the words? That would certainly have taken care of the contextual problem and would have made the entire process less awkward. In other words, praiseworthy as Professor Bilokur's work may be, it is not necessary, despite his statement that this is "a long-needed reference work." That it will help the critic, translator, or explicator of Tiutchev—or of Russian literature in general—seems doubtful. In all fairness, however, Professor Bilokur makes no statement that his work is intended for the person interested in literature. It may be of interest to those specialists named by him, but this also seems doubtful, since it is highly debatable that Tiutchev's use of the language really had much influence on later writers, or on contemporaries either, for that matter. It might also be pointed out that the main purpose of a concordance is somewhat like that of an index—to discover what the writer had to say on certain subjects (see the classic example of Cruden's *Concordance*).

While I commend Professor Bilokur's patience and labor, I cannot help but wonder if this kind of attempt to reduce literary achievement to "science" is not misguided.

**Jesse Zeldin**


First published in 1923 (the first critical study of Chekhov), Gerhardie's book remains, with some qualifications, one of the better introductions to Chekhov available in English. Unfortunately, Gerhardie often abandons critical methodology and objectivity and attempts instead to evoke the "atmosphere" of Chekhov's works, to explore "the metaphysical undercurrent of Chekhov's sensibility," Gerhardie's chapter headings ("The Effect of [Chekhov's] Work, Its Peculiar Uniqueness," "The Sensibility Which Necessitated this Expression," etc.) reflect the approach and tone of the work. This study, then, is a highly personal, enthusiastic and impressionistic one. Instead of thorough explication or interpretation of individual Chekhov works, Gerhardie seeks to provide a "celebration of Chekhov's genius." Expressing unqualified admiration and affection for Chekhov ("Chekhov is indeed more than life in the sense that he is the quintessence of it"), Gerhardie goes on to claim that "literature like his may take the place of actual experience, without the physical exertion, sacrifices, inconvenience, and pain that is inseparable from the business of living; ... when [Chekhov readers] die they may congratulate themselves on having lived a hundred lives—but paid for one!"

In spite of such panegyrics, however, Gerhardie provides a compelling portrait of Chekhov and, at times, competent analysis of his art. He devotes one chapter to "a technical examination of his style" and another to an analysis of "perfectly characteristic passages." Gerhardie emphasizes the concreteness of Chekhov's writings, his humor, his affirmative attitude toward life, the symphonic structure of his plays, and his skill at reproducing "the complete illusion of real life." Gerhardie argues that, by minimizing symmetry and causal structure in plot and by stressing instead such devices as rhythm, tempo, and leitmotif, Chekhov depicts life "as it really is," incomplete, discontinuous, confused. What gives Chekhov's works this "life-like touch," he argues, is that he managed to blend "several layers of perception" while simultaneously balancing romantic, realistic, and introspective elements in his fiction and drama. Gerhardie focuses sufficiently on what is important in Chekhov's art to make this book worthwhile in spite of its impressionistic approach. It has merit as an introduction and certainly belongs in the library of every Chekhov scholar.

**Peter Ruppert**


This volume is another important contribution to Slavic scholarship by Professor L. Doležel. The book is offered "as a tribute to Czech literature and to the Prague school of structural linguistics and literary theory." It deals with a significant problem of poetics—the theory of the narrative genre. In his investigation, the author applies both the methods of structural linguistics and literary studies as developed by the Prague Linguistic School, and
those of semiotics and text theory. Professor Doležel, who was a research fellow at the Czechoslovak Academy of Sciences and associate professor at Charles University before leaving Czechoslovakia, is well-equipped to accomplish the task he undertakes: to set a theoretical framework for the modern narrative genre. The volume presents a collection of essays which grew out of the author's courses and lectures at the University of Michigan and at the University of Toronto between 1965 and 1970. All the essays are aimed at one principal problem in the theory of fiction: the problem of the narrator, since the narrator represents one of the central components of narrative structure.

The introduction gives a brief outline of the development of the concept of the narrative genre. Reference is made to the pluralistic concepts of narrative texts outlined in ancient poetics by Plato and Diomedes, and in modern times by Russian scholars, and manifested in contemporary poetics of narrative texts, especially by French structuralists. A structural typology of narrative modes and a classification of various types of narrators is also presented here. Modes of characters' speech are considered only when they are necessary for the main purpose. The author's approach to the investigation of the narrative modes and their typology is illustrated by several models and tables, and presented by diagrams of the schemes. The author approaches the problem from a simple model describing the fundamental forms of narrative discourses. The model corresponds to the classic dichotomy proposed by Diomedes: narrator's discourse (DN)--characters' discourse (DC).

This model describes the "deep" structure of the narrative genre. However, the dichotomy of DN and DC is much more complicated in the "surface" structure due to the variety of forms of expression, and the character of a dynamic correlation of DN and DC, ranging from absolute dichotomy to complete assimilation. Thus, the diagram of Scheme 1 gives a general representation of the text structure of both the "deep" and "surface" levels. In order to arrive at a structural typology of the narrator, two aspects are taken into consideration: functional and verbal. According to the basic dichotomy of the narrative structure these features of the narrator can be determined only in opposition to those of character.

The diagram in Scheme 2 shows the sets of primary and secondary functions of the narrator and the character. The diagram of Scheme 3 proposes the typology of narrative modes which resulted from the fundamental model given in Table 1 and the formal distinction between the third-person narrative and first-person narrative. However, the dynamic character of the transition from one narrative mode to another becomes more apparent in the verbal model. The relationship between the binary verbal model and the typology of narrative modes which emerges on the "surface" level of the narrative text structure is given in Table 2, which shows the "co-operation" of both the verbal and the functional model. The structural typology of all modes of narrative discourse appearing on the principal line of relation DN--DC is represented in the diagram of Scheme 4.

Discussion and documentation of the particular modes is provided in the individual essays. The first essay deals with the represented discourse in modern Czech narrative prose. It is stated that one of the most important tasks in the structural study of narrative prose is the investigation of the relationship between the narrator's and the character's discourse: the opposition of DN and DC. The author discusses the traditional narrative text, especially nineteenth-century realistic fiction, showing the clear-cut opposition of DN and DC as it is illustrated by a "sequence of maximally differentiated and precisely demarcated segments of DN and DC." With the development of modern fiction, the relationship between DN and DC underwent dramatic changes, thus neutralizing the opposition.

As a result, there has come into prominence a transitional zone, represented in the sequential structure of narrative text by the occurrence of more or less frequent ambiguous segments, the so-called represented discourse (RD). The author proposes to call RD a truly "international," universal narrative device, and maintains that the existence of such a universal device clearly demonstrates that the idea of "world literature" is highly significant for literary forms and structures.

His approach to the problem is a certain synthesis of the German "psychological" and Bally's "grammatical" theory. He considers RD a transitional narrative device, resulting from the neutralization of the opposition of DN and DC. At the same time, he emphasizes the linguistic character of this device. Thus he attempts to demonstrate the specific merits of the structural approach in his analysis. Then he investigates the particular discriminative text features and aims at establishing the combination of positive and negative values of the features