

PARADIGMATIC OVERLAPPING IN *TRES TRISTES TIGRES*

John M. Lipski

The modern Latin American novel is a novel of language. Placing matters in a wider perspective, Carlos Fuentes¹ remarks that 'hoy, de Witold Gombrowicz a J. M. Le Clézio, de Italo Calvino a Susan Sontag, de William Burroughs a Maurice Roche, la novela es mito, lenguaje y estructura'. Fuentes continues to elaborate on the linguistic nature of the contemporary Latin American narrative (p. 32): 'nuestra literatura es verdaderamente revolucionaria en cuanto le niega al orden establecido el léxico que esté quisiera y le opone el lenguaje de la alarma, la renovación, el desorden y el humor. El lenguaje, en sumo, de la ambigüedad: de la pluralidad de significados, de la constelación de alusiones: de la apertura'. Similarly, Ariel Dorfman² notes that 'la novela naturalista anterior se fijaba en el contenido más que en la forma. O más bien, encontraba una forma que correspondía a lo factualmente observable en la realidad. Dejaba que las leyes científicas crearan las formas narrativas ... se violentaba al lector al documentarle una realidad que él ignoraba o simulaba ignorar, instándole a la acción —generalmente legislativa— para terminar con ese estado de cosas. Pero ni cambió esencialmente el lector por esta revelación de las musas ni cambió la estructura del mundo americano'. Turning then to the modern Latin American narrative, Dorfman adds (pp. 36-7): 'La novela [actual] misma, el acto estético, es una protesta contra un mundo que trata de negar esa violencia, esperando tal vez que en el bombardeo de bofetadas lingüísticas, alguien se despertará para hacerse preguntas fundamentales, para cuestionar la realidad misma y convertirse en un ser humano cabal'.

Of all the modern novels placing great emphasis on language and form of discourse, perhaps none does so more strikingly than *Tres Tristes Tigres*, by Guillermo Cabrera Infante. From the author's advertisement that the book 'esta escrito en cubano', to the wildly oscillating series of 'Bustrofenómenos' and other linguistic gyrations, Cabrera has created a gigantic word game, a sort of verbal onanism whose parallel in Latin American literature is not often encountered: for sheer order of magnitude, only such titles as *José Trigo*, *Rayuela*, and more recently perhaps *Abbadón el Exterminador* suggest themselves. The author himself characterizes the writing of his novel as follows:³ '... mi libro procedía por destrucciones que intentaban, algunas veces, llegar a ser construcciones, que la recreación del lenguaje

cotidiano era alcanzada por alteraciones violentas, verdaderas revoluciones de la frase, de la oración y aun del corazón de ese lenguaje que es la palabra'. Cabrera Infante's linguistic creations, representing the most salient aspect of the novel, have been the subject of much critical commentary, as well as forming the basis for most interviews with the author himself, and by now the various sources of the verbal texture of *Tres Tristes Tigres* are well known to students of the *nueva narrativa*.

Perhaps as a result of the constant verbal barrage to which the reader of *TTT* is subjected by the relentless Cabrera Infante, one general critical appraisal has been that this is a novel without 'structure', whatever this latter word is supposed to mean. Dorfman (*op. cit.*, pp. 35-6) notes that Cortázar, Vargas Llosa, del Paso, Fuentes, Cabrera Infante, Marechal, etc., 'se han dedicado a destruir los esquemas tradicionales del tiempo, del espacio y del lenguaje, fragmentando la personalidad, experimentando con modos narrativos peculiares y ángulos novedosos, buscando un nuevo lenguaje para una nueva realidad. Es la violencia contra las formas establecidas, los modos de ver tradicionales, la gran violación de las reglas del juego social-literario'. Raymond D. Souza⁴ remarks that '*Tres Tristes Tigres* places its greatest emphasis on language and largely ignores structure, for it is not even worth attacking at this point'. Somewhat less categorical is the statement by Zunilda Gertel⁵ that 'in these novels [i.e. *De Donde Son los Cantantes*, by Sarduy, *El Obsceno Pájaro de la Noche*, by Donoso, and *TTT*] a new language is created in the space of the text itself: fragmentation is used as an expressive unit of the irrational, implying an ever-changing structure'.

While critical opinions concerning the 'structureless' aspect of *TTT* abound, none of the aforementioned critics addresses the question of precisely what constitutes 'structure' in a novel, nor what it means for a novel to be without such structure. Presumably, one common equation is that of structure with narrative action or plot; in this sense, *TTT* does not have a single unified plot, but rather is episodic in nature, as well as containing interspersed extra-narrative material. On the other hand, several critics have noted, on deeper levels of textual significance, a coherent basis for the totality of the novel, thus at least tentatively giving the lie to claims of a total lack of structure.

Perhaps structure is to be equated with the interaction of characters and events in the novel. Narrative plot structure has been defined, for example, by William Hendricks⁶ as the set of configurations characterizing the inter-personal relations in the narrative, together with the necessary transitions between 'events'. In this sense, *TTT* may be said to possess at least micro-structure, although not necessarily one overall

structure, since there are a number of independent character-sets which never interact during the novel. Cabrera Infante himself⁷ states that 'en este libro, la narración como se entiende tradicionalmente no era esencial, ni siquiera era importante'. On the other hand, the threads which unite the protagonists of the novel, even at those points where they do not explicitly appear on the textual surface, must qualify for the term 'structure', in some sense of the word.

What may be at the root of the claim that *TTT* is a novel without structure is a failure to find a unified *meaning* or *purpose* to the novel, a trait shared, as noted by Dorfman, by many contemporary novels. Cabrera Infante is not clearly writing *about* anything or anyone in particular, but rather is presenting a set of characters in constant interaction, using the linguistic medium as a means of expression of their fundamental natures.

Other observers have indeed discovered structure in *TTT*, both in the linguistic component, and at deeper levels. Emir Rodríguez Monegal warns, in the reading of the novel:⁸ 'Ante todo hay que evitar leerla como un caos sin sentido, un conjunto de narraciones inconexas y que sólo tienen como elemento común el ocurrir en La Habana poco antes del triunfo de la Revolución'. Julio Matas⁹ remarks that 'contra lo que queda a primera vista parecer, *Tres Trestes Tigres* tiene su estructura (sería mejor llamarla disposición u organización) ejecutada de acuerdo con un riguroso plan'. In accordance with such observations, it is possible to trace the development of the various characters, the significance of the interposed elements in the novel, and the overall meaning of the juxtapositions. The recent bibliography dealing with *TTT* reflects, for the most part, the view that, at least at certain levels of reading, the novel does indeed contain structured elements, although not of the sort commonly found in narrative discourse, despite the fact that precedents for the format adopted by Cabrera Infante go back at least as far as *Tristram Shandy*, if not to the *Satyricon*.

The present note shares with the latter observations the view that *TTT* is indeed a tightly structured novel, one in which great attention was devoted to the execution of the various interpolations, and in which equal attention must be exerted in order to fully grasp the significance of the text. In the present case, however, the focus will be directed neither toward the thematic significance nor toward the purely linguistic devices which characterize the novel. Instead, significant discourse structures will be sought at a somewhat more abstract level, utilizing general semiotic concepts. The results which may tentatively be derived from such a re-examination in no way refute earlier claims

as to the existence of meaningful patterns and structures in *TTT*, but rather serve to enhance such claims, inasmuch as they are valid, by demonstrating that the novel is structured along additional dimensions.

The crucial notions with regard to the present endeavor concern the terms *syntagm* and *paradigm*. These terms, as used in modern linguistics and semiotics, date from the work of the Swiss linguist Ferdinand de Saussure,¹⁰ and relate, at any given point, the total system of possible choices with the choice or realization that is actually made. Put in most general terms, the *paradigm* is the *system*, the set of all possible realizations of a given series of units, which may be phonemes, words, sentences, narrative units, or any of a variety of more abstract entities. The paradigm is by definition highly structured, for it constitutes the source from which the various choices which go into the makeup of a text are obtained. The linguist Roman Jakobson¹¹ has characterized the paradigm as being defined by relations of *similarity*, where the criteria of sharing similar features serves to ensure common membership.

The *syntagm*, in contrast, is the set of concrete realizations of elements of the paradigmatic structure, i.e. the actually occurring choices. In the case of a verbal paradigm, for example, the syntagmatic level would be represented by the actually occurring verbal forms. Corresponding to the paradigm of phonemic oppositions, the syntagm is the set of phonetic realizations or allophones. To the set of paradigmatic narrative units defining possible narratives, corresponds the syntagmatic level of the actually realized narrative structure. Jakobson has defined the syntagm as exhibiting a relation of *contiguity*, whereby elements are included in common membership by virtue of their juxtaposition in the chain of realized verbal events.

The paradigm and the syntagm are normally opposed to each other as underlying system to concrete realizations, an opposition resulting from the definitions themselves. In certain instances, however, the generally rigid separation of the syntagmatic and paradigmatic axes becomes ruptured, fluid as it were, allowing one of the axes to penetrate or 'spill over' onto the other. Jakobson has utilized the notion of interpenetration of the semiotic axes to characterize various manifestations of aphasia, or speech disorders resulting from brain damage. More significantly for the case at hand, the French critic Roland Barthes¹² in a description of the syntagm/paradigm dichotomy, states: 'the mode of articulation of the two axes is sometimes "perverted", when for instance a paradigm is extended into a syntagm. There is then a defiance of the usual distribution *syntagm/system* and it is probably around this transgression that a great number of creative phenomena are situated,

as if perhaps there were here a junction between the field of aesthetics and the defections from the semantic system. The chief transgression is obviously the extension of a paradigm on to the syntagmatic plane, since normally only one term of the operation is actualized, the other (or others) remaining potential'. Instances of the syntagm influencing the paradigm occur in sound change,¹³ in cases of bilingual structural interference,¹⁴ and in various forms of analogical leveling. The opposite interpenetration, the overlapping of the paradigm onto the syntagm, occasionally occurs in literature, generally with strange and striking results. For example, the French novelist Raymond Queneau, in *Zazie dans le Métro*, has his characters conjugate verbs and discuss phonetic/orthographic correspondences, all as part of the narrative dialogue.¹⁵ Various examples of the Latin American *nueva narrativa* and the French *nouveau roman* exhibit instances of the overlapping of the syntagm onto the paradigm in terms of general narrative events,¹⁶ and the full extent of the literary manifestations of this device has yet to be charted.

Let us turn now to specific details of *TTT*,¹⁷ in an attempt to enumerate the various instances in which the paradigm or set of possible variants has been allowed to encroach upon the syntagmatic structure of the narrative, and the results obtained thereby. Starting with the very beginning of the novel, containing the humorous jargon of the nightclub announcer, we note the constant switching between Spanish and English, generally in the form of translations. The novel begins:

Showtime! Señoras y señores. *Ladies and gentlemen* Muy buenas noches, damas y caballeros, tengan todos ustedes. *Goodevening, ladies & gentlemen.* *Tropicana*, el cabaret MAS fabuloso del mundo ... "*Tropicana*", *the most fabulous night-club in the WORLD* ... presenta ... *presents* ... su nuevo espectáculo ... *its new show* ... en el que artistas de fama continental ... *where performers of continental fame* ... se encargarán de transportarlos a ustedes al mundo maravilloso ... *They will take you all to the wonderful world* ... y extraordinario ... *of supernatural beauty* ... y hermoso ... *of the Tropics.*

The MC's monologue is not really, as termed by Luis Gregorich,¹⁸ 'una jerga en la que el español se mezcla con el inglés', but rather a tightly structured passage in which English segments are paradigmatically

alternated with Spanish phrases. What makes the passage stylistically unusual, from the standpoint of the structures under discussion, is the constant alternation between Spanish and English, instead of the more usual paradigmatic choice to present the material in one language or the other. Thus, right from the outset, the tenor of the novel is established, and the stage is set for more comprehensive and far-reaching incursions of the paradigmatic structures onto the syntagmatic flow.

Following the *prólogo*, comes the section *Los Debutantes*, in which the various personages who are to recur throughout the novel make their first appearance. Here the author, instead of providing a unified introduction to his cast of characters, has opted for the discontinuous and heterogeneous presentations to be found in the individual 'chapters' of this section.

The following divisions, *Seseribó* and *La Casa de los Espejos*, contain numerous minor instances where the syntagmatic stream explicitly incorporates aspects of the paradigmatic range of possibilities. For example, on p. 120 we have the sequence 'Juan Blanco-Johannes Witte, Giovanni Bianco-Juan Branco'. Later (p. 146), Arsenio plays with the variants *un bromista consumado* ~ *un bromado consumista*. More significantly, in the section *Ella Cantaba Boleros* beginning on p. 160, Códac relates the details of the dream he had during the night he spent with La Estrella, involving a series of metamorphoses; included are passages such as the following: 'venía un pez fosforescente que era largo y se parecía a Cuba y después se achicaba y era Irenita y se volvía prieto, negruzco, negro y era Magalena y cuando lo cogí, que picó, comenzó a crecer y a crecer y se hizo tan grande como el bote y se quedó boyado, bocarriba, jadeando ...'. The metamorphoses of this nature frequently found in dreams and hallucinatory states provide a naturally occurring example of paradigmatic overlapping, as though the mind could not decide on the representation it prefers, but chose instead to run through a repertoire of possibilities. Cabrera Infante's use of the dream sequence adds to the aura of unreality and parody which surrounds the night spent with the massive Estrella, and enhances the overall impact of the novel by providing yet another instance of the shaky dividing line between hypothetical structures and the real world.

The following section, *Los Visitantes*, provides a paramount example of paradigmatic overlapping in the "Historia de un Bastón", reputedly a translation of a narrated adventure by an American tourist, Mr. Campbell, followed by his wife's 'corrected' version of the same events (much later we learn that Campbell is not even married!). Both versions are written in halting Spanish, with a strong underpinning of English syntax and phraseology. It turns out that these are translations

by Rine Leal, friend of the protagonists. Following these two passages come two corrected Spanish versions, which are found to be the work of Silvestre, attempting to rectify his friend's transgressions. Gregorich (*op. cit.*, p. 140) notes, regarding this series of translations and counter-translations: 'El resultado es inesperadamente una suerte de testimonio sobre la multiplicidad de sentidos que puede llegar a adquirir la traducción de una obra, en la que, como en la física cuántica, nunca es posible una exactitud referencial, y donde la fidelidad a determinados niveles lingüísticos o significativos es inversamente proporcional a la precisión de otros niveles, y viceversa'.

The inclusion of this series of variants, instead of simply one version of the story, shows once again Cabrera Infante's multiple view of the universe in general, and of linguistic structures in particular, by reflecting his refusal to commit himself to a single definitive statement. By allowing the reader to view a panorama of possibilities, instead of the finished end product of the authorial choice, the writer exposes his work as a continual process of creation, an open-ended structure which is never terminated. Cabrera Infante himself has noted:¹⁹ 'la tarea de la corrección no termina para mí ni siquiera cuando el libro está impreso. No comprendo a esos escritores que hablan de que cuando un libro está terminado, queriendo decir escrito, pasado en limpio o impreso, según los casos, entonces deciden olvidarse de él ... para mí un libro siempre es factible de corrección y de mejora, porque la perfección no es un estado, sino una meta'.

The next section, appropriately entitled *Rompecabeza*, contains the greatest density of puns and other verbal games, and consequently, it is here that the largest number of examples of paradigmatic overlapping are to be found. The section begins with the following lines: '¿Quién era Bustrófedon? ¿Quién fue quién será quién es Bustrófedon?'. By successively presenting a number of verb tenses, the author alternately describes Bustrófedon from a number of different perspectives, in a fashion suggestive of his multiple nature, which emerges from the text.²⁰

The same pages contain a number of variants of the names *Bustrófedon* and *Rine*, thus establishing a pattern of verbal synthesis which characterizes the entire section: 'Lo único que sé es que yo me llamaba muchas veces Bustrófoton o Bustrófotomatón o Busnéforoniepe, depende, dependiendo y Silvestre era Bustrófénix o Bustrofeliz o Bustrófitzgerald, y Florentino Cazalis fue Bustrófloren mucho antes de que se cambiara el nombre y se pusiera a escribir en los periódicos con su nuevo nombre de Floren Cassalis, y una novia de él se llamó siempre Bustrofedora y su madre era Bustrofelisa y su padre Bustrófader ...', and so forth.

Examples of this sort of paradigmatic presentation are too numerous to cite individually; a few additional references should suffice. Page 208 offers the sequence *pedos bucales/vocales/bocales*, while the following presents a series of variants of *Alicia en el País de las Maravillas*: '... y me cordé de Alicia en el País de las Maravillas y se lo dije al Bustoformidable y él se puso a recrear, a regalar: Alicia en el mar de villas, Alicia en el País que Más Brilla, Alicia en el Cine Maravillas, Avaricia en el País de las Malavillas, Malavidas, Mavaricia, Marivia, Malicia, Milicia, Milhizia Milhinda Milindia Milinda Malanda Malasia Malesia Maleza Maldicia Malisa Alisia Alivia Aluvia Alluvia Alevilla y marlisa y marbrilla y maldevilla y empezó a cantar tomando como pie forzado (forzudo) mi Fi Flaro la evocación de Alicia y el mar y Martí...'. On page 211, we are given explicit reference to such verbal behavior: '... y nos pusimos a cantar todos las variantes de todos los nombres de la gente que conocemos, que es juego secreto...'. On pp. 212-13 we find the Variaciones Quistrisini, consisting of a one-stanza poem repeated five times, each time using a different vowel. Page 213 also contains a series of variants on the word *dádiva*, and the names *Ajab*, *Analina*, and others. Pages 215ff. contain many of Bustrófedon's word games, in which paradigmatic alternations abound. The overall impact of such verbal gymnastics has seemed tiring and repetitious to some, stimulating and fascinating to others; whatever the impression, the paradigmatic presentations stretch the Spanish language past its usual boundaries and reinforce the underpinnings of this *novela de lenguaje*.

La Muerte de Trotsky referida por varios escritores cubanos, the following section, contains transcriptions of Bustrófedon's parodies of the styles of various prominent contemporary Cuban authors. This is in many ways a keynote of the entire novel, for Cabrera Infante is demonstrating at once the multiplicity and the unity of *lo cubano*, through parodies of the works of other authors, in addition to his own well-defined style. This paragon of paradigmatic exhibition typifies the constant interaction of the system and the narrative stream in *TTT*, and justifies the comment offered by Andrew Sarris²¹ that 'Cabrera Infante's sensibility spills all over his characters until they dissolve into a series of stylistic options'.

Following the section *Algunas revelaciones* we come to *Bachata*, the longest section, and the last except for the one-page epilogue. During the lengthy verbal interchange between Arsenio Cué and Silvestre we are presented with more examples of word-play, in which paradigmatic structures are presented in explicit arrays. To cite an example, on page 295 we find a series of variants of the name *Bach*, following a by now well-established format: Bach, Bachata, Bachanal, Baches,

Bachillerato, Bacharat, Bacaciones, etc. The following page presents the series *here, hier, ici, aquí*, while p. 322 offers a series of interpretations 'sobre el opio', including 'el opio es la religión de los chinos', 'el trabajo es el opio de los pueblos', 'el cine es el opio de los espectadores', 'el opio es el cine de los ciegos', and so on. At times such verbal calisthenics reach the point of obsession, as when pp. 363-65 contain nothing but one series of verbal variants after another. Other examples abound in this section, as the two *tigres* become progressively drunker and more exhausted in their nocturnal excursion through Havana. As they successively search and discover facts about each other's intimate nature, the two friends verbally turn themselves inside out as it were, in peacock-like exhibitions of verbal prowess designed to cover the sterility and paucity of their inner thoughts. The constant presentation of complete series of linguistic variants reflects the insecurity and multiplicity of the protagonists, searching for answers to imperfectly understood questions as they dash madly about in the night.

Having discussed various textual instances where the paradigm of linguistic variants has been allowed to overlap onto the syntagm of concrete discourse, we may move to a higher level of realization, in an attempt to discover additional structural patterns characterizing *TTT*. At this stage, it should be noted that any attempts to define the syntagmatic and paradigmatic axes must be realized in a purely tentative fashion, since, for domains larger than the word or connected phrase, linguistics and semiotics have not yet arrived at a universally acceptable theoretical model. In particular, the fields of discourse or text grammar and narratology are still in a state of flux, which precludes the formulation of definitive conclusions.

One salient characteristic of *TTT* is the multiplicity of narrators, varying with each section, which contributes to the aural aspect of this 'novela de voces'. Rodríguez Monegal (*op. cit.*, p. 86) notes that 'a pesar de la diversidad de voces, a pesar de que unas hablan y otras escriben, de que unas pertenecen a escritores profesionales (como Silvestre) y otras a mujeres que se pierden en los laberintos de la ortografía o de la fonética, hay una unidad básica en el procedimiento: esa unidad está asegurada por esa "galería de voces"'. The novel is at once a unified narration and a series of individual narrations, each proffered by a different narrator. While the use of more than one narrator is not uncommon in literature, the constant shifting of viewpoints over such a wide paradigmatic range is not often found, and adds, on a higher plane, to the multiple structure of *TTT*. Cabrera Infante's use of multiple narration may be compared, for example, to the works of Vargas Llosa, with, however, one important difference: in *TTT* the boundaries

between the various narrations are neatly defined, providing a clear instance of paradigmatic substitution. In the novels of Vargas Llosa, on the other hand, the reader is left with the task of unravelling the complex labyrinth of constantly shifting viewpoints, aided by verbal cues often deeply embedded in the texture of the narration, thus accounting for the shimmering and at times intangible nature of the texts.

Together with the shifting of narrative point of view comes the alternation of various narrative segments, including the series of psychiatric interviews, the series 'Ella cantaba boleros', and the various non-repeated segments. Rather than following a single, unified narrative blueprint, Cabrera Infante has created a jigsaw puzzle or quasi-linear narrative collage of individual cameos, whose overall unity is not apparent until completion of the novel, if at all. This lack of unified structure has been responsible for many of the claims of formlessness in the novel, and yet, in keeping with the overall trend of paradigmatic overlapping, this technique is seen to be consistent with the structure found in *TTT*.

That Cabrera Infante's highly intricate novel possesses at least a certain measure of internal linguistic and narrative structure appears beyond doubt. The extent and nature of this structure are still, however, open to interpretation and question. The present note has sought, in a highly elementary fashion to be sure, to outline one aspect of a structural analysis of the novel as a whole. It has been suggested that, more so than any other contemporary Latin American novel, *TTT* is characterized by the overlapping of the paradigm of narrative potential onto the syntagm of narrative realization. This overlapping occurs at all levels of discourse, from word-level puns and verbal games to the alternation of entire passages and narrators. There is thus seen to be a nesting of structural alternations, forming an ever more complex array of realized potentials as one proceeds outward from the individual word, through the phrase, passage, and finally to the entire narrative segment in what Rodríguez Monegal has termed this 'libro paradigmático'.

Cabrera Infante's constant refusal to commit himself to one structural alternative instead of all the variant possibilities results in the highly unique verbal creation that is *Tres Tristes Tigres*, and represents an extreme version of a technique which occurs from Stern to Joyce, from Poe to Pynchon, from Cervantes to Cortázar. It has been noted by the semiologist Julia Kristeva²² that 'l'ensemble infini (du langage poétique) est considéré comme ensemble de possibilités réalisable, mais elles ne sont pas réalisables toutes ensembles'. William Hendricks, speaking of narrative structure in folklore, and by extension, of other forms

of verbal creativity, states:²³ 'the analogue to *parole* in folklore is a matter of individual choice in such matters as the individual *dramatis personae* and their attributes chosen to enact a given story, the presence or absence of certain plot episodes, the detail in which a given narrative event is related, and so on ... although syntax is regulated by rules, there remain options ...'. Cabrera Infante's break with this fundamental tenet of narrative production accounts for the highly unusual form of discourse which he has created, and affords him a rather unique position among his contemporaries.

The mere juxtaposing of more than one paradigmatic variant on the textual surface is by itself not necessarily significant to the theory of literary discourse, but a recurrence of such patterns lends credence to claims of structural coherence. In the case of *TTT* Cabrera Infante has carefully fabricated a concentric series of paradigmatic displays, thereby producing one of the most widely discussed works of contemporary Hispanic literature.

Michigan State University

NOTES

1. *La Nueva Novela Hispanoamericana*. México: Joaquín Mortiz, 1969, p. 20.
2. *Imaginación y Violencia en América*. Santiago de Chile: Editorial Universitaria, 1970, p. 36.
3. Interview with Rita Guibert, in *Guillermo Cabrera Infante* (Madrid: Editorial Fundamentos, 1974), pp. 19-46 [p. 23].
4. 'Language vs. structure in the contemporary Spanish American novel', *Hispania* 52 (1969), 833-39 [p. 839].
5. 'Metamorphosis as a metaphor of the world', *Review* 9 (Fall, 1973), 20-23 [p. 20].
6. 'Folklore and the structural analysis of literary texts', *Language & Style* 3 (1970), 83-121; reprinted in *Essays in Semiolinguistics and Verbal Art* (the Hague: Mouton, 1973), pp. 90-126 [p. 116].
7. In the interview with Rita Guibert, p. 22.
8. 'Estructura y significaciones de *Tres Tristes Tigres*', in *Guillermo Cabrera Infante*, pp. 81-128 [p. 82].
9. 'Orden y visión de *Tres Tristes Tigres*', in *Guillermo Cabrera Infante*, pp. 157-86 [p. 158].
10. See *Course in General Linguistics*, trans. Wade Baskin. London, 1960.
11. Roman Jakobson and Morris Halle, *Fundamentals of Language* (The Hague: Mouton, 1956), pp. 58-81; R. Jakobson, *Studies on Child Language and Aphasia* (The Hague: Mouton, 1971), pp. 49-94.
12. *Elements of Semiology*, trans. A. Lavers and C. Smith. Boston: Beacon Press, 1967, p. 86.
13. For one example, see K. I. McCalla, 'System attraction and the syntagm: modern English assibilation', *La Linguistique* 9 (1973), 95-104.
14. For some considerations, see J. Lipski, 'Structural linguistics and bilingual interference', to appear in the *Bilingual Review*.

15. For a greater discussion of this particular case as well as more general instances, see J. Lipski, 'On the meta-structures of literary discourse', to appear in the *Journal of Literary Semantics*.
16. For one such case, see J. Lipski, 'Crimes and criminals in *Les Gommès* and *Los Albatriles*', to appear in *Romance Notes*.
17. Page references will be to the 1970 edition in the series 'Biblioteca Breve de Bolsillo' of Seix Barral, Barcelona.
18. '*Tres Tristes Tigres*, obra abierta', in *Guillermo Cabrera Infante*, pp. 129-56 [p. 133].
19. In the above-cited interview, p. 21.
20. Rodríguez Monegal, *op. cit.*, pp. 107-8 discusses the three basic tenses of the novel: a present tense of the characters' monologue, a multiple past tense, and a unique future tense, which also correspond to this characterization of Bustrofedon.
21. 'Rerunning Puig and Cabrera Infante', *Review* 9 (Fall, 1973), 44-48 [p. 47].
22. 'Pour une sémiologie des paragrammes', *Tel Quel* 29 (1967), 53-75 [p. 57].
23. 'Linguistics and folkloristics', *Current Trends in Linguistics*, v. 12, ed. Thomas A. Sebeok (The Hague, Mouton). In *Essays in Semiolinguistics and Verbal Art*, pp. 64-89 [pp. 80-81].