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"O języku folkloru", Jerzy Bartmiński, Wrocław 1973 : [recenzja]

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areas new and unknown or into contact with folk narratives which captivated me with their charm. In this way there arose new experiments, the expression of which would fill two more books, namely the selection of exemplary folk tales of Poland as well as the synthetic characteristics of our folk tale. Finally, the realization of this book was possible only because of the lively association with it of a score of people who did not spare the author assistance of any shape or form. If it were not for this many-handed work, the realization of problems formulated years ago would have been delayed for decades.

Sum. by *Julian Krzyżanowski*

Jerzy Bartmiński: O języku folkloru (On the Language of Folklore), Ossolineum, Wrocław 1973, pp. 286.

Jerzy Bartmiński's book is not the kind you can put back on the shelf once you have finished reading it. This is not only due to the fact that it is the first attempt in Polish folklore studies at describing particular elements of the language of folklore. Nor is it because the book contains valuable linguistic materials which will be of use in future comparative studies on the language of folklore of other regions, but above all because its bold, provocative statements lead to the discovery of new fields of research. Jerzy Bartmiński's book has been reviewed a great many times¹ and has provoked a lively discussion centred round finding a definition of the language of folklore.² This goes to show that the problems examined by the author are of considerable importance. The present review is a continuation of that discussion; it develops some of the ideas put for-

¹ See W. J. Rzepka, *Istota języka folkloru (The Essence of the Language of Folklore)*, "Nurt", 1974, no 9; K. Pisarkowa, rev. in: "Język Polski," 1974, no 4; H. Walińska, *O języku folkloru – folklorystycznie (Specific Qualities of the Language of Folklore)*, "Literatura Ludowa," 1974, no. 4/5; O. Sirovátka, *O jazyku lidove slovesnosti*, "Narodopisné Aktuality," 1974, no 2; M. Lesiv, *Mova folkloru na polsko-ukraïnskomu pogranychy*, "Nasha Kultura," 1974, no 4.

² Bartmiński's book was discussed at a national seminar "What is the language of folklore?" (Symposium on folklore in Słupsk, 1974, presided by Prof. Cz. Hernas).

ward by H. Walińska, however they are considered from a different point of view, namely that of "the melic qualities of the language of folklore."

Bartmiński makes three preliminary statements: 1) the dialect is the natural basis for the language of folklore, 2) the melic quality of the realization of texts is what gives their language a specific character, 3) the language of folklore is an artistic land of dialect.

The study and description of linguistic phenomena are conducted along two main lines. Firstly, the author looks for the essence of the language of folklore in the dialect of a chosen region. This alters the scope of the comparative studies on folklore which have been conducted up till now. He introduces a new opposition: folklore—dialect, in place of the former one: folklore—literary language. Secondly, he suggests that the features of poetical language which make it differ from colloquial language should be looked for in elements not motivated by the latter.³

The study concerns the contemporary language of folklore and the contemporary dialect of the Lublin region.⁴ The first is examined in songs, riddles, sayings, fables and yarns; the second in everyday narratives and longer conversations, recorded by the author on tapes. The dialect of the Lublin region is not homogeneous. In the east it is infiltrated by Ukrainian, in the west by Mazovian, in the south by the dialect of the Cracow region. The fact that the dialect is different in various areas is very convenient in that we can look at tendencies in the development of both languages (i.e. the dialect and the language of folklore) from more than just a regional point of view.

Bartmiński has employed two main research methods—the dialectological and the statistic method. The first enables him to present and describe the qualitative differences between certain elements of

³ The author refers to: R. Jakobson, *O sootnoshenii mezhdru pesennoi i rozgovornoj rechyu*. "Voprosy Yazykoznaniiya", 1962, no 3; J. Kuryłowicz, *Język poetycki ze stanowiska lingwistycznego (Poetical Language from the Linguistic Point of View)*, "Sprawozdania Wrocławskiego Towarzystwa Naukowego", 1974.

⁴ The author uses the word "folklore" in a double meaning: 1) in a broader sense it refers to folk art as a whole, as a combination of words, music, mime, gesture, dance; 2) the narrower meaning refers to the art of words—to folk literature.

the language of folklore and of the dialect on the phonetic, morphological and lexical levels. He uses the second method to determine the frequency of occurrence of certain elements in both languages. Some elements of the dialect can be detected in folklore not only because of a change of form or function, but also in proportion to the frequency of their occurrence. When the frequency of a given element is greater in folklore than in the dialect, and shows a tendency to increase (by over 2%)—the element becomes a feature of the language of folklore. We obtain the best results if both methods are used together. We can then see that the formation of the language of folklore, as opposed to the dialect, is a continuous process in which tendencies are transformed into rules.

For comparative reasons the author looks at the problem in terms of folklore: in both cases we are dealing with oral texts. This approach allows him to assume that certain well-known phenomena of the organization of folklore texts should also pertain to dialect texts. These issues are discussed with a view to creating a methodically sound basis for further investigations. The following problems have been discussed at length: 1) the ellipsis, which takes place in both dialect and folklore texts in accordance with well-known syntactic patterns; 2) the contamination (intersection) of fragments of at least two different oral texts, and joining them up into a whole by means of a motif; 3) the use of ready-made expressions, of set phrases; 4) repetitions, which appear in folklore and in the dialect as an element of the composition and in an intensifying-impressive function; 5) incipient features—the use of a limited repertoire of conventional opening words in both folklore and dialect; 6) the dialogue form—this is particularly characteristic of the dialect, whereas folklore takes the form of a monologue or a series of monologues (as in the folklore of rituals). The results of this study led Bartmiński to the following conclusions: 1) the language of folklore and of the dialect both have the same structure; 2) they are both varieties of living speech; 3) for this reason their characteristic features are: a simplified choice of means of expression and a similar construction of the text. What makes the language of folklore differ from dialect are certain phonetic, morphological and lexical features, which are not motivated by the dialect, but result from the fact that the language of folklore has special melic, rhythmic and semantic functions.

In the main part of the book (chapters 3–5), the author endeavours to prove that the language of folklore is an artistic kind of dialect, and that music is the mechanism which shapes this dialect.

The characteristic feature of folk poetry is the fact that, contrary to other kinds of poetry, it is closely linked with music, that it is melic poetry in the full sense of the word. The connection between the words and music is not only superficial, as in most literary texts for which music has been composed, but it is present deep down in the very structure of the text, and exerts a very strong influence on it. All the structural layers of the text, from the phonetic layer right up to syntax, have definite melic features⁵.

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⁵ Quoted from Bartmiński's book, p. 65.