

polską gawędą³. W następstwie tak złożonego układu powieść-kronika koncentruje w sobie duże bogactwo w przedstawianiu sytuacji, okoliczności nakreślonych wydarzeń oraz ludzkich typów i charakterów.

Dość rozpowszechniony był pogląd, że kronika powieściowa nie należała do głównego nurtu rosyjskiej prozy narracyjnej XIX i początków XX wieku. Autor omawianej pracy doszedł do odmiennego wniosku. Wykazał on znaczenie tej formy literackiej dla rozwoju rosyjskiej prozy, ponadto zaś stwierdził, iż poetyka powieści-kroniki pozwala na bardziej precyzyjne rozumienie poetyki powieści współczesnej.

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Krystyna Jakowska, POWRÓT AUTORA. Renesans narracji auktorialnej w polskiej powieści międzywojennej (A RETURN OF THE AUTHOR. The Renaissance of Authorial Narration in the Polish Interwar Novel), Wrocław 1983, pp. 218.

The predominant character of certain generic patterns in postulating criticism and normative poetics often, apart from establishing a discriminating absence of other generic variants in literary studies, participates in the formation of a false or simplified idea of genealogical evolution. This observation evidently refers to the theory of narrational forms, especially in the post-Flaubertian period. A definite qualification of some techniques as "traditio-

³ Jakkolwiek skąz i gawęda mieszczą się w tym samym „zbiorniku” gatunkowym, to jednak nie są to gatunki identyczne; łączy je, jak słusznie zauważył I. Pospisil, przede wszystkim charakter oralny. Niemiecki termin „Schwätzererei” odnosi się bardziej do samego sposobu wypowiedzi i sugeruje maksymalną jej amorficzność. Amorficzność gawędy ma charakter strukturalny.

nal” (authorial narration) and others as “modern” (personal narration), supported by a discernable value theory, induces the emergence of too one-sided conceptions of the artistic activity of novelists. It refers both to the idiographic (the analysis of particular literary facts) and nomotetic aspects (the theory of generic development). The consequences of such a valuating differentiation are, in the first aspect, thoroughly discussed by Franz Stanzel: “An objection was raised against the authorial narrational situation and its narrator’s discursive inclusions, sometimes showing a tendency to grow into extensive essaistic digressions, that they affect the homogeneity of a work and split it into a story and a treatise referring to the work, because they are utterances on two totally different planes. The objection against authorial narrational situation has been frequently raised since the end of the 19th century by the criticism which perceived in a novel—told either objectively or personally—the ideal model” tending due to its typology of narrational forms towards “an annihilation of biases against certain narrational forms which are still alive in the notions of the old normative poetics”.¹

The present book by Krystyna Jakowska is an interesting and comprehensive attempt at a defence of authorial novel and what is more of its place and meaning in the novelistic diachrony. Already in the introduction the author emphasizes that “a proper evaluation of authorial tradition seems to be an urgent matter” (p. 8).

The explicitly authorial character of a considerable number of Polish novels in the thirties enables to speak about a distinct phenomenon both in relation to the immediately preceding New Ro-

¹ Fr. Stanzel, *Typowe formy powieściowe (Typical Novelistic Forms)*, [in:] *Teoria form narracyjnych w niemieckim kręgu językowym. Antologia (The Theory of Narrational Forms in the German Speaking Countries. Anthology)*, Kraków 1980, pp. 255.

mantic novel and in reference to the novel of mature realism with its "neutral" version of the authorial. The novel itself appears to be individual enough to be conceived of as stage in generic development" (p. 5). The unidirectional scheme, rather widely acknowledged in literary study, depicting the evolution of contemporary prose as a passage from telling to showing is being questioned and stripped of its unequivocal quality: "The existence of the author-oriented episodes in the not very remote novelistic past may induce us to view the history of the genre not as a "withdrawal of the author" but as an oscillation between his relative absence and equally relative presence" (p. 8).

The above thesis seems to be more and more frequently confirmed by contemporary investigation, by the reception of signals of "open unmaskings" of the authorial "I" in the recent Polish novels.² According to Jakowska the subjectivity which became a rudimentary requirement of the present is being realized in the sphere of literary theory through two variants: personal (subjectivity of a hero) and authorial (subjectivity of an author). As St. Eile maintains "the evolution of novel, even in its authorial form, is affected by the fall of authority and scepticism of cognition so characteristic of our times"³.

The first part of Jakowska's thesis, devoted to the twenties, allows to trace on the examples of Kaden, Nałkowska, Witkacy and avant-guard novels (Kurek, Brzękowski) the process of gradual limitation of the authorial narrator's omniscience as well as a subordination of the world presented (a twilight of objectivism). Towards the end of the twenties a model to be recalled within the ne-

gative tradition becomes the realistic pattern and not the New Romantic. The former becomes also a point of reference for the novelists of the thirties, on which the second—quantitatively and qualitatively more pertinent — part of the present publication concentrates. In the thirties the attitude of Polish prose towards realistic tradition is mostly defined by the abandoning of the "transparent narration" of mature realism and the subordination of the world presented to the narrator's discourse. His frequent appearance in the role of the "author of the text" implies, in turn, a continuation of the pre- and early realistic tradition. The openly authorial character, as opposed to the "neutral" version of authorial novel in mature realism, was introduced in connection with new non-aesthetic functions assumed by the novel of the thirties. The motivation was here "the need for social and philosophical persuasion" (p. 84) and, what follows, the will to achieve a proper control over the receiver's reactions: thus, "rhetoric" novels will be those of which forms departed, due to persuasion, from the mimetic" (p. 85). Among the rhetoric novels Jakowska distinguishes novels of environment (Grabowska, Boguszewska, Worcell, Ostrowski, Wolica, Czuchnowski, Breza, Górska), philosophical (Chwistek, Gombrowicz, Jasiołkowski, Witlin) and psychological novels (Nałkowska, Kuncewiczowa, Choromański, Tarn, Kudliński, Zegadłowicz, Otwiński, Szemplińska) ascribing them at the same time various degrees of the power of persuasion (the novel of environment occupies the first place as the one mostly subjected to social pragmatism). The narrator of those novels appears as "the author of the text", as Jakowska maintains, due to the "unique power of persuasion of this category" (p. 108). His presence is being emphasized apart from the direct discourse and extensive metatextual parts (title, motto, prologue, epilogue) also in the sphere of composition and language. The uncovering

² E. Balcerzan, *Powracająca fala autobiografizmu (A New Wave in Autobiographic)*, [in:] *Kręgi wtajemniczenia (The Stages of Initiation)*, Kraków 1982.

³ St. Eile, *Światopogląd powieści (The Philosophy of the Novel)*, Wrocław 1973, pp. 246.

of the frame-work, Finality and parallelism of composition, antimimetic and antillusive manner of presenting the novel's time and space suggest an instrumental view on the world presented and its subordination to the author's rhetoric. The linguistic features of a narrational utterance constitute its individual character: monologues, colloquial speech, conceptualism of metaphors and puns cause that the "stylistically achieved image of an author—private and low—testifies the new social role of a writer. From a different viewpoint it is an evident mark of another episode in the history of the genre" (p. 293).

In the final part of the thesis the author reaches beyond literary theory as such tracing down the roots of the discussed narrational form within a broader context of Weltanschauung. As a manifestation of this Weltanschauung may be considered the personalistic inclination of contemporary criticism although, as Jakowska admits by quoting W. Bolecki "a choice of personal narration need not be an expression of personalism in criticism" (p. 315).⁴ The reasons of a sympathy, on the part of the critics (Wyka, Miłosz), towards authorial novel are grounded in the fear of "an invasion of ethic relativism" which was associated with the coming of personal narration. As Bolecki writes, in the already quoted book, when commenting on the critical attitude of Miłosz "the prose to be created by the young writers of the thirties must be imbued with a subjective critical attitude of the authors as well as a clearly defined Weltanschauung" (p. 316). A review of the main theses of the present publication allows to appreciate the importance of this investigation both as a synthetic view on the seemingly varied phenomenon which was the novel of the thirties and as an

analysis of still hardly realized, in the literary theory, problem of the evolution of narrational forms in Polish literature.

The book by Jakowska is not only an analysis of a single link in the evolution of novel i.e., of the authorial novel of the interwar period. On the one hand, due to the references to the earlier tradition (pre-realistic and realistic) as well as to the later post war continuations the present publication forms a coherent view on the changes in authorial narration. On the other hand, assuming this type of narration as equivalent to personal narration, it formulates a general law of genological evolution for novel: "in the thirties realism was reached beyond in two ways and in both cases by deminishing the norm of the 'transparent'—by increasing the subjectivity of either the hero or the authorial narrator. Thus, realism evolved in two ways: first, towards a personalization of novel and, second, towards a more openly authorial quality" (p. 300).

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Peter Por, EPOCHENSTIL PLÄ-
DOYER FÜR EINEN UMSTRITTENEN
BEGRIFF, Carl Winter, Universitäts-
verlag, Heidelberg 1982, ss. 168.

Styl epoki — jako kategoria obejmująca zespół norm i środków wyrazu wspólnych dziełom sztuki, które powstały w danym okresie — jest pojęciem wystarczająco szerokim, by precyzyjne określenie jego wyznaczników jawiło się jako przedsięwzięcie obwarowane wielkimi trudnościami. Często stosuje się je w odniesieniu do zjawisk cząstkowych, takich, jak np. literatura, muzyka, malarstwo; badanie generalnych zasad stylistycznych rządzących któryś z owych fenomenów stwarza punkty wyjścia dla sformułowań związanych z

⁴ W. Bolecki, *Poetycki model prozy w dwudziestoleciu międzywojennym*, (*A Poetic Model of the Interwar Epic*), Wrocław 1982.