

une brieveté forte et vigoureuse à une longueur énervee et languissante". W krytycznym wstępie do swego utworu Cowley polemizował z Davenantem; Cowley bronił uparcie tematyki biblijnej i uważał *Biblię*, podobnie jak du Bartas, za najczystsze źródło poetyckiej inspiracji. Wydaje się, że poza czysto teoretycznymi poglądami przedstawionymi przez autorkę odegrała tu rolę kontrreformacja w krajach katolickich i angielski purytyzm okresu rewolucji Cromwellowskiej. Republikańskie poglądy Milтона i kult bezkompromisowego bohatera mogły tu poza humanistyczną czy neoklasyczną teorią odegrać znaczną rolę (Hiob i Chrystus). Osobiste przeżycia i cierpienia oraz wybitny talent poetycki miały wpływ na tradycyjne wzory.

Milton rozróżnia „diffuse epic” i „brief epic”, wybiera w *Raju odzyskanym* formę skoncentrowaną na jednym temacie i jednym bohaterze. Zdaniem autorki „Milton przestrzega ogólnego humanistycznego schematu, wybiera jednolity i szczególny epizod z życia Chrystusa, relacjonuje historię przeszłości i sugeruje przyszłość poprzez typologiczne aluzje” (s. 103). Zachowuje neoklasyczną jedność. Poprzez wybór małej formy akcentuje Milton wyraźnie motyw walki bohatera (Chrystusa) i jego antagonisty (Szatana). Pokazuje tę walkę jako odwieczne zmaganie się dobra i zła.

Autorka szczegółowo analizuje poemat i pokazuje wszystkie jego założenia kompozycyjne.

Milton buduje swój „brief poem” za pomocą dwóch układów: 1. różnych odmian powracających motywów; 2. zestawienia motywów przeciwstawnych. Na pierwszy rzut oka poemat składa się z trzech segmentów odpowiadających trzem pokusom szatana. Segmenty te, związane z kształtowaniem się świadomości i wytrwałości człowieka-proroka, nie tworzą poszczególnych części cyklu jak w dłuższych poematach. Zasadniczy podział poematu na 4 księgi podkreśla jego swoiste motywy: księga 1 — ciężka odmiana losu; księga 2 — próba ludz-

kiej wstrzemięźliwości wobec pokus cielesnych lub próżnej potęgi i sławy; księga III szkicuje przemoc i gwałt; księga 4 — to szereg kulminacji i ostateczne zwycięstwo bohatera. W ten sposób ujawnione zostało zasadnicze źródło tematyczne (*Ewangelia* św. Łukasza) i schemat bohatera — biblijnego Hioba. Od układów ideowo-tematycznych zależniła autorka cechy stylu. Jego zawartość i ekspresja zmienia się wraz z narratorem. Epickie „katalogi” są oczywiście krótkie. Skrótowość przenosi się na jednostki syntaktyczne i ogólny rytm poematu, co oczywiście nie wyklucza także bardzo długich zdań. Siłę wyrazu tych fraz potęguje często końcowa pozycja zdań przeczących w kontrargumentach Chrystusa. „Those terrars which thou speak'st of, did me none” (IV, 486-487).

Sens logiczny potęgują liczne powtórzenia tworzące równocześnie bogate efekty foniczne, np. w scenie upadku Szatana, gdzie schemat foniczny opiera się na wzorcu *pride — fall — foil* (w. 581 n. ks. 4).

Autorka informuje o ciekawych w zakresie badań nad językiem i wersyfikacją *Raju odzyskanego* pracach Tillyarda, Ricksa, F. T. Prince'a, Muira, Martza itp. Niezależnie od szczegółowo potraktowanego tematu, tj. „brief epic” Milтона, wybitną zasługą autorki jest przekazanie czytelnikowi historii i teorii kształtowania się tego rodzaju epiki okresu Renesansu i neoklasycyzmu — jako swoistej formy poematu.

Wanda Lipiec, Łódź

Jacek Maziarski, ANATOMIA REPORTAŻU (AN ANATOMY OF REPORTAGE), Kraków 1966, VII + 209 p. Wydawnictwo Literackie.

The term “anatomy” has been used on purpose here by the author and given prominence in the title, in order to define the method of research of the

work under review. This method consists in showing from different angles the sections of various strata in specific works, the "anatomic vivisection" ("anatomicznej wiwisekcji"); in "presenting the structural characteristics and narration properties of reportage; in establishing differences distinguishing it from related genres; in laying out typologies within a genre; in defining a connection between reality and its portrayal in reportage; in marking the connections between the stylistic form of reportage and its contents. ("[...] Przedstawienie cech struktury i własności narracji reportażu, ustalenie różnic dzielących go od pokrewnych gatunków, naszkicowanie typologii wewnątrzgatunkowych, określenie stosunku zachodzącego między rzeczywistością a jej odtworzeniem w reportażu, zaznaczenie związków między ukształtowaniem stylistyczno-kompozycyjnym reportażu a jego zawartością treściową"). These are the principal aims which the author has meant to achieve in his work.

In spite of the great popularity of reportage as a literary genre, theoretical dispute about its definition is still an open question. The author believes that this fact stems mainly from reportage lying somewhere on the borderline: having some features of literature *sensu stricto* and some others which extend beyond its limits. Also since it enters a sphere of research covered by both the theory of literature and the theory of journalistic genres reportage cannot be defined merely by applying the criteria of but one of the disciplines mentioned. This borderline character of reportage should, however, be viewed in a figurative and conventional way: there is no dividing line within reportage, which might prove a splitting of the unity of the genre. For the uniformity and independence of reportage as a genre seems to be unquestionable.

First the author recalls the most popular criteria of distinction which have been applied so far while attempt-

ing to define the specific characteristics of reportage as a genre. These are:

- the connection between reportage and objective reality (authenticity of facts, of their interconnections and a possibility to verify them)
- the style and form (methods and means characteristic for reportage; narration, plot, construction, specific methods of portrayal)
- the peculiarity of cognitive results of the genre (interconnections between the aesthetic and the journalistic contents of reportage)
- origin of reportage as well as psychology and techniques of the creative process
- distinct function of reportage as a genre.

The author believes this last criterion to be of a superior character. Besides it seems obvious that applying only one criterion seems insufficient for an accurate definition of reportage. The third of the criteria listed corresponds to the following question: What is reportage—journalism or literature? The confrontation of the answers by various authors is highly instructive. Here are some of them: "non-fictional form or pure literature of fact" ("nieliteracka forma lub czysty faktomontaż"), "a journalistic-aesthetic genre" ("gatunek dziennikarsko-estetyczny"), "a form intermediate between scientific lecture and artistic presentation" ("gatunek mieszany pomiędzy wykładem naukowym a przedstawieniem artystycznym"), "a literary-artistic kind of creative journalism" ("literacko-artystyczny rodzaj twórczości dziennikarskiej"), "a reportage lies somewhere between research and story-telling" ("reportaż stoi gdzieś między badaniem a opowiadaniem") (M. Gorki's remark referred to by E. Zhurbina), "an artistic-historic genre" ("gatunek artystyczno-historyczny"), dichotomy: "documentary reportage and literary reportage" ("reportaż dokumentarny i reportaż literacki"), "literary reportage is an epic

genre... with a human touch... through artistic media generally applied in epic genres" ("reportaż literacki jest gatunkiem epickim... ukazującym sprawy ludzkie... przy pomocy środków artystycznych ogólnie stosowanych w gatunkach epickich").

The chaos in terminology, as shown above, its lack of uniformity and clarity demonstrates how difficult it is to engage in research on reportage. The author showing due restraint there are no extreme judgments to be found in his work.

He concentrates on the study of a function of reportage (with due warning against confusing a function of the genre with an ideological-educative function. The studies are meant to place reportage among the literary and journalistic genres, and to make a division within reportage into varieties within the genre. The author submits that "reportage is the only genre whose function is an account of events, situations, people by an observer ("Reportaż — to jedyny gatunek, którego funkcja stanowi sprawozdanie przez obserwatora o wydarzeniach, sytuacjach, ludziach"). This reporting function is "determined by the fact that both the narrator and the event or situation or people are real. It is marked by a narrator's personal attitude to a reported fact, timeliness and dynamism. On the other hand it is being realized mainly through "takes" (i. e., units of sense bound together by contents and form. These, "takes" are made either of images or of actions.

First the author expresses doubt whether the term "image" is adequate with regard to component parts of the genre. The author believes that the image belongs to the sphere of psychology of the writer or of the recipient, and not to the work itself. Therefore, he uses instead the term "take" meaning a unit of any organized linguistic product consisting of "related sentences" ("związek zdaniowy") (according to Ro-

man Ingarden or of a "complex of sentences" ("kompleks zdań") (according to Stefania Skwarczyńska), or being "a take of objects presented" ("ujęcie przedmiotów przedstawionych") (according to Henryk Markiewicz). Maziarski considers the function of reportage to be the criterion of classification, which leads him to the following breakdown:

- the static informative type (with emphasis on synthesis and accuracy) whose function is to inform, to cite relevant data, names, figures. They lack a developed account or description. Enumeration or logic of reasoning serves as a factual link
- the dynamic-informative type (these, beside presentations and dialogues are constitutive components of the genre. They are distinguished by playing up action. Their function consists in informing, not in terms of images, of the situations which develop in time. Time sequence is a factual link)
- the presenting type (static and playing up action — both with a function of presenting)
- the commenting type, i. e. in the form of a conclusion, an explanatory generalization, a postulate, an evaluating generalization, an explanation, a substantiating generalization, etc., with a function of slanting and determining reception of the material presented. They determine the propaganda, educational and campaigning effectiveness of the genre. Their predominance in reportage determines it being shifted over towards journalism or essay
- the mixed type.

The enumeration in the author's suggested division of a group of "takes" under "mixed type" heading presents an opportunity for some remarks which, perhaps go beyond the scope of problems dealt with in the book but still, touch on an essential issue, namely on difficulties involved in the question of theoretical definition and classification

of works of art, especially those of contemporary art. (Here the author's own way of dealing with the problem may set a precedent for reaching beyond the topic: "To a certain extent 'takes' can be compared to takes of a 'cine-camera'...") ("W pewnym stopniu ujęcia można porównać do ujęć kamery filmowej..."). These troubles of a researcher are also expressed in the author's words: "The question of classifying works [...] causes quite a trouble [...]" ("Kwestia zaszeregowania utworów sprawia sporo kłopotów"), "It is easier with mixed type 'takes' which have been built [...] with a view to preserving distinction of component elements" ("Łatwiejsza sprawa jest z ujęciami mieszanymi, które zbudowane zostały [...] z troską o zachowanie odrębności elementów składowych"). It is significant that this heterogenous "mixed" character in also symptomatic for the contemporary painting (pop-art, for example), drama (B. Brecht, T. Różewicz), novel (*Joker* by K. Brandys), film ("free cinema", e. g., *Four in the morning*). It is also significant that a fragment from the reportage which has been quoted by J. Maziarski to give an example of "mixed type takes" belongs to the most brilliant in the book. Besides, J. Maziarski gives up defining a predominant characteristic for works of this type and decides to deal with them as a whole. However, the question arises how useful and valid with respect to works of art is the tendency towards putting them within a framework of strict classifications? And a further question: Will not theory be faced with necessity to classify everything that is the best in contemporary art under a "baggy" — all-embracing "mixed types" concept? For it seems a fact that theory and creative practice are moving in two opposite directions: while one aims at a precise classification of works treated monolithically, the other one aims at destroying the work's structure.

Let us now turn back to the reasoning of the Author of *Anatomy*.

The analysis of the quantitative ratio of "takes" in reportage and of the character of their connections, may — as believed by the author — be rich in conclusions essential for determining constitutive features of the structure of reportage. The quantitative analysis proves insufficient in this respect. But the analysis of connections between "takes" may be useful both for determining reportage as a genre and for distinguishing the varieties within it. Thus, whereas in an editorial column a predominating link is of a logical character, which is based on connections between "takes" of the follow up, inference and generalization type with the main trend of reasoning as an axis of the whole, in reportage prevail connections which are subordinated to the principle of demonstrating and characterizing, with a link of happenings, characterization and description as an axis of narration. Hence a conclusion that precisely the arrangement of "take" will determine the specific qualities of a genre.

Here is an attempt at a systematization of the links of "takes" in reportage: — the link of events (linking "takes" in story sequences, with a variety of a link between "takes" of "chronique type" respecting a chronological order of account) — the link of descriptions and characterizations (with varieties such as "parallel" — connecting "takes" of similar function and character; "contrasting" — confronting links of opposite meanings; and "facet" type.

In both types of links, mentioned above, there appear each time in a different function, secondary connections between "takes": "discursive" and "associative" — the illustrative — commenting connections (with specific characteristics which are a constitutive feature of a genre with a dichotomic scheme

of the type: particularity — synthesis with a function of "journalistic" link with the "accounting" and "literary" link), in two varieties: illustrative and commenting.

J. Maziarski begins his deliberations over the typology of reportage with quoting some of the divisions which have been suggested heretofore, by other researchers. Here they are: "reportage and travel literature" ("reportaż i literatura podróżnicza") (Wilpert), "informative reportage" ("reportaż informacyjny"), "intervention type reportage" ("reportaż interwencyjny"), "problem reportage" ("reportaż problemowy") (Koźniewski), "eyewitness account" ("sprawozdanie naocznego świadka"), the so-called "feature", "court reporting" ("sprawozdanie sądowe"), "dispatch" ("korespondencja"), "profile" ("portret") "travel account" ("sprawozdanie z podróży"), "reportage" ("reportaż"), "sketch" ("szkic"), "story" (Haacke), "travel reportage" ("reportaż z podróży"), "profile reportage" ("reportaż—portret"), "reportage on miscellaneous events" ("reportaż poświęcony różnym wydarzeniom") "journalistic reportage" ("reportaż publicystyczny"), "war correspondence" ("korespondencja wojenna", Polevoy) "direct record of impressions, contemplations and associations" ("bezpośredni zapis wrażeń, rozmyślań i asocjacji") "works similar to a column but differing from it by individuality of idea, figurativeness, socio-philosophical synthesis" ("utwory podobne do artykułu, ale różniące się od niego indywidualnością myśli, obrazowością, społeczno-filozoficzną syntezą"), "fictional reportage close to story" ("reportaż beletryzowany bliski opowiadaniu"), "dispatch" ("korespondencja"), "reportage on man and his problem" ("reportaż o człowieku i związanej z nim sprawie"), "popular science reportage" ("reportaż popularnonaukowy"), "travel-sightseeing reportage" ("reportaż podróżniczo-krajoznawczy", Zhurbina); from the point of view of form — "informative reportage" ("re-

portaż informacyjny"), "accounting reportage" ("reportaż sprawozdawczy"), "journalistic reportage" ("reportaż publicystyczny"), "literary reportage" ("reportaż literacki"), "reportage sensu stricto", from the point of view of topic — "travel" ("podróżniczy"), "foreign" ("zagraniczny"), "court" ("sądowy"), "denouncing" ("demaskatorski"), "intervention type" ("interwencyjny"), "crime" ("kryminalny"), "production" ("produkcyjny"), "war" ("wojenny"), "military" ("wojskowy"), "scientific" ("naukowy"), "sociological" ("socjologiczny"), "psychological portrayal" ("psychologiczno-portretowy"), "historical" ("historyczny"), from the point of view of placement and means of expression — "press" ("prasowy"), "radio" ("radiowy"), "film" ("filmowy"), "television" ("telewizyjny", Kąkolewski), a division according to a narrator's attitude — interpretative, that of a conscious ideologist, of a participant; reflective or polemical (H. M. Małgowska), "reportage" ("reportaż"), "account" ("sprawozdanie" (Bericht Erlebnisbericht — E. Dovifat), reportage "informative", "journalistic", "postulating" (reportaż "informacyjny", "publicystyczny", "postulatywny", L. Cieślík), "reportage sketch" ("szkic reportażowy"), "profile reportage" ("reportaż portretowy"), "problem reportage" ("reportaż problemowy", P. F. Youshin), "descriptive reportage" ("reportaż opisowy"), "feature reportage" ("reportaż fabularny", I. M. Kotenko).

The imperfection of a majority of the attempted divisions quoted is simply glaring even at a cursory glance. The reason seems to be a hesitant attitude in research, inconsistency in abiding by criteria of division once adopted, and their heterogeneous character.

The author of the book under review adopts as basic criterion of division:

— the structural criterion. The following is the typology as suggested by him:

1. Accounts (marked by a chronicle-like character of sequence of events)
 - a. — Journalistic accounts (with a predominance of "takes" of a presenting and informing type, with almost no commenting and with but one sequence of events)
 - b. — Developed accounts (with a predominance of "takes" of action type, with few of those of a commenting type and with static information)
 - c. — Travel reportage.
2. Sketches (devoid of plot, although having elements of action, with dynamic "takes" and multi-facet characterization):
 - a. — Environmental sketch (with a descriptive-characterization link predominating — sequence of events lacking)
 - b. — Problem sketch (with strong journalistic colouring)
 - c. — Profile sketch.
3. Feature reportages (with a predominance of "takes" of action type, with consistently built plot and, at least, two plans of narration).
4. Intermediary forms.

The following criteria have been considered by the author as basic in drawing up the foregoing typology: action, function of complexes of "takes", degree of compactness of composition, way of description and characterization. However, as is the case with classifications by other authors, also the typology of reportage as suggested by J. Maziarski may give rise to certain objections as to terminology, consistency in abiding by the criterion of division, and scope of definitions. For if insofar as the terminology of accounts sub "b" ("developed accounts") seems to be adequate to a structural criterion of division which has been adopted the term used for accounts sub "a" ("journalistic accounts") — to some extent, and sub "c" ("travel reportage") — fully, is associated rather with the use of topical

criterion. The same reservation applies to the term "sports account", as a qualification of a form of account sub "a". Besides "sports account" may effectively be included in a group of accounts sub "b". Furthermore: certain forms of sports reportage (for example transmission van reporting of a bicycle race) "fall into" the scope of a definition of "travel reportage" as formulated by the author, and moreover — into a definition of "feature reportage" (sub "3"). The conditions included in the characteristics of "feature reportage" may, in turn, be fulfilled by certain forms of travel reportage.

These phenomena might prove the excessive scope of the definition and insufficient compliance with the requirement to respect the structural criterion of division.

The author cautions against exaggerating the importance of the aesthetic properties of reportage. However, all along with this just warning, he states as follows: "It is [...] obvious that quite a number of reportages are completely or almost completely devoid of intent of aesthetic impact [...]" ("Jest [...] rzeczą oczywistą, że spora część reportaży pozbawiona jest zupełnie lub prawie zupełnie zamiaru estetycznego oddziaływania [...]"). This assertion may give rise to certain objections for two reasons: First: In the next chapter the author points to dangers resulting from getting involved in a reporter's psychology — in this light a preconceived judgment on the existence or non-existence of intent of aesthetic impact does not seem to be fortunate. Second: There seems to be unfeasible a normative division into products having a quality of aesthetic impact and products totally devoid of any elements with a potential capacity of influencing the aesthetic sense of a recipient. For in a four-line announcement we read: Our world vice-champion [...] has been dethroned (instead of: "got a poor rating") ("Nasza wicemistrzyni świata

[...] została zdetronowana (zamiast: "[...] zajęła dalsze miejsce")). Among those reportages devoid of intent of aesthetic impact, the author cites short announcements, court and sports reporting. And in this case too, objections may be raised. The fragment quoted above may be classified as an announcement. A tendency to lending "literary qualities" to court reporting is expressed in several headlines, some of which appeal directly to the aesthetic strata of a reader's consciousness: "Viollets for Cousin" (appealing to his knowledge of a coded pass-word), "All is not Gold that Glitters" (to his knowledge of a proverb), "Front Window" (to his knowledge of A. Hitchcock's production *Rear Window*), "Twilight of a Fake Star", "The Crook's Sewenth Trial", "A Shark at Podzamcze". In case of sports reporting the tendency as exemplified above, is, at least, just as pronounced. "The last Act of Hockey Championships", "Unfulfilled Hopes on the Fencing Floor in Teheran", "Silesian Stronghold taken by 'The Vistula'", "Charm and Grace reigned at Bielany", "We were not bid to jump (too far) [...]", "Women Athletes Running on Snow" (here a seemingly pure reporting has been so calculated as to evoke unusual associations) — these were but a few headlines of sports reportages. One may even go so far as to assert that a specific poetics has been developed in sports press whereas throughout the texts a peculiar type of literature is prevailing, which one might be tempted to call "petty literature". It is to be desired that the problems pointed out here should be discussed in a separate treatise, the more so since they enter into the field of culture for the masses.

The problem of truth has been very often touched upon in discussions on reportage. One of the most valuable achievements of the book under review is the author's demonstration of the equivocal comprehension of the term "truthfulness". For with respect to the

genre under discussion it can be conceived as:

- logical truth of opinions or views (which is limited in usage in view of the appearance in reportage of sentences impervious to logical assessment of verity)
- meeting the requirements of representation of an analogous type, through sentences, sections, and even an entire work, therefore as authenticity (analogous representativeness)
- accuracy or documentary faithfulness of transmission with the distinction between logical truth and faithfulness of transmission)
- verity of idea or thesis (ideological conclusions being formulated in an unequivocal manner).

The author points to the assertive quality so characteristic for reportage, i.e., to a text pretending to be treated as a declaration formulated "in all seriousness". He also endeavours to show the means characteristic for the genre under discussion, through which the assertive quality of reportage may be achieved. It is being accomplished through the so-called signals of assertion contained in the text, such as: ostentations use in the text of terms like "reportage", "reporter", etc., addressing the reader with assurances of veracity, photographs, captions, subtitles, space allotted in the paper, author's name, editorial and author's foot-notes and post-scripts. Second, the assertive quality is being attained through the schemes of contents and form included in the text: motives of the reporters' technique, personal character of account, pretending to full openness, furthermore — precision of account, eyewitness quality and faithfulness of account, accuracy in quoting authentic statements and documents, in a word — potential demonstrability of the material contained in reportage.

According to the author, within reportage one can distinguish two main groups of facts, each of them implying

a definite way of conveyance, viz.: facts learned directly by a reporter (communicated through presentations, descriptions, dialogues, etc.); facts learned indirectly (by indirect account, in which, however, assertion involves two reporters — author of the reportage and his informant).

Similarly to the problem of veracity, also the idea of fictitiousness in reportage can be understood in more than one way: either when equivalents of reality are non-existent, or when statements are non-assertive in character. Fiction should not be confounded with "foiling the scent", in other words with techniques used by a reporter with the purpose of suppressing the connection between a person and the way that person is being presented. However, *conditio sine qua non* of reportage remains a potential chance of identifying the two spheres of reality: literary and external.

Narration in reportage usually is a problem, which, so far, in the studies on the specific characteristics of the genre has been treated in a perfunctory manner, without taking notice of its essential character. The fact that the author of *Anatomy* devotes much attention to this sphere which often leads him to interesting observations and formulations deserves great appreciation. The following among the defined qualities of narration in reportage appear to be the most essential:

- "the person who relates the story (narrator) and the person in question (reporter) being intentionally identified with the person of the author" ("intencjonalne utożsamienie tego, kto opowiada (narratora) i tego, o kim jest mowa (reportera) z osobą autora")
- the authenticity of the narrator and the authenticity of the account being mutually conditioned" ("wzajemne uwarunkowanie autentyczności narratora i autentyczności sprawozdania")

— the author expressing himself in the first person singular.

Significant for this genre is the reality of time to which refer the authentic determinants of time, defining the moment of narration and that of a situation covered by the report. A sector of time in a story should be considered as the time limits of a situation covered by the report: it usually covers a period ranging from several hours to several days. A perspective of the narrator of reportage is being defined by J. Maziański as "'ex post' perspective". The time of a situation covered by the report and the time covered by narration are sometimes divergent and the gap existing between them is, practically, not to be filled. Therefore the time perspectives of a reporter and those of a narrator are different and different are the scopes of their knowledge. In spite of this, however, concealing these differences is symptomatic for the genre. The tendency to dispose of the time gap and further; to conceal the existence of a narrator consists mainly in the chroniquetype arrangement of narration sequence, and in "putting narration in the present tense". The requirement of time proximity of a situation covered by the report and by narration corresponds to a tendency to identify a reporter with a narrator. The difference in the scopes of knowledge, resulting from the dissimilarity of perspectives consists in a superior and selective part of a narrator's knowledge in comparison to that of a reporter. The prevalence of a defined situation can be still another distinction in the typology of the genre. Thus, accounts are characterized by a prominence of a reported situation with simultaneous reduction of a narrated situation, while in sketches it is the other way around. However, in all varieties of narration in reportage, its main feature, according to the author, is "a reported and timely statement on reality by an identified author" ("sprawozdawcza i aktualna wy-

powieź ujawnionego podmiotu autor-skiego o rzeczywistości").

In concluding this outline presentation of the problems of the genre contained in *An Anatomy of Reportage*, one should, with due respect, stress the keen and many-facet quality of the author's research method and his honesty in dealing with the problem. Most valuable and instructive is the balance-sheet element of the book. Thus far in the works on reportage, usually arbitrariness in definitions and inconsistency in applying typological criteria were prevailing and chaotic terminology was being felt. Jacek Maziarski reveals these inaccuracies while resorting to indispensable measures with a view to bringing order, accuracy and system. He also brings forth a number of his own proposals, makes numerous interesting observations and constructive formulations related, first of all, to the problems of truth and narration in reportage and also its structure and typology. In the light of the two latter aspects one can realize to what an extent in the studies of literary works and works of art in general it is feasible to exhaust the subject by applying strict systems of notions, terms and unequivocal typological divisions. They appear to be reasonable, useful and constructive only to certain limits. Beyond these limits there is danger of mechanistic normativism.

Marek Koterski, Wrocław

Ilse Becher: DAS BILD DER KLEOPATRA IN DER GRIECHISCHEN UND LATEINISCHEN LITERATUR. Deutsche Akademie der Wissenschaften zu Berlin. Schriften der Sektion für Altertumswissenschaft 51. Akademie-Verlag, Berlin 1966, S. 208 + 1 tab.

Praca ma charakter historii tematu lub wątku (niem. *Stoffgeschichte*). W książce autorka zebrała i poddała analizie wszystkie przekazy autorów

greckich i rzymskich dotyczące Kleopatry VII (bo taka jest oficjalna „numeracja” słynnej Kleopatry w rządzie ptolemejskich władców Egiptu). Autorka nie starała się odtworzyć prawdziwego portretu historycznej Kleopatry, lecz przedstawia jej postać taką, jaką odnajduje w badanej literaturze. Celem pracy jest także zbadanie, czy portret ten ulegał w literaturze zmianom, a jeśli tak, to w jakim zakresie i co na to miało wpływ.

W pierwszej części pracy (rozdziały: Kleopatra w przedstawieniu swoich współczesnych; Świadczenia poetów augustowskich; Historycy starożytni; Wy-padki historyczne dotyczące Kleopatry jako motyw i temat w przedstawieniu pisarzy niehistoryków) autorka bada ca-łość tradycji o Kleopatrze, w drugiej zaś (rozdziały: Motyw miłości i rozpus-ty; Motyw zbytku i rozrzutności; Motyw śmierci Kleopatry od ukąszenia węża i sprawy jej grobowca; Postać Kleo-patry jako egipskiej władczyni) rozpa-truje kolejno wędrówkę poszczególnych motywów legendy o Kleopatrze w lite-raturze antycznej. Rozpoczyna swe ba-dania od autorów współczesnych Kleo-patrze (Cezar, Cicero, Laberiusz, Anto-niusz, August, Mikołaj z Damaszku, Liwiusz, Pompejusz Trogus, Strabon), w pierwszym rządzie od tych, którzy się z nią bezpośrednio zetknęli (Ju-liusz Cezar, August, Antoniusz, Cicero). Wzmianki tych ostatnich są najistotniej-sze dla odtworzenia historycznego por-tretu Kleopatry. Omawiając poezję au-gustowską stwierdza ona, że wydarzenia historyczne szybko spowijają legenda i fantazja poetycka twórców. Zaangażo-wana w sprawy polityczne poezja au-gustowska w przedstawieniu postaci Kleopatry odzwierciedla ideologię Okta-wiana, szerzy jego propagandę. I tak wydarzenia zakończone bitwą pod Ak-cjum przedstawia się jako walkę w obronie wolności Rzymu zagrożonej przez ambitną władczynię Egiptu. Za-rzuca się Kleopatrze, że Antoniusza, z którego zrobiła swego niewolnika,