

chreibung. Selbst wenn einer von ihnen vorhätte, die Gesetze und besonders dieses erste ungeschriebene und unausgesprochene Gebot zu brechen, und vom Tod zu sprechen, er könnte es nicht, denn er fände kein Wort dafür, das die anderen verstünden"⁴.

Ein anderes großes Thema von Canetti ist eben die Sprache. Martin Bollacher versucht das Verhältnis Sprache — Judentum auszuloten, wenn er auf Canettis „geradezu religiöses Verhältnis zum Wort als einem Mittel der Wirklichkeitsoffenbarung" (51) hinweist. Die magische Beziehung zum eigenen Namen aber auch versuchte Anstrengungen, durch Namensgebung Wirklichkeit zu konstituieren und zu kodifizieren, will er aus zwei Quellen resultieren wissen. Verantwortlich für diese „Wort-Religion" (51) seien die erlebte jüdische Tradition und — wohl noch stärker — die eigene „Sprachgeschichte" jenes Lebensflüchtlings, der im Wirrwarr der Sprachen erzogen, sich zum Ziel setzt, seine gewählte Sprachheimat „rein zu halten". (52)

Auch Herbert G. Göpfert befaßt sich teilweise mit der Handhabung der Sprache bei Canetti, wenn er die präzisen und überdachten Titel seiner Werke analysiert. Er setzt sich außerdem zum Ziel, das relativ weniger beachtete Werk wie *Stimmen von Marrakesch* aufzuwerten. Des sei eine wichtige Etappe im Gesamtschaffen des Dichters und bestätigt vor allem seine außergewöhnliche akustische Sensibilität, die in eindrucksvoller Erzählweise mündet.

Stefan Kaszyński und Gerald Stieg präsentieren Beiträge, die vorwiegend auf ein Werk beschränkt sind. Dabei will Kaszyński die aphoristische Dunkelheit, die der Dichter vor allem in den *Aufzeichnungen* entwickelt, zum spezifischen Denkduktus Canettis erheben. Er glaubt, das nachdenkliche Betrachten schafft eine wichtige Prämisse für Canettis Poetik, die im inneren Dialog ihren intellektuellen und im Einsatz

gattungsgemäßer Mittel ihren ästhetischen Niederschlag findet.

Gerald Stieg ermittelt dagegen Canettis Masseauffassung. Er untersucht eingehend ein Drama *Komödie der Eitelkeit*, wobei er Parallelen und Anknüpfungspunkte bei Aristoteles, griechischen Tragikern und Karl Kraus aufzeigt. Die Masse zum Held eines Dramas erhoben, verkörpert aber nur wenige Merkmale der Masse, die als eine theoretische Kategorie zum Forschungsobjekt der *Masse und Macht* wird.

Die einzige Schwäche des Bandes könnte gerade im Fehlen eines Beitrages gesehen werden, der diese essayistische Großleistung Canettis in die Forschung aufnehmen würde. Der Band *Die Lesbarkeit der Welt* bietet außerdem eine gelungene wissenschaftliche Auseinandersetzung mit dem Werk, das hier in der Mannigfaltigkeit der Formen und Homogenität der Themen ausgebreitet und erforscht wird, die dem Werk Canettis Universalität sichern, solange seine Fragen unabgeholte Probleme der Menschheit formulieren.

Leszek Żyliński, Toruń

Władysław Duleba: CLASSICAL FOUNDATIONS OF PERSIAN POETICS (KLASYCZNE PODSTAWY POETYKI PERSKIEJ), Uniwersytet Jagielloński, Kraków 1986, 388 pp.

Classical Foundations of Persian Poetics is the qualifying dissertation of dr. Władysław Duleba, tutor at the Jagiellonian University, the author of translations published in the three *Persian Rugs*,¹ *Hafiz's Love Songs*,² the comprehensive selection from *Shāh-nāme* published in the series *Bibliotheca Mun-*

¹ *Dywan Perski*. Chosen and translated by W. Duleba, Kraków 1977 *Drugi Dywan Perski*. Chosen and translated by W. Duleba, Kraków 1980. *Trzeci Dywan Perski*. Chosen and translated by W. Duleba, Kraków 1986.

² *Pieśni Miłosne Hafiza*. Chosen and translated by W. Duleba, Kraków 1979.

⁴ E. Canetti; *Die Provinz des Menschen*, a.a.O., S.48.

di³ and of translations of, among others, T.S. Eliot. As the basis for his study, the author took classical poetics textbooks written in Persian, namely F. Rückert's *Grammatik. Poetik und Rhetorik der Perser, nach dem siebenten Bande des Heft Kolzum*,⁴ Rašid-od-din Vatvāt's *Ketāb-e-hedāveq-os-sehr va da-qāyeq-oš-še'r*,⁵ Šams-od-din Mohammad ebn-e-Qeys Rāzi's *Al mu'jam fi ma'āvir aš'ārol-aḡam*,⁶ Mohammad ebn-e-Omar Rādūyānī's *Tarḡomān al-balāḡe*,⁷ Vahid Tobrizi's *Resāle-be-ḡam'-e-moxtasar*,⁸ and contemporary studies of various aspects of poetics, such as Garcin de Tassy's *Rhetorique et Prosodie des langues de l'Orient Musulman a l'usage de l'Ecole speciale des Langues Orientales Vivantes*,⁹ Parviz Nātel Xānlari's *Vazn-e-še'r-e-fārsi*,¹⁰ E.G. Brown's *A Literary History of Persia*,¹¹ L.P. Elwell-Sutton's *The Persian Metres*.¹²

On its first, outer level, the dissertation is a systematization and ordering of the material contained in the works of classical Persian theorists of litera-

ture and provides a synthetic picture of Persian poetics as seen by writers in former ages.

Equally important is dr. Duleba's own research of literary texts and resulting conclusions for the theory of meters, rhyme, and certain problems of Persian genres, which constitute the work's second, inner level.

The structure of the dissertation is a triple one, as has become customary in textbooks on poetics, and consists of versification, stylistics, and a study of genres. In the appendix, the author has additionally supplied information on the meter analysis of a thousand poems he had studied with conclusions drawn from them and involving the frequency and chronology of the occurrence of particular meters presented in special tables.

The author has carried out a separate study of quatrains, which resulted in an in-depth analysis of the *roba'i* meter. We encounter here the division into variants "axrab tree" and "axram tree" with their invariants. The distribution of the variants in the consecutive semiverses of the one hundred analysed quatrains is vividly presented in diagrams, pointing to the more frequent occurrence of "axrab tree". This confirms the Sams-e-Qeys's argument put forward in *Al mu'jam fi ma'āvir aš'ārol-aḡam*. A very interesting conclusion is drawn from the reading and analysis of *roba'i*, namely that despite the coexistence of various patterns of *misrā'* in one verse, the number of moras in all semiverses is identical, there are always twenty of them.

The first chapter, versification, introduces the reader into the secrets of "aruz", or the metric structure of Persian poetry based on the principles of Arabic poetics. This is to what extent the Arabs conceived a poem as a structure: "The basic unit of a poem, the couplet, is referred to by the word 'bayt' (lit. 'tent') as — Šams-e-Qeys says — a poem was compared to a house, and, for the Arabs, a house was

³ Ferdousi; *Księga Królewska. A Selection*. Warszawa 1981.

⁴ F. Rückert; *Grammatik, Poetik und Rhetorik der Perser, nach dem siebenten Bande des Heft Kolzum*, dargestellt von Friedrich Rückert, neu herausgegeben von W. Pertsch.

⁵ Rašid-od-din Vatvāt, *Ketāb-e-hedāveq-os-sehr fi daqāyeq-oš-še'r* Teheran 1308/1929/1930/.

⁶ Šams-od-din Mohammad ebn-e-Qeys Rāzi, *Al mu'jam fi ma'āvir aš'ārol-aḡam*, London—Leiden 1909.

⁷ Mohammad ebne-Omar Rādūyānī *Kitāb tarcuman al-balāḡa*. Mukaddime, hasiye va izahlarla Nesreden Ahmed Ateğ, Istanbul 1949.

⁸ Vahid Tabrizi, *Resāle-be-ḡam'-e-moxtasar*. Kriticheskiy tyekst pyeryevod i primyechniya A. E. Bertelsa, Moscow 1959.

⁹ Garcin de Tassy, *Rhetorique et Prosodie des Langues Orientales Musulman a l'usage de l'Ecole speciale des Langues Orientales Vivantes* par M. Garcin de Tassy, 2nd edition, Paris 1873.

¹⁰ P. N. Xānlari, *Vazn-e-še'r-e-fārsi*, 3rd edition, Teheran 1345 (1966/1970).

¹¹ E. G. Browne, *A Literary History of Persia*, T.II—IV, Cambridge 1928—1930.

¹² L. P. Elwell-Sutton, *The Persian Metres*, Cambridge 1976.

usually a tent built of wool and horse hair, or of branches of trees. A tent — as is vividly described by Vahid Tabrizi — consists of ropes, pegs, and canvas sheets. There is a floor and four walls. In the bayt the floor is rhyme, the ceiling is sense, and the four walls are four feet in each of the two semiverses (*misrāʿ*). And poetic figures in a poem are like paintings and alabaster sculptures.”¹³

Introducing the basic terminology to illustrate the foot patterns, the author passes on to the very capacious problem of Persian poetic meters. He presents basic meters, variants of feet, ways of distorting the basic feet, syllables to the requirements of meter. He then gives pattern of the occurrence of “*sālem*” (correct) feet and their variants (‘*ellats*’ and ‘*zehāfs*’) in meters. The table which illustrates the pattern is exceedingly useful, for it facilitates quick identification of any foot and finding the meter that given feet constitute.

Władysław Duleba's great labor and contribution is his stocktaking of all the variants of Persian meters (265 of them so far noted by the author, not counting the *robāʿi* meters) illustrated to a large extent by his own translations.

Another part of the work is a concise analysis of rhyme in Persian poetry, comprising the whole of the terminology starting from the most rudimentary terms, kinds of rhymes with examples, faults and ornaments of rhyme.

The next chapter to follow is stylistics which, in this work, like e.g. in *Haft Qolzum*, has a dual structure. It is divided into “the art of thought” (“*sanāye-ye-maʿnavi*”) and “the art of words” (“*sanāye-ye-lafzi*”).

In the first part, explained and exemplified are stylistic means belonging to the stylistic organization of the semantic level of a text and to stylization.

The second part (*sanāye-ye-lafzi*) is

mainly a presentation of figures which create the vocal level of a text, and of graphical figures of a poem. They are, for example, poems in the forms of a tree, a star, filling in a circle or a square (and, in addition, read starting from any point), or built of letters with “dots” above or below the written line, or only of letters either adjoining or isolated (each Persian letter has two forms). This section also includes acrostics and riddles placed inside a text and answered with a date (“*tārix*”). This is connected with ascribing numerical values to Persian letters.

The author's listing of stylistic means is highly critical. For the same figures were sometimes included in different stylistic categories. They therefore require ordering and adding more suggestive quotations.

Most of the stylistic means in the dissertation have been illustrated with fragments of poems selected and translated by the author himself. It is only in a few cases that the author's intention is not quite clear, as e.g. in inversion (“*mahmul bar qalb*” or “*kardan-e-alfāz-e-kalām biš-o-pas*”). The four beyts quoted from Hafez's qazal do not have a syntax that would significantly differ from the norms of poetic language of the second half of the 14th century. The author's translation, however, chiefly by placing verbs at the end of sentences, makes the impression of a deliberate use of inversion as a syntactic means of artistic expression.

The next chapter in dr. Duleba's dissertation contains valuable information concerning lyric and epic kinds of poetry — the most significant problems of Persian genres. The author is extremely conscientious in his description of such genres as *masnavi*, *qasida*, *qazal*, *qetʿe*, *robāʿi*, *fard targiʿband*, *tarkibband*, *mosammat* and *mostazād*.

An interesting proposition is put forward to differentiate, within each of the most important genres, between kinds of utterance, and not only between structural distinctions, or constitutive segments, meter and rhyme. The author

¹³ W. Duleba, *Classical Foundations of Persian Poetics*, Kraków 1986 p. 17.

points to the immense thematic possibilities of masnavi, qasidy, qazal, qet'e and robā'i stressing the difference of functions each poem performs.

The analysis of native Persian qazal is especially rich and distinguishes between 14 subject matter invariants of the genre, which may facilitate the interpretation of a poem in many controversial cases. The dilemma is of course, who is the lyrical addressee of a poem? Is it God, or sweetheart, or perhaps the poet's patron.

Of the brief discussion of the coherence of qazals — a subject frequently undertaken by scholars — the most significant words for an understanding of the problem are those by Jan Rypka speaking about the inner logical and metaphorical coherence in individual *misrā'* (semiverses constituting a *beyt*), expressed in "noqte" ("the point")¹⁴. That coherence, in my opinion, is the foremost principle of lyrical poetry in Persian literature, while conceptual and stylistic coherence of whole poems is not always the rule they are based on.

Discussing masnavi, another genre of Persian provenance, the author gives a brief analysis of the kinds of description most frequently occurring in epic, expounding it with his own translations of excerpts from *Shāh-nāme* by Ferdousi.

The whole dissertation is richly illustrated with the author's translations and they are what I have some objections to. In many places¹⁵, I would find fault in the faithfulness of translation or in the diminishing of the metaphorical charge of the Persian text, but this may be connected with my esthetic preferences, and since "traduttore traditore", let us not make a scholarly problem out of it.

The other objection is connected with certain inconsistencies in phonetic transcription and concerns the author's use of the diphthong *-ay-* (as in obsolete

Arabic transcription) instead of Persian *-ey-*¹⁶.

These minor faults can have no bearing on the general evaluation of Władysław Dulęba's dissertation, the usefulness of which for Iranian studies is difficult to overestimate. This compendium of knowledge about all the three literary genres in Persian poetry is the first of its kind to appear in the literature on Oriental studies. The author should be expected soon to make his work available to specialists all over the world, which will certainly be very beneficial for Iranian studies.

Marek Piecuch, Kraków

Brüder Grimm: KINDER- UND HAUSMÄRCHEN. JUBILÄUMSAUSGABE ZUM 200. GEBURTSTAG DER BRÜDER GRIMM, 1985—1986. AUSGABE LETZTER HAND MIT DEN ORIGINALANMERKUNGEN DER BRÜDER GRIMM, MIT EINEM ANHANG SÄMTLICHER, NICHT IN ALLEN AUFGABEN VERÖFFENTLICHTER MÄRCHEN UND HERKUNFTSNACHWEISEN, herausgegeben von Heinz Rölleke, t. 1—3. Stuttgart 1986, ss. 420+528+624.

Brüder Grimm: IM HIMMEL STEHT EIN BAUM, DRAN HÄNGT ICH MEINEN TRAUM. VOLKSLIEDER, KINDERLIEDER, KINDERZEICHNUNGEN. Herausgegeben von Gabriele Seitz. Winkler Verlag, München 1985, ss. 142.

Dwusetna rocznica urodzin ludzi w kulturze niemieckiej chyba najpopularniejszych i na świecie najbardziej znanych (z nazwiska i związku ze zbiorami baśni) stała się okazją do wielu publikacji. Obecnie zwrócimy uwagę na dwie, o charakterze tekstowym, wymienione w nagłówku tej recenzji.

Znana firma wydawnicza Philipp Reclam Jun. (Stuttgart) w równie znanej serii Universal-Bibliothek ogłosiła bar-

¹⁴ *Ibid.*, p. 298.

¹⁵ E. g. *ibid.*, p. 250.

¹⁶ E. g. "bayt" for "beyt". Sams-e-Qays for Sams-e-Qeys, Obayd for Obeyd etc.