

MODEL-STRUCTURES AND POSSIBLE WORLDS

/A LITERARY THEORETIC ANALYSIS OF THE BORCHERT-STORY: DIE KÜCHENUHR/

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1. GENERAL LITERARY SEMIOTIC FRAMEWORK

1.1 Semiotic poetics versus linguistic poetics

In a critical survey of linguistic poetics Roland Posner concludes that, as with linguistics, it cannot solve its task satisfactorily¹. Posner considers namely the systematic description and explication of the properties of verbal communication the task of linguistics; while those of literary communication are the task of poetics. Literary communication is nothing but a verbal communication with an aesthetic function.

According to him generative linguistics has studied mainly the abstract regularities of the language system and the conditions of well-formedness of verbal utterances in written texts. And though there is no successful communication possible without this knowledge, neither is there any doubt that research of this kind is necessary but not sufficient condition for the explicit description of verbal communication. In this latter case one cannot neglect the conventions determining the use of rules, the requirements of speech acts and the elements of the concrete speech situation either. For the solution of the emerging linguistic and poetical difficulties Posner considers the most suitable those systems which have been worked out by research in communication theory and semiotics².

It is well-known that in the communicative process through a certain channel the sender sends the recipient a

message which refers to definite designates, i.e. states of affairs and contexts on the basis of a code. The sign-material is made up of elements passing physically through the channel, while the sign-vehicle is made up of the semiotically relevant parts of the sign-material. The receptive activity is influenced mainly by the structurization of the sign-material, the possession of the appropriate channel and code, and by the reception ability of the recipient. These factors determine the experiences and information the recipient must use to understand the message; or which he must deliberately ignore from his previous knowledge, or other sources at his disposal.

Relying on the conceptions of the Russian formalists and the Prague structuralists, Posner distinguishes literary and non-literary communication by means of contrasting *single, individual* and *common, frequent* actions. In this sense, communication itself is a complex action, too. The frequent communicative actions that occur in the same way automatize the connection between the partners and their relationship to the world. The use of constant codes fixes the structure of designates and that of the fraction of reality in question and so the relation of the participants in the communication to the world narrows down and remains on one single level. As a contrast, the literary communication tries to change the fixed verbal and cultural codes. It deprives actions that have become ordinary in a given context of their automatic nature, and so, indirectly, it fosters the adaptability of the society to possible events which happen in a form not coded in advance.

How can literary communication fulfil this essential role? According to Posner, it can do so by putting the ordinary actions into new, unusual contexts. That is, it does not need a new language but a new use of language, The presentation of the world in a new context. In contrast with every other kind of communication, in literary communica-

tion the entire sign-material acts as a potential sign-vehicle. Besides, the different levels of the original sign-vehicles contain not only characteristics coded in advance but also such features that, otherwise, in the case of common use, do not carry information. So it seems expedient to differentiate between the reception strategies of a semiotic process with and without an aesthetic function. Supposing we are the recipients of an aesthetic semiotic process, then we try to discover connections between the characteristics of the sign-material not coded in advance, and later to relate these to the characteristics coded in advance. We attribute informative value to these new connections which cannot be revealed directly by the codes known so far. The new context de-automatizes the codes of the elements coded in advance that otherwise work automatically. The elimination, the modification or the total reconstruction of the usual automatisms make the comprehension of the aesthetic message considerably more difficult, or course.

Posner explains the specific nature of the literary communication by the following hypothesis: on reception of the artistic message a special, so-called *aesthetic code* operates in the recipient besides the verbal and other socio-cultural codes in general force. This enables the recipient to interpret both the characteristics of the sign-material not coded in advance and the level-specific information as a sign-vehicle. That is, the aesthetic code operates partly on the elements of the sign-material, partly on those ingredients of the message which are determined by the verbal, rhetorical and other socio-cultural codes.

Two conclusions at least, also very essential from the interpretation-theoretical point of view, must be drawn from the foregoing:

- (i) the aesthetic code as a whole is never given in advance, the recipient reconstructs it in every case;
- (ii) the aesthetic code, i.e. the aesthetic information of

the analysed sign-vehicle is not or only partly accessible for a recipient who has no appropriate experiences concerning the socio-cultural sign-systems and codes in question.

1.2 Abstract rule systems in linguistics and poetics

Posner's study is a critical summary of the results of linguistic and semiotic poetics, and it argues convincingly for one of the possible directions for scientific advance: the construction of a semiotic literary science. But the survey of his thoughts is not intended to support this consideration only. However, it serves the purpose of proving that our interpretation-theoretical considerations on literary narratives are compatible with the general theses of literary semiotics as background-theory in every essential respect. In this sense, the reception of literary narratives is interpreted as a specific sub-class of the reception of semiotic processes carrying an aesthetic value. The narrative sign-processes must have an independent theory, methodology and terminology that are compatible with and consistently adaptable to a more comprehensive and general literary semiotic theory, methodology and terminology.

Posner's parallel between the limited potential of the generative linguistics and the structural or generative-linguistic poetics is completely reasonable from a theoretical point of view. At the same time, we must see that the scientific level and results of the latest linguistic research and those in poetics using linguistics as a starting-point or model differ basically from one another. Despite the fact that the variety of trends sometimes seems chaotic, linguistics has created the scientific basis providing a legitimate demand for advance: how can the abstract regularities, the well-formed utterances be integrated into the structure of the verbal communication? How can grammatical theory in the wide sense and communication theory be related

to one another?

This linguistically real demand seems illusory and unfounded with respect to the current poetic theories: we do not know a poetics - also relevant from a literary point of view - that is able to set up rule systems which generate literary narrative text-structures and operate with linguistic precision in the former sense. So besides admitting that the detailed description and explication of the properties of literary communication is a basic poetical task, it also has to be stressed that the scientific preconditions for such kinds of analyses are to a large extent lacking or are imperfectly elaborated. Thus our study is intended to contribute not so much to the clarification of the general literary communication as to that of the basis of the communicative process. We try to describe a system of abstract regularities, a model-structure defining the composition of a Borchert-story in an explicit way. The model-structure on the one hand ensures the intersubjective control of the explication of the story, and on the other hand it can provide data for the elaboration of a further typology, comparative and literary communication theory.

2 SOME INTERPRETATION-THEORETICAL QUESTIONS OF LITERARY NARRATIVES³

2.1 Problem of reference

In the first phase of the text-analysis the recipient renders one (or more) text-world(s) to the text. Yet this operation does not suspend for him the *arbitrariness* of the composition of the text-world. This arbitrariness, of course, characterizes the composition of both literary and non-literary text-worlds, and the recipient/reader must be able to suspend the arbitrariness of both types. The most natural and effective process for the suspension of the arbitrariness

iness of non-literary text-worlds is to try to make the states of affairs of the text-world correspond with those of a fraction of reality actually existing. To put it in order words: we explain the composition of the text-world by that of the real world that is usually coded in a familiar way. Many readers try to suspend the arbitrariness of the literary text-worlds with a similar reception strategy. It may be true - as we have already mentioned - that literary works for the most part do not dispense with the use of language and other socio-cultural codes, however, the mechanism that was valid for the suspension of arbitrariness in non-literary texts is misleading here. We must make the recipients realise again and again that the ordinary codes operate in a new, unusual context, in different ways and with different purposes when they establish literary text-worlds. Among other things the semantic-pragmatic problem of the reference and the truth-value of literary texts reminds us of this.

The literary text-worlds usually operate with fictitious persons, and so their *primary* range of reference is not the real world. But if the reference of the individuals in the propositions cannot be given in the real world, then the truth-value of the propositions cannot be decided on the basis of the real world either. Let us take the introductory sentence of the Borchert-story as an example: "*Sie sahen ihn schon von weitem auf sich zukommen, denn er fiel auf.*" (They saw him approaching them from afar because he was remarkable.)

The reception strategy of non-literary text-reading stimulates us to try to identify the persons referred to by individuals represented verbally by the above pronominal forms. However, the lack of a pragmatical context destroys the possibility of identification in the real world. As a consequence of this, the supposed complex contact ('to see', 'to approach') between the individuals, unidentified ref-

erentially, that is the truth-value of the whole proposition cannot be judged. We do not know for sure whether the claimed state of affairs exists/existed in the real world or not.

In spite of the problems mentioned there is no doubt that the natural intuition of the reader, apart from the failure of the attempt at identification, will not deny the existence (in some sense) of the individuals denoted by "he" and "they", and that of the contact declared concerning them. The recipient has namely no ground for the negation of the proposition, there is no real world here behind the text-world from whose viewpoint he can seriously claim: 'They can't have seen him approaching them because he was not remarkable at all'. The absurd consequences of utterances of this kind for literature are not difficult to see. The reader almost instinctively corrects his reception strategy and - in contrast with several logicians - supposes a reference-relation here, irrespective of the real world. While doing so he also admits that the states of affairs in the text-world exist irrespective of the real world, too, that is, the propositions about them that assert the states of affairs in question and that are not directly linked to the characters possess true truth-value.⁴

In the following we try to define what in fact the range of reference of the fictitious persons is, and how this range, which ensures the existence of the fictitious persons (in some sense), can be explicated theoretically.

2.2 Model-structures as explications of literary text-worlds

To answer the question of reference we choose an approach which attributes semiotic relevance to those elements and relations that are not coded in the usual verbal and other socio-cultural systems of signs in advance, and so cannot be directly interpreted within them. Hence we must

construct a code that is built partly upon the codes used and partly upon their systematic negation, and that can explicate the sign-material, with the created rules, which is not able to be interpreted in the usual way. This process can also be expressed in a system of interpretation operating with truth-values: apart from the states of affairs of the real world we accept here hypothetically that the propositions of the analyzed text (not directly linked to characters) are true; that is, the states of affairs of the text-world expressed by them obtain in the given form. In the course of the explication suspending arbitrariness we try to establish a model-structure (=code of the text-world) which *makes the hypothetically true propositions* - about, or more precisely, making up the text-world - *true* on the basis of the model-structure resulting only from its composition.

How can the principles sketched here be applied in the explication of literary narratives? We can start by saying that the states of affairs (= sequences of states, events and actions etc.) in the text-world of literary narratives are also ordered partly by properties coded in advance; that is, the time-, space-, logical and value-connections the recipient knows from the real world. We know, however, that any element of the sign-material or the connection of the elements that are not coded in advance or are coded in an unusual or superficial way can modify the automatic application and enforcement of the codes mentioned in the text-world explication. To prove our theoretical presuppositions we take a short, preliminary and only partly analysed example from the Borchert-story which will be discussed later in a more detailed and somewhat altered form.

For the reader the decisive majority of the states of affairs are structured by seemingly usual, automatically operating codes. For the understanding of strange, unusual events, actions and states we also have our automatic codes: when the people sitting on the bench ask the young man who

is clutching the wall-clock about the loss of his parents and home, he answers in the affirmative and he "smiles" or "laughs" "heartily" in the meantime. The upset of the natural order of values to this extent can be judged by the reader, who relies on his experiences of the real world, as the young man became 'demented' *in his pain*; and this explanation is also inspired by the behaviour of those sitting on the bench. No matter how much truth there is in this statement finally, the reader who suspends the arbitrariness of the composition of the text-world with this interpretation undoubtedly misunderstands the essence of the aesthetic code ordering the text-world, the whole strategy of literary text-reception. The tested evaluation mechanism that is able to characterize similar *real* situations satisfactorily cannot be used automatically here. It is not possible because the very characteristics of *this possible world* is that *pain* appears here as *happiness*, *dementia* caused by *pain* as *clear and unified value-consciousness determined by happiness*. The people on the bench express their *pity* and *sympathy* not in the conventional way of verbal and non-verbal acts but by *turning away, making the establishment of contract impossible*, by their *seemingly hostile attitude*. Showing up the traditional, the mostly ineffective feelings and values in such a new context in an unexpected way queries and makes uncertain the automatism of the usual, habitual reactions. When, however, we find the new ordering principles, the aesthetic code, in other words when we can construct a world where the ambivalence of feelings and values is not arbitrary any more, then *pain* and *dementia* affect the recipient with their 'original' force or in an intensified form since the explored explanatory system makes all the states of affairs of the text-world function in favour of this. Let us see, however, what the exact situation is in the Borchert-story.

The mother and the home, and the events of the past connected with them become real values for the young man in the moment of their loss and only through their loss. This value is preserved and projected to the present by the wall-clock that remained outwardly intact. Strangely enough, the death of the mother, the destruction of the home means not value-loss but value-recognition in the young man's life: his daily meetings with his mother, almost indifferent in the past, suddenly go through a meta-morphosis and become the symbols of the "paradisical" state of love and protection. The young man "laughs" and "smiles" "heartily" for he is happy: after his mother's death and the loss of his home he possesses in the wall-clock an object of incomparably greater value than he could feel in his mother's life and in the natural security of home. So the world of the young man and the people on the bench is determined by an ambivalent order of values: what is 'past' for the people on the bench is 'present' for the young man, what is 'value-loss' for the people on the bench is 'value-preservation' for the young man, what is only an 'imaginary world' for the people on the bench is 'reality' for the young man, etc. Not only the codes of values but also those of causal relations operate differently from the usual principles: while the people on the bench attribute the fact that the clock stopped at "half past two" to the effect of the bomb hitting the house, the young man suspects a symbolic-mystical connection between the time shown on the clock and the time of meetings in the kitchen which nearly always took place "half past two" in the morning.

At this point it is not necessary to continue the analysis. What we have said so far is enough to demonstrate the validity of the statement in the introduction: in the case of literary works the code of ordering can never be given totally in advance, and the *automatic* adoption and application of codes from the real world or works of similar type - that can be profitably used there - may easily be mis-

leading. On taking into consideration the entire sign-material the recipient must find/establish those abstract regularities which determine the model-structure of the text-worlds. The model-structure, since it can be generated on the basis of a system of rules, is a well-formed, abstract sequence of events/actions with value-assignments.⁵ The sequences of events/actions of the actualized text-worlds follow this abstract and well-formed sequence of events/actions in their composition, and hence their composition is not arbitrary. The regularities set up re-organize, re-structure the text-world on an epistemological level.

The *text-world* explicated with the help of the *model-structure*, which in this sense is the *model* or *interpretation* of the abstract model-structure, will henceforth be called the *literary possible world*.

So the primary task of the explication of literary narratives is to elaborate a model-structure. The model-structure in accordance with the coherence-principle ensures those truth-conditions under which the hypothetically true propositions asserting the states of affairs in the text-world receive an actually true truth-value in relation to the states of affairs in the possible world. But we also stress that the task of literary explication (in the above narrow sense) is not confined to the construction of model-structures only; since several literary possible worlds can belong to one model-structure only as a consequence of its abstract and general nature.⁶ That is why we must also give the distinctive features which, in contrast to the essential common characteristics represented by the model-structure, ensure the individuality, the peculiarity of the particular possible worlds.

We must note a possible misunderstanding here. The model-structure cannot be identified with formal mathematical models in spite of certain similarities concerning the level of abstraction. There always exists at least one basic

difference: in contrast to mathematical models, literary model-structures are *value-carrying/value-forming* systems in every case. At the same time this fact explains also the possible *action-influencing* or *action-orientating* role of literary works.⁷

To go back to the literary-semiotic framework-theory, we can re-formulate Posner's general theses for ourselves as follows: the *possible worlds* in the above sense constitute those *new contexts* where the usual, frequent actions of the real world are de-automatized, and become single and individual actions. After a certain time in the real world more and more fixed and automatic codes operate. In contrast, the code of a literary possible world - apart from the problem of epigon works etc. -, however much it may be built on codes valid in the real world, is not fixed or much less so, since it exists in itself only potentially. Actually it is produced in the process of a reception of a creative nature on the basis of the possibilities ensured by the text-world as an individual version of general regularities. An actually non-existent world becomes a possible world only and exclusively by the help of the recognized and explored code, the explicative model-structure.

'Presenting' the possible against the real, the actualized, 'displaying' the usual in an unusual context; all this claims that our relation to the world should not become fixed.

It does not follow from this however, that in this way the literary text-worlds, in a word, literature should lose its contact with the real world. The reverse is true: on the one hand, one can only reasonably speak of possible worlds as dependent on the real world. On the other hand, and the plots as well-formed sequences of events serve this purpose, already in Aristotle's conception, the literary possible worlds display, change or re-create not the accidental, contingent connections but the more profound, over-

all value-structures of the real world. This is valid for every significant work, even if these general value-structures - for the very sake of ensuring the individual, particular nature that is specially important aesthetically - can be obtained only through seemingly accidental, contingent sequences of events.

3. ON THE COMPOSITION OF THE MODEL-STRUCTURE

/Wolfgang Borchert: Die Küchenuhr/

3.1 General remarks on the internal hierarchy of the model-structure

Within the model-structure we distinguish between action-logical, syntactic, semantic and pragmatic components. Here we deal in detail only with the description of the first three ingredients. Pragmatic references will be included only in the final chapter of the study: in the text-world interpretation of the model-structure.

It is also customary - as is proved by the enormous special literature - to examine the listed components of the model-structure one by one. This process is simpler inasmuch as in the formulation of the particular levels of structure one can disregard the compositions of others, the coherence and consistency between them. We, for our part, try to sum up the components mentioned in one, hierarchically organized model-structure. The hierarchy is not from a specifically narrative point of view, instead, it is built up according to the different degrees of abstraction. The hierarchically organized model-structure cannot exaggerate the importance of the particular levels resulting from mutual dependence, as is possible in the separate analysis of the levels. In this way we can perform a more complex analysis and we can separate the transformational operations of the different structural levels better, and also those ele-

ments and relations on which the transformations in question operate. Prospectively the model-structure can serve as an efficient means in the typological systematization of the Borchert-stories.

The most abstract level of the model-structure represents a change of state in an action-logical sense. This is followed by the syntactic structure which assigns abstract, non-interpreted narrative categories and relations to the above change of state. The least abstract level is constituted by the semantic component that provides thematic value-markers for the syntactic categories and relations. The term 'thematic value-marker' is not used by chance: it expresses the fact that in the interpretation of syntax thematic and value problems are often mixed, they sometimes fuse inseparably. The methodological difficulties resulting from this will not be discussed here since they do not affect our purpose: the possible generalization of the semantic component with regard to the Borchert-stories and the unambiguous separation of semantics from the action-logical and syntactic components. At the same time, we also stress that the positive and negative values - independently from the semantic level of structure - will also be marked on the action-logical and syntactic components of the model-structure. The unmarkedness or the "+" sign expresses the positive, while the "-" sign or the unmarked symbol, or the verbal negation of the thematic value-marker expresses the negative value.

A final methodological remark: the model-structure can be established only with full knowledge of the result of empirical text-analysis performed previously, succeeding it in time. However, the procedure whereby explicit structure *logically precedes* text-analysis has strict methodological consequences. The explicit formulation of the model-structure contains the possibility of supervision or denial from two points of view. On the one hand, if it seems reasonable,

we can *theoretically* doubt its overall nature, simplicity, function ability, consistency, coherence etc. On the other hand, we can *empirically* check if the model-structure is actually able to account for every relevant connection of the states of affairs in the text-world. If we find certain states of affairs or their connections which the model-structure cannot explain satisfactorily within its own system, within the theoretical requirements raised against itself we can query its validity. This, however, can be reliably solved methodologically only if we regard the text-world of the story as a model, the interpretation of the model-structure; that is, we accept that the former logically precedes the latter.

3.2 The action-logical component of the model-structure

We describe the composition of the text-world of the story on this abstract level as a process-structure. The process means the transformation of an initial state into a final state. The transformation itself is the result of activity, in our case, it is closely related to the activity and intentions of the 'agents' who participate in the process. For the sake of simplification, in the formal explication we adopt not an action-logical but a so-called change-logical notation.⁸ So we interpret the change as action or system of actions but we will note only the fact and direction of the activity. The relevant aspect of the action-logical structure can be determined without the explicit introduction of the 'agents'.

From the general process-function $(-(pT)-)p$ the following four actual processes can be derived: pTp , $-pT-p$, $-pTp$ and $pT-p$. Now we are going to construct from these four elementary processes the process-structure that is 'imitated' by the composition of the text-world of the Borchert-story on this level.

Let the initial state of the text-world (in the domain of empirical text-analysis) be of negative (-p), and its final state of positive value (p), so the transformation (T) produces a change-process (v). This change-process takes place only if certain conditions (Q) prevail. It cannot happen if those conditions are missing (-Q):

v_1 : -pTp , if Q and

v_2 : -pT-p , if -Q.

So on an action-logical level, depending on the presence of the conditions, there is one *change-* (v_1), or one *preserving-* process (v_2).

Two remarks must be added to the stated formula:

- (i) We made a restriction concerning the state-variables as opposed to the usual action-logical state-transformation. In the text-world of the Borchert-story it is not that an optional initial state p_i is followed by an optional final state p_j , but that a state -p is replaced by a contrasted state p. Or, if the conditions are missing, T preserves the same initial state -p. The transformation T appears on this level of structure in the usual temporal-logical sense "and then".
- (ii) The given formulae are, of course, only possible structures; to get an actual structure we must know whether the conditions are met or not. On the basis of empirical text-analysis, the type of structure the Borchert-story realises can be characterized from an action-logical point of view mainly by the particularities of the final state.

After these preliminary remarks we give the process-structure which contains the most important regularities determining the text-world of the story.

(a) *Initial state*

v: -pT_

In our view the action-logical structure itself is also of a hierarchical composition. The components (states, processes, acts, actions) of the particular levels are defined by the different connections of functors and arguments.⁹ That is, -p can be considered an abstract state such as is determined by the complex structure of the components of the levels. However, from the viewpoint of our objective such a detailed decomposition carries no importance.

(b) *The process of transformation*

v: _T_

The detailed exposition of the transformation T is not necessary either. T is namely a time-functor, the change marked by it does not influence the quality, the value of the states. Formally, on this level, the states, more exactly the process v;_T_ can be characterized only as a sequence of time-states. But in the present context the Borchert-story interests us mainly as a sequence of events expressing value-state change. It is not unessential, though less important, whether the change takes place 'continuously' or 'suddenly', 'quickly' or 'slowly', etc.

(c) *Final state*

v: _T-p.p, for both -Q and Q are met;
/ " . " = "and"/

So the global action-logical component of the model-structure can be put down in the following simple pattern.

v_{1,2}: -pT-p.p.

The final state contains an action-logical contradiction. Since T is only a time-functor, the transformational process does not explain the contradiction. The simultaneous realisation of -p and p is, however, the result of an operation not permitted in action-logics only. The existence

of the text-world of the Borchert-story does not depend on whether its state-changes satisfy the requirement of logical consistency or not. From the viewpoint of the literary explication of the text-world there is no need to release the established contradiction. Moreover, as permitted by the former examples, we have reason to suppose that one determining feature of the possible worlds of Borchert lies just in this contradiction. It is quite another matter that the syntactic and semantic specification of the conditions Q can reduce the action-logical contradiction to oppositions in the components mentioned.

3.3 The syntactic component of the model-structure

Now we will examine what narrative categories and relations can be translated into the action-logical process-formula.

Let the initial and final states consist of complex states of affairs that contain the abstract figures F_a and F_b . The two states are determined by the distinguished relation R between F_a and F_b . The opposition of p and $\neg p$ is interpreted by the states of affairs $+R(F_a, F_b)$ and $-R(F_a, F_b)$. The realisation or non-realisation of the given conditions (Q) or ($\neg Q$) can be expressed by a relation S . S denotes the connection not between F_a and F_b but between F_a and F_c , and F_b and F_c . F_c stands in the hierarchy of figures under F_a and F_b since the obtaining relation S is only a condition for the realisation of relation R . We mention - but will later expound - that essentially F_c serves to shorten the existing relation between F_a and F_b . We introduce v_s to denote the syntactic process, and the symbol $_T^+$ to mark the transformations operating here.

Now let us see how the possible structure of the narrative syntax can be written down.



$$v_{s1}: -R(F_a, F_b) \text{ T}^+ +R(F_a, F_b), \text{ if } \begin{array}{l} 1. +S(F_b, F_c), \\ 2. +S(F_a, F_c); \end{array}$$

and

$$v_{s2}: -R(F_a, F_b) \text{ T}^+ -R(F_a, F_b), \text{ if } \begin{array}{l} 1. -S(F_b, F_c), \\ 2. \overset{\pm}{S}(F_a, F_c) \text{ (=fac-} \\ \text{ultative)}; \end{array}$$

We know from the analysis of the story that in the final state of the text-world the 'majority of the people on the bench' (F_b) except 'one man' (F_b) do not establish contact with the 'young man' (F_a). In addition, in the initial state of the text-world the 'young man' regards the clock in his hands as valueless and valuable at the same time: $-S(F_a, F_c)$ and $+S(F_a, F_c)$. So in the syntactic structure where we operate not only with abstract states but also figures, it is expedient to denote the marked duality of the 'people on the bench' and the 'young man' symbolically also: instead of F_a we use F_{a1}, F_{a2} , instead of F_b we use F_{b1}, F_{b2} . Where the difference carries no importance, we will keep the original signs F_a and F_b . The figure F_c , which is interpreted in the text-world as the series of happenings occurring between the 'wall-clock' or between the 'young man' (F_a) and the young man's 'mother' (F_d) in the presence of the 'wall-clock', necessarily possesses such properties that, according to the viewpoint of F_a and F_b , permit a contrasting interpretation ($\overset{\pm}{S}$). F_c , however, cannot be substituted by figures F_{c1} and F_{c2} because F_c is characterized by duality not in itself but only as an interpretation possible from the viewpoint of the other figures. So that whether F_{a1}, F_{a2}, F_{b1} or F_{b2} is linked to F_c determines the nature of the relation S , too; that is the positive or negative evaluation of the attributes of F_c .

(a) *Initial state*

v_s : $-R(F_a, F_b) T^+$, because

1. $-S(F_b, F_c)$
2. $+S(F_{a1}, F_c)$
3. $-S(F_{a2}, F_c)$

Before dealing with the transformational component T^+ in more detail, we give the final state T^+ turns the initial state into.

(c) *Final state*

v_s : $T^+ -R(F_a, F_{b1}) . +R(F_a, F_{b2})$, because

1. $-S(F_{b1}, F_c)$,
2. $+S(F_a, F_c)$;

and, because

1. $+S(F_{b2}, F_c)$,
2. $+S(F_a, F_c)$.

(b) *The process of transformation*

v_s : T^+

The final state clearly outlines the possibilities of T^+ , we know from what initial state what final state we must reach with the help of the transformations. We also know the conditions under which T^+ transforms the initial state postulated in the model-structure into the final state.

The introduction of F_{a1} and F_{a2} as well as F_{b1} and F_{b2} makes it possible to differentiate within the transformational component T^+ between the classes of preserving- (T_p^+) and change-transformations (T_u^+). But the action-logical contradiction does not appear here because T_p^+ preserves the initial connection of F_a and F_b with reference to F_a and F_{b1} . T_u^+ changes the same initial connection with reference to F_a and F_{b2} .

The preserving- and change-transformations of syntax differ from the preserving- and change-processes of the action-logical level. Preserving the initial state does not

mean that the degree of opposition between the figures remains the same in the final state. The change-transformations do not result in the total negation of the initial state, the establishment of its exact contrast either.

In the following through some examples we show how the preserving-transformations can contribute to the explication of the basically semantic concepts: 'gradation' and 'graduality'.

The operation of \underline{T}_p^+ transformations is restricted by a necessary condition: $-S(F_b, F_c)$. That is, \underline{T}_p^+ may not produce a state which cannot be reconciled with the given condition. At the same time, the facultative condition $+S(F_a, F_c)$ can be freely combined with the transitory states $-R(F_a, F_b)_1 \dots -R(F_a, F_b)_n$ produced from the initial state with transformations of a finite number $\underline{T}_{p1}^+ \dots \underline{T}_{pn}^+$. The succession of transformations expressed the 'graduality'. The 'gradation' is the result of connecting several operations. On the one hand, we connect the transitory states created with the first members of the sequence of preserving-transformations to the simultaneous presence of the facultative conditions $+S(F_a, F_c)$ and $-S(F_a, F_c)$. On the other hand, in the case of further transitory states the condition $-S(F_a, F_c)$ is eliminated, and only the realization of $+S(F_a, F_c)$ is required. So the negative connection of the figures F_b and F_c remains, but the initial bivalent connection of F_a and F_c releases in a positive direction: that is why the opposition of F_a and F_b 'increases' through F_c . The climax of the contrast is reached when, simultaneously with the last, negative transformation \underline{T}_{pn}^+ preserving the F_a, F_b relation, the F_a-F_c -connection gradually acquiring a positive value perfects itself in the equivalence of the two figures ($F_a \equiv F_c$). (In the text-world: the young man identifies himself with the clock, then with the value-state of the past preserved in the clock.) Thus, when F_b rejects F_c for ever it denies also F_a ir-

revocably through the equivalence relation.

The structure of 'gradation' can be further refined: F_a and F_b do not only reject each other more and more sharply through F_c but prior to this rejection each tried to win the other over to its own standpoint. F_a and F_b with the creation of every $+S(F_a, F_c)$ and $-S(F_b, F_c)$, respectively, give to F_b and F_a the possibility of building a positive or negative connection with F_c . But in the case of F_b throughout, in the case of F_a in the second part of the sequence of transformations this possibility is blocked by the prescribed necessary and facultative conditions. The 'gradation' appears here in the fact that, though the possibility for the elimination of the contrast comes about it is only so that we may realize directly: the opposition can still not be eliminated. The 'gradual' nature is shown in that for example, the final state of the F_a -structure in the above sense is at the same time the initial state of the successive F_b -structure. Formally:

$\dots +S(F_a, F_c) - (M(+S(F_b, F_c))) - S(F_b, F_c) - (M(-S(F_a, F_c))) + S(F_a, F_c) \rightarrow$

where " \rightarrow " stands for implication and "M" is the sign of the modal operator 'possible'. The underlined formulae represent the simultaneous initial and final states. The principally infinite sequence is restricted by the finite number of the attributes of F_c , since the creation of connections $+S$ or $-S$ is based on the interpretation of these attributes.

We will not go into details concerning the transformations that result in change. It is enough to mention that their operation is the function of the preserving-transformations; a change can take place only on completion of the opposition existing with the preserving-transformations.

The composition of the syntactic level of structure is characterized by symmetrical order: the decomposition of F_b into F_{b1} and F_{b2} , their positive or negative relation to F_c in the final state exactly correspond to the initial

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$..+S/F_a, F_c / \rightarrow (M/+S/F_b, F_c // -S/F_b, F_c /) - (M/-S/F_a, F_c // +S/F_a, F_c /) \rightarrow ..$

where " \rightarrow " stands for implication and "M" is the sign of the modal operator 'possible'. The underlined formulae represent the simultaneous initial and final states. The principally infinite sequence is restricted by the finite number of the attributes of F_c , since the creation of connections $+S$ or $-S$ is based on the interpretation of these attributes.

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F_{a1} and F_{a2} duality of F_a and its bivalent relation to F_c . The final state, however, as we have mentioned, repeats the structure of the initial state to a greater degree. This is supported also by the text-world interpretation of the figures: while the 'young man' interprets both F_{a1} and F_{a2} , 'the majority of people on the bench' correspond to F_{b1} and 'one man' to F_{b2} . That is, in the initial state the 'duality' was restricted only to one person, in the final state already a group of people 'come into conflict' with themselves.

3.4 The semantic component of the model-structure

3.4.1 *The interpretation of the syntactic relations $\overset{\pm}{R}$ and $\overset{\pm}{S}$*

Let us interpret $\overset{\pm}{R}$ with the binary sign of ($\overset{\pm}{\text{contact-establishment}}$) and $\overset{\pm}{S}$ with that of ($\overset{\pm}{\text{value-recognition}}$).

Since $\overset{\pm}{S}$ was the condition of $\overset{\pm}{R}$ in the syntax, it is obvious that among the figures of the model-structure only those relations are ($\overset{\pm}{\text{contact-establishment}}$) which refer to communication, comprehension, acceptance of values, that is the establishment of *value-contacts*, *value-actions*.

This interpretation provides reason also for the specifically paradoxical nature of Borchert's space-structures, space-movements. We feel intuitively that in the text-world 'approach' (between the persons interpreting the figures F_a and F_b) always involves some 'moving off', while the 'increase of distance' involves some kind of 'approach' as well. And though the view oriented on the real world instinctively interprets the 'approach' as ($\text{contact-establishment}$), the 'moving off' as ($-\text{contact-establishment}$), the formal 'approach' does not necessarily become ($+\text{contact-establishment}$), and the formal 'moving off' does not lead automatically to ($-\text{contact-establishment}$) because of the in-

serted condition of ($\overset{+}{-}$ value recognition). In the Borchert stories several combinations occur, the states of affairs of the particular text-worlds interpret most frequently the versions mentioned. A specifically Borchertian stylistical feature is the fact that the actions of seemingly least significance, being very frequent and automatized in the real world, interpret the marked versions (contact-establishment) and (value-recognition): 'to speak to somebody', 'to approach somebody', 'to look at somebody' etc. If these actions are bound by the ($\overset{-}{-}$ value-recognition) condition, then the possible world in question is built up in a way where 'to look at somebody', 'to approach somebody', 'to speak to somebody' entails the self-contrasting functions 'not to see', 'not to reach' and 'not to understand', respectively. This process means the de-automatization of the usual actions, too. As we have mentioned, the opposite is also true. The 'turning away', 'the cessation of talk', 'the different view' can only be interpreted as 'moving off' if they are accompanied by ($\overset{-}{-}$ value-recognition), otherwise they are more intimate, personal forms of 'approach' like 'pity', 'sympathy' etc. In the relation of F_b and F_a actual and apparent 'moving off' is mixed.

3.4.2 *The thematic interpretations of the figures*
 F_{a1} , F_{a2} , F_{b1} , F_{b2} and F_c

So far we have interpreted in general the relations $\overset{+}{-}R$ and $\overset{+}{-}S$ as ($\overset{+}{-}$ contact-establishment) and ($\overset{+}{-}$ value-recognition), respectively, now we must find an answer to what concrete values one has to recognize or not to recognize as the precondition of successful or unsuccessful (contact-establishment).

In the light of the empirical text-analysis we must attribute decisive roles to the following thematic value-pairs in the composition/explication of the text-world of

the "Küchenuhr": /protection/vs/expulsion/, /love/vs/indifference/, /life/vs/death/, /present/vs/past/, /material/vs/spiritual/-value approach, /eternal/vs/transitory/, /real/vs/imaginary/, /human/vs/object/.

In organizing the thematic value-structure the figure F_c is given a distinguished role. We already mentioned that F_c possesses such attributes which permit a binary, contrasting interpretation in every case. The binary interpretations always spring from the opposition of figures F_a and F_b , or F_{a1} - F_{a2} and F_{b1} - F_{b2} respectively.

Let us take again the example of the analysed story. If in the initial state of the model-structure F_c ('kitchen wall-clock') possesses an optional complex attribute A_1 (= e.g.: 'the outwardly intact but inwardly ruined clock stopped at half past two'), then A_1 can be reconciled both with the interpretation of F_b of (material-value-approach), that renders (death), (past), (transience), (object), (reality) values to F_c , and also with the value-combinative interpretation of (spiritual value-approach), (life), (present), (eternal), (human), (imaginary) of F_{a1} . Simultaneously, F_{a2} also interprets F_c : this essentially corresponds with the view of F_b . All this is reversed in the final state of the model-structure where the place and the view of F_{a2} is taken by F_{b2} . The relation of F_{b2} to F_c is, however, equivalent to the relation of F_a and F_c .

We have already said that F_c , as distinct from the figures F_a and F_b , corresponds directly not to a person but to the object in the title; the 'kitchen wall-clock' in the text-world. Besides this, F_c is interpreted by every state of affairs of this type, i.e. persons and objects with different properties and relations which are connected with the story of the 'kitchen wall-clock' in the text-world. When F_a explores the attributes of the 'kitchen wall-clock', then he tells this story and tries to make its 'message'

comprehensible, sensible for F_b . F_c is nothing but the story of F_a ('the young man') and F_d ('his mother'). Since in the beginning the relation of F_a and F_d is determined also by an unsuccessful, then a specifically successful (value-recognition) and (contact-establishment), the F_a, F_d -story can be regarded essentially as a variant of the F_a, F_b -story. Its syntactic structure can be characterized as follows:

$v'_s: -R'(F_a, F_d) T^+ +R'(F_a, F_d)$, because $+S'(F_a, F'_c)$,

where " , " denotes the 'variant' and F'_c is interpreted by the 'meetings between the young man and his mother that occurred every day in the past at half past two in the morning' - state of affairs of the text-world. The specific nature of the relation is given by the fact that though the formal conditions of 'approach' and 'meeting' are ensured in the initial state, (real) (contact-establishment) i.e. based on (value-recognition) does not take place. In the final state, however, where the formal conditions are missing - $F_a: ((\text{present})(\text{life}))$; $F_d: ((\text{past})(\text{death}))$ - the contact-establishment takes place on an (imaginary) level through the figures F'_c and F_c . The contact-establishment of F_a and F_b is structured similarly, with the difference that here the attempt, though it meets the formal conditions, has only a partial result even in the second phase.

If, later on, we handle F_c as the F_a, F_d -story embedded in the F_a, F_b -story, and interpret it with thematic value-markers, then it is easy to show the way F_a can create positive contact with the same figure of F_c the values of which F_b does not recognize.

We know that the (+contact-establishment) between F_a and F_b , and F_a and F_d presupposes (+value-recognition). But this value-recognition is bound to thematic value-markers contrasting and excluding each other in the two cases. For F_a the (death) of F_d makes the (+value-recognition) possible, for F_b the (death) of F_d excludes

(+value-recognition) F_c , of which F_d , and so the (death) thematic value-marker is just one ingredient, is a part not only of (past) but also of (present). Its ambivalent attributes bear not only (mortality), decay, but also survival, i.e. (death) as well as (life). The (life)- and (death)-interpretation of F_c depends above all on the (material)- or (spiritual value-approach). F_b , since he himself is not a part of the F_c -story, interprets the 'outwardly intact but inwardly ruined clock' that contains the story in a condensed form from the viewpoint of the material value-loss exclusively. The approach of F_a is (spiritual), for him the 'outward intactness', as we have already mentioned, means (life), it preserves the (past) in the (present). The 'ruined mechanism of the clock' is not of (death)-value either. On the contrary: it is the (eternalizing) of the values of the (past) recognized in the (present), raising them out of the (transitory). In the course of the (contact-establishment) attempts which seem more and more unsuccessful F_a turns from F_b gradually towards F_c . The identification of F_a with F_c to an increasing extent, the 'wall-clock' of the text-world, is not surprising any more since F_a unites in F_c actually with the F_a, F_d -story, that is: the recognized positive value-state of his owns (past). So the 'clock having originally an (object) marker becomes (human) for him, and he himself plays the role of (object) in the view of F_{b1} : the 'people on the bench' turn away, the communication becomes formal. F_a , despite his initial intention, loses his connection with the (present) and through the F_c -equivalence he identifies himself with his own (past). This identification also carries a double value. As we have seen, for F_a the (past) is positive, it means (life), an (eternal) state preventing mortality, it ensures (protection) opposed to the (expulsion) of those returning from the war; it provides the "paradisical" harmony of home, 'motherly' (love) opposed to

the (indifference), the chaotic disharmony of the outside world. For F_b (past) has the value of (death), (mortality), while (present) represents survival, (life).

In the model-structure F_a is the active 'agent-figure', he attempts contact-establishment, demonstrating the recognized value through the narrated F_a, F_d -story. His dominant role is counterbalanced by the fact that while in his (spiritual) approach the positive values are parts only of his (imaginary) world, the negative values of the (material) approach of F_b are the elements of the actual, (real) world of the story.

In presenting the thematic value-component we have departed from the processes we used at the action-logical and syntactic levels of the model-structure. We did not discuss in detail what kind of \underline{T}^{++} transformations take place between the same and different thematic value-markers in relation to the initial and final states of the structure. We have not made up a constructional system capable of giving the combinative possibilities and conditions of the introduced thematic value-markers clearly. For the sake of lucidity we have tried rather to demonstrate with some examples what states of affairs in the text-world interpret the thematic value-marker in the Borchert story. It has to be stressed, however, as the concept of model-structure is understood here, that the combinational possibilities of the thematic value-markers depend on the action-logical and syntactic level of structure that are higher in hierarchy and are qualified by positive or negative value-pairs from the beginning. That is, the thematic value-marker transformations \underline{T}^{++} are always determined by \underline{T}^+ or \underline{T}_- , depending on whether they are in a position of \underline{T}^+ and \underline{T}_- , or \underline{T}^+ and \underline{T}_- . We have shown in a concrete example: if we employ an optional transformation in the \underline{T}^+ position, i.e. in the initial state, then only a combination of the thematic value-markers that excludes the realiza-

tion of $+R(F_a, F_b)$ T^+ in relation to F_a and F_b is possible. That is, it does not make the realization of $+S(F_b, F_c)$ possible but permits a facultative choice in the ^+S -relation of F_a and F_c .

To the semantic explication of 'gradation' and 'graduality' we would add two short remarks only: (i) In this respect, the 'activity' of F_a and the thematic value-combinations linked to further and further degrees of 'activity' play a basic role. The 'activity' aiming at contact-establishment demands that the value-approach of the figures, uncertain or not expounded at the start, achieve an increasingly clear formulation that results in the increase of opposition (F_{b1}) or identificational possibility (F_{b2}). (ii) At the same time, the validity of the value-order already constructed can be queried or even decreased by the addition of an appropriate thematic value-marker (e.g.: (imaginary)), say, in the case of F_a .

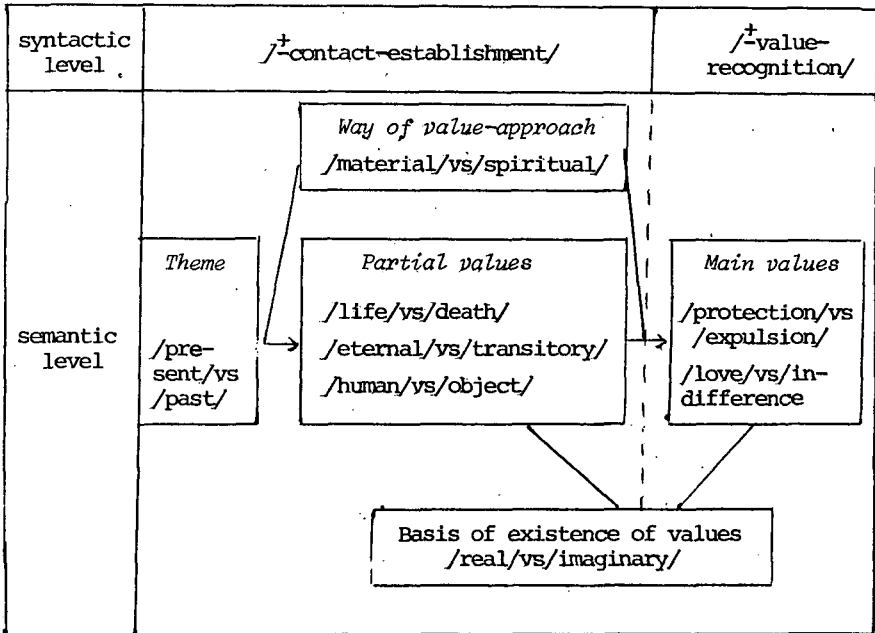
In demonstrating the semantic component of the model-structure, we laid stress on showing the structure-properties which were considered the most important also on this level. The attributes of F_c permitting bivalent interpretation express the same contradiction in the end-state of the semantic structure that the process-formula $_T$ -p.p of the action-logical level, or the simultaneously valid relation ^+S of the narrative-syntactic level expressed. In this phase the thematic markers taken originally as opposition-pairs are subject to obligatory transformations which abolish and preserve the opposition. The established values become relativized in the moment of their creation. The possible world to which the Borchert story according to its semantic-structreal component refers is a *schizophrenic world* because in it the evaluation of the same attributes at the same time opposes and excludes each other. As a further step, in order to show the connection between literature and reality, those areas of reality should be

'selected' by means of the constructed model-structure which are similarly composed to the semantic ingredient of the model-structure, i.e. which are in keeping with the given structurization.

So far we have emphasized the dependency, the hierarchical order of the components in the model-structure. The obligatory subordination referring to the initial and final states, however, *does not determine the internal hierarchical structure of the individual components*. The syntactic level fixes the steps of exposition, and in this sense every moment becomes relevant with reference to the (contact-establishment) and to its condition, the (value-recognition); that is, relation $\overset{+}{R}$ and $\overset{+}{S}$ play a syntactically distinguished role. On the semantic level, however, the values 'delivered' by the syntactic relations become determinative. In the case of the Borchert story, the value-pair structuring the thematic level is linked to the embedded F_a, F_d^- (later on F_c^-) -story that is of syntactically subordinated importance. Its distinguished position is shown by one of the several facts, viz. that every further thematic value-pair is its partial and special interpretation with respect to F_a or F_b . The thematic value-pairs (protection)vs(expulsion) and (love)vs(indifference) of the same level of relevance fix the further (life)vs(death), (eternal)vs(transitory), (human)vs(object) value-judgements which, in this way, can be considered coordinates of each other. These latter are the interpretations of the (present)vs(past) theme with an (imaginary) or (real) basis obtained by a (material) or a (spiritual) value-approach. The drafted hierarchy can mean a certain orientational point of the more exact description of the thematic value-markers. A decisively *thematic* stress is given to the (present)vs(past) opposition-pair, the interpretations of which are constituted by the partial value-pairs of (life)vs(death) the (eternal)vs(transitory), the

(*human*)vs(*object*), relatively near to the concrete theme. The way in which the *partial value-pairs* come from the thematic opposition-pairs, in which the *main value-pairs* of the story like (*protection*)vs(*expulsion*) and (*love*)vs(*indifference*) come from the partial values can be best characterized by the contrast-pair of the (*material*)vs(*spiritual*) value-approach. The way and the basis of existence of the partial and main values are determined by the ontic contrast of the 'believed' or 'actual' (*real*)vs(*imaginary*). The theme, the way and the basis of existence, the partial values are states of affairs connected to (contact-establishment) from a syntactical point of view. But the range of the main values basically attaches to the condition of (value-recognition).

In patterns:



We note that certain pragmatic references which will be touched upon later can cause shifts in stress, modifications the abstract thematic value-component of the model-structure.

4 THE TEXT-WORLD-INTERPRETATION OF THE MODEL-STRUCTURE

4.1 On the relation between the levels of structure and the text-world

According to the interpretation-theoretical principles already exposed the arbitrariness of the text-world is released by the model-structure as an explanatory system. The model-structure contains those regularities on the basis of which the text-world can be considered a possible world, and not an unordered, chaotic set of states of affairs. But, since we have differentiated several levels in the model-structure, the question arises which level(s) of the model-structure is (are) interpreted by the text-world.

In principle any level can be projected onto the text-world. In this case, according to the level of abstraction, we learn only some global features about the text-world interpreting the action-logical contradiction: the structure of the state-change refers to the fact that the world where the mentioned change actually happens 'splits' as regards its basic relation.

If we examine merely the states of affairs interpreting the syntactic structure, we trace the development in the relation of the two groups of characters, not defined more closely, the way of state-change, the formal combinatorics of relations, the structure of the transformational steps from the beginning towards the final state.

If the text-world interprets only the semantic structure, then we can get information concerning the thematic

particularities, the decisive values, the ambivalent nature of value and, through this latter, indirectly the 'split' of the world in question again.

The isolated text-world-interpretations of the levels can play a very important role - as mentioned before - in the expounded typological and comparative analyses concerning several works or authors. In this context, however, text-world-interpretation means the *complex* explication of the model-structure where the single levels are not separated. So far we have demonstrated using several examples how the characters/persons and states of affairs of the text-world interpret the abstract categories and relations of the different levels of the model-structure. Therefore, mainly for reasons of space, we only show some syntactic and semantic-thematic mapping. The elements and formulae of the model-structure will be put in brackets.

4.2 "The Kitchen Wall-Clock". The Borchert-story as a literary possible world

The start of the text-world is outlined only very generally in time and space. Somewhere people (F_b) sit on a bench and they see a man (F_a) approaching them. The man holds a kitchen wall-clock (F_c) in his hands. The characteristics of the man and the clock show a similar duality. Both seem outwardly intact: the man's gait is youthful, the face, the hands, the painted numbers of the clock are undamaged (life). But both are "ruined" inwardly: the young man's face, the mirror of his inward state is "rather old"; the clock does not work, it has stopped for ever (death). The young man sits down beside the others (=formal contact-establishment) and starts telling the characteristics of the clock and then the events connected with it. He cannot, however, convince the others of the value of the decayed clock ($-S/F_b, F_c/$), sometimes not even himself ($-S/F_{a2}, F_c/$). His

arguments meet with incomprehension, moreover symbolic refusal (cf. the sequence of preserving-transformations $\text{-T}_{\text{R-}}^+$). The conversation gradually ceases and the clock takes over the role of the people on the bench. The 'moving off' from the people on the bench and the 'approach' to the clock makes it more possible for the similarity of the young man and the clock not to be a contingent feature. The latter gradually loses its objective-material characteristics and restrictions. Its "face" ('wie ein Teller') becomes a real "face" ("Gesicht"), and the young man talks to this "face" (for F_a the clock is: Object (F_c/T^{++} Object/ F_c). Human (F_c)). Later the clock is reduced to a single point of time, to "half past two", to the meeting that means the most important event in the young man's past (F_c'). Through the stages of mere *surface similarity* ('intact exterior'), *formal identification* ("face") and *direct contact-establishment* ('clock=communicational partner') the young man identifies himself first with the *clock*, then the *time* shown on it, and eventually with the *value-state* denoted by the point of time ($(F_a=F_c)$, (protection), (love)). He searched for contact with the present (F_b) but his attempts were unsuccessful. So he finds an ever stronger and more natural contact with his own part, with his earlier life expressed in and by the clock, preserved and recognized in the stopped time: "Then he said softly to the whitish-blue face of the clock: Now, now I know that it was Paradise. The real Paradise."

His recognition expressed and told also in words results in another 'approach - moving off' - type movement, change in the text-world. The group of people on the bench, unified towards the young man until then, 'splits' with itself. The man beside him (F_{b2}) who meditates over the meaning of the word "Paradise" departs from the others (F_{b1}). Though all this happens on a speculative level, his act ($+S(F_{b2}, F_c)$) links him symbolically already to the young

man (+R(F_a,F_{b2})). This change is also the final state of affairs of the text-world: "*And the man who sat beside him looked at his shoes.* But he did not see them. He always thought of the world Paradise." Apart from this a motif-connection also proves the conversion of contacts.¹⁰ The man's seemingly insignificant action happens not for the first time. He also looked at his shoes when the young man spoke first of the salvaged clock and waited to see how the others, the people on the bench would react to the story. This time in the initial state of the text-world the reaction of the people on the bench is still unified: "*Those who sat on the bench in the sunshine did not look at him. One looked at his shoes, the woman looked into the pram.*" In the first case the man beside him, like the others, avoids contact-establishment. However, after learning the whole history of the clock, he loses the contact with his own earlier (real) (object-world): "... But he did not see them (the shoes).", and he feels a liking for the young man's (imaginary) reality, for the state of "real Paradise"; yet uncertain in meaning but having positive value for him. His 'object-seeing' (material) value-approach is replaced by a (spiritual) viewpoint rising above the material. The motif-relation of 'looking at the shoes' between the initial and final states well displays the importance of the transformation connecting the two states, the change of value-sight and also the possibility of establishing the contact totally missing at the start.

We know that the young man as well as the people on the bench belong to the 'survivors' of the war, to those who escaped. Nevertheless, while the latter judge everything from the viewpoint of 'loss', decay, destruction of material goods, the young man lays stress on the "survival" of the clock: "You lost everything, didn't you?~ "This has remained". In this world the survival of the clock seems able to counterbalance the loss of his mother and his home

in itself, since he "laughs" or "smiles" "heartily" when being asked about his bombed home. These facts indicate that the "kitchen wall-clock" of the title possesses a decisive significance in the young man's value-world. As we have already dealt with the symbolic meaning of the clock on several occasions, now we only complete and systematize what was told before.

The once so "natural", obvious daily meetings at night, the preparation of supper, the attentative love outgrow their routine and insignificance when they suddenly ceased, passed irrevocably. The reason and also the precondition of the young man's altered standpoint, of the revaluation of the earlier meetings is the destruction of war, his mother's death: "*Now, now I know already that it was Paradise...*". So destruction becomes bivalent for him: he loses his mother and home but through the loss he recognizes the value and importance of them which he had never seen until then. This moment is a tragic discord as well: the young man recognizes the value when he loses it in the real world for ever. The fact that the precondition of value-recognition is the war, death has a very essential role. As a contrast to the background bringing destruction and wrenching man out of his place of protection the everyday motherly care, the security of home become a "real", earthly "Paradise".

The *kitchen* wall-clock, the only 'witness' of the meetings between mother and son gains its real significance in this context. The ruined mechanism is of symbolic value: it shows not the passing of time but its preservation, the "half past two" point of time releases the Transience/, the time itself. Its outward intactness, the recognisability of 'half past two' are a condition for the identifiability of the former state, for the preservation of /past/ in the /present/. To sum up the *positive aspect* of the clock we say: the stopped mechanism, the show time make the recognition of the values of the past possible; the outward in-

tactness ensures the preservation of the recognized value from the past into the present, from decay into survival. By possessing it the young man, even in the actual /expulsion/ of his present can feel himself in the 'paradisical' state of /protection/ and /love/. The purpose of his attempt at contact-establishment is to make this value-state giving /protection/ recognized, and to deliver it.

The identification of the young man and the clock, however, has a distinctly *negative value-aspect* since the stopping of the clock actually means the cessation of his 'metabolism', his death. The young man's 'survival' is just formal: he establishes a real contact with the past, with the world of the dead; the present, the majority of survivors turn away from him. It is not inessential that when the only man on the bench finds contact with him, it is not the young man who joins the present, the real world of the 'survivors' but rather the man who accepts the imaginary world and position turning to the past. So what was positive value-change on the abstract level of the model-structure (+R(F_a,F_{b2})) must be judged much more carefully from the pragmatic viewpoint of the movement-direction. This is also true for the increased preservation of the negative contact (-R(F_a,F_{b1})): there is no sharp contrast between the young man and the people on the bench. There opposition is only a difference in degree between the two groups of 'survivors': standing closer to the *present world of life* or the *past world of death*. Returning to the pragmatic context of the text-world we can say: the *people on the bench* exemplify a possible defensive attitude-model of the 'survivors *mining at home*', the young man exemplifies that of the '*homecoming survivors*' against the 'split', self-destructive world. The former who experienced bombings, the destruction of their homes, the death of their relatives directly accept the more (material) but also more realistic standpoint of value-loss as resumption of the present

world. The 'home-coming' young man who did not experience the destruction of war, his mother's death directly and faces the terrors just now cannot comprehend and accept the facts as irreversible reality. He can exist in the present, he can 'survive' his tragic losses only if he somehow succeeds in exploring and preserving the values of the lost past. So as a starting-point of his present world - opposed to those 'remaining at home' - he chooses the more (spiritual) and, in this way, more cut off from reality, standpoint of value-preservation. Only this behaviour makes it possible for him that his 'outward intactness' will sometimes be joined by 'inward mental survival'. Both those 'remaining at home' who vegetate and the 'home-coming' who actively turn to the past are 'dead-alive', their difference is only a shifting of stress: in the case of the former already the 'living', in the case of the latter still the 'dead' characteristic dominates. This difference clarifies best the specific nature of the opposition of the people on the bench and the young man: those who approach the present, life necessarily refuse the way to the past, death. Their 'mute turning away' is the expression of 'pity' as well since they know that the young man's 'discord' - which is the only tolerable way of 'mental survival' for him - leads just to this fateful direction they refuse.

5. CLOSING REMARKS

Instead of a summary we shall mention some of those important problems which we were unable to deal with in detail.

- (a) The model-structure is an idealized theoretical construction to which several text-worlds can be rendered in principle. As a consequence of this, the model-structure

- may be either less or more than its current text-world-interpretant: not all of its components have an exact equivalent in a concrete text-world, and it is not necessary either that every state of affairs in the text-world should be linked clearly to a certain element or relation of the model-structure.
- (b) Concerning its linear order and quantitative rates, the composition of the text-worlds does not depend or very indirectly depends on that of the model-structure. The question is directly related to the problem of 'gradation' and 'graduality'.
- (c) We did not explicate the concept of 'repetition' and did not define its place in the model-structure though its significance was clearly shown by the examples of the text-analysis. It is important to realize that the 'repetitions' of seemingly equal value in the homogeneous medium of the text or the text-world /can/ belong to quite different, more, or less overall levels of the model-structure.
- (d) There was only a brief reference to the question of the model-structure and its verbal realization. One type of the Borchert-stories, including the one analysed in the study, is characterized by the fact that there is a sharp opposition between the very simple, everyday language and the system of values borne by it with the interposition of the text-world/ possible world. The words/actions/events playing insignificant roles in the usual socio-cultural codes cause or influence basic value-changes in these worlds.

Examples from the analysed story

- (a) The unambiguous text-world realization of the initial state -pT_ would mean that the 'people on the bench' and the 'young man' appear independently, separately in

the text-world. But the text-world introduces the 'young man' from the perspective of the 'people on the bench' ("They saw him approaching them.."). That is, the idealized (-contact)-state expressed in $-T_$ is realized as the first 'unsuccessful attempt at contact -establishment'.

- (b) The component $-p$ in the final state $T-p.p$, since it is the result of a preserving-transformation, can be separated from the initial state $-pT_$ only at the creation of the component p of the final state. The problem is that the state $-p$ of equal value, that can and must be clearly differentiated in principle, fuses in the states of affairs of the text-world.

The text-world size of the component p of the final state $T-p.p$ is only three states of affairs, that is insignificant in relation to the entire size of the text-world. At the same time, concerning its structuralizing role it is equal with the component $-p$ of the states $-pT_$ and $T-p.p$ in the model-structure, and so in the text-world interpretation.

- (c) The repeated state of affairs of 'looking at shoes' has the most comprehensive role: it is decisive in structuring the action-logical level, in establishing the component p of the final state $T-p.p$. The embedded story F_c as a 'repetition' or something to be repeated (depending on whether we take the time of its happening or its telling as starting point) ought to be denoted on the syntactic level. The 'young man's' ever returning thoughts, words have another theoretical status, with which he partly tries to prove and fortify his opinion even to himself, and partly, with the varied and completed forms of structure he ensures and increases the 'retardation' and 'graduality', i.e. the tension-creating force of the exposition.

(d) We gave some demonstrative examples under 3.4.1 in connection with this, further details cannot be dealt with here.

Finally we should like to add the titles of some Borchert-stories which, in our view, may be explicated with certain modifications by the help of the model-structure elaborated in the present paper: Stimmen sind da - in der Luft - in der Nacht¹¹, Blieb doch, Giraffe, Vier Soldaten, Der viele viele Schnee, Die Katzer war im Schnee erfroren, Das Brot etc.

Notes

¹ Cf. Posner 1973

² Posner's study appeared in 1973 and so his objections refer to the generative linguistic trends of the late '60s, up to the early '70s. The validity of his critique is shown by the very fact that mainly linguistics of pragmatic orientation, researches centering on speech-act and communication, text-theory have developed enormously since 1973.

³ The interpretational theory represented here was first exposed by Bernáth 1978a and 1978b. Its version connected to the 'possible worlds', see in Bernáth/Csuri 1980 and in this volume. The present paper tries to embed the interpretation-theoretical principles into a general literary semiotic framework.

⁴ A more detailed discussion is provided in Bernáth/Csuri 1980 and the paper involved in this volume. There can be a counter-argument to our view: we can and often do possess pieces of information which make the ex-

act explication of the reference of fictitious persons possible in the real world. It is evident e.g. in the case of characters who bear the names of actually existing historical persons. Since the question has an essential philosophical-logical aspect and, consequently, a wide logical literature, we stress that our simplified answer will be literature-centered. We will show later in the paper that the characters of literary works are the individuals of that possible world that can be established by the appropriate explication of the text-world. The characters bearing the names of historical persons are the members of the same possible world, with the difference that their secondary reference relating to the real world can give a several implicit pieces of information that the text-world does not contain. However, the hierarchy is essential: the quantity and application of the information of the real world is judged by the composition of the possible world in question, and not the other way round. We can explicate references of this kind as emblematic or text-external repetitions (cf. Bernát/Csuri 1978).

⁵ The *model-structure* is represented here by 'sequence of events' since we examine literary narratives. Bernát 1978a used the term *plot-model* in a very similar sense. In our view, however, the label *model-structure* is more adequate than the concept of *plot-model* from two points of view. On the one hand, it corresponds more exactly to the terminology of model-theoretical semantics; on the other hand, if used in the explication of literary narrative texts, it is not restricted to marking the plot-structure which is built up from events. More precisely: it expresses better the analysing practice which does not obtain information necessary to the entire explication of the work only from the events in the case of narratives,

but also from every connection and element of the text-world that ensures the 'well-formedness' of the 'sequence of events'.

- ⁶ Cf. Bernáth/Csúri 1980 and its English version in this volume. We stress that the concept of *literary possible world* used here is not equal with the *possible world* conception in *modal* and *philosophical logics*, even though it is derived from it and can be defined exactly. The transmission of the term is not a mere metaphor in this sense and its introduction to the conceptual apparatus of literary theory is reasonable because we can take the particularities of literature into account when applying it in the given modified form. On the question of the *logical possible world* cf. e.g. Hintikka 1975, Moravcsik 1975, Rescher 1975, Link 1976, Schnelle 1973 etc.
- ⁷ Cf. Bernáth/Csúri 1980 and the paper in this volume.
- ⁸ In the action-logical notation we basically rely on the system of Sladek 1977.
- ⁹ Cf. Sladek 1977: p. 8.
- ¹⁰ We consider 'motif-connections' those text-internal semantic equivalence-relations which have a relevant function in the model-structure explicating the text-world as a literary possible world. Cf. Bernáth/Csúri 1978.
- ¹¹ Cf. my Borchert-paper in Bernáth/Csúri/Kanyó 1975. It is a first attempt in the same theoretical line without the explicit introduction of the model-structure used here.

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