any particular antecedent.<sup>100</sup>

It is interesting to compare some translations of the Russian <u>tot</u> into French, German and English.

French:	<u>Celui qui</u> a eu l'occasion d'errer, comme moi, dans les mon- tagnes, <u>celui-ci</u> comprendra certainement <sup>101</sup>
German:	<u>Wer</u> wie ich im einsamen Gebirge umhergestreift ist, <u>der</u> wird gewiß meinen Wunsch begreifen <sup>102</sup>
English:	<u>He who</u> , like me, has had occasion to wander over wild moun- tains, will certainly understand my desire <sup>103</sup>

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Both French and German use indefinite pronouns in pairs to render the Russian  $\underline{\text{rot} \dots \text{tot}}$  demonstrative pronoun. In the English example, however, the definite third person singular is used alone with the pronoun <u>who</u> and a verb to translate that same meaning.

The first narrator continues to describe his surroundings to the reader.

Кстати, об этом кресте существует странное, но всеобщее предание, будто его поставил император <u>Пётр</u> 1-й, проезжая через <u>Кавказ</u>; во-первых, Пётр был только в <u>Дагестане</u>, и, во-вторых, на кресте написано крупными буквами, что он поставлен по приказанию г. Ермолова, а именно в 1824 году. Но предание, несмотря на надпись, так укоренилось, что, право, не знаешь чему верить, тем более, что мы не приквыли верить надписям. [Italics mine]<sup>104</sup>

Despite the wealth of information on dates, names and places, this utterance relies on the situation and context to be understood. The first narrator addresses his reader as one Russian to another. He makes this clear by using the inclusive <u>MB</u>. As such, they share a common history, culture and geography. For this reason the first narrator can name such figures as Peter I, General Yermolov; he can cite such places as the Caucasus, Dagestan and describe a particular cross (<u>of этом кресте</u>); all the while knowing that his reader can follow these indications and relate to his subtle sense of humour.

Ceux qui communiquent ont justement ceci en commun, une certaine reférence de Situation, à défaut de quoi la communication comme telle ne s'opère pas, le 'sens' étant intelligible, mais la 'reférence' demeurant inconnue. 105

In the following utterance, the first narrator speaks through the subjective first person  $\underline{R}$ , addressing his reader through the polite form, the second person plural <u>BM</u>. The speaker asks his addressee if the latter has not

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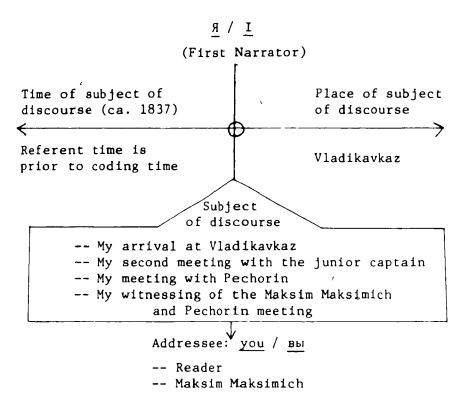
been entirely charmed by Maksim Maksimich's unassuming character, for it is a character which merits respect. His question pivots on the discourse deictic term <u>B этом</u>, which is used to refer back to the preceding sentence segment. In other words <u>B этом</u> refers back to the entire question of the first narrator.

Сознай<u>тесь</u>, однако же, что Максим Максимыч человек достойный уважения? ... Если вы сознайтесь в этом, то я вполне буду возгражден за свой, может быть, слишком длинный рассказ. [Italics mine] 106

The verb ending <u>сознайтесь</u> is a kataphora. It clearly indicates that the person addressed is the second person plural <u>вы</u>. The possessive pronoun <u>свой</u> is an anaphora, pointing back to the subjective speaker  $\pi$ .

6.1. The traveller and Maksim Maksimich meet a second time. They stop at Vladikavkaz, where they encounter Pechorin himself. The bitter-sweet denouement of the final encounter between Maksim Maksimich and Pechorin is recounted to the reader by the first narrator.

We will follow the traveller's utterances into the second chapter of the novel entitled <u>Maksim Maksimich</u>. The schematic representation of the deixis of the first narrator's discourse in this chapter is as follows.



The chapter opens with the first narrator speaking to the reader.

Избавлю вас от описания гор, от возгласов, которые ничего не выражают, которые ничего не изображают, особенно для <u>тех</u>, которые <u>там</u> не были, и от статистических замечаний, которых решительно никто читать не <u>станет</u>. [Italics mine]<sup>107</sup>

The first narrator uses the future tense, <u>избавлю</u>, thus indicating that the referent time will follow the coding time (<u>after now</u>). There follows a second future tense: <u>станет</u>. This tense implies a distant future (<u>after now</u>), as opposed to an immediate future. This point may be illustra-/ ted as below.

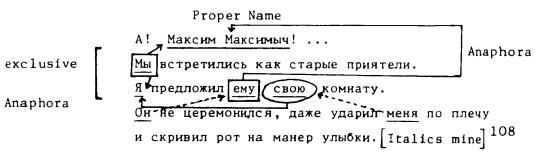
(coding time) now after now after now избавлю <u>станет</u>

The verbal tense indicates that the speaker has moved ahead in time; he has put some distance between himself and his narrative. This distal position is emphasized by the use of the demonstrative pronoun <u>rex</u> and the spatial adverb <u>raw</u>. These deictic terms refer to persons and places in an area of physical remoteness to the speaker; they indicate entities of the spea-

ker's past: Thus we find a two-way motion in this utterance: (1) the future tense indicating <u>after now</u>, and (2) distal demonstrative pronouns indicating before now.

The first narrator and Maksim Maksimich resume their acquaintance. The following utterance offers an interesting interplay of pronominal usage. The discourse begins with a proper name, <u>Максим Максимы</u> and continues with the exclusive <u>мы</u>. <u>Мы</u> refers to the speaker and to <u>Максим Максимы</u>. The pronoun <u>a</u> identifies the other person already referred to in the first person plural <u>мы</u>. The subject of discourse is identified by the third person singular <u>ему</u> and <u>он</u>. These terms are also expressions of anaphora, referring back to Максим Максимыч.

The possessive pronoun <u>CBOЮ</u> is an emanation of  $\underline{B}$ , the speaker. It is used here as an anaphora to point back to the first person singular. The same applies to <u>MEHR</u>, which is a repetition of the solipsistic ego.



At this point, Maksim Maksimich learns of Pechorin's arrival in Vladikavkaz. His excitement knows no bounds at the thought of seeing his friend again, and the traveller's curiosity, as well as the reader's, mounts at the prospect of finally meeting the notorious Pechorin.

Признаюсь, я также с некоторым нетерпением ждал появления этого <u>Печорина</u>; хотя, по рассказу штабс-капитана, я составил <u>себе о нём</u> не очень выгодное понятие, однако некоторые черты в <u>его</u> характере показались мне замечателным. [Italics mine] 109

The first narrator identifies his subject of discourse by using two deictic terms: (1) a demonstrative provioun of proximity, and (2) a proper name. He uses the deictic term of spatial proximity,  $\underline{3 \tau o}$ , to indicate that his subject of discourse is relevant to the moment of utterance, as well as psychologically present within his short-term memory.

Этого Печори a-also refers back to the first narrator's entire discourse: to everything he said prior to this moment, and to the preceding sentence segments in proximity to this particular utterance.

Moreover, the utterance presents a contrast between the subjective first person singular, the speaker, and the third person singular, the subject of discourse. This contrast is made through the pronouns  $\underline{\pi}$ , <u>ce6e</u>, <u>MHE</u> and <u>o Hëm</u>, <u>B ero</u>.

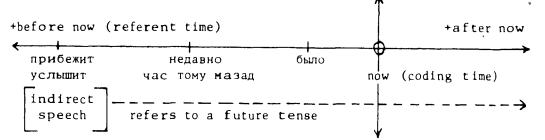
When Pechorin fails to come to see his former friend, Maksim Maksimich, the first narrator feels sorry for the junior captain. He knows that he is hurt and humiliated by Pechorin's neglect. The first narrator is sensitive to the feelings of others, and he has sympathy for the junior captain in his pain.

Явно <u>было</u>, что старика огорчало небрежение <u>Печорина</u>, и тем более, что он мне недавно говорил о своей с ним дружбе и ещё <u>час тому назад</u> <u>был</u> уверен, что он прибежит, как только <u>услышит</u> его имя. [Italics mine]<sup>110</sup>

This utterance features a multiplicity of tense. The verbal past, <u>было</u>, places the action in a period prior to the time of utterance. The event described took place <u>+before now</u>. The temporal adverbs <u>недавно</u> and <u>час тому назад</u> place a specific action in a more distant past. Added to this, we find a future tense in <u>прибежит</u> and <u>услышит</u>. These verbs denote indirect speech and are reported here by the first narrator. They do not form an authentic future for the speaker, since the latter heard them prior to the coding time of the utterance.

Alle sogenannten absoluten Tempora und eine Anzahl von Zeitbestimmungen wie <u>bald</u>, <u>in zwei Wochen</u> usw. müssen als temporaldeiktische Ausdrücke verstanden werden. 111

The following is a diagram of the temporal relation between the speaker and the events of which he speaks, presented from the speaker's per-



The above utterance also features two subjects of discourse, <u>стар</u>ик and <u>Печорин</u>. Both subjects of discourse are designated by the third person singular, он.

A few minutes later, Pechorin makes his entrance. It is interesting to note the use of the pronoun <u>MBI</u> by the first narrator in the following utterance. He is undoubtedly referring to at least himself and to Maksim Maksimich, but he may also be including the reader. In this way, he forms a three-way partnership between himself, the second narrator and the reader all are awaiting and expecting Pechorin.

Не прошло десяти минут, как на конце площади показался тот, которого мы ожидали. [Italics mine]<sup>112</sup>

A further note of interest lies in the first narrator's use of the demonstrative pronoun <u>tor</u> to refer to Pechorin. This pronoun places Pechorin at a distance from the speaker; this is not merely a physical distance, rather it implies a psychological distance as well. The pronoun <u>MB</u> aligns the first narrator, Maksim Maksimich and the reader on one and the same side, opposed to Pechorin.

The first narrator knows no more about Pechorin than the reader does. He seeks to keep his objectivity while acquainting the reader with the subject of his discourse, Pechorin.

Он был среднего роста.... Его походка была небрежна и ленива, но я заметил, что он не раз не махивал руками -- верный признак некоторой скрытости характера. Впрочем, это мои собственные замачения, основанные на моих же наблюдениях, и я вовсе не хочу вас заставить веровать в них слепо. [Italics mine] 113

The first narrator's utterance establishes a contrast between the subject of discourse and the speaker. The subject of discourse is presented in an objective, impartial manner, and it is designated by the third person singular  $\underline{OH}$ . The speaker then makes his appearance through the first person singular  $\pi$  and appropriates the utterance to his subjective ich-Origo.

The second half of the utterance shows an interplay of anaphora and discourse deixis. <u>Это</u> is a term of discourse deixis. It refers to an indefinite sentence segment, namely, the speaker's description of Pechorin. <u>В них</u> is an anaphora referring back to <u>мои ... замечания</u> and <u>на моих же</u> наблюдениях.

What follows is a touching portrayal of Maksim Maksimich as he comes running to meet his friend, Pechorin. The reader cannot help but be moved by the junior captain's eagerness and simplicity. It is also clear that the first narrator identifies more closely with Maksim Maksimich than with Pechorin.

Он хотел кинуться на шею <u>Печорину</u>, но тот довольно холодно, хо́тя с приветливой улыбкой, протянул ему руку. <u>Штабс-капитан</u> на минуту остолбенел, но потом жадно схватил его руку обеими руками: он ещё не мог говорить. [Italics mine]<sup>114</sup>

Tor is a demonstrative pronoun indicating distance from the speaker. The first narrator uses this term to designate Pechorin. Pechorin may be standing at a distance from the narrator at the moment of utterance; Tor also indicates a distance within the sentence itself (compare German  $\frac{\text{der}}{\text{deser}}$ , French celui-ci/celui-là, English the former/the latter).

In this case, it is not only a deictic locative, indicating a

spatial position, but is also a deictic expression pointing back to a specific sentence segment. It is then cited as an anaphora indicating Pechorin.

Tor can also imply a psychological disassociation on the part of the narrator, an objective stand taken towards his subject of discourse. Tor has one more function here; it serves to contrast Maksim Maksimich's warm, emotional manner with Pechorin's sophisticated elegance.

The first narrator closes the second chapter with a philosophical COmment

objective

subjective

Грустно видеть, когда юноша теряет лучшие свои надежды и мечты, когда пред ним отдергивается розовый флер, сквозь который он смотрел на дела и чувства человеческие, хотя есть надежда, что он заменит старые заблуждения новыми, не менее проходящими, но зато не менее сладкими ... Но чем их заменить в лета <u>Максима Максимыча</u>? Поневоле сердце очерствеет и душа закроется. [Italics mine] 115

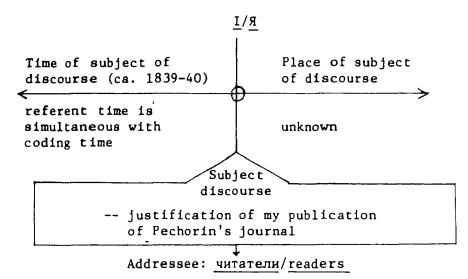
This utterance presents an objective, non-situation bound philosophical comment. The first narrator is speaking in general. His addressee does not need to know of any particular context or situation to understand the discourse; no previous knowledge is necessary. The utterance is mainly <u>sachorientiert</u>.<sup>116</sup> It is dominated by the facts of the subject discussed, and it lies outside the speaker's subjectivity.

In opposition to this stands a subjective situation-bound utterance in which the narrator brings his objective statement to bear on a particular person, namely Maksim Maksimich. The reader must know the <u>Umfeld</u><sup>117</sup> of the discourse in order to understand the narrator's comment. The situation of the discourse indicates that a particular speaker is addressing a particular reader about a particular topic.

6.2. The rest of the first marrator's utterances are to be found in his Introduction to Pechorin's Journal. The following schema is a representation

of the deictic elements of the first narrator's speech.

55



The first narrator explains to the reader his motives for publishing Pechorin's diary. He maintains that he is neither friend nor foe, and for that reason can keep his objectivity and neutrality. He is publishing the journal for the sole purpose of educating and informing his readers.

The story of a man is worth attending to; an individual is a reflection of his times and his society. Therefore, his tale is also the concern of all those who share his social environment.

The first narrator's motives are unselfish and disinterested. He believes in Pechorin's sincerity. This disposes the reader to read the diary thoughtfully and intently. The speaker has so far remained honest and honourable toward the reader. He has reported everything in a clear, unbiased way and the reader has every right to trust him, as one would trust a good teacher.

оbjective История души человеческой, хотя бы самой мелкой души, оbjective едва ли не любопытнее и не полезнее истории целого народа... Итак, одно желание пользы заставило меня напечатать отрывки из журнала, доставшегося мне случайно. [Italics mine] 118

The above discourse is an objective statement on a general topic. Its meaning extends beyond the speaker's subjectivity. The second part of

the utterance brings the objective statement into the particular cognitive field of the first narrator via MEHR and MHE.

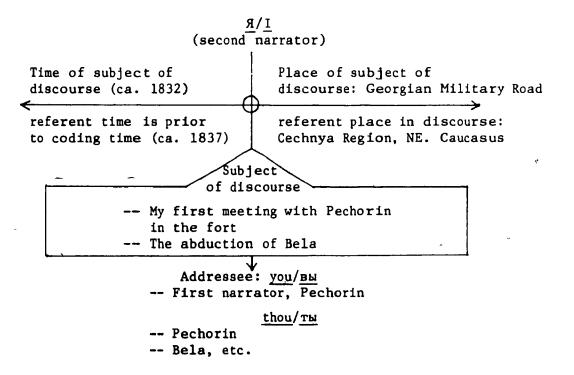
This is characteristic of the first narrator's discourse. He is concerned with keeping his reader informed. He is accurate, precise and impartial in his speech. His utterances are dominated by the <u>Redegegenstand</u>, and pursue a <u>Darstellungsfunktion</u>.<sup>119</sup> His speech, however, is also situationbound. It relates the experience of a particular individual. The artistic use of language and the aesthetic, creative style of the discourse indicate the speaker's need to communicate a personal story to the reader; this implies an expressive text with an <u>Ausdrucksfunktion</u>.<sup>120</sup>

Thus, the first narrator's discourse is, in part objective and in part subjective; the latter part, however, minimized and maintained on a neutral level. In general, we can evaluate the first narrator's speech as <u>+ob-</u> <u>jective</u>, - <u>subjective</u>. This concludes our analysis of the novel's first speaker.

7. We must now turn our attention to the second narrator. Maksim Maksimich is the wise old junior captain. He meets the traveller on his way north from Tiflis along the Georgian Military Road, and he tells him about his adventures with Pechorin.

The second narrator's most touching characteristic is his naive glorification of Pechorin. He is an endearing, child-like person. What is most important here, however, is that Maksim Maksimich is in harmony with himself and with his society.

To examine Maksim Maksimich's utterances, we will return to the first chapter of the novel, entitled <u>Bela</u>. The following is a deictic representation of the second narrator's utterances.



The second narrator's discourse presents a new cognitive field. All deictic terms in his speech emanate from and refer to his ich-Origo. The second narrator's discourse, however, is presented as reported speech by the

first narrator; thus, Maksim Maksimich becomes a character-participant in the novel, and his cognitive field is <u>dependent</u> on the first narrator's <u>dom-</u> <u>inant</u> cognitive field. Consequently, he is at one and the same time an <u>ob-</u> ject within the first narrator's story and a <u>subject</u> of his own tale.

Aufgrund der Abhängigkeit des Zeigfeldes der Figur vom Zeigfeld des Erzählers, er ist der jenige, der die Figur sprechen läßt, wollen wir den Status beider durch die Charakterisierung 'dominant' und 'eingebettet' underscheiden. 121

Maksim Maksimich is not only a character within the first narrator's discourse, but also a character within his own discourse. This dual role is achieved by means of direct quotes, in which we find the first person singular representing: (1) Maksim Maksimich the second narrator, and (2) Maksim Maksimich a character-participant in the narrative.

This dual function is demonstrated in the following utterance. Он <u>явился</u> ко мне в полной форме и <u>объявил</u>, что ему велено остаться у меня в крепости.

Я взял его за руку и сказал: "Очекъ рад, очень рад. Вам будет немножко скучно, ну да мы с вами будем жить по-приятельски. Да, пожалуйста, зовите меня просто Максим Максимич, и пожалуйста -- к чему эта полная форма? приходите ко мне всегда в фуражке." [Italics mine] 122

The new perspective, introduced by Maksim Maksimich, occurs not only through the change in narrators, but also via a change in verbal tense. Maksim Maksimich begins his narrative by describing his first meeting with Pechorin to the first narrator.

This utterance is made in the past tense: <u>OH ABMACA</u> (i.e., the event discussed took place prior to the coding time). Once the preliminaries of the situation are established, the actual meeting between the secondnarrator and Pechorin is presented in the present and future tenses: <u>BaM</u> <u>OYARET</u>, etc. The change in the temporal orientation of the utterance serves to move the reader one step closer to the hero and nearer to the events described. In this way, the second narrator relives his past and leads

the reader to experience directly that which he relates.

The quotation marks in Maksim Maksimich's speech indicate a detctic device Bühler calls <u>Deixis am Phantasma</u>,<sup>123</sup> to indicate an imaginary or imagined cognitive field introduced in a discourse, based in turn on a real and actual cognitive field.<sup>124</sup>

The second narrator's discourse refers to a memory and a past experience, but the direct quote brings forth this utterance as an event of the present, as an expression of <u>Delxis am Phantasma</u>. In the second narrator's quoted speech, Maksim Maksimich reports the event as it actually occurred; it is as if he were suddenly transported back in time and space. This produces a superimposition of two different temporal and spatial points of reference: (1) the <u>here</u> and <u>now</u> of the discourse addressed to the first narrator, and (2) the here and now of the discourse directed to Pechorin.

Man ist nach seinem charakteristischen Erlebnisvorspiel oder unvermittelt und plötzlich hinversetzt in der Vorstellung an den geographischen Ort des Vorgestellten, man hat das Vorgestellte vor dem geistigen Auge von einem bestimmten Aufnahmestandpunkt aus, den man angeben kann und an dem man selbst sich befindet in der Vorstellung.<sup>125</sup>

Shortly after his arrival, Pechorin begins to work on a scheme with Azamat to abduct Bela. Maksim Maksimich senses that all is not well, and fears a dangerous plot. He confronts Pechorin with his worries.

reported speech

Вот они и сладили это дело -- по правде сказать, нехорошее дело! Я после и говорил это Печорину, да только он мне отвечал, что дикая черкешенка должна быть счастлива, имея такого милого мужа, как он, потому что по-ихнему он всё-таки её муж, а что Казбич разбойник, которого надо было наказать. <u>Сами</u> посудите, что ж я мог отвечать против этого? [Italics mine]<sup>126</sup>

The personal pronoun <u>они</u> refers to Pechorin and Azamat; they are non-participants in the dialogue and constitute the subject of discourse. Это дело is an element of discourse deixis; it designates Pechorin's plan to kidnap Bela. The discourse begins in the past tense: <u>сладили</u>, <u>говорил</u>, etc. It then shifts into the present tense in the form of reported speech. Reported or indirect speech in Russian is conveyed in the same verbal tense as that in which the original utterance was made. Maksim Maksimich, <u>A</u>, is reporting to the first narrator what Pechorin, <u>он</u>, said to him. The effect of indirect speech is similar to that of a direct quote, though less intense. It brings a past event nearer to the speaker's and listener's short-term memory sphere. Maksim Maksimich addresses the first narrator with the pronoun <u>сами</u>, a derivative of the polite form of address, вы.

The discourse ends on another term of discourse deixis: <u>DTOPO...</u> This term refers to the preceding sentence segments, namely Pechorin's reply to the second narrator.

15

'Maksim Maksimich's powers of argument are quickly exhausted in the face of Pechorin's terse reply. When the deed is done, however, and Bela is brought to the fort, Maksim Maksimich goes to confront Pechorin a second time. He addresses Pechorin roughly as a military man, not as a friend.

> -- Господин прапорщик! -- сказал я, как можно строже. -- Разве вы не видите, что я к вам пришёл? -- Извините! Я не Максим Максимыч: я штабс-капитан. Я всё знаю, -- отвечал я. [Italics/mine]<sup>127</sup>

In this short utterance, the second narrator pronounces the first person singular six times. This repetition of the pronoun <u>A</u> serves to affirm and emphasize the subjectivity, presence and authority of the speaker. The second narrator also uses his proper name, as well as the noun designating his position -- <u>Makcum Makcumby</u>, <u>mtaoc-kanutah</u> -- to confirm and strengthen his position as an official. He keeps his distance from his addressee by referring to him with the pronoun BW, which he repeats twice.

Eventually the second narrator softens his attitude towards Pechorin. He drops the official <u>BM</u> in favour of the familiar <u>TM</u>, and uses his

addressee's name to emphasize their friendship.

-- Послушай, Григорий Александрович, признайся, что нехорошо. [Italics mine] 128

Maksim Maksimich is easily swayed by the force of Pechorin's character. He is shocked by Pechorin's actions, yet he secretly admires his sense of the dramatic in life.

Я и <u>в этом</u> согласился. Что прикаже<u>те</u> делать? есть люди, с которыми непременно должно соглашаться. [Italics mine]<sup>129</sup>

The second narrator's comment is made on a number of levels. The first phrase represents an indirect response to Pechorin's argument. It is based on the deictic term of discourse, <u>B ЭТОМ</u>. The term refers back to what Pechorin said. This sentence segment, however, is expressed in the past tense: <u>согласился</u>. The past tense indicates that it is reported speech. The actual utterance took place prior to the coding time.

The reported sentence segment is addressed to the first narrator, <u>прикажете</u> indicating the presence of a <u>вы</u>. The address to the first narrator is made in the present tense, which indicates that the speaker's utterance presents an identical referent and coding time.

Both the above sentence segments are subjective, situation-bound utterances. Their meaning depends on what <u>B этом</u> refers to, and who <u>A</u> and <u>BH</u> are.

The next part of the utterance is an objective non-situation bound expression. It has no specific spatial-temporal points of orientation and its comprehension is independent of the speaker's subjectivity. This utterance may be classified in the following manner.

I.	subjective		indirect response to Pechorin as reported to the
	,	(2)	first narrator direct question addressed to the first narrator
11.	objective	(3)	philosophical comment

Maksim Maksimich in his tale as told to the first narrator recalls Bela with paternal fondness. For a brief time, they cared for each other as father and daughter.

А мне так право грустно, как вспомню. Славная была девочка, эта Бэла! Я к ней, наконец, так привык, как к дочери и она меня любила. [Italics mine] 130

This utterance is split between the present and past tenses, the first phrase, uttered in the present, leading into the past, as Maksim Maksimich recalls Bela and his feelings for her. It is interesting to note how often the subject of discourse is mentioned or designated: (1) <u>была девочка</u>, (2) <u>эта Бэла</u>, (3) <u>к ней</u>, (4) <u>к дочери</u>, and (5) <u>она</u>. This underscores how important the subject of discourse is to the speaker, who, conversely, points to himself a mere three times in the utterance: (1) мне, (2) я, and (3) меня.

Maksim Maksimich goes on to speak of his solitude. It is important to note the second narrator's simplicity of tone. He does not attempt to appeal to his addressee for pity or understanding. Rather, his statements are short and direct, with a limited use of the subjective first person pronoun.

Надо вам сказать, что у меня нет семейства: об отце и матери я лет 12 уже не имею известия, а запастись женой не догадался раньше... [Italics mine]<sup>131</sup>

The second narrator accepts his fate. He expects no more and no less than what life gives him. He is neither vain nor bitter, and in spite of his harsh life, he has not lost his ability to love and care for others.

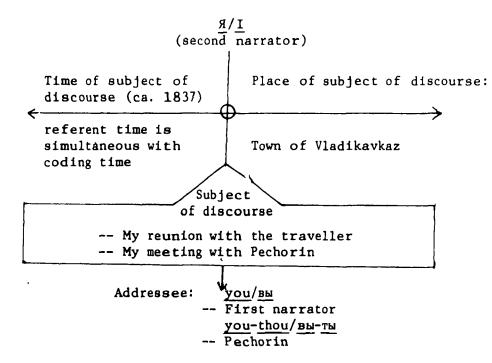
Pechorin's carelessness indirectly results in Bela's death. Maksim Maksimich is vexed and shocked by Pechorin's cold façade.

И мне стало досадно: <u>я</u> бы на его месте умер от горя.... <u>Он</u> поднял голову и засмеялся.... У <u>меня</u> мороз пробежал по коже от этого смеха. [Italics mine]<sup>132</sup>

The utterance is typical of the second narrator's relationship to Pechorin. The speaker is pre-occupied with his subject of discourse, yet at

the same time conscious of himself and of his own identity. The pronouns  $\underline{A}$ and  $\underline{OH}$  are continuously contrasted. This speaker juxtaposes his subjectivity  $\underline{A}$  with the non-personal, non-subjective third person,  $\underline{OH}$ . From the contrast between these deictic terms there emerges a difference in character between the emotional, humane Maksim Maksimich and the cold, harsh Pechorin.

7.1. The last of the second narrator's utterances is found in the novel's second chapter, entitled <u>Maksim Maksimich</u>. Let us now return to that chapter to complete our analysis of the second narrator's utterances. The following 's a schematic representation of the deictic elements of the second narrator's discourse.



The junior captain sends Pechorin a message asking to see him. He is certain that Pechorin will make haste to meet him, to renew old ties of friendship and relive their shared adventures.

-- Ведь сейчас прибежнт! -- сказал мне Максим Максимыч с торжествующим видом, -- пойду за ворота его дожидаться. [Italics mine]<sup>133</sup>

This utterance is reported as a direct quote, thereby incorporating

two individual cognitive fields, those of (1) Maksim Maksimich and (2) the first narrator. The temporal adverb <u>сейчас</u> and the future tense of the verbs <u>прибежит</u> and <u>пойду</u> belong to the quoted temporal point of orientation of Maksim Maksimich.

Maksim Maksimich is permitted to speak in his own right by the first narrator. It is the first narrator's perspective and ich-Origo which are dominant and independent. This is evident in the verb <u>ckasan</u>, cast in the past tense. It points to the second cognitive field in this utterance, to the first narrator's temporal point of orientation.

Time passes, however, and there is still no trace of Pechorin. Maksim Maksimich cannot believe that his friend may have forgotten him, or worse, that he has simply outgrown him and does not care to see the junior captain. When Pechorin finally appears, the junior captain throws himself forward to embrace his old friend, only to meet with a polite, but decidedly cool reception. The second narrator is confused. He had been expecting warmth and friendship, not distant reserve.

-- А ... ты, ... а вы? ... сколько лет ... сколько дней ... дней ..., да куда это? ... Мне столько бы хотелось вам сказать ... столько распросить.... А помните наше житье-битье в крепости? [Italics mine]<sup>134</sup>

Pechorin's cool reception flusters Maksim Maksimich. He uses the familiar form <u>TH</u> to address his friend, then switches to the formal <u>BH</u>. This is important; <u>BH</u> not only implies politeness and respect on the part of the speaker, but indicates as well a social barrier between two individuals and a considerable gap in a relationship. Thus, the use of <u>BH</u> signifies a social deixis as well as a person deixis. It re-inforces the fact that the two men are no longer on a familiar footing. For Maksim Maksimich this amounts to a complete negation of their former friendship. Pechorin's remarkable calm and diffidence strikes him as an insult and a betrayal of their old intimacy.

ç

The second narrator uses the possessive pronoun <u>Hame</u> in a vain attempt to dispel the cold distance established between them, and as a symbol of their past solidarity.

After Pechorin's departure, Maksim Maksimich turns to the first narrator with the words:

Конечно, мы были приятели; -- ну, да что приятели в нынешнем веке! [Italics mine]<sup>135</sup>

The expression <u>B Hынешнем Beke</u> refers to a time segment which cannot be determined out of context. The <u>now</u> of the speaker, the coding time, must be known in order to understand his utterance. This is an excellent example of how deictic terms have no fixed meaning. Their sense changes depending on the speaker, place and time of utterance. Maksim Maksimich's <u>B</u> <u>Hынешнем Beke</u> indicates the time when this utterance was made (i.e., the nineteenth century).

In the aftermath of his meeting with Pechorin, Maksim Maksimich is temporarily angered and embittered. He condemns the younger generation for arrogance, spiritual cowardice and failure to recognize the merits and wisdom of its elders.

Где нам, необразованным старикам, за вами гоняться! ... Вы молодёжь светская, гордая: ещё пока под черкесскими пулями, так вы туда-сюда..., а после встретишься, так стыдитесь и руку протянуть нашему брату. [Italics mine] 136

Maksim Maksimich creates a contrast and opposition between the older and younger generations via the pronouns <u>MM-BM</u>. The exclusive <u>MM</u> (<u>HAM</u>, <u>HAMEMY</u>) designates the second narrator and his own generation, while the pronoun BM refers to the first narrator, Pechorin and young people in general.

C)

The second narrator's generation embodies the wisdom and experience accumulated through years of tradition. What it lacks in education it compensates for in a sense of humanism and capacity for love. The younger generation represents youth in transition, young people no longer able to accept the established norms and hence forced to seek their own identity. The inevitable consequence of such a search is a period of despair and alienation.

Maksim Maksimich reproaches the younger generation for its arrogant assumption that its problems and its problems alone are of legitimate concern. Not so, argues the old army officer: friendship and communication can be sources of enrichment.

This concludes our analysis of the second narrator's discourse. It has been shown to be sender-oriented, expressive and communicative, pursuing a predominantly <u>Ausdrucksfunktion</u>.<sup>137</sup> The second narrator's utterances are subjective and situation-bound, though the speaker displays a moderate degree of subjectivity. In short, the second narrator's discourse may be characterized as +subjective, +objective.

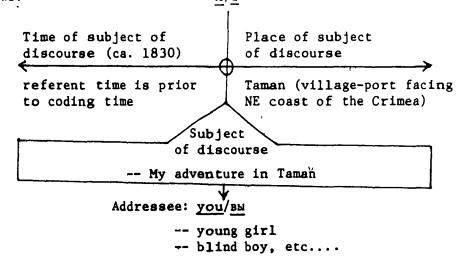
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8. We now turn to the discourse of Pechorin, the third narrator. In tracing his utterances, we will follow the order of events as they occurred in his life. This order differs from the novel's chronology, which tells the story from the first narrator's point of view. Following Pechorin's utterances in their proper chronological order, however, reveals more clearly his growing obsession with himself, as his discourse becomes increasingly selfcentred.

Most of Pechorin's utterances are found in his diary. This is the same document that Maksim Maksimich passed on to the first narrator and that the latter has published. The diary is related through Pechorin's ich-Origo.

Татап (<u>Тамань</u>) is the first chapter of the journal. It is also the earliest glimpse we have of the third narrator. In this chapter he is young, inexperienced and easily deceived. His quest for self-assertion ends on a tragicomic note. Pechorin's involvement with others has a disruptive and even fatal effect.

The deictic scheme of Pechorin's discourse in this chapter is as follows: <u> $\Re/I$ </u>



In Taman Pechorin encounters a mysterious blind boy who turns out to be involved with a small band of smugglers. Pechorin is repulsed and intrigued by the lad.

<ol> <li>+subjective</li> </ol>	Признаюсь, я имею сильное предубеждение противу всех слепых, кривых, глухих, немых, безногих, без- руких, горбатых и проч. <u>Я замечал</u> , что всегда есть какое-то странное отношение между наружностью.
<pre>2. +subjective     +objective</pre>	есть какое-то странное отношение между наружностью. человека и его душою: как будто, с потерею члена, душа теряет какое-нибудь чувство. [Italics mine] 138

Although the third narrator's discourse is in the past tense, the events related occurring prior to the moment of utterance, the preceding utterance begins with the present tense: <u>признаюсь</u>. It designates an eternal truth for Pechorin, and a present fact at the moment of utterance.

This utterance is also highly subjective. The speaker emphasizes his presence through the repetition of the first person singular: <u>признаюсь</u>, <u>я</u> <u>имею</u>. In contrast to this passage stands the second part of the discourse, which is uttered in the past tense (<u>замечал</u>) and begins as a subjective phrase (<u>я</u>). What follows, however, is an objective phrase uttered in the present tense of <u>есть</u>, <u>теряет</u>. It is interesting to note that Pechorin's philosophical and objective comment is derived from his subjective, personal observations.

This is in stark contrast to the first and second narrators' utterances, which maintained an objective and impartial stance when making similar comments.

Pechorin's curiosity and need to hold power over others lead him to pursue and question the young girl involved with the smugglers. He mistakenly believes that he can pressure her into telling him the truth.

> А вот я кое-что про тебя узнал. (Она изменилась в лице, не пошевельнула, как будто не об ней дело.) Я узнал, что ты вчера ночью ходила на берег. -- И тут я очень важно пересказал ей всё, что видел, думая смутить её, -- нимало! [Italics mine]<sup>139</sup>

In this utterance we find two addressees: (1) the reader of the diary, and (2) the young girl. When the reader is addressed, the girl is referred to as <u>OHA</u>, <u>OG HER</u> and <u>eë</u>. <u>OHA</u> becomes the subject of discourse. She does not participate in the communicative process.

When Pechorin addresses the young girl directly, he uses the second person singular: ты, тебя. The second person is involved and directly participates in the utterance.

The pronouns <u>она</u> and <u>ты</u> refer to the same person; in this utterance the girl is simultaneously designated as a subject of discourse and as an addressee. Another note of interest in this utterance is the deictic term тут.

Usually, the term <u>tyt</u> is classified as a spatial adverb indicating an object or event in the proximity of the speaker. In this utterance, however, <u>tyt</u> does not indicate a space in the speaker's environment, but rather a place within the sentence segment, or a moment within the discourse. The adverb <u>tyt</u> can easily be replaced by a temporal adverb such as <u>notom</u> or <u>B 3TO</u> MICHOBEHHE.

Whereas <u>tyt</u> refers to a place or time segment within the utterance, the temporal adverb <u>Byepa</u> refers to a specific time unit in the life of the speaker.

The girl, in a desperate attempt to protect herself, uses Pechorin's vanity and self-importance against him. She tries to drown him by luring him into a boat and claiming that she is in love with him.

<u>Я</u> колебался, я не охотник до сентиментальных прогулок по морю, но отступать было не время. Она прыгнула в лодку, я за ней, и не успел ещё опомниться, как заметил, что мы плывём. [Italics mine]<sup>140</sup>

This utterance is notable for its pronominal use.  $\underline{A}$  designates the speaker, while <u>one</u> refers to the subject of discourse.  $\underline{A}$  and <u>one</u> remain separate entities throughout the utterance until the final phrase. In this last sentence segment we unites both  $\underline{A}$  and <u>one</u> in an exclusive partnership,

Pechorin's involvement with the girl forces the smugglers to shut down their operation and relocate. His actions have other repercussions: he himself is nearly killed, the blind boy finds himself abandoned, and an old woman is left in dire straits. Pechorin is temporarily saddened by the consequences of his rash behaviour.

И зачем было судьбе кинуть меня в мирный круг честных контрабандистов? Как камень, брошенный в гладкий источник, я встревожил их спокойствие, и как камень едва <u>сам</u> не пошёл ко дну! [Italics mine]<sup>141</sup>

It is interesting to note here that the third narrator does not take any responsibility for his actions. This is evident in his use of the first person singular in the accusative case, <u>MEHR</u>. <u>MEHR</u> constitutes an aspect of passivity in its function of direct object. This is in contrast to the "active  $\underline{I}^{"142}$  found later in this utterance in  $\underline{\pi}$  and <u>cam</u>. These pronounsof subjectivity are in the nominative case. The third narrator differentiates between the active I and the passive me.

Pechorin blames fate for his actions, and quickly recovers his customary indifference to others.

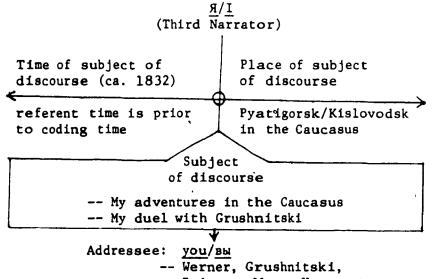
Что сталось с старухой и с бедным слепым, -- не энаю. Да и какое дело мне до радостей и бедствий человеческих, мне, странствующему офицеру, да ещё с подорожной по казённой надобности! [Italics mine]<sup>143</sup>

Pechorin's discourse in this chapter ends on a reinforcement of the self. He emphasizes his position, importance, official function and subjectivity by repeating the first person singular <u>MHE</u> and the verb <u>3HAND</u>, as well as stressing the noun <u>odphuepy</u>. In this way, he increases his own importance and belittles others.

8.1. A few years later, Pechorin arrives at a Caucasian spa, Pyatigorsk, for a brief rest. His adventures there and in Kislovodsk, a neighbouring resort, constitute the second chapter of his diary, entitled <u>Princess Mary</u> (Княжна Мэри).

Here we encounter a new Pechorin, one who has lost what little innocence he may have had in Taman. The third narrator is now harsh, bitter and cynical. His continuous quest for power is carefully plotted, deliberately calculated and pursued. He manipulates a fellow officer and a young princess, alienating everyone around him.

The deictic representation of the third narrator's discourse in this chapter is as follows.



Princess Mary, Vera, etc.

Soon after he arrives in Pyatigorsk, Pechorin meets Grushnitski, a young, impressionable cadet barely out of adolescence. In many ways Grushnitski is a pale imitation of Pechorin: he takes himself too seriously, over-dramatizes events, is self-centred and even somewhat pretentious. The difference is that Grushnitski is not conscious of his melodramatic tendencies; he is merely childish. Pechorin, on the other hand, is painfully aware of his shortcomings, and hates his inability to change. He is also aware of the similarities between Grushnitski and himself, and for that reason dislikes and despises the young cadet.

<u>Я его понял</u>, и он за это меня не любит, хотя мы наружно в самых дружеских отношениях. Грушницкий слывёт отличным храбрецом; я его видел в деле.... <u>Я его</u> также не люблю: я чувствую, что мы когда-нибудь с ним столкнёмся на узкой дороге, и одному из нас несдобровать. [Italics mine] 144

The utterance defines the Pechorin-Grushnitski confrontation. This is linguistically expressed through the pronouns  $\underline{A}$  and  $\underline{OH}$ . It is interesting to note that almost every sentence begins with the active, subjective  $\underline{A}$ . This indicates that the speaker's perspective entirely dominates the discourse. This point is further supported by the fact that the speaker's  $\underline{A}$  is always in the nominative, in the active, commanding position (excepting only one incidence of MEHR, in the genitive case).

<u>A</u> versus <u>on</u> presents a conflict between the subjectivity of the speaker and the non-person, the subject of discourse. It also emphasizes the speaker's self-consciousness versus the non-consciousness of the third person singular.

The speaker uses the exclusive <u>MEM-Hac</u> to refer to both himself and Grushnitski. In this case, the speaker is momentarily united with his subject of discourse. The underlying antagonism, however, remains. This confrontation is again apparent in the expression <u>MEM., C HUM</u>. <u>MEM</u> refers to Pechorin; it is here equivalent to <u>A</u>. <u>MEM</u> also includes a reference to Grushnitaki, one repeated in <u>C HUM</u>. Thus we have a continuous unity in <u>MEM</u> and division in <u>C HUM</u>. This once again stresses the conflict between Pechorin and Grushnit-ki: a coming together followed by a falling out.

Princess Mary appears to enjoy Grushnitski's company. This offends Pechorin and hurts his pride. He sets out to prove to the princess that she is wrong to prefer another to him; but his envy will also force him to degrade and humiliate his fellow officer.

Признаюсь ещё, чувство неприятное, но знакомое пробежало слевка в это мгновение по моему сердцу: это чувство было зависть. [Italics mine]<sup>145</sup> Pechorin admits he is jealous. This is not a noble sentiment, and the third narrator does not wish to be associated with it. Such reluctance is underscored by the absence of the pronoun  $\underline{\pi}$  in the utterance. Pechorin does not use the subjective first person; instead he restricts himself to the verb alone: признаюсь. The speaker is indicated, but not directly mentioned.

In a similar vein, the speaker's presence is not emphasized, but maintained through the possessive pronoun <u>моему</u>. The possessive pronoun thus serves as a substitute for я.

The temporal expression <u>B это мгновение</u> indicates a moment within the referent time span. It is a moment distal from the coding time of the utterance and far removed from the speaker's present. Nonetheless, it is the demonstrative pronoun of proximity which is used: <u>это</u>. This brings the referent time, which is the past tense, psychologically nearer to the speaker and to the reader.

Pechorin sets out to antagonize everyone in Pyatigorsk with the exception of Werner. Werner is an intellectual doctor whom Pechorin considers a kindred spirit and ally. He uses the exclusive <u>Mb</u> when addressing the doctor, not only to reinforce their similar characteristics, but also to emphasize their superiority vis-à-vis their compatriots.

-- Заметьте, любезный доктор, -- сказал я, -- что без дураков было бы на свете очень скучно! ... Посмотрите: вот нас двое умных людей, мы знаем заране... [Italics mine] 146 ·

This utterance is cast in the form of a direct quote. There are two temporal directions, as well as two addressees. The direct quote is in the present tense: <u>заметьте</u>. It is an utterance which was made in the speaker's past (-now), and is reported by the speaker in his present, in the coding time (+now).

The reporting of the direct quote is made in the past tense, <u>ckasan</u>,

to indicate that what is quoted here was in fact uttered in the past. The addressee of the direct quote is the doctor, <u>modeshuk goktop</u>; he is referred to in the exclusive pronoun <u>Mb</u> (+I,+III), as well as the polite form <u>Bb</u> implied by the verbal samether.

The second addressee is the reader of the diary. The latter is not directly addressed.

Pechorin claims that he is at the mercy of the past. He can never forget anything, can never be free of his previous experiences. His mind records every detail of his life and meditates on it.

 objective Нет в мире человека, над которым прошедшее приобретало бы такую власть, как надо мной...; я глупо создан: ничего не забываю, ничего. [Italics mine][47

This utterance presents a contrast between objective and subjective speech. The first part of the utterance represents a philosophical comment; it does not concern the speaker directly. This is verified by the noun <u>чело</u>века, an indefinite substitute for the third person singular он.

The second half of the utterance brings the speaker into focus: <u>мной, я, забываю</u>. The utterance now becomes highly subjective, personal and egotistical.

Pechorin feels he no longer needs to love; he only wants to be loved. He does not wish to be bothered with the needs of another. His only interest is to maintain power in any and every relationship.

Одно мне всегда было странно: я никогда не делался рабом любимой женщины, напротив: я всегда приобретал над их волей и сердцем непобедимую власть, вовсе <sup>1</sup> об этом не стараясь. Отчего это? <sup>2</sup> -- оттого ли, что я никогда ничем очень дорожу и что они ежеминутно боялись выпустить меня из рук? или <sup>3</sup> это -- магнетическое влияние сильного организма? или мне просто не удавалось встретить женщину с упорным характером?

Надо признаться, что <u>я</u>, точно, не люблю женщин с характером: <u>их</u> ли <sup>4</sup> это дело! [Italics mine]<sup>148</sup>

This utterance begins with a kataphora, <u>whe</u>, pointing ahead to  $\underline{\mathbf{x}}$ ,

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the speaker. <u>A</u> is opposed to  $\underline{ux}$ , the subject of discourse. <u>Ux</u> is an anaphora, referring back to <u>женщин</u>.

This is followed by an interesting use of the demonstrative pronoun <u>это</u>. (1) The first usage involves a term of <u>discourse deixis</u>, <u>of</u> <u>этом</u> indicating the preceding sentence segments and referring specifically to Pechorin's power over women. (2) The second <u>это</u> bears a dual function as (a) an anaphora referring specifically to <u>of</u> <u>этом</u> and as (b) a <u>discourse deictic</u> <u>term</u> referring again to a non-specific sentence segment and pointing to the same topic implied by <u>of</u> <u>этом</u>. (3) The third usage of <u>это</u> is similarly dualistic: (a) it is a <u>kataphora</u> which precedes the sentence segment <u>MarHe-</u> <u>тическое</u>, and (b) it is an expression of <u>discourse deixis</u> indicating the nonspecific linguistic segment which follows it. (4) The fourth <u>это</u> is used as an article of emphasis in front of the noun <u>meno</u>. This analysis indicates the flexibility and multiple use of a single deictic term.

The third narrator admits that power and pride are his greatest delights. Pechorin is obsessed and numbed by power, which he loves for its own sake.

	Я чувствую в себе эту ненасытную жадность, поглощающую
1. subjective	всё, что встречается на пути: я смотрю на страдания и
1. Subjective	радости других только в отношении к себе, как на пищу,
	поддерживающую мои душевные силы Не есть ли это
	первый признак и величайшее торжество власти? Быть для
2. objective	кого-нибудь причиною страданий и радостей, не имея на
-	то никакого положительного права, не самая ли это
	- сладкая пища нашей гордости? [Italics mine] <sup>149</sup>

This utterance represents an amalgamation of subjective and objective phrases. The first part begins with the egotistic, solipsistic  $\underline{n}$  of the speaker and revolves entirely around the speaker's subjectivity. Pechorin's highly developed, freely roaming intellect has no goal beyond an egotistic enjoyment of its own overbred faculties. His ego is the centre of the universe; all things must be subjugated to it. He makes this contrast clear by

confronting his subjective  $\underline{\pi}$  with the non-subjective  $\underline{\mu}$ ; life for him consists entirely of  $\underline{\pi}$  versus  $\underline{\mu}$ .

The second half of the discourse, <u>не есть ли</u>, is no longer subjective. It is an objective, non-situation bound general statement. The speaker is not important; the only person mentioned is the indefinite third person <u>кого-нибудь</u>. The objectivity of the utterance is maintained until the last phrase.

The third narrator drops the subjective <u>A</u> and uses the <u>inclusive</u> we in the form of the possessive pronoun <u>Hameä</u>. In this way, the third narrator is no longer speaking solely of himself, nor is he making a purely objective statement. The use of the pronoun <u>Hameä</u> means that Pechorin is pointing an accusatory finger at the reader. <u>Mbi</u> (+I, +II) means that <u>you</u> too share the guilt of pursuing power; <u>you</u> too are a victim of your pride.

Pechorin persists in his implacable attack on Princess Mary. He plays the role of the persecuted genius, the tormented artist and frustrated intellectual in order to appeal to women's chivalric feelings. His imperilled and unhappy state rouses their maternal instincts. Pechorin uses these feelings against Princess Mary to control and manipulate her.

- 1. Да! такова была моя участь с самого детства. Все читали на моём лице признаки дурных свойств, которых не было; но их предполагали, -- и они родились. Я был скромен, -- меня обвиняли в лукавстве: я стал скрытен..., я чувствовал себя выше их, -- меня ставили ниже.
- 2. В эту минуту я встретил её глаза: в них бегали слёзы, рука её, опираясь на мою, дрожала, щёки пылали..., <u>ей</u> было жаль <u>меня</u>! [Italics mine] 150

In the first utterance, Pechorin places his subjective  $\underline{x}$  in a position of passivity and weakness. The dominating and ruling force in this passage is the pronoun <u>BCE</u>. This is to emphasize that  $\underline{x}$  is a victim of <u>BCE</u>. The speaker does not introduce the pronoun  $\underline{x}$  until later in the discourse. He uses instead the possessive pronours <u>MOR</u>, <u>MOËM</u> as terms of kataphora

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pointing ahead to the deictic <u>s</u> which follows. This is to further emphasize the speaker's position of subordination.

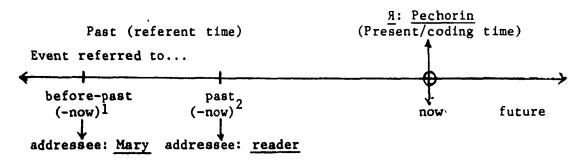
The confrontation between <u>я</u> and <u>все</u> is continued and underscored throughout the utterance: <u>меня обвиняли</u>, <u>меня ставили</u> (the verb ending of the third person plural referring to <u>все</u>, <u>они</u> and <u>их</u>).

This part of the utterance is made by  $\underline{\pi}$  and is addressed to Princess Mary. The subject of discourse is an event which took place prior to the moment of utterance; the subject of discourse is an experience of the past, designated as  $(-now)^1$  or 'before-past.' The second part of the utterance introduces a new temporal orientation.

This part of the utterance is also made in the past, but a past which is psychologically, as well as temporally closer to the speaker's present. We shall call this past (-now)<sup>2</sup> or simply, the past.

All things are temporally indicated according to their relation to the speaker's present; we may distinguish here between an event which is <u>closer distal</u> and one that is <u>farther distal</u>.<sup>151</sup>

In this discourse, the speaker addresses the reader. His subject of discourse is <u>OHA</u>. The speaker contrasts his egotistic <u>s</u> with the nonsubjective <u>OHA</u>. The following diagram will make the deictic subtleties of this discourse clear.



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(1) he makes an appeal to his addressee, (2) he uses emotional language, (3) he takes into consideration Princess Mary's <u>situation</u>--her youth, impression-able nature, femininity, maternal instinct, sense of compassion and pity, her lack of experience, etc., (4) he seeks to influence her opinion of him, change her attitude toward him and control her behaviour vis-à-vis himself. The entire utterance seeks to produce a specific reaction in Princess Mary; it is her person and situation which dictate the style, presentation and expression of the discourse. In texts bearing the Appellfunktion, it is the <u>Benehmen des</u> Empfängers which is all important.<sup>153</sup>

Pechorin does not consider himself guilty of anything. He is merely a pawn in the hands of unfathomable providence.

<u>Мне было грустно.</u> Неужели, думал я, моё единственное назначение на земле--разрудать чужие надежды? [Italics mine]<sup>154</sup>

In the above utterance the speaker places subjectivity,  $\underline{\pi}$ , against <u>чужие</u>. He sees himself as a victim of fate; he is in a passive position, as testified by the dative мне.

Pechorin succeeds in utterly enraging Grushnitski. The latter plots his revenge and becomes a sworn enemy of the third narrator. This situation pleases and excites Pechorin.

> Я люблю врагов хотя не по-христиански. Они меня забавляют, волнуют мне кровь.

objective subjective

быть всегда настороже, ловить каждый вэгляд, значение каждого слова, угадывать намерения, разрушать заговоры, пратворяться обманутым, и вдруг одним толчком опрокинуть всё огромное и многотрудное здание их хитростей и замысve [лов-- вот что я называю жизнью! [Italics mine]<sup>155</sup>

This utterance is voiced entirely in the present tense, which indicates that the thoughts here expressed are still true at the moment of utterance.

The discourse begins with the subjective  $\underline{\pi}$ . In the preceding utterances we have noted the conflicts between  $\underline{\pi}$  and <u>apyrux</u>,  $\underline{\pi}$  and <u>apyrux</u>; here we have a new term: я vs. врагов. This is the ultimate definition. Pechorin's sense of alienation forces him to see они as enemies.

<u>Они</u> (+III, -II, -I) indicates more than one person outside the personal speaker-listener relationship. Thus, persons outside the third narrator's immediate proximity are designated, not only as <u>другие</u> ог <u>чужие</u>, but also as враги.

This utterance also shows how objective and subjective phrases intermingle within one discourse. The opening phrases are highly subjective. They emanate directly from the speaker's ich-Origo. However, the personal perspective fades out with the impersonal infinitive <u>GMTE</u>.

The infinitive indicates the utterance is not bound with respect to `person, rather the verb expresses a universal truth. Pechorin's use of the infinitive implies that he is making objective, factual, impartial statements.

In opposition to these statements stands the final phrase, ruled by  $\underline{n}$ . The particle <u>Bot</u> is an element of discourse deixis, referring to the objective-oriented statements which precede it. In this way, the objectivity of those statements is bound to the subjectivity of the speaker who uttered them; <u>Bot</u> provides a link between the two modes of expression. It serves to make the objective statements part of the speaker's subjective philosophy of life.

Pechorin finds it difficult to maintain a relationship. For him, friendships represent a form of servitude, a conflict between master and slave. In previous utterances we have noted numerous conflicts between the speaker and those around him: (1)  $\underline{\pi}$  and  $\underline{OH}$  (Grushnitski), (2)  $\underline{\pi}$  and  $\underline{OHa}$  (Princess Mary), (3)  $\underline{\pi}$  and  $\underline{PCE}/\underline{OHH}$  (those who raised him), and (4)  $\underline{\pi}$  and  $\underline{PDYHX}/\underline{HYHX}/\underline{HYHX}/\underline{HYHX}/\underline{HYHX}$ 

In the utterance below we note yet another conflict. This antago-

nism lies between  $\pi$ , the speaker and женщин/их.

Женшины должны бы желать, чтоб все мужчины их так же хорошо знали, как <u>я</u> ... [Italics mine]<sup>156</sup>

Pechorin learns that Grushnitski is plotting secret revenge by staging a fraudulent duel. Pechorin is hurt by this. He does not understand why everyone is against him. What he cannot appreciate is that all then have their pride, including Grushnitski. The latter's challenge offends Pechorin, and he is quick to see himself as a victim.

 За что они все меня
 Present ненавидят?
 Past думал я -- думал я -- За что?

 Обидел ли я кого-нибудь?
 Пет.

 present
 Неужели я принадлежу к числу тех людей, которых один вид уже порождает недоброжелательство?
 .

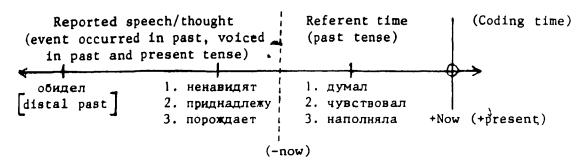
 past
 И я чувствовал, что ядовитая злость мадо-помалу наполняла мою душу. [Italics mine]<sup>157</sup>

In the above utterance we find two temporal points of orientation: (1) the present tense and (2) the past tense. The present tense indicates reported speech or thought. Although it is expressed in the present tense (<u>ненавидят</u>), this phrase was actually voiced in the past, at a time prior to the moment of utterance.

It is the shift in verbal tense to the past of <u>думал</u> that indicates the preceding phrase is a reported thought. The reported thought is not made entirely in the present tense, <u>обидел</u> standing as a past tense referring to a <u>distal past</u>. The passage of indirect speech or thought continues in the present tense of <u>принадлежу</u> and <u>порождает</u>.

The last phrase of the utterance presents a temporal switch to the past tense of <u>чувствовал</u> and <u>наполняла</u>. The temporal shifts in this utterance can be represented in the following way.

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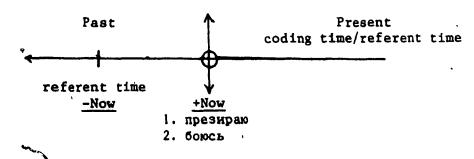
There are no quotation marks in this passage. It is only the temporal shifts and the changes in the verbal tense that signal to the reader the reported thought as opposed to the direct speech.

In this instance, Pechorin is reporting his own thought to the reader in the form of free indirect style.  $^{158}$ 

Pechorin despises himself. In spite of his bombastic show of superior intellect and social sophistication, he hates himself for failing to achieve his full potential as an individual. He is aware of his inferiority to his own dreams and ambitions. He is unable to accept himself, and for that reason will hold others responsible and punish them for his self-hate and inner frustrations.

. Я иногда себя презираю..., не оттого ли я презираю и других?... Я стал неспособен к благородным порывам; я боюсь показаться смешным самому себе. [Italics mine]<sup>159</sup>

In this utterance, the referent and coding times coincide. In other words, the present tense of <u>презираю</u> and <u>боюсь</u> corresponds to the <u>now</u> of the moment of utterance. There is one exception: the verb <u>стал</u>, in the past tense. It indicates an event which occurred before the moment of utterance. This can be schematically represented as follows.



This utterance also shows an extreme self-obsession on the part of the speaker. This is evident in the repetitive mention of the pronoun <u>a</u> (four times), as well as other referents to the first person singular (<u>camomy</u>, <u>ceõe</u>, <u>ceoa.</u>)

Pechorin has found no satisfaction or love in the world because he has loved only himself. The following utterance illustrates the speaker's morbid self-obsession.

Я любил для себя, для собственного удовольствия. [Italics mine]<sup>160</sup>

Pechorin kills Grushnitski in a duel. Shortly thereafter he finds himself abandoned by Doctor Werner and Vera, both of whom had stood by him and tried to understand him. Pechorin's revenge upon Grushnitski has left him feeling hollow, weak and useless. He is alone, and he condemns Doctor Werner for his lack of loyalty and courage.

Вот люди! все они таковы: знают заранее все дурные стороны поступка..., а потом умывают руки и отворачиваются с негодованием от того, кто имел смелость взять на себя всю тягость ответственности. Atalics mine 161

In this utterance we note two oppositions: (1) a pronominal opposition and (2) a temporal opposition. The speaker does not refer to himself directly. He uses the pronoun <u>KTO</u> (the third person singular) to speak about his case generally and in an impartial manner. In contrast to this stands the pronoun <u>OHM</u> (the third person plural), as a referent to <u>Люди</u> and <u>BCE</u>. Indirectly, <u>KTO</u> refers to <u>A</u>, Pechorin, with <u>OHM</u> indicating Doctor Werner, Vera and the others.

они все	люди	KTO
+III pl. +animate, +definite	human	+III sg. +animate, human +indefinite

The temporal opposition lies in the adverbs <u>sapance</u> and <u>norom</u>. The former indicates a time prior to the moment of utterance, whereas the latter points to a time following this moment.

Moment of Utterance заранее потом (before now; past) (+Now) (after now; future)

Later, Pechorin goes to meet Princess Mary's mother, who is under the impression that Pechorin fought the duel to protect her daughter's honour. When Princess Mary herself appears, Pechorin deals her the final blow.

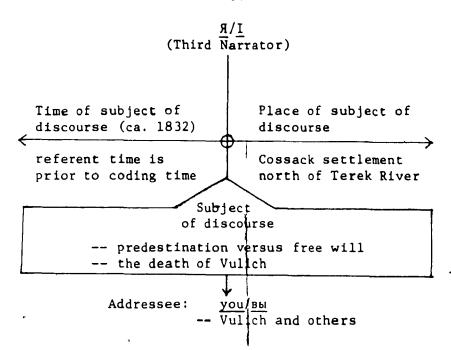
Вы сами видите, что я не могу на вас жениться; если б вы даже этого теперь хотели, то скоро бы раскаялись. [Italics mine]<sup>162</sup>

This is the last utterance in the chapter. It is a direct quote, featuring the speaker as narrator and character alike. Pechorin is  $\underline{\pi}$  and his addressee is <u>BM</u>, Princess Mary.

This discourse took place prior to the moment of coding the utterance. Thus the [+past] and [+present] verbal inflections and adverbs which occur simultaneously in the discourse do not pose a contradiction in temporal orientation, but rather serve to indicate the different relationships between the speaker and the events he relates.

8.2. We follow Pechorin's utterances into the last chapter of his diary, entitled <u>The Fatalist</u> (Фаталист). Pechorin's power quest is here pursued in an indifferent and disinterested way. His story unfolds in metaphysical context, and his utterances are more philosophical and political than personal.

The deictic analysis of this chapter may be schematically represented in the following way.



Pechorin has matured somewhat by this point, and he parallels his personal struggles against himself, fate and other men with the universal struggle of mankind to assert his vision on a chaotic world, thereby affirming the freedom of the individual.

In the following discourse, Pechorin uses the inclusive we to refer to himself and to his generation. This utterance complements a similar remark made by Maksim Maksimich. The second narrator uses the pronoun we to designate himself and his generation. He presented an image of old, stolid wisdom and reproached youth with its lack of consideration and humanism towards others.

Pechorin's utterance is a touching, semi-moroid, half-hearted sorrow based on an intense solitariness and helplessness. There is a subtle reference here to the political corruption and oppression which ruled nineteenth-century Russia.

А мы, их жалкие потомки, скитающиеся по земле без убеждений и гордости, без наслаждения и страха, кроме той невольной боззни сжимающей сердце при мысли о неизбежном конце, мы неспособны более к великим жертвам ни для блага человечества, ни даже для собственного нашего счастия, потому что знаем его невозможность и равнодушно переходим от сомнения к сомнению, как наши предки бросались от одного заблуждения к другому, не имея,

как они, ни надежды, ни даже того неопределённого, хотя истинного наслаждения, которое встречает душа во всякой борьбе с людьми или с судьбою. [Italics mine]<sup>163</sup>

The pronoun <u>MB1</u> refers to Pechorin, the speaker, and to those of his generation; it may also refer to the reader (depending on the latter's inclination to identify with Pechorin's situation). The inclusive pronoun can be defined in the following way: <u>MB1</u>[+I, (+II), +III pl.].

Opposed to the pronoun <u>мы</u> is the pronoun <u>они</u> [+III pl.]; this pronoun refers to the ancestors of <u>мы</u>, in other words, to Maksim Maksimich's generation. We may distinguish between [+III pl.]: <u>потомки</u>, and [+III pl.]: <u>предки</u>.

The utterance is cast in the present tense of <u>Энаем</u> and <u>переходим</u>. This has a two-fold meaning: (1) the situation described occurred at the moment of utterance, and (2) the feelings here expressed are shared by an entire generation; these thoughts do not belong to a particular time or a particular person. Rather they are timeless and universal.

In contrast to this stands the verb <u>бросались</u>, cast in the past tense. It is conjugated in accordance with the pronoun <u>они</u> (наши предки). The past tense not only indicates that the event indicated occurred and was completed prior to the present moment of utterance, but also emphasizes that the situation, the Zeitgeist of Maksim Maksimich's generation is no longer the same or relevant today.

Vulich's death seems to confirm the idea of predestination. Pechorin is caught between the concepts of fatalism and free will.

После всего этого, как бы, кажется, не сделаться фаталистом? Но кто знает наверное, убеждён ли он в чём или нет? ... и как часто мы принимаем за убеждение обман чувств или промах рассудка!.. Я люблю сомневаться во всём. [Italics mine] 164

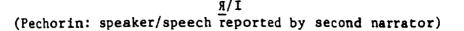
This utterance contains some very interesting deictic terms. First, the expression <u>mocne scero этого</u>, an element of discourse deixis. It refers to the entire episode of Vulich's murder, to the question of predestination and fatalism.

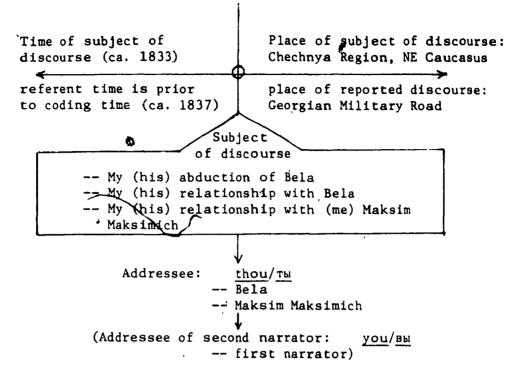
The speaker then presents his case step by step, using pronouns of a varying degree of subjectivity. (1) He begins with the indefinite pronoun <u>KTO</u>. This is a kataphora indicating (2) the definite third person singular <u>OH</u>. Thus, we have moved from the general <u>KTO</u> to the more specific <u>OH</u>. Both pronouns, however, are impersonal and non-subjective. Following this, the speaker uses (3) a more personal pronoun, <u>MM</u>. The inclusive <u>we</u> refers to the speaker and the reader. It also makes the situation discussed important and relevant to both the narrator and the reader.

Finally, Pechorin rounds off his argument by using (4) the subjective first person singular,  $\underline{\pi}$ . He has stated the facts of the case and now presents his personal opinion.

Pechorin fails to understand that free will entails a responsibility; he is accountable for his own actions. His pride and egotism, however, lead him to confuse fate and acts of free will.

8.3. We now return once more to the chapter entitled <u>Bela</u>, where we will follow Pechorin's attempts to continue his cultivation of personal power. The following is a deictic representation of Pechorin's utterances in this chapter.





Pechorin is not the narrator in this chapter. His discourse is reported by the second narrator to the first narrator by means of direct quotation. Pechorin's cognitive field is in a dependent position; his discourse takes place in the Chechnya Re gion around 1833, but is reported to the first narrator by Maksim Maksimich along the Georgian Military Road around 1837. Thus we have two cognitive fields: (1) Maksim Maksimich's ich-Origo, and (2) Pechorin's ich-Origo.

Bela is abducted and brought to the fort. She, however, refuses to be conquered, and this prompts Pechorin to make the following speech.

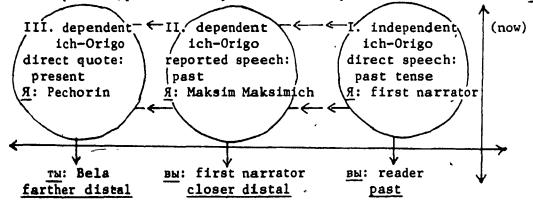
-- Послушай, моя пери, -- говорил он , -- ведь ты знаешь, что рано или поздно ты должна быть моею, ...

--Или, -- продолжал он , -- ... Поверь мне, аллах для всех племён один и тот же, и если он мне позволяет любить тебя, отчего же запретить тебе платить мне.взаимностью?

-- Послушай, милая, добрая Бэла, -- продолжал Печорин, -- ты видишь, как я тебя люблю; я всё готов отдать, чтоб тебя развеселить: я хочу, чтоб ты была счастлива, а если ты снова будешь грустить, то я умру. [Italics mine]<sup>165</sup> Респотіт's speech is reported to the first narrator in the form of a direct quote. In this instance, the speaker is referred to as <u>он</u>: (1) <u>гов-</u> <u>орил он</u>, (2) <u>продолжал он</u>, and (3) <u>продолжал Печорин</u>. In this way, he becomes the second narrator's subject of discourse. The third narrator's speech 'occurred at a time prior to the moment of utterance by the second narrator. For that reason, the verbs conjugated with <u>on</u> are in the past tense.

The quoted speech is made by Pechorin. He is the speaker,  $\underline{A}$ , and he addresses <u>TH</u>, <u>BAR</u>. The speech is cast in the present tense of <u>mocnyman</u>, <u>BRAEMED</u> etc. This present tense belongs to the third narrator's cognitive field. The present tense is the referent time; it is in fact a <u>farther distal</u> in relation to the second narrator's utterance. The second narrator's utterance is a <u>closer distal</u> vis-à-vis the first narrator and the reader.<sup>166</sup>

The following diagram illustrates this three-fold interference of the narrators' cognitive fields. It also creates a telescopic effect, characteristic of the entire novel. "Принцип 'телескопа' даёт возможность определить своеобразие лермонтовской романтической субъевтивности."



Pechorin's speech to Bela is an Appell-oriented discourse. His appeal is not sincere. There is a discrepancy between his aim and his manner of expression. Pechorin's aim is to seduce Bela. This is confirmed by his use of the possessive pronoun MOR, MOEN. His manner of expression, however, would lead his listener to believe him to be honest, loving, kind and unselfish.

He appeals to Bela's reason and emotions in his effort to convince her: аллах для всех, я тебя люблю, я всё готов отдать, я хочу чтоб ты была счастлива, я умру, etc.

He knows Bela's situation and endeavours to say all the appropriate things to (1) change her behaviour, (2) change her opinion of him, (3) change her reaction to his advances and (4) influence her feelings for him. Pechorin uses emotional and moving language to manipulate Bela.

In the following utterance, Pechorin explains his character to Maksim Maksimich. He excuses himself for using Bela, and justifies his actions by saying that this is the way Nature made him. Once again, he blaims circumstances and strange twists of fate for what he has become and for what he now

is.

У меня несчастный характер; воспитание ли меня сделало таким, бог ли так меня создал, не знаю, знаю только то, что если я причина несчастия других, то и сам не менее несчастлив; разумеется, это им плохое утешение, -- только дело в том, что это так.

Когда я увидел Бэлу, ... подумал, что она ангел, посланный мне сострадательной судьбою.... Я опять ошибся ... если хотите, я её ещё люблю, я ей благодарен за несколько минут довольно сладких, я за неё отдам жизнь, только мне с нею скучно. Italics mine 168

This utterance constitutes Pechorin's self-portrait. It is cast in the form of a direct quote. Pechorin is the speaker,  $\underline{A}$ , and his addressee is <u>Bbi</u>, Maksim Maksimich. The subject of discourse is <u>OHA/Бэла</u>. This discourse took place prior to the moment of utterance of the second narrator. Thus Maksim Maksimich is here reporting a past conversation as a marrator and participating in this same conversation as a listener and character in the novel.

Pechorin's utterance pursues an Appellfunktion. He seeks to convince Maksim Maksimich that he is an ill-fated victim of life.

8.4. The third narrator's final utterances occur in his heart-breaking encounter with the junior captain in the chapter entitled <u>Maksim Maksimich</u>. Pechorin is not the narrator in this chapter. It is rather the first narrator who reports his discourse with Maksim Maksimich to the reader.

The following is a deictic representation of Pechorin's discourse in this chapter.

ł	я/ <u>і</u>		
(Pechorin: speaker/speech	reported by first narrator)		
	1		
Time of subject of	Place of subject		
discourse (ca. 1837)	of discourse		
referent time is prior to coding time	Vladikavkaz		
Sub: of dis	ject scourse		
My (his) meeting w	vith Maksim Maksimich		
	vith (me) the traveller		
	/оц/вы laksim Maksimich		
4	irst narrator		

Addressee of first narrator: you/Bb -- reader

Pechorin greets his former friend in a polite but reserved way. His cool distance is a manifestation of his inability to consider the feelings of others.

Как я рад, дорогой Максим Максимыч. Ну, как вы поживаете? [Italics mine] 169

Pechorin's polite and formal address makes it clear that he is preoccupied; he has no time, no curiosity, no sympathy, no desire to renew an old acquaintance.

## Conclusion

9.

This concludes our survey of the discourse of the three narrators in <u>A Hero of Our Time</u>. The author, Lermon tov, offers us more than the story of one man; he offers us a study in subjectivity.

The first narrator's discourse is predominantly objective. His utterances concentrate on presenting a subject in a clear and impartial manner. Here is a character whose main role is to inform, to link the various episodes which constitute the novel, and to guide the reader through the events, thoughts and characters presented. His personal view and subjective perspective are minimized in his discourse.

9.1. The second narrator represents a more rounded individual. His discourse is both objective and subjective. In speaking, he does not concentrate on himself, but rather on the outside world. He also describes events in which he himself was involved. His speech is expressive, aethestically presented and poetic. The second narrator's role is to communicate with the reader and to serve as a story-teller. He expresses his personal thoughts, fears and hopes. His discourse is bound to his situation.

9.2. The third narrator's discourse is overwhelmingly subjective. His utterances concentrate exclusively on himself. They are dominated by his ich-Origo. In all events he considers only his own point of view as of any importance. He sees relationships as psychic duels between his personal <u>I</u> and an impersonal <u>he</u>, <u>she</u>, <u>it</u>, <u>they</u>, etc.

The third narrator does not hesitate to use language to manipulate.

his addressees (Princess Mary, Bela, Grushnitski, Maksim Maksimich). He appeals to their intellects and emotions in order to influence their behaviour, to present a false image of himself, to sway their opinions, attitudes and reactions--all with the sole aim of improving his own position in a given situation. The third narrator's discourse is a culmination of extreme subjectivity and egotism; it is undoubtedly +subjective, -objective.

9.3. The following table presents our conclusions concerning the characters of the three narrators as based on their discourse.

Discourse Type						Degree of	
Spea	iker 。	Darstellung	Ausdruck	Appel1	Situational	Subjectivity	
(a)	First Narrator	- +	+	-	-	Neutral -	
<b>(</b> b)	Second Narrator	-	+	-	· · ·	Moderate ±	
(ç)	Third Narrator		、 +	+	+	Extreme +	

10. This brings us to our final question: is Pechorin a 'positive' hero?--modifying the term to indicate a protagonist presented in such a way as to illustrate the author's sympathies and, passively at least, engage those of his reader. A deictic analysis of Pechorin's discourse reveals a haughty idler and brilliant but spoiled genius. His capacity for rigorous self-scrutiny and analysis is commendable, but unproductive; it does not lead him forward in life, but merely traps him in a vicious circle of self-hate and self-love. Pechorin's egotism prevents him from growing into a whole individual.

Walter L. Reed defines the hero as a "singular and energetic individual whose character contains his fate, who dominates as well as represents the society around him."<sup>170</sup> Pechorin fulfills this role.

Pechorin's discourse reveals his character, as well as the dilemma of modern man. This is depicted below.

> WELTSCHMERZ relationship to society: assertion of the self and a search for individuality

**EXTERNAL CONFLICT** Hero/Ego

INTERNAL CONFLICT

relationship to the self: the identity is in the process of evolution or devolution ICHSCHMERZ<sup>171</sup>

Pechorin embodies the finest gifts to be found in an individual, culture, intelligence and talent; at the same time, he portends the demoralization and downfall of these very abilities. Society cannot afford to ignore Pechorin, for it need only build its walls of indifference slightly higher, need only undergo a decline in discipline and order, need only experience a lowering of morality and Pechorin would cease to be an eccentric individual; he would become the prototype of a deteriorating order.

Pechorin stands as a danger signal, as the first victim of a still unknown disease would be for an adept physician. He is, after all, no average man; he is an aristocrat, a supremely gifted person. If Pechorin's unknown disease were ever to spread and change the image of modern man, and if society were to assume the degenerate, morbid forms of Pechorin's personality, it would not be peopled with Pechorins. Not everyone would have his abilities, his melancholic genius, his flickering intensity and acrobatic artistry? On the contrary, most would have only his unreliability, his instability, his tendency to waste his talents, his lack of discipline and a sense of community.

Pechorin is certainly an inconvenient and indigestible element in any society which seeks law and order. However, because of his troublesomeness he is, in the midst of his pale community, a constant source of vital interest, a reproach, an admonition and a warning. He serves to spur new concepts and ideals, to call for self-awareness and stands as an unruly, uncooperative, stubborn black sheep in the fold. For that reason alone, we may cherish him and consider him a hero of our own times.

However, Pechorin is an incomplete hero. What dooms him to heroic incompletion? From our linguistic analysis, we conclude that his extreme subjectivity and egocentrism prevent him\_from finding fulfilment as a free and integral individual. Pechorin's greatest crime is against himself.

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## FOOTNOTES

<sup>1</sup>Jürgen Trabant, <u>Zur Semiologie des literarischen Kunstwerks</u> (München: Wilhelm Fink Verlag, 1970), p. 6.

<sup>2</sup>Karl Bühler, <u>Sprachtheorie</u> (Stuttgart: Gustav Fischer Verlag, 1965), p. 102.
<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>W.B. Gallie, <u>Peirce and Pragmatism</u> (Edinburgh: R. and R. Clark Ltd., 1952), p. 109.

<sup>6</sup>M.H. Abrams, <u>The Mirror and the Lamp: Romantic Theory and the Crit-</u> <u>ical Tradition</u> (London: Oxford University Press, 1953), p. 6.

Ragnar Rommetveit, Words, Meanings and Messages (Oslo: Universitetsforlaget, 1968), p. 51.

ed., s.v. "language."

<sup>9</sup>Hans Reichenbach, <u>Elements of Symbolic Logic</u> (New York: MacMillan Co., 1947), p. 4.

<sup>10</sup>de Saussure, quoted in Roman Jakobson, <u>Form und Sinn</u> (München: Wilhelm Fink Verlag, 1974), p. 17.

<sup>11</sup>Living Webster Encyclopedic Dictionar) of the English Language, 1975 ed., s.v. "deictic."

<sup>12</sup>John Lyons, <u>Introduction to Theoretical Linguistics</u> (Cambridge: University Press, 1968), p. 275.

<sup>13</sup>Emile Benveniste, <u>Problèmes de linguistique générale</u> (Evreux: Gallimard Editions, 1966), pp. 259-260.

<sup>14</sup>Г.Я. Солганик, "К проблеме типологии речи," Вопросы языкознания (январь-февраль 1981), р. 74.

<sup>15</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 275.

<sup>16</sup>Benveniste, <u>Problèmes de linguistique générale</u>, pp. 252-53.

<sup>17</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 199.

<sup>18</sup>Dieter Wunderlich, "Pragmatic, Sprechsituation, Deixis," <u>Lili</u>: Zeitschrift für Literaturwissenschaft und Linguistik, Heft 1/2 (1971), p. 159.

<sup>19</sup>Ibid.

<sup>20</sup>Bühler, <u>Sprachtheorie</u>, p. 142.

<sup>21</sup>Gisa Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in</u> narrativen Texten (Tübungen: Verlag Gunter Narr, 1978), p. 48.

<sup>22</sup>Benveniste, <u>Problèmes de linguistique générale</u>, p. 255.

<sup>23</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 276.

24 Rauh, Linguistische Beschreibung deiktischer Komplexität in narrativen Texten, p. 91.

<sup>25</sup>Bühler, <u>Sprachtheorie</u>, p. 121.

26 Roland Harweg, <u>Pronomina und Textkonstitution</u> (München: Wilhelm Fink Verlag, 1968), p. 55.

<sup>27</sup>Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in narra-</u> <u>tiven Texten</u>, p. 52.

<sup>28</sup>Bühler, <u>Sprachtheorie</u>, p. 103.

<sup>29</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 278.

<sup>30</sup>Charles J. Fillmore, <u>Santa Cruz Lectures on Deixis</u> (Berkeley: University of California, 1971), p. 225.-

<sup>31</sup>Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in narra-</u> <u>tiven Texten</u>, p. 53.

32 Christine Tanz, <u>Studies in the Acquisition of Deictic Terms</u> (Cambridge: Cambridge University Press, 1980), p. 82.

<sup>33</sup>Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in narra-</u> tiven Texten, p. 55.

<sup>34</sup>Ibid.

- <sup>35</sup>Ibid.

<sup>36</sup>Tanz, <u>Studies in the Acquisition of Deictic Terms</u>, p. 82.

<sup>37</sup>Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in narra-</u> tiven Texten, p. 98.

<sup>38</sup>Uriel Weinreich, <u>On Semantics</u> (Philadelphia: University of Pennsylvania Press, 1980), p. 51.

<sup>39</sup>Rauh, <u>Linguistische Beschreibung deiktischer Komplexität in narra-</u> tiven Texten, p. 98.

.40 Ibid.

<sup>41</sup>Fillmore, <u>Santa<sup>3</sup>Cruz Lectures on Deixis</u>, p. 223.

<sup>42</sup>Reuh, <u>Linguistische Beschreibung...</u>, p. 66.

<sup>43</sup>Weinreich, <u>On Semantics</u>, p. 49.

44 Rommetveit, Words, Meanings, Messages, p. 52.

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<sup>45</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 304.

<sup>46</sup>Yehoshua Bar-Hillel, <u>Aspects of Language</u> (Jerusalem: Magnas Press, 1970), p. 76.

<sup>47</sup>Ivana Markova, Paradigms, Thought and Language (Bath: John Wiley and Sons Ltd., 1982), p. 118.

<sup>48</sup>Jakobson, <u>Form und Sinn</u>, p. 37.

<sup>49</sup>Markova, <u>Paradigms, Thought and Language</u>, p. 118.

<sup>50</sup>Eugenio Coseriu, <u>Sprachtheorie und allgemeine Sprachwissenschaft</u> (München: Wilhelm Fink Verlag, 1975), p. 278.

<sup>51</sup>Солганик, "К проблеме типологии речи," р. 71.

52 Evelyn Marcussen Hatch, <u>Psycholinguistics: A Second Language Per-</u> spective (Massachusetts: Newbury House Publishiers, 1983), pp. 142-43.

<sup>53</sup>Trabant, <u>Zur Semiologie des literarischen Kunstwerks</u>, p. 198.
<sup>54</sup>Thid.

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<sup>55</sup>Coveriu, <u>Sprachtheorie und allgemeine Sprachwissenschaft</u>, pp. 282-

<sup>56</sup>Ibid., <u>p</u>. 276.

57 Benveniste, Problèmes de linguistique générale, p. 160.

<sup>58</sup>Katharina Reiss, <u>Texttyp und Übersetzungsmethode: Der operativer</u> Text (Kronberg: Scriptor Verlag, 1976), p. 9.

<sup>59</sup>Bühler, <u>Sprachtheorie</u>, p. 28.4

<sup>60</sup>Reiss, <u>Texttyp</u> und Übersetzungsmethode..., p. 10.

<sup>61</sup>Ibid,, p. 12.

62<sub>Ibid</sub>.

<sup>63</sup>Ibid., p. 13.

64 Ibid, p, 9.

65<sub>Ibid</sub>.

<sup>66</sup>Ibiā., p. 10. –

<sup>67</sup>Ibid., p. 14.

<sup>68</sup>/Ibid.

<sup>69</sup>Ibid., p. 65.

<sup>70</sup>Ellen B. Chances, <u>Conformity's Children: An Approach to the Super-</u> <u>fluous Man in Russian Literature</u> (Columbus: Slavica, 1978), p. 40.

<sup>71</sup>Dmitrij Čiževskij, <u>History of Nineteenth-Century Russian Litera-</u> <u>ture: The Romantic Period</u>, trans. Richard N. Porter (Nashville: Vanderbilt University Press, 1974), p. 147.

<sup>72</sup>Reiss, <u>Texttyp und Übersetzungsmethode...</u>, p. 19.

<sup>73</sup>Rauh, <u>Linguistische Beschreibung...</u>, pp. 111-12.

<sup>74</sup>Ibid., pp. 114-115.

<sup>75</sup>W. Kummer, "Sprechsituation, Assagesystem und die Erzählsituation," Lili: Zeitschrift fur Literaturwissenschaft und Linguistik, Heft 5 (1972), p. 89.

<sup>76</sup>Rauh, <u>Linguistische Beschreibung...</u>, p. 116.

<sup>77</sup>Ibid., p. 120.

<sup>78</sup>M. Bakhtin, "The Problem of the Text," <u>Soviet Studies in Litera-</u> ture Volume XIV (Winter 1977-1978), p. 18.

<sup>79</sup>E. Piccard, <u>Mikhail Lermontov</u> (Neuchâtel: Editions de Lis Martagon, 1966), pp. 43-44.

<sup>80</sup>Ibid., p. 40.

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83<sub>Ibid</sub>.

<sup>84</sup>Ibid., p. 482.

85 Bakhtin, "The Problem of the Text," p. 12.

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87 Bertrand Russell, <u>An Inquiry into Meaning and Truth</u> (New York: W.W. Norton and Company, 1940), p. 141.

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<sup>89</sup>Lyons, <u>Introduction to Theoretical Linguistics</u>, p. 276.

90 Лермонтов, р. 484.

<sup>91</sup>Ibid., p. 483.

<sup>92</sup>B. Drenovac, "L'Omniprésence de l'égo," <u>Mélanges linguistiques</u> offerts à E. Benveniste (Paris: Publication de la Société de Liguistiques de Editions Peeters, 1975), p. 123. Paris.

93 Lyons, Introduction to Theoretical Linguistics, p. 279.

94 Лермонтов, р. 484.

95 Ibid., p. 485.

<sup>96</sup>Ibid., p. 486.

97<sub>1bid., p. 500.</sub>

98 Rauh, Linguistische Beschreibung..., p. 96.

99 Лермонтов, pp. 500-501.

100 C. Hauenschild, "Demonstrative Pronouns in Russian and Czech," Here and There: Cross-Linguistic Studies on Deixis and Demonstration. 1982: p. 174.

<sup>101</sup>E. Piccard, <u>Mikhail Lermontov</u>, p. 166.

<sup>102</sup>M. Lermontov, <u>Ein Held unserer Zeit</u>, trans. A. Luther (Zürich: Diogenes Verlag, 1982), p. 30.

<sup>103</sup>M. Lermontov, <u>A Hero of our Time</u>, trans. V. Nabokov (New York: Doubleday and Company, 1958), p. 29.

104 Лермонтов, р. 103.

105 Benveniste, Problèmes de linguistique générale, p. 130.

106 Лермонтов, р. 514.

<sup>107</sup> Ibid.

<sup>108</sup>Ibid., p. 515.

<sup>109</sup>Ibid., p. 517.

110 Ibid.

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<sup>112</sup>Лермонтов, р. 518.

<sup>113</sup>Ibid, pp. 518-519.

<sup>114</sup>Ibid., p. 520.

<sup>115</sup>Ibid., p. 523.

<sup>116</sup>Reiss, <u>Texttyp und Übersetzungsmethode...</u>, p. 9.

117 Coseriu, Sprachtheorie und allgemeine Sprachwissenschaft, p. 282.

118<sub>Лермонтов</sub>, р. 518.

119 Reiss, <u>Texttyp</u> und Übersetzungsmethode..., p. 12.

<sup>120</sup>Ibid., p. 13.

121 Rauh, Linguistische Beschreibung..., p. 141.

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<sup>123</sup>Bühler, <u>Sprachtheorie</u>, p. 123.

124 D. Hartmann, "Deixis and Anaphora in German Dialectics," <u>Here and</u> <u>There: Cross-Linguistic Studies on Deixis and Demonstration</u>, 1982, p. 188.

125 Bühler, Sprachtheorie, p. 135. 126 Лермонтов, р. 474. 127<sub>Ibid., p. 496.</sub> 128<sub>Ibid</sub>. <sup>129</sup>Ibid., p. 497. 130<sub>Ibid., p. 504.</sub> 131<sub>Ibid</sub>. 132Ibid., p. 513.» <sup>133</sup>Ibid., p. 517. 134<sub>Ibid., p. 520.</sub> 135<sub>Ibid., p. 521.</sub> 136<sub>Ibid., p. 522.</sub> 137 Reiss, <u>Texttyp und Übersetzungsmethode</u>, p. 10. 138<sub>Лермонтов</sub>, р. 525. 139 Ibid., p. 531. 140<sub>Ibid., p. 532.</sub> 141<sub>Ibid., p. 534</sub>.

142 Rommetveit, Words, Meanings and Messages, p. 60. 143 Лермонтов, р. 525. <sup>144</sup>Ibid., p. 537. <sup>145</sup>Ibid., p. 541. <sup>146</sup>Ibid., p. 543. <sup>147</sup>Ibid., p. 546. 148<sub>Ibid., p. 551.</sub> <sup>149</sup>Ibid., p. 565. <sup>150</sup>Ibid., pp. 567-568. 151 Fillmore, Santa Cruz Lectures on Deixis, p. 228. Reiss, <u>Texttyp</u> und <u>Ubersetzungsmethode</u>, p. 9. <sup>153</sup>Bühler, <u>Sprachtheorie</u>, p. 31. 154 Лермонтов, р. 571. <sup>155</sup>Ibid., p. 574. <sup>156</sup>Ibid., p. 578. <sup>157</sup>Ibid., p. 582. <sup>158</sup>Rauh, <u>Linguistische Beschreibung...</u>, p. 323. 159 Лермонтов, р. 582. <sup>160</sup>Ibid., p. 590. <sup>161</sup>Ibid., p. 603. <sup>162</sup>Ibid., p. 605. <sup>163</sup>Ibid., p. 610. <sup>164</sup>Ibid., p. 614. <sup>165</sup>Ibid., pp. 497-498. 166 Rauh, Linguistische Beschreibung..., p. 166. 167 [Н.А. Гуляев], Русский романтизм (Москва: Высшая школа, 1974),

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