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"Pomiędzy historią a teorią literatury", Stefania Skwarczyńska, Warszawa 1975 : [recenzja]

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the authors towards reaction, "rectification," and to "self-commentaries." On the other hand, though, criticism understood in this way, is also an indispensable component of creative writing, not only in its apparent, written form, but also in the unofficial reactions to the text or finally, in the author's reflections on his own work.

Badania nad krytyką literacką is the prolegomena to the future history and theory of criticism. The volume, taken as a whole, does not offer any final conclusions but it enables forming them: it proposes certain tools; demonstrates, by way of example, the method of description; and informs, in a complicated way, the complex structure of the subject; articulates the specific status of criticism resulting from its role as a mediator; shows the characteristic ambivalence of its specific nature and notorious non-independence. The concentration of research interests on the neuralgic aspects of the subject brought about a comparative domination of considerations collected around the problems of assessment—diverse manifestations of cognitive and estimating functions as well as the issues connected with the outer and inner "metatextualism" of critical statements—therefore, with the aspects of the actualization of the dialogic and metacritical function. The efforts, undertaken by the authors, to introduce some order did not lead to reductive effects. On the contrary: the precision of description, as happens very often, exposes a new, probably truer, although not simple, physiognomy of criticism—its Janus-faced countenance.

Sum. by *Ryszard Nycz*
Transl. by *A. Korzeniowska*

Stefania Skwarczyńska, **Pomiędzy historią a teorią literatury (Between History and Theory of Literature)**, Instytut Wydawniczy PAX, Warszawa 1975, pp. 328.

The collection of articles under the title *Pomiędzy historią o teorią literatury* is a new book by Stefania Skwarczyńska, the outstanding theoretician and historian of literature. The author has been dealing for many years with the problems of methodology of literary research, general problems of study of literature, problems of genology and comparative literature, theory of translation and of drama. Among

the many publications of the scholar to the best known belong the following: *Szkice z teorii literatury* (*Essays on Theory of Literature*), 1932, *Teoria listu* (*Theory of the Letter*), 1937, *Z teorii literatury* (*Theory of Literature*), 1947, *Systematyka głównych kierunków w badaniach literackich* (*Systematics of the Main Trends in Literary Research*), vol. 1—1948, *Studia i szkice literackie* (*Literary Studies and Essays*), 1953, the great work *Wstęp do nauki o literaturze* (*Introduction to the Study of Literature*), vols 1—2—1954, vol. 3—1965, the edition of which is not yet closed, and the exquisite anthology *Teoria badań literackich za granicą* (*Theory of Literary Research Abroad*). The first volume of this anthology, entitled *Romantyzm i pozytywizm* (*Romanticism and Positivism*) appeared in 1965, the second—*Od przelomu antypozytywistycznego do roku 1945* (*From the Beginning of Anti-positivism till 1945*) was issued in 1974. It is worth mentioning that the author is also a co-editor of the periodical “Les Problèmes des Genres Littéraires.” Prof. Skwarczyńska’s studies were analyzed with the extreme insight by Stanisław Dąbrowski in his book *Teoria genologiczna Stefanii Skwarczyńskiej* (*Stefania Skwarczyńska’s Genological Theory*), Gdańsk 1974.

The recently published collection of articles is of the tripartite character. In the first part, entitled “W kręgu historii literatury i historycznej poetyki” (On History of Literature and Historical Poetics) there prevail studies devoted to Adam Mickiewicz and Juliusz Słowacki, the most outstanding Polish Romantic poets. Worth mentioning here, among others, is the study *Mickiewicz w kręgu idei i postulatów Sulzera* (*Mickiewicz and the Ideas and Postulates of Sulzer*) in which the author analyzes the influence of Mickiewicz’s early readings on his mature works. The book mainly in question here is J. G. Sulzer’s famous work *Allgemeine Theorie der schönen Künste in einzeln, nach alphabetischer Ordnung der Kunstwörter abgehandelt*, which appeared in 1771—1774 and in 1792 (2nd edition). A non-Polish reader can also be interested in the analysis of the poem *Wyznanie* (*Confession*) by Bolesław Leśmian, one of the most outstanding Polish poets of the 20th century, and of the poem *An eine Jungfrau* by Martin Opitz, the German poet of early baroque. Interesting also is the essay *Autor Werthera jako fabularna postać w zapomnianej powieści z XVIII wieku* (*The Author of Werther as a Fabular Character in a Forgotten Novel*) in which Skwarczyńska

discusses polemics with J. W. Goethe's book. The author analyzes the forgotten novel *Lettres de Charlotte à Caroline, son amie, pendant sa liaison avec Verther*, which was published in *An I de la Republique* (1892) as an anonymous translation of the anonymous English original.

The second part of S. Skwarczyńska's book is entitled "W kręgu genologii i zagadnień kultury" (On Genology and Problems of Culture) and contains the study of Roman Ingarden's (the author of the famous book *Das literarische Kunstwerk*, 1931) views on literary genres, the historical-genological article on the poem as a poetic kind, and studies of paradoxicality of the phenomenon of the letter in culture.

In the third part of the book the articles dealing with general problems of literary studies and of the study of the theatre were collected. Here particularly conspicuous is the discussion of the main trends in literary studies of the first half of the 20th century (*Kierunki spod znaku dążeń do wielkiej syntezy—Trends Aspiring to the Great Synthesis*). Methodological problems are also dealt with in the article *Wokół relacji: przedmiot badań literackich a ich metodologia* (*On the Relation of the Subject of the Literary Studies and Their Methodology*), where the author analyzes the phenomenon of the splitting of contemporary literary methodology into systems often alien to one another. Skwarczyńska stresses that each of these systems has its own distinct theory of literary work and methods of analysis. She distinguishes three such theories: "the literary work as the linguistic creation artistically organized," "the work as the linguistic expression of personality," and "the literary work as the linguistic fact which is historical, social and cultural." She also lists the main tendencies to overcome the existing state of affairs. These tendencies, according to the author, are as following: 1) the tendency to equalize all research trends; 2) the tendency to integrate these trends into one methodological system; 3) the tendency to complex research. Then the author discusses the causes of the divergency of theory of literature from the meaning of a definite material.

Special place in the book is reserved for the articles dedicated to the problems of drama. Skwarczyńska for many years has been adherent of the so-called "theatrical theory of drama." She repudiates the division made by A. S. Minturn (*De poeta libri sex*, 1559),

according to whom drama is the third, after lyric and epic, literary genre. The drama proper—according to Skwarczyńska—is the theatrical drama, realized in system of signs other than language, i.e. seen, not read. The text of such a drama should be analyzed not as a literary one (except the so-called *Lesedrama*) but as a record of the future theatre spectacle, which is never a faithful copy of the original.

In the third part of the said book an interesting article on the so-called “concrete poetry” is to be found, in which the author discusses the origin and modes of existence of this poetry, and postulates that this important aesthetic phenomenon of the 20th century should find more place in the literary studies.

Sum. by *Ryszard Nycz*
Transl. by *M.-B. Fedewicz*

Maria Renata Mayenowa, *Poetyka teoretyczna. Zagadnienia języka (Theoretical Poetics. Problems of Language)*, Ossolineum, Wrocław 1974, pp. 464.

The book by M. R. Mayenowa is devoted to the problems of the study of literature which arise at the analysis of a literary work as a structure determined by its linguistic character. According to the author, the relation of an artistic text to other linguistic messages, including non-literary ones, as well as to the system of language itself on its various levels, is the crucial issue in poetics, for it explains the semiotic processes that take place in a work of literature. The author points out to the transformations and selections of elements of the system of language which are determined by various principles accepted as constitutive for a poem, and she analyzes their nature as signs. Such a linguistic and semiotic perspective is underlying the most general approach of the book, defines its arrangement and range of contents. Within this range, the book by Mayenowa has the status of a university handbook.

As a handbook, however, it is a rather special volume. Its chief aim is to introduce the reader to discussions and polemics concerning the literary problems belonging to the language-oriented poetics which have been continued for centuries and still remain