

nia. Innym znakiem przemian w strukturze powieści przygodowej jest zastąpienie dawnych źródeł napięcia — nowymi; strach i groza wywoływane są teraz najczęściej zdarzeniami związanymi z sytuacją gospodarczą.

Metoda Klotza, polegająca na analizie konkretnego materiału literackiego w jego układzie chronologicznym, ma dwie zasadnicze zalety. Pierwszą stanowi rezultat wnikliwego wglądu w świat wewnętrzny utworów, śledzenia elementarnych sytuacji (określanych metaforycznie, np. „Wassar am Hals” jako hasło ilustrujące sytuację bez wyjścia), tropienia paralelizmów kompozycyjnych (krzywdą — zemstą, uwięzienie — uwolnienie, klęska — zwycięstwo), ukazywania sposobów budowania fabuły. Druga natomiast zaleta wynika z dialektycznego ujęcia przedmiotu badań, umożliwiającego taką prezentację rozwoju określonej formy literackiej, która świadczy o związku między literaturą a warunkami, w jakich ta literatura powstaje. Ten walor wywodu Klotza manifestuje się nie tylko w generalizujących sądach o dostosowywaniu przez pisarzy starych schematów przygodowych do nowej sytuacji historycznej, ale i w szczegółowych uwagach dotyczących takich np. zjawisk, jak wpływ postępu technicznego, wynalazków (kolej żelazna) na sposoby przemieszczania się bohatera przygodowego, czy uniezależnienie od sił przyrody. Dla odświeżenia pełnego kontekstu warunków, w jakich rozwijała się powieść przygodowa w drugiej połowie XIX w., autor opisuje także procesy wewnątrzliterackie, oświetlając problem wzajemnych wpływów między powieścią przygodową, a powieścią psychologiczną, realistyczną oraz tragedią.

Postawione na wstępie zagadnienie oddziaływania powieści przygodowej na odbiorcę rozwiązuje przywołując fakty natury psychologicznej, przyznając jednocześnie, że ostateczne wyjaśnienie istoty fascynacji, którą nieustannie budzi ten typ literatury, wymyka się narzędziom badawczym: „Schon längst wollte ich dahinter kommen, was mit Abenteuer-Romanen los ist, die mich seit mei-

nem elften Lebensjahr nicht in Ruhe lassen. Das Ergebnis zeugt nun, leider, etwas mehr von literaturwissenschaftlichen Ingrimms, der sich in die Sache verbeist, als von der Faszination, die sie ausübt” (s. 230).

Irena Jokiel, Częstochowa

Jan Trzynadłowski, SZTUKA SŁOWA I OBRAZU (THE ART OF WORD AND IMAGE), Ossolineum, Wrocław 1982, pp. 525, 3 nlb.

Among the contemporary works in the theory of literature *The Art of Word and Image* by Jan Trzynadłowski appears as a remarkable publication. It deserves close attention not only due to its author being an outstanding literature specialist — theorist of literature but also for the sake of its contents. The book comprises treatises devoted to various spheres contributing to the theory of culture: theory of literature, textual criticism and editing, theatre research, film research, theory of the radio art and press research. The selection forms a coherent whole. In the preface the author explains that the earlier published treatises were revised considering their present bibliography. Thus this publication seems to be a selection of works both new and already published in periodicals and in the form of literary series as well as a development of some problems touched by the author in his earlier publications such as *Literary Studies, Considerations on the Semiology of Novel, Editing, Text, Language, Elaboration, Little Literary Forms*.

The contents of the volume were subdivided into seven parts: I. Literary Work, Kind, Interpretation; II. Novel, Story, Epic Account; III. On Poetry; IV. Drama and Theatre; V. Mass Media; VI. Book, Work, Editing; VII. A Humanistic View. The book was provided with the authors introduction, an index of names and a bibliographical note pointing out the sources of the reprints.

*The Art of Word and Image* refers both to an image in the art of words and

to a word in the arts of image. The word (language) and the image constitute the rudimentary categories in the concept of Jan Trzynadlowski's work. In this publication they were decisive in the choice of spheres subjected to scientific inquiry and here they function as superior criteria of selection: either word-language mediates in suggesting an image (literature, radio) or an image shapes (indirectly), the first stratum of a work with the language functioning as a co-substance (drama-theatre, television, film). This approach contributes to the importance of the reviewed publication in the contemporary theory of literature as it meets its requirements — generated by the present development of literature and art as well as their interrelations — suggesting the answers to the unavoidable questions emerging from the process of investigation. (The existence of such needs in the realm of the methodology of studying both literature and art is proved, among other things, by semiotic theories).

The theoretical tendency—initiated already by Stefania Skwarczyńska — which aim was to study literature and the related arts from the point of view of their substance is characteristic of Jan Trzynadlowski and it has been developed in the author's numerous publications.

As the reading of Trzynadlowski's book suggests the fundamental subject of the author's interest is the problem of the structural characteristic of kinds in literary art, in applied literature and other arts related to the use of language. The author considers the structural problems of genology as essential to the methodology of literary studies. This, so to say, tendency induces a search for criteria which facilitate the arrangement and definition of the investigated facts. Resulting from the influence of a cultural reality certain changes taking place in the sphere of kinds, the interaction of tradition and novelty, are also reflected in the evolution of the characteristics of kinds (permanent features are transformed into variable) as

well as their mutual penetration. Thus the assertion of the criteria of the structures of kinds induces the establishment of a genological theory based on a historiographical foundation. In this respect the author, as Stefania Skwarczyńska, assumes the different nature of literary genres and kinds which are historiographical products. This assumption is manifested in several chapters as well as in the activities based on the study of transformations from the genological point of view: the typological suggestion concerning literary trends in poetry (*On the Poetics of Literary Vanguard*), the systematization of the determinants of the kind-structures of particular arts and the attempt to define the criteria of the permanent elements (invariants). When referring to novel Trzynadlowski states that its history is at the same time its theory. In the chapter devoted to the linguistic determinants of kinds the author appeals for attaching greater importance to the relations between genological facts and composition.

The first three sections concentrate on genology. The questions raised by the notion of the genology of genres and kinds as related to their functioning in the consciousness of the society are presented in the first section. The author maintains, on the basis of his own inquiries as well as the conclusions drawn from the bibliography to the subject, that due to its general character the notion of literary genre does not exist in the common consciousness. On the other hand the narrower and more concrete notion of literary kind is more frequently accepted by individuals because of its clear relationship with particular literary works and their functions. Kind and genre function as interchangeable notions.

The second part contains the author's views on the determinants of epic kinds (novel, story, short, story, diary, etc.). The third part is devoted to, in fact, analogical problems concerning poetry and lyric.

The fourth part constitutes one of the caesuras between the reflection on the

art of word — i.e., stricte literary genology and the art of image in drama and theatre. Considering the stages in the development of drama and viewing from this, historical, perspective both its literary and theatrical aspect (while classical drama seems to adhere rather to the literary theory contemporary drama is closer to the theatrical one) Trzynadlowski formulates the following conclusion that „...there is, apart from either the theatrical or the literary approach of the investigator, a fairly relevant postulate: the necessity to speak about drama with regard to both the theatrical vision it contains and the penetration of theatrical matters through dramatic structure together with its aesthetic assumptions” (p. 323). The “theatrical” part deals with the statements and explications referring to the different assumptions and artistic value of “real” and television theatre as resulting from technical conditions.

In the treatise on theatre and music in the concept of musical theatre Trzynadlowski noticed the far reaching consequences of “the changes in the realms of music and theater” (p. 345). It is caused by the fact that “...music may fulfil an intentional semantic and expressive function. The existence of a musician-actor may cause various paramusical situations [...] Eventually, [...] it is possible to state that the coexistence of theatre and music, in certain particular situations, may lead to a complete integration and create a new artistic reality” (p. 344—345).

There are also several interesting statements on the rather complex notion of abstraction in theatre. The author does not concentrate on its equivocal character but on the principle of substitution which refers to the components as having “both semantics and function haevily marked” (p. 350).

The author proceeds, in the fifth part, from such specific arts as literature and theatre to their relations with other arts (radio, film) and mass media (radio, press, television). It provides an analysis of the variety of press, radio and tele-

vision utterances, of the relevance of literature to film as well as of the specific qualities of the enumerated arts and the structures of their kinds. Among others, the paper on information in press, radio, television and film enables the readers to perceive the peculiarities and the distinct character of kinds in the realms of press, literature and radio. It stresses the difference between, e.g., literature and radio conceived as either arts or mass media. In the analysis of the specific character of radio as art (radio-play) Trzynadlowski directs attention to its still existing and undiscovered potentialities.

Only these treatises on film which concentrate on its relationship with literature were included into this publication (adaptations of literature for films). This refers, especially, to novels and historical or battle-films in which it is not enough “to make use of their picturesque and spectacular character only for the sake of interesting, even fascinating, effects; they should rather reveal the hidden motives of such actions and allow for their deeper interpretation” (p. 426).

What follows is the recognition of an adaptation of literature for film as its iconic multifarious interpretation on the plane of objects and presented functions.

The next caesura separates the border-land of art from the border-land of humanities. It is the sixth part which contains the scientific, intrinsic and extrinsic, view on text and written record. The studies on the very notion of text were published in the already mentioned *Editing. Language. Bibliography*. Here the author analyzed some terms from the sphere of bibliography, he differentiated their semantic domains and the realms of their functioning. One of the chapters is devoted to a certain application of the knowledge of books called bibliotherapy. Another chapter concentrates on the explanation of the difference in meaning between the terms: editor and publisher as well as the sphere of related activities: scientific and

non-scientific ones, editing, technical activities — concerning the process of publishing and archival activities.

The last part, summerizing the problem of science, has a general humanistic sense. Its chapters emphasize the role and the meaning of the humanistic sciences as well as the necessity of co-operation, even more, the need and the aim of co-operation between those sciences and other branches of science. Relatively much space is devoted to some disturbing facts from the field of terminology of humanistic sciences as well as the prospects of their further development which is, quite skillfully, presented as analogical to the varieties of utopia and science fiction literature.

*The Art of Word and Image* forms a compendium of theoretical and literary knowledge. As the author concentrates on the problem of the specific character and the differences between language-image and image-language arts as well as on their interrelations, he provides a synthesis of the discussed problem from this particular viewpoint. Nevertheless, literature dominates. The problem of the coexistence of literature and other arts or mass media appears in the background. This point of view reveals still another aspect. It is the undefined character of the border-line between literature as art and applied literature (journalism, press information), between radio as art and radio as a kind of mass medium, etc. This publication proves the broad knowledge and the inquisitive character of the author's inquiry in the sphere of the investigated arts constituting a worthy scientific contribution. Even when discussing well-known matters and extracting information from the richest bibliographies Trzynadlowski always introduces his own — sometimes, may be, debatable — way of viewing problems due to which the discussed matters cease to be only accounts. And what is more, the matters are not simple. All differentiations and attempts at precision in the sphere of literary phenomena, especially those interrelated with other arts, usually ari-

se difficulties. Nevertheless, the author, due to his singular procedure of argumentation and style presents them as accessible. However, this does not mean that *The Art of Word and Image* is easy for the reader. Still, each thesis and conclusion is explicit, in which the author seems to be inspired by the well-known logician Tadeusz Kotarbiński, one of the representatives of the Polish Lvov-Warsaw School. The more so as the views considered by Trzynadlowski are viewed from various perspectives, are provided with a precise comment and form an organic whole.

Teresa Cieślukowska

Translated by

Ewa Ławniczakowa

GENRE, STRUCTURE AND REPRODUCTION IN ORAL LITERATURE. Edited by Lauri Honko and Vilmos Voigt. Budapest 1980. Akadémiai Kiadó. *Bibliotheca Uralica*. 5. ss. 188.

Zbiór studiów folklorystycznych pt. *Genre, Structure and Reproduction in Oral Literature* jest pierwszą wspólną publikacją fińskich i węgierskich badaczy kultury ludowej. Fakt ten może nawet wywołać zdziwienie, jeśli powiemy, iż rzeczywście bliska współpraca folklorystów obydwu krajów trwa dobrze ponad sto lat i że jest to współpraca systematyczna, oparta na autentycznym, wzajemnym zainteresowaniu. Pierwsza praca na temat fińskiego folkloru ukazała się na Węgrzech w roku 1935. Był to rok ogłoszenia przez Eliasa Lönnrota *Kalevali*, o której Węgrzy poinformowali swoją opinię publiczną już w roku następnym (w Polsce pierwszą wzmiankę o *Kalevali* zamieściła „Biblioteka Warszawska” w roku 1844). Przez cały wiek XIX trwały wzajemne wizyty humanistów. Był wśród nich również Erik Aleksander Ingman, założyciel Fińskiego Towarzystwa Literackiego, autor pierwszej pracy magisterskiej przedstawionej w języku fińskim. Im bliżej końca stulecia,