

stycznych haseł komunistycznych o tzw. „świetlanej przyszłości”, bądź to literackie ewokacje motywów kompromitujących te założenia a przejawiających się w pesymistycznej wizji świata, nasyconej sarkazmem i ironią. Przełomem był 1987 r. kiedy uchylono zakaz rozpowszechniania „nieprawomyślniej” literatury, kiedy do rąk czytelnika wróciły zarówno dzieła rodzime jak i obce (Zamiatin, Ształamow, Bułhakow, Orwell, Huxley). Dalsze rozważania poświęcone są antyutopii współczesnej, którą reprezentują autorzy - A. Kabakow, W. Rybakow, W. Makanin, L. Pietruszewska i E. Charitonow. W swoich utworach konstruują oni pesymistyczny model przyszłości, wolny od wszechogarniającego optymizmu. Dzieła te różnią się natomiast ze względu na sposób ujęcia tematu, styl, tonację i rodzaj uzdolnień autorskich.

Tom zamyka praca Drahomiry Vlašínovej (*Próza mezi baladou a groteskou*, s. 162-173). Termin ballada zmieniał swe znaczenie na przestrzeni wieków. Oznaczała narodowe szkockie pieśni taneczne, potem posępne liryczno-epickie poematy z elementami fantastyki i tragedii. Później rozszerzyła swe znaczenie, nawet proza, zawierająca cechy wierszowanego utworu balladowego, mogła stać się balladą. Utwór J. Otčenaška *Romeo, Julia i ciemność* jest zdaniem autorki znakiem wspaniałego powrotu tej formy do literatury czeskiej. Jednak w swoim studium D. Vlašínová koncentruje się przede wszystkim na trzech pisarzach: L. Fuks, V. Körner i V. Šladková. Są oni wybitnymi przedstawicielami prozy balladowej w latach sześćdziesiątych i siedemdziesiątych, a analiza ich dzieł potwierdza, że ballada traci szereg typowych cech gatunku, by, z drugiej strony, wzbogacić się o elementy nowe, takie jak przede wszystkim groteska, a ponadto ironia i dotyczące bohatera - niepokój egzystencjalny i niepewny status społeczny.

Omówiony zbiór, zredagowany pod

przewodnictwem brneńskich profesorów - Mirosłava Mikulaška i Ivo Pospíšila obejmuje bogaty wachlarz zagadnień historyczno-teoretycznoliterackich, egzemplifikowanych literaturą o dużym rozrzucie czasowym i przestrzennym, a w zakresie metodologicznym charakteryzujący się szeroką perspektywą badawczą (składają się na nią zarówno syntezy i analizy, studia porównawcze i typologizujące, ujęcia genetyczno-strukturalne i hermeneutyczne). Wszystko to wzbogaca walor poznawczy tomu, który stanowi cenną i ważną pozycję w naukowym piśmiennictwie genologicznym.

Bogdan Pięczka

**HENRYK MARKIEWICZ,**  
*TEORIE POWIEŚCI ZA GRANICĄ.  
OD POCZĄTKÓW DO SCHYŁKU XX  
WIEKU. (THEORIES OF NOVELS  
ABROAD. FROM THE BEGINNINGS  
TO THE DECLINE OF 20th CENTURY).*  
Wydawnictwo Naukowe PWN,  
Warszawa 1995, s. 567.

The book *Theories of Novel Abroad* written by Henryk Markiewicz is probably the first work of this type in the world-wide literary study. The author himself confirms that his book undertakes the attempt to present "a synthetic draft showing the whole progress of the theory of novel in comparative perspective" unlike to other, not completed or monographic elaborations. The evolution of novel and theories accompanying it (also in aesthetics, the theory of epic form and narratology domain) was shown on the example of five main literatures: French, English, German, Russian and American, other examples, going beyond the literatures mentioned above, appear only on condition that they

were important to the development of the theories of novel.

This completed edition of *Theories of Novel Abroad* from 1995 consists of two parts. The first one, which was published separately in 1992, shows the evolution of novel from the ancient tradition to naturalism. In the later edition, that part is extended by adding a chapter on the developing tendency of this literary genre from symbolism to existentialism. The second part concentrates on the most important 20th century theories of fiction (to the beginning of the 1990s). It concerns also their influences on the way of creating, analysing, interpreting and reception of literary work.

Due to the volume and the specificity of the material presented at *Theories of...* as well as the transformation of Markiewicz's attitude to writing about the theory and history of literature can be seen a distinct, but unavoidable difference in methodological attitude of the author to the presented problems. As described in his article in „Teksty Drugie” 1992, No 5/6 (pp. 62-79).

In the first part of this book the theory of novel is seen from the point of view of different doctrines and orientations. Markiewicz presents the most important stages in the evolution of novel, which are presented in respective chapters.

The second part has a form of metatheoretical reflections significant to the literary study. Markiewicz takes into consideration blurring the borderlines among the particular literatures, as well as humanities, including history, theory and literary criticism.

The introductory chapter shows the evolution of novel from Renaissance to preromanticism. He starts off from French literature of the first half of 18th century (also supplementing by presenting the period after 1760) and English and German literature to the end of 18th cen-

tury.

On examples of statements of writers and critics significant for that time, the author presents gradual distinction between the terms *romance* and *novel*, crystallisation of its specific marking factor, main purposes and covered topics. Markiewicz draws addresses' attention to simultaneous constituting of the formulated poetic of novel, immanently contained in the works themselves (e.g. the famous discussion about the genres in the novel by J. W. Goethe *Wilhelm Meisters Wonderjahre* (1821-29); and also presented in letters, prefaces and commentaries to the works, such as e.g. prefaces to the *Surprising Adventures of Robinson Crusoe* of D. Defoe (1719), S. Richardson's *Clarisse Harlowe* (1747-49) or H. Fielding's *History of Pamela* (1749). According to Markiewicz "introductory phase of the theory of novel has a normative as well as apologetical character" (p. 15). An example of that may be E. Jodelle's preface to *Historie Palladienne* (1555) by C. Colet, and the statement of the canon from Toledo in *Don Quixote* by M. Cervantes de Saavedra (1605). As an example of more detailed rules of codification of novel Markiewicz mentions the statements of the baroque heroic romance writers, e.g. the prefaces of G. de Scudery to *Ibrahim or Lettre à M. de Segrais sur l'origine des romans* (1670) by D. Huet, which Markiewicz treats as a systematic lecture of normative poetic of that genre.

Further pivotal influence in the development of the normative poetic had quasi-theoretical statements of Madam de Staël *Essai sur les fictions* (1795), F. von Blanckenburg *Versuch über den Roman* (1774) and numerous opinions of D. Diderot in his articles and notes (e.g. *Éloge de Richardson - Journal étranger*, 1762).

In the introduction to the chapter devoted to the romantic period and the

early part of realism, Markiewicz emphasises the high rank of the novel in the generic hierarchy on the turn of the 18th century. The author points to the most important features of the genre, being the symptom of the changes and new view on the essence, structure and function of novel.

With regard to the particular place of the novel in the circle of German romantics (it is worth saying that a term: Roman was for them the synonym of romanticism), Markiewicz pays special attention in this chapter to the presentation of opinions of the most important representatives of German theoretical thought, starting from the statements of J. G. Herder, through the revision of the ideas and works of F. Schlegel, Novalis, J. Paul, F. W. Schelling, W. Alexis, W. Menzel, to the theories of G. W. F. Hegel and F. T. Vischer.

Afterwards, the author tries to show romantic variety and liberalism in treating the structure and theme of novel. He distinctly indicates that in this time the autonomy of the novel's subject oscillated between two poles: romantic "ideal", showing the essence of reality, its internal links, historiosophical-moral sense and the typical for e.g. Balzac or Stendhal's novel reality, which on the one hand aimed at the maximum faithfulness to real life, but on the other hand existed between reality and idealisation.

In Markiewicz's opinion literary criticism of that time was specially engaged in analysing relations between real life and the world presented in the novel, which arose from a variety of that genre achievements. For example French novel, beside its historical type, was represented by, just mentioned, realism - ideality opposition, aestheticism of T. Gautier, or utopian socialism of P. Leroux. In England by its verism kind (W. Thackeray, Ch. Dickens), in American literature by psychologism and "sym-

bolism" of N. Hawthorne or H. Melville novels, and in German novel became something like a "modern middle-class epos".

In the second chapter, for the first time appears a draft of Russian theory of novel beginnings, pointing to its secondary character, especially in relation to West-European theory.

The author describes the achievements of Russian literary study, starting from the first, unfriendly towards French tradition, statements of M. Lomonosov in his rhetoric from 1747, and finishing by quoting the opinions of V. G. Belinsky - codificator of the Russian realistic novel, whose conceptions, for a long time showed the Russian writers the directive tendency of theoretical thought.

Program realism and naturalism is shown by Markiewicz, starting from the "battle for realism" (France, 2nd part of 19th century), which opened, in his opinion, a new stage in novel's history in Europe (p. 120). The author's interest in realistic literature (his earlier publications are the best proof of that fact) manifests itself among other things in treating that phenomenon in every detail, his clear fascination with the level of self - consciousness of this literature and emphasising its influences on the evolution of the later theories of novel. That's why beside the detailed elaboration of realism and naturalism foundation (theories by H. Taine, G. Flaubert, E. Zola, H. Thulie, L. Tolstoy), in this part of book we can find indications of the important aims and functions of novel, its relationships with science, philosophy, political and social transformations.

Considering the specific nature of the work Markiewicz devotes more and more place to *stricte* theoretical points. It has much in common, among others things, with forming the still valid terminological base. Some of more significant are worth mentioning, as for example the

appearance of such important expressions like narrator, first - person and third - person narrative, interior monologue and "the point of view" poetics (H. James, N. Chernyshevsky), efforts in differentiating between the author and narrator category and between "real" author and his "picture" in the literary work. Markiewicz considers also such questions like e.g.: subjectivity and objectivity of seeing the reality (the novel as an "organic composition" in H. James and T. Hardy conceptions) and points to widening "typicality" term by W. Dilthey from the literary character to other elements of literary work. Considering German literature, Markiewicz pays special attention to O. Ludwig's theories, who, apart from division into "analytic" and "synthetic" narrative, introduces also the distinction between "objective sequence" of events and its artistic arrangement. It preceded subsequent ones, known in theory of literature as oppositions: *story-plot*, *fabula-syuzhet* (p. 156).

The end of 19th and the beginning of 20th century - is the time, which Markiewicz describes in the 4th chapter of that book titled: "From symbolism to existentialism", and which is characterised by a variety of, often extreme, ideas absent in literary study till now. Some opinions joined trends towards synthesis, which had to include (as Markiewicz mentions): "outer reality as well as inner life, the life of the individuals and of the masses [...]", and at the same time, using the achievements of the early trends in order to regenerate the genre "in danger" (p. 187).

In this part of the book the author devotes more and more place to the problems of composition and structure of the literary work, as well as what so far neglected in the literary criticism, linguistic sphere of novel. Of course, it doesn't mean that the problem of theme and functions of novel, or its connections

with other art domains, science and socio-cultural conditions, was completely forgotten by the author. Trying to show the development of the new theoretic - literary conceptions, Markiewicz makes specification of the various ways of novel writing, characteristic of the writers of that time. One can find among them the statements of J. K. Huysmans, M. Proust, A. Gide, A. Camus, J. P. Sartre, J. Joyce, W. Wools, T. Mann, S. Beckett, or Russian prosaists of "Serapion brothers" (*Serapionovy bratya*). Creations of modernistic writers contributed to the appearance of the new theoretical - literary problems, especially in the second decade of 20th century, and caused transformation of the ways of reception and analysing a novel. Among more significant questions connected with this turn, Markiewicz mentions e.g.: the importance of every change concerning narrative, like transformation of "the point view" aspect and creation of the "telling" and "showing" opposition (J. Beach, P. Lubbock), the influence of tense and spatial form category on the formation of "plot" and "story" opposition (elaboration of the statements of E. Forster, E. Muir, H. B. Lathrop, C. Hamilton, J. Beach), and also the appearance of *fabula-syuzhet* opposition on the level of the composition transformations (ideas of V. Shklovsky, B. Eikhenbaum, B. Tomashevsky). All relations between particular elements of literary work structure became significant, especially in Anglo-American and Russian theories. The author in a few words, but noticeably indicates the importance so influential to the literary study conceptions, as theories of W. Propp, M. Bakhtin or R. Ingarden.

Considerations relating to the programmes of novel after the Second World War, apart from reference to currents continuing early achievements, Markiewicz starts from the presentation

of ideas proclaiming crisis and death of novel, and also those, which glorified novel as an imperishable genre. This is why one can find here confrontation of such various statements, as e.g. critic opinions made by: N. Sarraute, T. Adorno, E. M. Cioran, J. Klinkowitz, M. Butor, R. Scholes or J. Kristeva. Markiewicz doesn't also omit, the important to that period discussion about conception of engaged literature, referring to the ideas of J. P. Sartre, A. Camus, J. Cortazar, or J. L. Borges and A. Robbe-Grillet.

Opinions and programmes devoted to the novel, treating it as a genre constantly absorbing and developing are continued in the subsection, describing the main points of the postmodernistic tend. With regard to the special character of this publication, the author confined the range of presented material to problems fundamental to this phenomenon. In this part of the book appears the characteristic viewpoint of Markiewicz as to the range, variety and evolution of the contemporary current, called postmodernism. It finds expression in, among others, specific selection of the presented material. On the grounds of the postmodernistic theory of prose, Markiewicz points to three main currents: firstly the trend attributing cognitive functions to the novel, secondly, treating novel as an area of the sovereign and immanent creation, and finally one, attributing autopresentative character of literature. Here he places, among others, the program declarations of Nouveau Roman creators, and also such features or phenomena, as: antimimetics, negativity, ambiguity and antinomism fabulation, metafiction and surfiction, entropy and ludicness. Markiewicz also includes in the postmodernistic current, programmes of feminist literature of the 1970s and 1980s, and the conception of literature proposed by The

New Journalism range. The elaborated chapter ends in the presentation of polemics, apologies and synthesis commenting upon the character of this prose and appearing need to look for the dominant of novel, its aims and the directions of development.

The problems of magical realism Markiewicz treats superficially quoting some ideas of Spanish-American novel and pointing to European source of that term. His short definition of magical realism is based on ideas taken from *Le réalisme magique* (1987) by J. Waisgerber. Referring to postmodern literature, he mentions also opinion of L. Chamberlain (in her essay *Magicking the real paradoxes of postmodern writing*), who links magical realism with the idea of fabulation, but also indicates that in the later one allegorical tendencies are stronger (p. 337).

In the chapter covering the scientific theories of novel from The Second World War to the 1990s, the author presents the most important to the evolution of narrative form theories, trying to arrange them in the chronological and problem oriented way. From the point of view of different methodological orientations, he qualifies the most significant elements of the literary work structure (novel), among them, such as: narrator and author, tense and spatial form, expository modes of novel, the problems of interior monologue and stream of consciousness, the statements of characters, as well as the language and style. The importance of the category of addressee, as a significant element of interpretative strategy, was emphasised by Markiewicz in his earlier work *Literaturoznawstwo i jego sąsiedztwa* (*Literary Study and Its Contexts*).

According to Markiewicz, the transformation of scientific theory of novel, of course, if we treat the theory as one unit, can be divided into two main

phases. The first one, stresses surface narrative structure (so mainly the category of narrator and tense), the second phase concentrates on the structuralist theories, which become later the base of narratology.

In order to characterize the development of directions of researches relating to the theory of narrative form, Markiewicz shows that from the half of the 1960s there was a distinctive turn from formalism to structuralist researches (with a special interest in the short story theory), which from discussion about the plot scheme gradually turns to its general "grammar". The author emphasises that the growth of interest in semiotic theories in the West (often imitated the methodology of structuralist researches) was connected with the popularity of translations of earlier works of Propp and Tomashevsky. It intensified the discussion on the essence of the opposition: *historie - discourse*. Also the category of character (though earlier put aside) and the spatial structures were analysed as an important paradigmatic (out of *fabula*) elements of the presented world (here, elaborations of ideas by, among others: C. Lévi-Strauss, C. Bremond, R. Barthes, T. Todorov, A. J. Greimas, G. Genette, M. Bal, J. Lotman, S. Chatman).

Among concepts relating to linguistic-stylistic aspect of narrative text and generative-transformative grammar of short story, Markiewicz pays special attention to G. Prince's ideas, taking into consideration other, important to this type of researches, publications.

It's pity that, essential to mentioned studies of narrative forms, problems of intertextuality were only touched on by the author, with regard to generative-transformative concepts by Kristeva. She treats novel as a transformation of other culture codes (p. 493).

To show the history of novel theory,

the author presents the ideas relative to the essence of novel and systematics of the genre (among others theories of: I. Watt, M. Bakhtin, N. Frye, R. Scholes, R. Kellog, W. Kayser, J. Kristeva). He also doesn't omit those theories, which, presented genetic relations of novel with other spheres of humanistic reality (p. 390).

It's worth noticing that the problems of novel fiction, their references to reality and metafiction shown in this publication is firstly, a kind of supplement to those parts of the book, which are concerned with basic features of the novel genre, and secondly, it's a supplement or continuation of the chapters devoted to the specificity of magical realism literature and postmodernism. Discourse about literary fiction is considerably limited to elaborations of: theoretical ideas, referring to the quasi-opinions theory of Ingarden (e.g. conceptions of W. Kayser, R. Wellek, A. Warren, K. Hamburger, etc.), the cognitive aspects of literary fiction, the theory of "possible worlds", thus also contemporary interpretation of "mimesis" term.

In this chapter Markiewicz appears the problems of author and narrator. It seems to be a kind of review of the most important ideas about narrator category (also most significant typologies): from the glorification of the first-person narrator, through gradual limiting of its mediatory function (e.g. introducing focalization category), to the extreme theories, which emphasise needlessness of narrator. Even in A. Benfield's version the category of narrator is only a verbalisation of "non-reflective consciousness" of the literary character (p. 435).

In a similar way Markiewicz treats the problem of the tense and spatial form, as an unseparable elements of novel structure. He takes into account processual character of theoretical considerations about these categories and

terminology, which was being formed. He also points to the important conditions and relations between this part of the theory of novel and contemporary philosophy.

The interests of theorists in problems of receptions and addressee (as co-author of the literary work) or process of concretization is, according to Markiewicz, the result of the communicative perspective of treating the literary phenomenon by critics.

He ends this publication by presenting the problems mentioned above, paying attention to showing the most important trends, referring to the aspects of reception and interpretation of the text. Apart from the essential to that domain of research works of U. Eco, R. Barthes, J. Culler, P. J. Rabinowitz, N. Picard, W. Booth or W. Iser, also the most important ideas of deconstruction are elaborated here.

In the final section the author describes the 1980s and the beginning of the 1990s time, which brought the growth of tendencies, emphasising uselessness and invalidity of theoretical-literary researches (especially in American theory). This is why the interests of theorists turned to reinterpretation of their earlier ideas (as well structuralist or semiologist as deconstructive views), especially towards intuitive study of literary work and growth of the socio-cultural context, as an essential element describing the semantic of novel.

The significant supplement of this work, related to, among others, the trends of development of contemporary novel, is bibliography devoted to the researches on narrative genres of so called minor literature. These are works about the technique of the detective novel, science-fiction and so called entertaining.

To sum up, extremely important to the literary criticism, not only European,

but also world-wide, seems to be the adequate statement of S. Balbus, that Markiewicz's works are a kind of "polyphonic novels". In *Theories of Novel Abroad* there are many references to his earlier publications, showing a numerous examples related to describing problems.

This is for sure the most comprehensive compendium of theoretical knowledge of novel in his literary output, in which Markiewicz is not only a legislator, but more an interpreter and the guide in the labyrinths of the foreign theoretical-literary view.

The best supplement to Markiewicz's work especially from the point of the Polish literary critics, seems to be the book just being prepared by Markiewicz: *The Polish Theories of Novel*. We hope that there will not lack Markiewicz's ideas, because they often become pillars of the achievement of the contemporary literary study.

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ROBERT K. ZAWADZKI,  
„POETYKA” ARYSTOTELESA  
I „SZTUKA POETYCKA” HORACEGO.  
STUDIUM PORÓWNAWCZE.  
Częstochowa 1996

Wśród dysertacji doktorskich z zakresu filologii klasycznej opublikowanych w ostatnich latach na wyróżnienie zasługują dwie, przedstawione i obronione w Uniwersytecie Łódzkim: Zbigniewa Dancka: *Jest jakaś słuszność słowa... O platońskim dialogu „Kratylos”* (promotor Bogdan Wiśniewski; druk Łódź 1995); Roberta K. Zawadzkiego (tytuł w nagłówku) - (promotor: Anna Komornicka; druk. Częstochowa 1996). Tej ostatniej wypadnie poświęcić kilka uwag.

Temat obrony nie był zupełnie nowy. Świadczy o tym zarówno literatura