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Author(s): Gabriel Zoran
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TOWARDS A THEORY OF SPACE IN NARRATIVE*

GABRIEL ZORAN
Hebrew and Comparative Literature, Haifa

The purpose of this study is to present a general model of the structuring of space within the narrative text. The term *space* is used here to mean specifically the spatial aspects of the reconstructed world. This seems natural and rather obvious, but the term can be applied to the literary text in various ways and is, itself, far from unambiguous. It is necessary, then, to examine the whole range of problems arising from the use of the term with regard to the literary text. If this task as a whole lies outside the scope of the present study, we can at least clarify one essential aspect of it: the relationship between space and time in the narrative text.

1. THE ASYMMETRY OF TIME AND SPACE IN THE NARRATIVE

In the extra-literary field, there are good reasons to combine space and time: they are the two complementary aspects that together cover all the dimensions of empirical existence. Accordingly, it makes no difference whether one holds to a separative theory which considers the aspects of space and time to be parallel yet independent – e.g., the theories of Euclid, Newton, Kant, and Leibnitz – or whether one supports a theory which regards these aspects as interdependent, composing together a single, four-dimensional complex (chronotopos, spacetime) – as does Einstein. Independent or interdependent, space and time are perceived as complementary aspects of equal status, belonging to a common field of debate.

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This conception of the relations between space and time is occasionally applied to the narrative text, and is acceptable from several viewpoints. From others, however, it is problematic. The relationship between space and time in the narrative text lacks both the clarity and the symmetry it possesses when applied to the field of reality. Literature is basically an art of time. Although no one today would state this as baldly as Lessing (1974:102–115) did, the dominance of the time factor in the structuring of the narrative text remains an indisputable fact.

The existence of space is pushed into a corner, so to speak. It is not altogether discarded, but neither does it have a recognized and clear-cut status within the text. It can be understood in various ways, but none is as clear and unambiguous as the term *time*. This lack of symmetry in the relationship between space and time is evident not only in their status in the text, but also in the extent of the progress of research on these concepts. Although the subject of space has been dealt with more than once, research in general on the subject is quite diffuse, and there are few assumptions that have become generally accepted.

The difficulty apparently lies in one basic difference between space and time in narrative. One may speak of time in terms of the correlation between the structuring of the text and that of the world, whereas it is impossible to speak about space in such terms. Whatever specific terms are used in discussing time, they will always be dominated by the basic opposition between the time of the text and that of the world (narrated time and time of narration, *erzählzeit–erzählte Zeit*, time of presentation and presented time, and to a large extent also *fabula* and *sujet* [see especially Müller 1950; Läment 1955; Tomashevsky 1965; Even-Zohar 1968]). The various possible relationships within these pairs of components can create a wide range of categories, based on the modes of correlation (whether it is a negative or a positive correlation [see Even-Zohar 1961]), and on specific types of deviation from the "natural" structuring of time (such as contraction, reversal of temporal order, etc.).

In principle, one may also distinguish between the application of the term *space* to the reconstructed world and its application as a dimension of the verbal text itself. The conception of the verbal text as an exclusively temporal structure (as, for example, Lessing's conception), is not acceptable today, and one may mention in this connection Frank (1963) and Segre (1975). Nevertheless, despite the possibility of distinguishing between the space of the text and that of the world, one cannot point to any constant correlation between them.

1.1. The spatial dimension of the text may be conceived of as its graphic existence. There are texts, particularly those of concrete

poetry, in which graphic space is exploited and activated as an inseparable part of the general structuring of the text. Still, this does not alter the fact that language is a system of arbitrary signs; in other words, the connection between the signifier and the signified is not based on any real structural similarity between them, but simply on convention. The fact that a certain poem may attempt to create structural similarity between the described object and its graphic organization (for example, Lewis Carroll's poem arranged in the shape of a mouse's tail) does not signify any fundamental connection or constant correlation between the verbal text and the world, but rather the opposite — the correlation here is an unexpected thing, a curiosity. It is completely different from the correlation which exists between the two orders of time in the narrative. The latter is a permanent phenomenon based on the temporal structure of language, existing even when there is a contradiction between the two orders of time (a negative correlation is not the same as a lack of correlation altogether).

1.2. It is a more complicated matter when the dimension of space is attributed to the structure of *signifieds* in a text. Here the reference is to the structuring of meanings into a pattern not identical to the temporal order in which they appear in the text. A spatial pattern is any pattern perceived solely on the basis of the connection between discontinuous units in a text, demanding therefore a perception of the whole text or part of it as given simultaneously in space (which is, for example, the case of analogies).[1]

Two problems arise when the term *space* is used to describe such patterns: (a) the problem of whether the term has the same meaning here as it has had thus far, and (b) the problem of whether we can find a kind of correlation between spatial structure in this sense and the space of the world.

As far as the first problem is concerned, I believe that we have here a completely different usage of the concept of space. The justification for the use of the word here is that we are speaking of intemporality and coexistence.[2] These may, of course, be regarded as important aspects of space; however, if we consider the term as it is generally used, and as we have used it thus far, it becomes clear

1. This common use of the adjective "spatial" is inspired mainly by the theory of Frank (1963) about the spatial form in modern literature. Frank, however, used the concept mainly to describe a property of an historical corpus of texts, while today it is used to describe general textual properties. See, for example, Sternberg's (1973:228–230) discussion of analogy, as well as some later articles of Frank himself (e.g., 1978:275–290).

2. A definition based on such a conception is the classic Leibnitzian definition of space as "the order of possible coexistences" ("ordre des coexistences possibles"), but it is not mere chance that Leibnitz conceives of space as a subjective relative system, while Newton conceives of it as something absolute and objective, a kind of "reservoir" of reality.

that the above usage is not the usual one. For one thing, space is not necessarily an absence of time; the fact that things are not arranged in chronological order, but rather in a simultaneous pattern, does not make them necessarily spatial, except in a purely metaphorical sense. Again, our perception of space has to do with concepts such as volume, extension, and three-dimensionality, and all these are unrelated to the concept of the spatial pattern. This pattern has no particular location, no contours, no volume. It is a kind of abstract organization, but it has nothing to do with the real existence of the thing it organizes.

As to the second problem – whether one may speak of the connection between the spatial pattern and the space of the world – here the situation is more complex. It is impossible to reconstruct the space of the world without structuring the information about it into some kind of a "spatial" pattern, so there is a certain connection between the two. But this characteristic is not necessarily limited to reconstructed space alone, since the reconstruction of every aspect of the world necessitates a "spatial" point of view – psychology, characters, norms, and even, strange as it may seem, plot and time. Still, there is no doubt that the reconstruction of space is especially dependent on a "spatial" point of view.[3] In any case, it is important to distinguish between the "spatial" point of view and the spatial object viewed. Moreover, although the connection between the components is a permanent one, this connection can certainly not be perceived as a correlation. The spatial pattern of the text does not stand in any kind of correlation with the space of the world.

Finally, whatever the connection between the spatial pattern and the world may be, it should be emphasized again that the spatial dimension of the text has no autonomous existence. The text exists, and is structured first and foremost in time. The so-called "spatial pattern" is actually nothing other than a superstructure of a substance whose basic structure is in time. It is thus impossible to "bypass" the time factor in the narrative. The narrative, with all its components, is arranged in time, so that in a certain sense one may speak of a temporal arrangement of space. We must therefore identify the various principles of transformation from a world existing in space to a medium structured in time.

2. THE TRANSFORMATION FROM SPATIAL OBJECTS TO THE MEDIUM OF TIME

2.1. The possibility of describing the relation between the verbal text and the world in terms of transformation is not a peculiarity

3. The importance of the "spatial" point of view for the reconstruction of fictional space will be discussed in more detail in the section dealing with the *field of vision*. (See 4.1 and especially 4.1.4.)

of the poetics of space. There are principles governing the transformation of every component of the world into the structuring of information about this component in the text. Characterization, for example, can be conceived of as transformation from the physiological-psychological existence of characters in the world to their textual existence, i.e., dialogues, descriptions, actions, etc., all arranged in a temporal verbal continuum. Needless to say, the transformation is a two-way relationship from the text to the world and vice versa, and does not necessarily reflect real processes of reading or of creating.

The peculiarity of the transformation of the time factor in the narrative is thus characterized by the fact of its being a transition from one type of temporal structure to another. For this reason, one can also speak of a correlative relationship between them. This type of relationship is also possible for the dialogic component of the text, but for most aspects of the reconstructed world it makes no sense to speak of a correlation. The transformation takes place between completely different levels of organization which have no structural similarity between them. Space is unique in that here the transformation from an object to a system of signs involves also a transformation from a spatial arrangement to a temporal one. A discussion of the problem of space in the narrative requires, first of all, a confrontation with these principles of transformation.

2.2. Space as it appears in the narrative is a very complex pattern, and only a small part of its existence in the text is based on direct description. It is actually a combination of various kinds and levels of reconstruction. Before dealing with such a complex problem, let us examine how, in general, language is activated to describe an object in space.

A spatial object is characterized by its being complete, full, and existing simultaneously. In the attempt to give verbal expression to the structure of such an object, the object must first lose some of its "completeness," since it is impossible to give an identical expression to all its parts and aspects: some of them may be described explicitly, some of them implicitly, and some bypassed altogether. Language cannot give full expression to the spatial existence of any object. Second, when the simultaneous parts are expressed as units of information, they must receive some kind of temporal arrangement. One may begin from the overall pattern and pass to the individual units or vice versa; the various units can be arranged in different ways: from up to down, front to back, the important to the subordinate, etc. In any case, the spatial aspects are cut off, so to speak, from their spatial and simultaneous context, and are arranged along a temporal line.

Thus far we have discussed descriptions of completely static

objects. However, space does not involve only static objects and relationships – things may also move and change. Space is one aspect of spacetime (chronotopos). Language can exploit this situation by arranging its items of information by linkage to a movement. This movement can be a real route of an object or a transfer of the look or the thought from one object to another. In daily speech there is even a marked preference for the spatial-temporal method of arrangement (i.e., along a line of movement) over the static, map-like structure, as was shown by Linde (1974).[4]

2.3. When we transfer these considerations from the discussion of the possibilities of language in general to the discussion of the structures of narrative texts, we must take into account two essential differences. First, as far as the usual verbal usage is concerned, the objects of space and of the world in general constitute an external factor not dependent on language, whereas within the narrative text neither space nor the world have an independent existence but rather an existence derived from the language itself. In terms of Benjamin Hrushovski's text theory (1974, 1975), this is an *internal field of reference*. Thus, the important question to be posed at this point is not only how is a given space expressed in language? but also what is the nature of this space? The decisions of the text bear not only on the verbal material, but also on the world.

The second difference which must be taken into account is that the movement discussed above, which can serve in daily speech as a vehicle for a certain arrangement of information, can have in the narrative text a most central and dominant status. In fact, the entire plot can be regarded as such a movement. A plot can be "space oriented," serving as a motivation for the inclusion of space units; an extreme example of this is "Nils Holgersson's Wonderful Journey," by Selma Lagerlöf, whose plot serves to present, in several ways, a complete geography of Sweden. Obviously, plot is not usually subordinate, especially in relation to space, but whatever the status or functions of plot in the text, it must be seen as more than simply a structure in time. It includes routes, movement, directions, volume, simultaneity, etc., and thus is an active partner in the structuring of space in the text.

The transformation of space into the temporal-verbal text may be sketched as shown in Figure 1.

The different points of the verbal continuum may refer directly to points in space or to points in the continuum of events, relating to space through spacetime (the chronotopos). The text can refer to

4. In a study she carried out on the ways English speakers from a given group describe apartments, Linde discovered that most people organize their description as a "walk" through the apartment and only a few do it like an aerial "map."

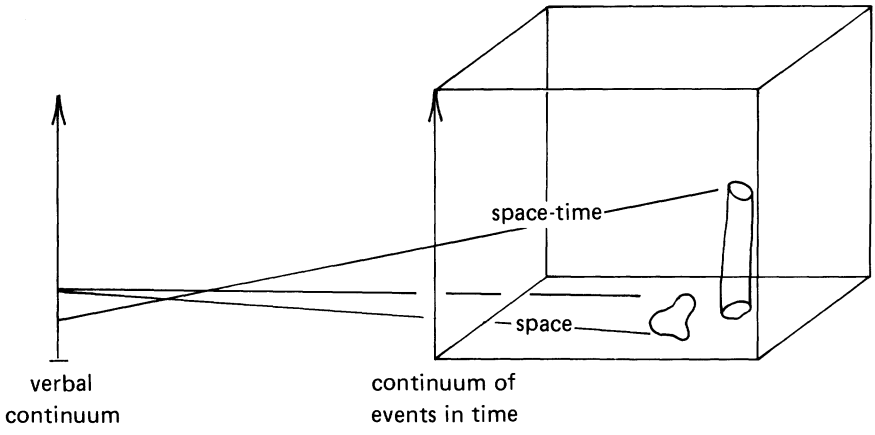


Figure 1

space and spacetime units which are large or small, complete or partial, and can structure them in any order and manner it chooses.

3. THE THREE LEVELS OF STRUCTURING

From the above sketch, one may distinguish three different levels of the structuring of space in the text:

The topographical level: space as a static entity (expressed in the diagram by the bottom of the cube).

The chronotopic level: the structure imposed on space by events and movements, i.e., by spacetime (in the diagram, the projections of the inside of the cube on the lower square).

The textual level: the structure imposed on space by the fact that it is signified within the verbal text.

These levels all belong to the reconstructed world, and can be regarded as three levels of reconstruction. The most immediate level of reconstruction is the textual one, in which the world still retains several of the structuring patterns of the text. In the chronotopic level, the reconstructed world is already independent of the verbal arrangement of the text, but is still dependent on the plot. Finally, on the highest level of reconstruction, the topographic one, the world is perceived as existing for itself, with its own "natural" structure, cut off entirely from any structure imposed by the verbal text and the plot.

As mentioned in the discussion of transformation (section 2.1), it must be remembered that no temporal order is implied here; the three levels of reconstruction do not represent different stages in a real act of reconstruction or of creation. The reader does not begin at the textual level and then pass on to the others, or vice versa; rather, he is continually moving back and forth among the three levels and, moreover, he perceives them at once without being able to separate them.

The levels may be compared to three diapositive slides covering each other. There is a difference in clarity among them: they are not all receptive to the same extent, nor do they attract attention equally. From the observer's point of view, however, they are always perceived together, one through the other.[5]

3.1. The Level of Topographical Structure

As mentioned, this is space at its highest level of reconstruction, perceived as self-existent and independent of the temporal structure of the world and sequential arrangement of the text. The text can express topographical structure by means of direct descriptions, e.g., as in Balzac's well-known openings, but in fact every unit of the text, whether narrative, dialogic, or even essayistic, may contribute to the reconstruction of the topographical structure.

This structure may be conceived as a kind of map based on elements from the entire text, including all its components. True, a map such as this cannot be entirely exhaustive. Some of its areas are blank, and in the real world it may not be of much use in finding one's way. For the purpose of reading, however, it provides a sufficiently clear picture of the world.

The map is based on a series of oppositions, some of which are general and typical, others of which are more specific. It encompasses the horizontal structure of the world, relationships such as inside and outside, far and near, center and periphery, city and village, etc. It may also include contours signifying the vertical organization of the world and representing the opposition up-down.

5. The distinction between the three levels of structuring owes a lot to two existing distinctions: that of Petsch (1942:162–189) and that of Kristeva (1970:191–197), but it differs from these in some principal points.

First of all, these distinctions are binary, not ternary, and both seem to be a result of the tendency to describe space in terms entirely symmetrical with those used to describe time, and in describing time the binary distinctions are actually clearcut.

Petsch discriminates between *Raum* and *Lokal*. The *Lokal* is space given in itself, and is thus more or less parallel to the level of topographical structure. *Raum* is space connected with other levels of the text. Among others, it is connected with the time factor, being a space revealed step by step. But this important aspect is pointed out only as an aside; actually the *Raum* is connected with many aspects and properties of the text that have no real connection with each other: it is also space experienced by the characters, it is symbolic, it bears meanings, and so forth. Petsch's distinction is somewhat imbalanced "in favor" of the *Raum*. The *Raum* is, in the final analysis, anything of "interest" one may say about space, while *Lokal* is nothing but a neutral material, lacking any significance in itself. In contrast, the distinction between the three levels of structure proposed here has nothing to do with meanings: every level can be equally meaningful and function within the text as a whole.

Kristeva's distinction is closer to my proposal. She discriminates between *espace textuel* and *espace geographique*. The geographic space in her analysis may parallel both the topographic and chronotopic levels, and the *espace textuel*, of course, parallels the textual level. But the development of the distinction and the description of the levels are quite different.

In addition, the map has patterns which refer not to the location of things, but rather to their quality – patterns of colors, substances, types of objects, etc.

Unlike topographical maps in reality, this map can structure space on the basis of ontological principles as well; that is, space can be divided up according to the modes of existence of its units. These "modes of existence" sometimes overlap with the factor of topographical location: for example, the world of the gods – up; the world of man – down. Yet they may relate to one another in relationships in themselves completely unspatial, such as the relationship between the space of a dream and that of reality within the narrative. Again, the ontological levels may be completely differentiated from one another, or they may be mingled, appearing together in one continuous space, such as in fantastic tales.

It is difficult to define beforehand all the different possibilities of patterns in the topographical world, for these are not dependent on the logic of the verbal text – on the contrary, as far as language is concerned, every structure is possible. The possibilities open to the writer are, instead, dependent on his personal outlook, tradition, culture, individual qualities, etc.

Only one aspect of the structure of topographical space is dependent on the logic of the narrative text: the special spatial existence of the characters. The characters are generally perceived as belonging to a separate narrative level with its own particular problems. It should not be forgotten, however, that they also exist as physical bodies in space, but the fact that they have many important functions in other areas of the text makes them, spatially, a distinct and exceptional entity. The formation of a character's external appearance constitutes a special problem, different from the formation of an inanimate object – although every text expresses this difference in a different way. Imagine the grotesque effect that would be created if a character was handled as a physical object. In principle, therefore, one may state that the differentiation between subject and object determines a basic differentiation within space – between the external appearance of the characters and the environmental objects.[6]

6. Some remarkable studies dealing with space are actually concerned with questions which may be regarded as belonging to the topographical level of organization. An outstanding example is Bachelard's (1974) poetics of space, which is a discussion of the topography of space in the poetical imagination. However, Bachelard's conception of the literary text is very problematic and quite remote from what is presupposed here. Other studies regard the topographical structure to a large extent as a structure of signs, and connect it with the level of meaning (e.g., Wilbur's study of the house in Poe's tales [Wilbur 1967]). This is typical for studies based on a mythical conception of space, whether they deal explicitly with mythic or folkloric material, or whether they reveal the mythic level in written literature. See, for example, Segal's (1974) discussion about Soviet Structuralism.

3.2. The Level of Chronotopic Structure

As mentioned earlier, this plane has to do with the effect on the structure and organization of space produced by the *chronotopos*, the movement and the action of the narrative. Before continuing, a clarification of the term *chronotopos* here is necessary. This Einsteinian term was introduced into literary criticism by Bakhtin (1978), who uses it to signify the entire complex of space and time together, including physical objects, events, psychology, history, etc. I, however, have not used the term to signify the totality of space and time, but rather to describe a specific aspect; i.e., not to signify all things that may be found in space or in time, but only what may be defined by an integration of spatial and temporal categories as movement and change. One may thus speak of the effect of the *chronotopos* on the structure of space.

Within the overall *chronotopos* of the reconstructed world, one should distinguish between synchronic and diachronic relationships, which each have a different type of effect on the spatial structure.

3.2.1. Synchronic Relations: Motion and Rest. At every point of the narrative, that is, at every synchronic situation, some objects may be found at rest and others in motion. Naturally, the distribution can vary from point to point. One may generalize and state that there are certain objects in space which are characterized by their capacity for movement and others which remain at rest. This is not the same as the relationship between subject and object, or between characters and environmental objects; the differentiation between the states of motion and rest may be determined among "inanimate" objects and among characters alike. There are characters which have a capacity for movement and there are those which are, so to speak, tied to their places (see Uspensky 1973, Lotman 1973).

It is important to remember that movement and rest are relative terms; rest is the state of being bound to a given spatial context, while movement is the ability to cut oneself off from spatial context and to switch over to different contexts. As to the nature of the spatial context itself, this is determined by the narrative. For example, the Cyclops in the *Odyssey* can move about freely on his island, but the structure of the work – based on Odysseus's movement from place to place – determines the Cyclops's island as a single context, and the Cyclops as a character at rest.

3.2.2. Diachronic Relations: Directions, Axes, Powers. The diachronic structure of the *chronotopos* also imposes its own structure on space. Space, in its topographical structure, is all potential – it is neutral, with regard to any specific movement or direction, and one may seemingly move within it, from and to any point. In contrast, the *chronotopos* determines defined directions in space: in the space

of a given narrative, one may move from point *a* to point *b*, but *not* vice versa; in another narrative, the movement may be reversible. In both cases, movement ceases to be potential; it is fully realized, and is, so to speak, incarnated in space. Thus, for example, in the topographical space of the *Odyssey*, Troy and Ithaca are two places, and there is a possibility of moving from one to the other. But the actual direction of movement is determined by the chronotopic structure; thus, one place is defined as the point of departure, another as the target, and others as stations on the way, deviations, etc. Thus, *axes of movement* in space are determined; one may state that space, on the chronotopic level, is structured as a network of axes having definite directions and a definite character.

Axes may or may not be determined by motions which actually take place in the world of the text. An actual movement is a result of several powers: will, obstructions, ideal, characters' intentions, and so forth. These powers can also act in space when there is no real movement. In Kafka's *The Castle*, for example, the line stretching between the village and the castle is the central axis in the spatial structure of the novel, focusing all the powers acting in the "world," despite the fact that it is never actively traversed by the main character. Chronotopic structure of space does not mean an occasional movement on a neutral scene, but rather a conception of the entire space in terms of a *field of powers*.[7]

3.3. The Level of Textual Structure

To reiterate, this level encompasses the structure which is imposed on space by the fact that it is formed within the verbal text. It should be emphasized that the structure under discussion is not that of the text itself as a verbal medium, nor that of its linguistic materials, but rather an organization of the reconstructed world. This structure, however, although applied to the "world," is not derived from it. The objects structured belong to the reconstructed world, but the structure itself is imposed on them by the linguistic nature of the text.

7. The concept of the axis appears in Meyer's (1957) analysis of space in Goethe's *Novelle*, where looking through a telescope creates an axis connecting between the two main localities. However, Meyer's use of the word is rather local and metaphoric, and I believe it can be made systematic and consequent. Brown (1967) tackles, though not in detail, questions which seem to me to belong to the chronotopic level, when he tries to classify spaces according to the directions of movements taking place within them. The conception of space as a field of power is inspired mainly by the theory of Kurt Lewin, who tried to apply the physical concept of *field* and the principles of topology to psychology and social sciences (Lewin 1936, 1938, 1957). This method seems to me applicable for textual analysis as well, but for the time being its poetic potentialities have not been developed to a large extent. (For a few exceptions, see Lotman 1973, O'Toole 1980).

One may compare this to the relationship between the *fabula* and the *sujet*. Both belong to the reconstructed world, both may be regarded as levels of organization of elements of reality (events), but the *fabula* retain their natural arrangement whereas the *sujet* forces on the motives the verbal order of the text. Still, the *sujet* in itself is not identical to the verbal level. Here, too, at the level of textual structure, there are patterns of organization imposed on the reconstructed world which are not natural to it, neither as space nor as spacetime, but are rather forced onto it because of its being signified in a verbal text.

These patterns of organization have to do mainly with three aspects of the verbal text: (1) the essential selectivity, or the incapacity of language to exhaust all the aspects of given objects; (2) the temporal continuum, or the fact that language transmits information only along a temporal line; (3) the point of view, and the perspective structure of the reconstructed world due to it.

3.3.1. The Selectivity of Language, and its Effects. The fact that language cannot express all aspects of space results in a certain measure of selectivity. It may express some things in a concrete way, others in a vague or general way, and may ignore still others altogether. What selection actually takes place is of course up to the specific text, but in any event there must be some selection. Language is not able to give a complete and continuous report on space and, moreover, the reader does not always demand such a report. The reader is much more demanding about the filling in of gaps on the narrative plane than he is about the filling in of gaps in space.[8] There are many gaps in the information about space, and it is not essential to fill them all. They do not always attract attention during the process of reading. Yet their very existence causes a permanent distinction in space between absolute, clear, specific elements and unclear, unspecific elements. This distinction has nothing to do with the "real" existence of space in the reconstructed world, but rather with its verbal existence in the text. Thus, entire areas in space may be differentiated from one another by the type of verbal selection carried out in them. In the *Odyssey*, for example, the events taking place on earth are sketched in great detail, while the scenes on Olympus do not materialize and lack detail. This distinction is congruent with that between two ontological areas, but the congruence is not an automatic one. In the *Iliad*, the nature

8. The concept of informational gap connected with the structure of plot has been developed to a large extent by Perry and Sternberg (1968) and Sternberg (1973). But, as will be shown in the following discussion, I tend to focus rather on what they call "gaps the filling of which is automatic and unnecessary," i.e., my discussion makes more use of Ingarden's (1965) broader and more neutral concept of spots of indeterminacy.

of the verbal selection is identical in both areas: this, of course, creates a completely different image of the relationships between the world of gods and that of man (see also Hellwig 1964).

3.3.2. The Linearity of the Text. Recognition of the principle of the temporal continuum of language, and the necessity of structuring information about space in a temporal continuum, leads us to ask: (1) what is the principle of segmentation of spatial information; that is, how does the text pass from one unit of space to another; and (2) what effects does the order of transmission of information have on the image of space and the way it is reconstructed.

3.3.2.1. The principle of sequential structure, or the ordering of spatial units in the text, may be borrowed from the spatial structure discussed above. It may be based on the chronotopic level – on the tracing of movement in space: the movement of a character, of an object, of the eye, etc. It may be based on the topographical level, proceeding from one object to the object nearby, from the surrounding to the surrounded, from the upper to the lower, etc. But it may also follow orders which are not spatial in themselves: catalogues of items belonging to a similar category, functional relationships, or scales of various kinds, etc. Naturally, all the above principles may intermingle, overlap, dominate in various degrees, and connect units of different scopes.

3.3.2.2. The Effects of the Order Chosen. In the same way that different orders existing in space can motivate the arrangement of the text continuum along a certain line, the same orders can be especially stressed by means of the continuum structure. When, for instance, the text passes from high objects to low ones, the vertical dimension of space is stressed more than its other dimensions. The text continuum can also impose kinds of direction upon space. This process is similar to that of the axes previously discussed, but here the directions are not determined by powers or motions in space, but only by means of the verbal arrangement. One should also take note of the different effects of the spatial image if the text chooses to move from the internal to the external or vice versa, from the high to the low or vice versa, and so forth.

Another effect worth noting concerns the order in which information of various scopes is rendered. The text supplies information about concrete local items which compose space as well as about the wider global contexts within which these items are structured. When the global information appears at an early stage in the description, the concrete items join in later on, and the picture takes on a unified character. On the other hand, it is possible to delay the appearance of this global information, in which case the individual items appear

– at least for a while – without a clear-cut context, and one receives the impression of a non-unified, disconnected space.

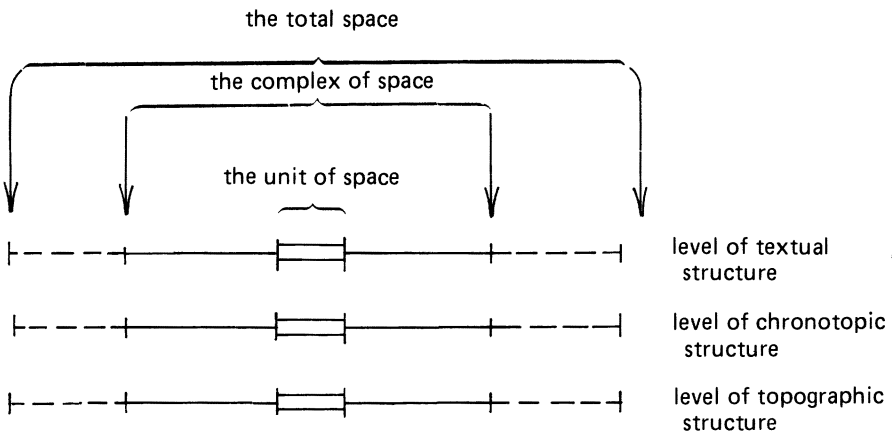
3.3.3. The Perspectival Structure. The point of view in the text forces upon the reconstructed space a perspective structure. This structure differs from the perspective organization of space in a drawing, although it may sometimes aspire to similar effects. In principle, the spatial perspective of a drawing (or a photograph) is based on a continuous line stretching from the onlooker out to the horizon along which the sizes of objects get continually smaller. In contrast, the spatial perspective of language is not based on a continuous line but on a binary opposition of *here* and *there.*

Here-there relationships occur in two ways: between the spatial location of the act of narration and the "world" as a whole; and, within the "world," between things perceived at a certain instant as in the foreground and those perceived as in the background. These two here-there relationships are parallel to two types of coordination systems in language (Miller, Johnson-Laird 1976): the deictic system, whose center ("hero") is the spatio-temporal location of the speech act; and the intrinsic system, whose center is any point in the world chosen for that purpose. These two centers exist side by side throughout the text as a matter of principle. But the relationships between them can change at any point: they may come closer together, one may become prominent at the expense of the other, the objects which are *here* and *there* may change, and the relationships between *here* and *there* may be reversed.

4. THE "HORIZONTAL" STRUCTURE OF SPACE

4.0. So far we have discussed the three levels of space in the text. The differentiation between these levels is to a large degree "vertical." In order to proceed further with this analysis, it is necessary to take account of a "horizontal" viewpoint as well; that is, to examine the parts of space, its boundaries, its scope. Up to now we have not discriminated between units of different scopes, and have considered the space of the narrative as a complete whole. We must now examine the nature of this whole. It may be seen as a complex entity comprised of parts or, alternatively, it may be regarded as a single unit forming part of some spatial totality extending beyond it. Thus, one may speak of three possible scopes of spatial units: the *total space* which encompasses the world of the text; the *spatial complex* which the text actually presents; and the *spatial units* which compose this complex.

It should be evident, in the light of the distinction between the three levels of structure, that the different scopes of spatial units are not expressed identically at each level, nor do they necessarily correspond from level to level. The discrimination between the scopes is a logical one rather than a clear-cut boundary in space.



4.1. Units of Space: The Field of Vision

4.1.1. The Basic Units Composing Space. The largest units that can be conceived as parts in relation to the entire spatial complex would be something in the scope of a *scene*, presuming that space is a series of such scenes, and that each such unit consists of many smaller units. Within the three levels of spatial structure discussed above, a scene on the topographical level is a *place*, on the chronotopical level a *zone of action*, and on the textual level a *field of vision.*

4.1.1.1. Places may be houses, cities, streets, fields, mountains, forests, etc. A place is a certain point, plane, or volume, spatially continuous and with fairly distinct boundaries, or else surrounded by a spatial partition separating it from other spatial units.

4.1.1.2. A zone of action is not defined by spatial continuity or a clear topographical border, but rather by the proportions of the event taking place within it.

The event itself has nothing to do with given spatial borders nor does it necessarily take place in a defined topographical unit; it is defined, rather, by its relationship to other events which occurred before or after it. Several simultaneous events may take place within one place, for example, in a room; or, a single event may take place in a discontinuous space. A telephone conversation, for example, is one event which takes place in two nonadjacent, disconnected places (ignoring for the time being the assertion that telephone wires or radio waves are a part of space; they are a part of the physical space, but not of the *human* event defined as the telephone conversation).[9]

9. This claim is based on the well-known distinction between mathematical-physical space and experienced space, in which human life actually takes place (erlebter Raum, espace vécu). See Minkovski (1933, 1936); Binswanger (1955); Bollnow (1963); Bachelard (1974).

4.1.1.3. The concept *field of vision* may be understood if we examine for a moment the example of the telephone conversation, considering the different ways in which such an event can take shape in a text. The text may attach itself to one of the conversants in his room, leaving the reader to reconstruct the words of the other one: in this case, we would say that the field of vision of the text, or of this section, is attached to a *place* (room) but not to an *event*. Or the opposite: The text may choose to describe the conversation from the point of view of both conversers, seeing each one as he acts in his own place: in this case, the field of vision attempts to attach itself to the disconnected zone of action. But a field of vision is not necessarily limited to *places* or *zones of action*: it may actually encompass *any* spatial unit.

In our discussion on the perspective structure of space, we stated that every point in the text has certain elements perceived as "here" and other elements perceived as "there." One may define the *field of vision* as that part of the world perceived as being "here." Other fields of vision which preceded it in the continuum, or which will follow it, and spatial units indirectly formed or unrealized as fields of vision – all these are perceived as "there."

Although we perceive the field of vision as being *here*, it should not be understood as a focalized, spatial unit given to clear localization. We have already seen that from the topographical point of view, it does not necessarily have to encompass a solid, continuous, or closed unit. The text refers to this spatial unit, however, as if it were something continuous and defined, and it surveys it in a single view, independent of real conditions of vision or of perception existing in the world.

The field of vision of the text is thus different from the ordinary optical field of vision. The text may refer to an entire city as a field of vision, to a split event (such as a telephone conversation), to a complete battlefield, to a complete house (disregarding the walls which divide its rooms), etc. Naturally, there is also the possibility of following optical rules of perception in a field of vision, but this is only one convention among others and it is no more "natural" for the field of vision than the convention of linear perspective is for a drawing.[10]

4.1.2. Two Examples of Field of Vision. To illustrate the Field of Vision, let us pick two concrete examples – the opening sentences

The importance of this distinction for the history of the concept of space in literary criticism is highly important.

10. Examples of analyses of visual and sensual structures of fields of vision may be found in Alewin (1957) and Iskra (1967), although their discussions are in terms of description and of course not of field of vision.

of two short stories: Wolfgang Borchert's "Die Drei Dunklen Könige" ("The Three Dark Kings") and Heinrich von Kleist's "Das Erdbeben in Chili" ("The Earthquake in Chile").

> Er tappte durch die dunkle Vorstadt. Die Häuser standen abgebrochen gegen den Himmel. Der Mond fehlte und das Pflaster war erschrocken über den späten Schritt. Dann fand er eine alte Planke. Da trat er mit dem Fuss gegen, bis eine Latte morsch aufseufzte und losbrach. Das Holz roch mürbe und süss. Durch die dunkle Vorstadt tappte er zurück. Sterne waren nicht da.
>
> (Borchert 1949)

> (He groped his way through the dark suburb. The houses stood in a broken line against the sky. The moon was absent and the pavement was frightened by the late step. Then he found an old plank. He kicked against it with his foot until a lath gave a rotten sigh and broke loose. The wood smelled rotten and sweet. Through the dark suburb he groped his way back. There were no stars.)

*

> In St. Jago, der Haupstadt des Königreichs Chili, stand gerade in dem Augenblicke der grossen Erdeschütterung vom Jahre 1647, bei welcher viele tausend Menschen ihren Untergang fanden, ein junger auf ein Verbrechen angeklagter Spanier, Namens Jeronimo Rugera, an einem Pfeiler des Gefängnisses, in welches man ihn eingespert hatte, und wolte sich erhenken. (Kleist 1923)

> (In Santiago, the capital of the kingdom of Chile, at the very moment of the great earthquake of 1647 in which many thousands of lives were lost, a young Spaniard by the name of Jeronimo Rugera, who had been locked up on a criminal charge, was standing against a prison pillar, about to hang himself.)

In the first example, the reader "sees" in one glance an area which is about the size of a suburb, and which could be similarly surveyed in reality. The scene includes a perceptible background (the houses) and a foreground (the man kicking at the plank). The topographical place (the suburb) is entirely overlapped by the zone of action (defined by his walking) and by the field of vision. The second excerpt presents a different kind of field of vision. Here, too, there is a perceptible and rather concrete place (the cell), but its background, in contrast to that of the Borchert excerpt, is not a series of objects seen together with the character but an immense space which cannot be shown as vividly as the prison. This is due not only to the interior-exterior relation, but also to the fact that there are two different kinds of perception here: a concrete and visual perception, and a conceptual "sight" from a historical-geographic point of view. But the condensed structure of the sentence forces these two domains – although perceived in entirely different ways – to be surveyed in one field of vision.

These two examples cannot, of course, exhaust the large range of possible structures of fields of vision, nor do they represent all the aspects of such structures. An extensive analysis is beyond the scope

of this paper, which proposes to analyze the concept "field of vision" rather than its concrete phenomena.

4.1.3. Field of Vision and Description. One should bear in mind the difference between a field of vision and a scenic description. Both are verbal units defined by their reference to the fictional world. But a scenic description is a particular instance of a field of vision, and only one of its possible components. A field of vision may consist of a scenic description, an action, a dialogue, a summary, an essay, etc. The concept of field of vision solves, in my opinion, the ambiguity caused by the classical dichotomy between *description* and *narration*, and its automatic parallelism with the pair *space* and *action*. This set of concepts is to a great extent responsible for the false identification of space in the narrative with the descriptive sections, and for excluding *action* as well as most of the other components of the text from the phenomena relevant to space. A field of vision is not a phenomenon confined to those specific sections in the text that contain direct information about space; each section in the text constitutes a field of vision from the point of view of its spatial reference, although this spatial reference can be of several kinds and degrees. Thus, fields of vision may differ in the amount of information about space they contain and in the importance of this information, but they do not differ in their basic relevance to space.

4.1.4. The Problem of Identification and Delimitation of the Field of Vision. If every unit of the text constitutes a field of vision, the question may then be posed: What is it that causes the reader to *identify* a particular spatial unit as a field of vision, to *differentiate* it from another unit and at the same time *demarcate* a specific unit within the reconstructed world? Here we must deal with the main problem of the concept *field of vision* – the fact that it is a unit of the reconstructed world, determined not by properties of the "world" as such but rather by the perception of the world through language.

At this point it is necessary to examine the function of the reader in the course of his reading. It was stated earlier that a field of vision is what the reader can perceive as being "here." Strictly speaking, this means that at any one moment of reading, there is only one tiny unit, or aspect, "in front of" the reader, and that during the reading process he passes from one tiny unit to the next, so that the overall image of space must be like a chain of tiny objects. This is what Lessing (1974, Laokoön, Chap. 16) implied when he negated the possibility of reconstructing the appearance of an object in one's mind from a detailed description of its parts. He argues that by the time the list of parts is finished, the first items will already have been

forgotten. This, to a certain extent, is an atomistic conception of the process of reading, reducing it to a row of points, each of which is connected only to the point just before or after it. The function of the memory is reduced to that of merely connecting adjacent units. In a conception such as Lessing's, there is no place for a *field of vision*: when he speaks of space, he is referring only to solitary objects — Agammemnon's sceptre, Hera's chariot — never to an entire system of spatial relationships. When the act of reconstruction is identified with the verbal decoding, space cannot be perceptible other than as a series of small particles.

Space can be truly perceptible only in the framework of a conception which assumes that the reconstruction of the world is not parallel to the verbal interpretation alone, but also has to do with accumulation in the memory and with various acts of linking: A conception of this type was proposed by Segre (1975), for example. He describes the point at which the reader finds himself at a certain moment of reading as being continually in a system of relationships with *synthesis in memory*, which preserves all which has already been read, including the possibilities that have been eliminated, while at the same time aspiring towards the open possibilities in the continuation of the text. Only in the framework of such a model can the concept *field of vision* be explained. The field of vision is the combination of the present moment of reading with the synthesis of the memory. Here, however, backward synthesis refers not to the whole complex of passages read, but only to those passages which relate in some way to the spatial framework of the item about which one is presently reading. This is a combination of the element perceived at this moment of reading, together with other items and information, in such a way that they may be perceived as spatially continuous and as forming one spatial wholeness, given to a single survey. This synthesis of memory may encompass a scene extending over many pages, or may be limited to a short description. In any case, the backward synthesis needed for the field of vision acts on a consecutive textual unit: the overall synthesis can of course encompass information transmitted in earlier textual units, relating to other parts of space, or even to the same part within a different context, but this information will not belong to the same field of vision. Its function may be that of an invisible background which is also an important element in the general complex of space, but no longer belongs to what is perceived as "here." The field of vision is thus to a certain extent the point of intersection between the "here" of space and the "now" of the text. It is a unit of reconstructed space which has a correlative in the verbal text: it may be located and identified both within the text and within the world.

4.2. The Complex of Space

We have observed in the foregoing that the textual existence of space is like a series of fields of vision. We have defined and demarcated a single field of vision, but it remains for us to understand how different fields of vision combine to create the complex of space as a whole. This process takes place in two dimensions: the dimension of the text continuum – how fields of vision change as the reader progresses through the text; and the "world" dimension – the arrangement of fields of vision within the reconstructed world itself.

Fields of vision may shift from one to another in various ways. Most obviously, there may be a break, such as a chapter or section ending. However, this is not necessarily the most characteristic method. Unlike scenes in a naturalistic theater, textual fields of vision do not always occur in complete, closed units. They may be much more fluid, they may widen or narrow in scope, as with a movie camera, or move gradually from one place to another, making their demarcation less clear-cut than our previous discussion might indicate (see section 4.1.4). They may also shift by way of projection: one field of vision may be constructed from pieces of information supplied by another. A character in field *A* may relate something that occurred in another place, thereby creating field *B*.

There are also various ways for fields of vision to combine within the reconstructed world. The first possibility that comes to mind is the perspectival one, in which one field is perceived as being "in front" and another serves as background. This is the situation of almost every field of vision in relation to the other fields in the text: what is perceived at any given moment is foreground; the other fields of vision form the "unseen" background. This foreground-background relation is especially apparent in cases of projection. Although projection usually results in a complete substitution of one field of vision for another, the perspectival aspect can be preserved, creating the effect of two simultaneous fields of vision. This can happen when the projected area is not structured as an autonomous field of vision – for example, in the case of discontinuous mentioning of certain places by characters in a given field of vision (i.e., not a continuous narration by one of the characters, which would mean a complete displacement to the new field of vision). Here the field of vision, rather than being autonomous, becomes a kind of background existing outside the area of the primary field.[11] But two concrete and fully autonomous fields of

11. A similar effect, although much more rare, is sometimes gained when the projected field of vision is dominant and autonomous but the text mentions insistently the primary field of vision. For instance, take the description of Achilles's shield in the *Iliad*: there are, of course, autonomous fields of vision encompassing the reality depicted on the shield,

vision cannot occur simultaneously because by definition a field of vision encompasses *all* the items of space surveyed at a given moment.

So we return to the question, what *does* join the fields of vision to form a map of reality. I propose that it is the materials of reality themselves, in a further degree of reconstruction; that is, at the chronotopic and topographic levels. At these levels of reconstruction, the materials are abstracted from their fields of vision and reorganized in the topographic and chronotopic patterns of the text (the horizontal and vertical structures, the system of axes, etc.; see sections 3.1, 3.2).

4.3. Total Space

Having constructed a scheme of the complex of space, based on a series of fields of vision, we still may discover that some spatial information exists which is not structured within *any* field of vision; that is, spatial elements that the text presupposes, or provides indirectly, but does not "show." This information belongs to the *total space* – that spatial information which exists beyond the boundaries of the actually presented space.

The concept of total space in a text is necessary because of the way we generally think about space. It is impossible to imagine space as anything other than total. Of course, we do consider limited sections of space, but at the same time we regard them as parts of a larger space encompassing them.

This tendency is not necessarily connected with the Euclidean conception of empty space;[12] it may also be connected with the semantic properties of words. Thus, for example, the meaning of the word *room* includes the possibilities for additional rooms, a house, a place of settlement, and so forth. Any spatial object may also be perceived as a synecdoche for a more comprehensive space.

Total space, however, is not merely a vague duplication of space actually shaped in a literary text: it is an essential component with its own functions and modes of existence, as can be shown with regard to the three levels of structuring.

4.3.1. Total Space from the Topographic Point of View. From the point of view of the topographic level, the concept "total space" is needed because it enables us to locate the events, to answer the

but the text continues insistently – by means of naming materials and verbs of producing – to refer back to the primary field of vision, Hephaestus' workshop, which is in the foreground.

12. The irrelevance of the Euclidean conception of space to the literary work of art was claimed by Ingarden (1965). Ingarden, however, concluded from it the finiteness of the literary space, which seems to me a wrong conclusion.

question, "where does it happen?" All the internal relationships taking place on the topographical level answer only the question, "what does it look like?" or "how is it made?" – but in order to reconstruct space, the answer to this question alone is not sufficient. It is essential to locate the entire system within some larger space.

Texts may be differentiated from one another by the degree of importance which they attach to the question of localization, as well as by the degree of exactness with which they answer this question. Place of events may be located precisely by street and house number, or in a very general way – by the name of the city or country, or even less than this. Each of these cases implies a different way of coordination within the total space.

Apart from the question of specific location, total space also has to do with the assumptions of the text about the nature of the world in general, and thus it is strongly connected with the *external field of reference* (see Hrushovski 1976). The text refers the reader to a certain model of external reality by means of which he must reconstruct the world. As regards the *spatial complex* of the text, there is constant play between this model and the *internal field of reference*, whereas in *total space* the external field of reference becomes the prominent factor. The external field of reference may be of several types: historical, geographical, mythical, science-fictional, fantastic, etc. Naturally, the clarity of the localization and reconstruction is dependent on the type of field of reference referred to in the text. In any event, it should be emphasized that the connection between total space and the external field of reference in no way signifies that we are dealing here with something which depends for its validity on something outside the text. The text itself determines the nature of its total world, and the model of external reality, although not necessarily created by the text, is chosen, modified, and fully controlled by it.

4.3.2. Total Space from the Chronotopic Point of View. Here one must examine the possible connections in the domain of plot between total space and the complex of space. One can imagine an absolute separation between them in the case where total space has no significant relation to the plot, serving only as a static background against which the plot unfolds. In this case, the narrative constructs an entirely autonomous *chronotopos*. Examples of this possibility can be found in the stories of Edgar Allan Poe. Even if one could locate his stories in some geographical-historical space, it would be insignificant; one can conceive of his total space as empty space. At the other extreme, there is the possibility of active connection with total space, such as when general historical events determine the course of action. In this case, total space may be schematized as a *field of powers*, the center of which is outside the actual complex

of space, but does, of course, affect it. The connection is not necessarily made by means of abstract power lines: one can also imagine real axes of movement in the text that continue into total space or emerge from it. The best example of chronotopic connection between total space and the complex of space occurs in the epics; in fact, the connection is so close that it almost annuls the differentiation between them. The voyages of Odysseus encompass all the areas of the world fixed in the conscience of its contemporary reader, the early Greek, just as *Paradise Lost* covers the entire cosmological system of the Renaissance. In these cases, the text totally exhausts the world. These are spaces which can no longer be imagined as parts of something larger. From the chronotopic aspect, the complex of space here is almost identical to total space.

4.3.3. Total Space from the Textual Point of View. From the point of view of the textual level, the nature of total space and its relation to the space complex should be described by means of two distinctions: one between *presentation* and *representation*, and the other between *determinacy* and *indeterminacy*.[13] These two distinctions, of course, are applicable not only to the relation between the complex of space and total space, but also to other areas of the text and the world. Within the complex of space and even within a single field of vision, there are also spots of indeterminacy and represented elements, but total space is the most complete and comprehensive area which can be described by these two attributes.

It should be stressed, however, that these two distinctions are not overlapping and that these attributes are not applicable to the same aspects or parts of total space.

The quality of representation belongs to all that can be positively said about total space. All these things differ from the information about the complex of space because they are rendered indirectly: they are not *presented* but *represented*. Actually, this is what we said at the beginning of our discussion (4.3) when we claimed that total space is not structured in the fields of vision. Fields of vision are the modes of *presenting* space; the materials of total space are not structured within them but scattered in various indirect ways: mentioning of places by characters and even by the narrator, materials of metaphors and similes, synedochic items which enable to rebuild the world, and so forth.

But this information, apart from being indirect, is sparse in relation to the information about the complex of space. One of the prominent qualities of total space is the immense domain of missing

13. The distinction between presentation and representation was suggested by B. Hrushovski. The distinction between determinacy and indeterminacy is, of course, Ingarden's (1965).

information. All that can be said about it, both on the basis of textual hints and on the basis of a general knowledge of the external field of reference — all that does not abolish its indeterminacy. Total space is an immense area of indeterminacy, and relative darkness, in which the complex of space appears as an island of determinacy and clarity.

Total space is also an essential assumption for determining the perspectival structure of the world. To a certain extent it constitutes the absolute *there*, because it is always conceived as being beyond the horizon of the field of vision. But similarly, it is necessary when locating the primary *here* — the act of narration. If the act of narration is not actually concretized as a part of the narrated world, its spatial existence and the coordinates connecting it with the world are also one of the aspects of total space.

4.3.4. The Ontological Opacity of Total Space. Finally, an important characteristic of total space, which concerns all the levels of structuring, to a certain extent, is *lack of ontological clarity*. This is of course related to the general property of indeterminacy which exists in total space, but here it is not only the result of an absence of information, but rather of certain contradictions or fundamental lacks of clarity which are covered, so to speak, by the general indeterminacy of this area: total space is a kind of no man's land bridging different ontological areas. It is perceived not only as the direct continuation of the reconstructed world in the text, but also as a continuation of the real space of the reader, of the external field of reference, the act of narration, and possibly more. All these areas, which could be completely incompatible from the ontological point of view, are somehow swallowed up in the total space, and are perceived as existing on one continuous plane of being. This situation is best typified by the frequent location of fairy tales in distant lands: The ontological passage from the reader's world which is dominated by realistic probability to a world of imagination is thus expressed by a physical remoteness within an indeterminate space.[14]

14. One should point out three conceptions relevant in some way to the concept of total space proposed here. Timpe (1971) distinguishes between *actual* space and the *potential* one, but the description of potential space as the dimensions the actual space *can* achieve is rather vague. Hrushovski, in his study on *War and Peace* (1976), raises the problem of total space while discussing the possibility of locating the fictional salon of Anna within the historical Petersburg. But, in this discussion, the concept of external field of reference is used for what I call total space. I believe that these are different concepts, although they have a close connection (see section 4.3.1). And, finally, Rokem's discussion about the off-stage world in the theater (1979) may throw some light on the problem of total space from a very interesting angle.

5. CONCLUSION

In this paper I attempted to set forth a model which would indicate the central aspects of space in the narrative and determine their mutual relationships. The aspects discussed have to do mainly with the inherent structure of space and its mode of existing as a part of the reconstructed world. This may clarify as well the issues I did not deal with in the framework of this study – the functionality of space within the overall structure of the text. The discussion was limited to the mode of existence of space and did not deal with its functions.

It goes without saying that space is not a neutral material just existing in the world; it has various functions relating to other planes of the text. Every element in space – actually every element in the text – has to be regarded, to use the term of Hrushovski (1976), as a *juncture*, in which patterns from all the textual planes may intersect: patterns of space together with patterns of characterization, ideas, mythology, and so forth.

The functions of space may appear clearly when dealing with single texts and pointing out the system of relations within the complex of its components. One could, perhaps, even describe and analyze its possible functions within the framework of a theoretical discussion; this, however, is a domain of questions entirely different from those dealt with here. The fact that space here is neutralized – for methodical purposes – from its specific functions does not mean that space in itself is conceived here as a neutral factor. On the contrary, the assumption that all the textual components have functional relations with each other is rigorously maintained; what is lacking here is an assumption about a hierarchy: I did not stipulate in advance which element is the means and which is the end. Despite any functional approach, one tends to regard space as subordinate to characters rather than characters to space, and the same about the relation of space to other aspects of the text: it is always regarded as a means to certain ends. It was exactly this situation that prompted many discussions devoted to space to deal with characters, ideas, or general interpretation, neglecting their specific issue.

I, however, tried to begin with space and end with it, without turning aside even at junctions with roads that seem, from an hierarchical point of view, more like highways. No discussion about the functions of space could be worthwhile without analyzing first its mode of existence and its several aspects. Furthermore, apart from the way it may be exploited in specific texts and the meanings which may be conveyed through it, it should not be forgotten that space is first and foremost a central aspect of the world, whether real or fictional and in whatever medium it may be transmitted. The purpose of the model suggested here was to throw light on some problems raised by the status of space within a fictional world conveyed through a verbal medium.

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