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### GENRE ASPECT OF COMPARATIVE LITERATURE

The integration of comparative investigation and genology witnessed in recent years is certainly not accidental, but essentially motivated by two significant moments. The first of these is given by the contemporary stage of development of the literary science in general and the efforts at enriching its research procedures. The second has deeper gnoseological roots and wider implications, and emanates from general evolutionary laws of literary thought.

The inner differentiation of the literary science has recently been marked by a relatively forceful entry and development of comparative investigation of literature and by ambitions to reveal the laws of relation between national and foreign literatures, and to contribute to a knowledge of the supranational developmental process. Comparative literature follows these aims simultaneously on the field of literary-historical and theoretical investigation. This process cannot go on without systematic tendencies to penetrate as deep as possible into the structure of a literary work and process. Consequently, any differentiation whatever of the theoretical aspects and literary-historical procedures is most welcome here. This is borne out by efforts at elaborating, for instance, a comparative versology, stylistics, at utilizing an analysis of the literary text, developing the theory of translation, and not in the least measure, efforts to use the genological interpretation of literary material.

While the contemporary development of, for example, Slovak comparative investigation of literature has been determined in the true sense of the word by the requirements of literary history, which has lately shown marked tendencies towards a complete synthesis of the inner literary (intra-national) developmental process, the birth of literary genology is conditioned, beside these inner determinants, also by external stimuli, primarily by the richly-developed Polish genology. An attempt at a symbiosis of these aspects, i. e., the comparative and the genological, is in the interests of the theoretical model of contemporary Slovak literary science.

A second, essentially more general cause of the attempts at unifying the comparative and genological investigation resides in a certain parallel historical concordance of the evolution of the two literary aspects.

Undoubtedly, over the past few years comparative investigation of literature has attained a significant stage in its development. In general, it could be characterized as an attempt at a complete theoretical synthesis following a preceding period of analytical, widely ramified material research. If during the preceding few decades comparative investigation had been marked by efforts at collecting the greatest possible quantity of evidence on inter-literary relations, the last decade has shown the urgency to systematize, and in some way to unify this material. The initial period of this impetuous process in the field of the comparative theory is known as that of the so-called crisis of methodology of comparative investigation of literature. After it had been overcome, there followed a considerable rebuilding of the methodology and methods of comparative investigation, and a preliminary theoretical model, adequate for this stage of the development, was worked out.

A similar process may generally be witnessed also in the development of the genological investigation of literature. However, the genological approach to literature is not of recent date, but has existed in its essence, all along in parallel with the development of literary thinking. And thus, in the course of history, the genological aspect of literary investigation has gone through several stages adequate to the overall development of the literary science. Following a relative synthesizing period of a positivist methodology during the last century, the genological aspect persisted more or less latently in literary science and "lived" by drawing on the conclusions and postulates of an essentially genetic positivist model.

A certain reactivation of the genological aspects took place, certainly not by accident, precisely in connection with the development of one of the synthesizing stages of the comparative investigation of literature around the thirties. Neither is it by accident that the designation 'genology' comes from the well known French comparatist P. Van Tieghem and that under the new conditions, the initiative to set up the literary investigation of a comparative nature on a genological basis, belongs to this literary scholar and to the other adherents of the French comparative school.

Contemporary development of literary genology is linked in many aspects with these stimuli. Just as in the case of literary comparative investigation, here too, we witness an inherent effort at a further synthesis of the genological theory. This parallel concordance in the development of the comparative and the genological synthesizing tendencies sets up a whole series of problems both in the field of comparative investigation and in that of literary genology.

One of them is, for example, the problem of the share of a literary genre in the literary-historical process. Literary genre is understood as one of the key categories of historical poetics, whence it follows that the object of genology is an investigation of historical changeableness of the literary genre in the unity of its synchronic and diachronic aspects.

Today, an interpretation of the literary genre as a part of historical poetics does not raise any serious objection. Even adherents of opposite literary schools often



see eye to eye on this thesis. However, such a consensus of opinion does not exist when a concrete, detailed interpretation of this thesis is involved, in particular in its application to literary-historical research.

Difficulties seem to arise from the lack of a uniform view on the correlation between individual hierarchically higher or lower categories of the system of literary methodology. The explication of the literary kind or genre form likewise lacks uniformity. And yet, a formulation of these basic theoretical premises is an indispensable condition of the applicability of genology to literary research.

One of the stumbling blocks of contemporary genologic theory is the great diversity of attitudes towards the systematics of genological material, a difference of approach to the criteria of a genological division of literature. This diversity is conspicuously reflected in contemporary Polish genology which, in the course of roughly, the past two decades, has worked out several systematics based on various aspects. Among these the Aristotelian aspect of portraying the narrator's visual angle clearly predominates, with the well known division of kinds into the epic, lyric and drama. Hence, there is question here of the classical triple division of literature. We know, for instance, of the divergences in the interpretation of literary kinds or genres not only between earlier works by J. Kleiner<sup>1</sup> and the more recent ones by I. Opacki<sup>2</sup>, H. Markiewicz<sup>3</sup>, M. Głowiński<sup>4</sup> and others, but also of those between numerous genologist scholars abroad<sup>5</sup>; well known are also the repeated attempts by Stefania Skwarczyńska to work out modern systematics that would entirely encompass the generic diversity of literature from the remotest times up to the present<sup>6</sup>.

However, efforts at "discovering" universally valid systematics of the genological material, adequate not only to individual stages but to the entire development of literature, appear to be motivated also by a certain suggestiveness of the traditional triple division and a conscious, or perhaps a subconscious, overestimation of its theoretical operativeness. There is no doubt that all these divisions suit in

<sup>1</sup> Cf. J. Kleiner, *Rola czasu w rodzajach literackich*, „Pamiętnik Literacki”, XXII/XXIII: 1925/1926.

<sup>2</sup> Cf. I. Opacki, *Krzyżowanie się postaci gatunkowych jako wyznacznik ewolucji poezji*, „Pamiętnik Literacki” 1963, fasc. 4, pp. 379–389; N. Krausová, *K súčasnému stavu v genológii. Príspevky k literárnej teórii*, Bratislava 1967, p. 15.

<sup>3</sup> H. Markiewicz, *Rodzaje i gatunki literackie*, [in:] *Główne problemy wiedzy o literaturze*, Kraków 1966.

<sup>4</sup> M. Głowiński, *Literarny druh a problémy historickej poetiky*, „Slovenská literatúra”, XVII: 1970, no. 3.

<sup>5</sup> E. Staiger, *Grundbegriffe der Poetik*, Zürich 1963. Also in Czech translation: *Základní pojmy poetiky*, Praha 1969, p. 189.

<sup>6</sup> Here we should point out, above all, the significant work of S. Skwarczyńska, *Wstęp do nauki o literaturze* (Warszawa 1965, p. 411), dealing with problems of literary genres. Skwarczyńska pursues these problems systematically and the development of contemporary Polish genology can hardly be imagined without her work.

their own way either individual stages of development, or one or another national literature, or else, by their classifying scheme, they faithfully express the substance of a literary shaping of reality. In addition, they give testimony of their own generalizing, yet partitive character.

It seems that this trend of research which ultimately predominates in genological theory, emanates from a certain subconscious absolutization of the genological investigation of literature, from tendencies to identify the genological approach to the literary phenomenon with the tasks and aims of a literary-historical or even literary-scientific research generally. Our view on this is corroborated by the fact that the quantitatively abundant genological literature, the stupendous impact of mainly the genological theory, but also of literary-historical practice, failed to bring, in this sense, positive results of any importance. It may even be said that the diversity of attitudes on the part of numerous scholars has led in recent times to a certain feeling of resignation before the genological theory and to attempts to work out the all-comprising systematics spoken of above.

Personally I am of the opinion that genology reflects a certain degree of knowledge of the literary phenomenon within the framework of the cognitive process of literary science. And this degree in the cognitive process determines also its sphere of action, its sphere of cognitive functionalism and theoretical operativeness. If the aim of literary science is a knowledge of all the relations and affinities that enter into the literary phenomenon and its individual components (both mutually and in relation to their environment, in the full sense of the term), then literary genology, as a certain degree of this cognitive process, will encompass by its essence only a certain type, a sphere of the relations. This implies relations of the so-called equivalence of phenomena<sup>7</sup>, — more simply and in a narrower sense, relations of similarity between literary parts. The relation of equivalence gives rise to the so-called classification analysis of material containing constancy of phenomena, their adequacy or equivalence, in other words, there is question here of a discovery of the reproducibility of the characteristic veracity of phenomena within the context of their infinite diversity. Hence, the basic methodical procedure here is the process of comparison by means of which we discover behind a multiple stratification and meaningfulness, a unity of the changing phenomenon and process. This unity, adequacy, constancy of phenomena enables us to arrive at a unifying category, at a classification according to certain groupings.

Such a common denominator of the constancy of literary works is, besides others, the epic, lyric or dramatic character. Sorting of phenomena into these groups is conditioned by the manner of the literary portrayal of reality. While in the lyric it is the extreme position of identification of the narrator with the literary statement, in the epic it is the objectiveness of the statement, and in drama the originality of its dialogues. A further criterion of constancy, equivalence of literary works is,

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<sup>7</sup> Cf. V. Filkorn, *Metódy vedy*, Bratislava 1956, pp. 60—70, 150—153.



for example, the discipline, or lack of it, in the linguistic expression which enables to assign literary phenomena into prose and poetry. A similar basis for classification may be, for instance, the thematic component, a formal component, versification system<sup>8</sup>, ideological issues, etc.

As the application of equivalence fails to encompass all the affinities seen in a literary work and its components, apprehending always only a certain aspect of its real essence, the nature of the literary material itself enables subsequently a further series of classes and subgroups to be set up. And it is in this that the relative cognitive value of classification resides, both at the gnoseological and the historical level.

This is given by a number of facts, including, among others, that of a specificity of the literary phenomenon which is more differentiated in its essence, richer, than the sphere of equivalence of phenomena. Genology investigates only those relations among literary phenomena that are genologically necessary, and this always from the viewpoint of concretely selected classification measures. It leaves out of its visual angle those relations and affinities that are incidental from this aspect. An overestimation of the classification law in the comparative process of literary science has a retarding effect, for it does not permit a knowledge of the multilaterality of a literary work.

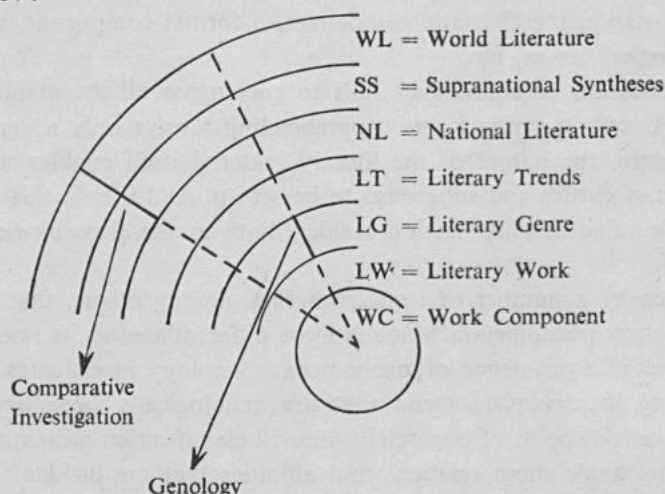
It has been implied earlier, that the criteria of a classificatory analysis of literary works are determined by, among others, a primary knowledge of the literary phenomenon, the character of the overall working hypothesis by which we approach literary analysis. In this sense, genology is an organic component, a part of historical poetics and as such, is determined by its other categories worked out by literary science at a certain stage of its development.

The impact of these categories, the depth of their literary-theoretical and historical explication is certainly not negligible here. The aim, the task of historical poetics is ultimately to discover a mutual correlation between genological systematics of literature and the hierarchically higher or lower categories of historical poetics. Such a category is, for instance, literary style, national literature, supranational or higher literary entities, and in the final analysis, the concept of world literature, or the so-called lower units of historical poetics — such as the work and its individual components, further, concepts by which we express the stage of processing of the literary development: the concept of literary tradition, convention<sup>9</sup> etc. Therefore, higher literary-historical entities are to be taken into account as significant determinants of classifying genological systematics. A mutual correlation

<sup>8</sup> In accordance with Michał Głowiński we are of the opinion that the versification system may be a basis for a genological classification of literature. See Głowiński's *Literárny druh a problémy historickej poetiky*, p. 301.

<sup>9</sup> The concept of literary convention and literary tradition as categories of historical poetics were formulated by M. Głowiński in his study *Literárna tradícia. (Pokus o náčrt problematiky — An Attempt at an Outline of the Problem)*, „Slovenské pohľady”, 87: 1971, no. 7, pp. 65–77.

of these concepts from the genological and comparative aspect is shown in the scheme below.



It is beyond the scope of our study to define the forms of mutual correlation between various concepts of literary science, and we shall confine ourselves to a thematic outline of some of the relationships existing between genological classification and literary style, or style formation.

"The aesthetic canon of the style of an epoch as a system of poetics is in a determining and subordinating position with regard to the other subsystems — components of the literary-historical process: literary genres, versifying, stylistic and compositional forms. This subordination and dependence of the genre development is one of the basic laws of the dynamics of development of literature and determines the developmental variability of literary genres"<sup>10</sup>.

This is also the starting point for Henryk Markiewicz when he states that the genre concepts are rich in content only when we understand them within the frame of reference of a literary movement: "Wider constructions that embody several literary movements are, on the contrary, poor"<sup>11</sup>, because they are too general and consequently, theoretically little operative.

However, within the context of an intrinsic law of literary development, a classificatory systematics of literary genres modifies also the superior literary entity — in our case, literary movement or style, etc. Thus, for instance, the function of a developmental momentum of literary genres, of the inherent development of literary genres in a historical exchange of style formation, is generally known.

<sup>10</sup> M. Bakoš, *Historická poetika a literárne dejiny. Literárna história a historická poetika*, Bratislava 1969, pp. 9, 10. Quotations translated by P. Tkač.

<sup>11</sup> Markiewicz, *Rodzaje i gatunki literackie*, p. 165. These views of H. Markiewicz's are analyzed by Krausová in her study *K súčasnému stavu v genológii*, p. 28.



This mutual relationship between style and genre aspects within individual national literatures embodies the specificity, the differentiatedness of the development of national literatures. Similar relations between mutual differentiatedness and relatedness are also evident, as has been noted, between the other higher and lower categories of the literary science. However, a discovery of these relations presumes that cognitive analysis be extended to include an investigation of further relations, such as those of classification and equivalence of phenomena. This involves causal relations and, ultimately, relations of dialectical analysis of the literary material, relations that do not lose sight either of the diversified correlations between literature and the other spheres of human activity and of reality in general and which, in the last resort, are the object of literary science in its wider implications.

But genre classificatory systematics is determined not only by hierarchically higher and — in the sense implied here — also lower components of historical poetics, but depends mainly on the development of literature itself, on the historical change to which the very object of investigation is subordinated. Literary categories are the product of a certain generalizing process in the study of a literary material and in this sense, have a normative or a norm-forming character. But the development proper of literature is guided by the specificity of the aesthetic norm, which “consists in its being inclined to be broken rather than observed. It possesses in a lesser measure than any other the character of inviolability of the law; it is more of a landmark enabling one to feel the measure of deformation of the artistic tradition by new tendencies”<sup>12</sup>. Therefore, the process of artistic creation involves an inevitable and programmed overcoming of the ruling aesthetic norm. A result of this process of a constant innovation in the literary development is, for example in the field of genology, the well known conception of genre syncretism, a mixing of literary genres and genre forms. Genre syncretism brings up a new reality into classificatory systematics and, by its nature, is aimed against preceding earlier systematics. The specific tendencies of a programmed overcoming of the aesthetic norm speak for the necessity of constant revisions of valid genologic systematics and attest to their historical relativity. Simultaneously they weaken, in a certain sense, the cognitive literary operativeness of the most universal genological standards which are often felt to be too rigid. This is not to say that, for instance, the so-called larger classificatory principles<sup>13</sup> are irrelevant within the context of the cognitive process. On the contrary, they are a part of it, and within the system of literary science, its organizational component.

<sup>12</sup> J. Mukařovský, *Estetická norma*, [in:] *Studie z estetiky*, Praha 1966, p. 75.

<sup>13</sup> When speaking of the so-called everlasting classificatory principles, we often have in mind literary kinds: the epic, lyric and drama. Several literary scholars consider literary kinds to be “natural” and given phenomena, emanating from man’s character, his natural dispositions. At the same time, historically changeable are only literary genres. Personally, we stand on a consistent historical platform of classificatory systematics, whether these relate to the category of a literary kind or genre. There certainly exist certain natural “attitudes” of man, expressed, for instance, by

It has been said earlier that the classificatory system of genology and its criteria are a result of cognitive efforts in this or that historical period. But literary science must at the same time take into account a further "dimension", which objectively shows the genre division of literature. We have in mind a genological division which emanates from, and has been created by the very development of literature, its genesis. In other words, literary convention places the investigator face to face with a ready-made classificatory system of literary kinds, genres and genre forms. Hence, there is question of a status quo as a result of a developmental processing of literature and a genologic usage of a period. In this case, in contrast to, we might say, a subsequent cognitive process where a classification of genres arises *a posteriori*, we are concerned with classification as a result of existing literary consciousness which is created by, and to which is subject, the author himself. In comparison with classification in other spheres, this is a further complication of the classificatory law in genology, where account must be taken of the relation between the author of a literary work and the existing conventions, and also his attempt at an inimitable, individualized creation.

Because of the requirements of systemized classificatory standards, not all the historical genre classifications have been found to have an equal applicability within various methodological schools. And even some classifications formed in the course of history and conditioned by literary traditions and literary convention in various developmental periods, have often proved inadequate from the aspect of concrete literary schools. Hence, the frequent attempts to work out a classification always from the aspect of novel criteria; that is, to make the principle, judged to be productive from the visual angle of this or that school, to be a standard of division. This is understandable if we realize that genologic classification is part of the cognitive process of the literary phenomenon and, as such, is always the result of a concrete methodological system.

While, for instance, a social novel corresponds in its essence to the realistic style, and its classification expresses sociological criteria of assessing literature, the genre form "novel-story" is the result of a literary-scientific analysis. A clear-cut literary-scientific approach to a genre division is characteristic, for example, for the theory of the Russian "Formalist Method". It is no accident that Viktor Shklov-

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the terms lyric and epic. Similar in character are also, for example, the "romantic" and "realistic" attitudes of man towards reality, and so on.

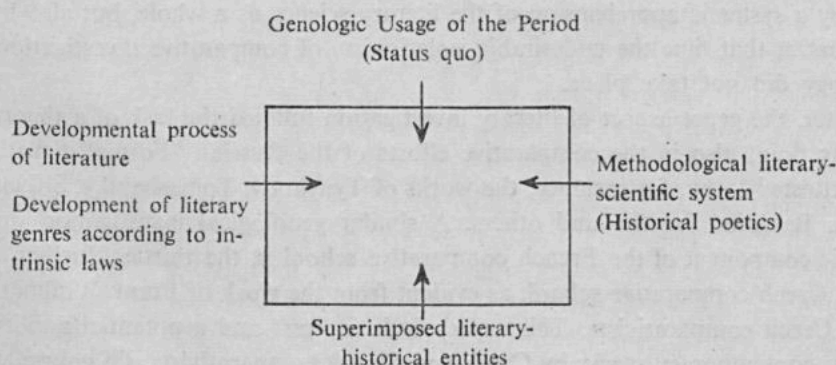
However, the ontological essence of these "universal" human properties is one thing, and their shaping in a literary work which is at all times conditioned by concrete historical circumstances in the literature of a given period, is quite another. The form of their transposition in art as a secondary modelling system (Lotman) is subject to laws characteristic for the relevant secondary modelling system. At the same time, the measure of generalization is of course greater in literary kinds than in literary genres and genre forms. Consequently, literary kinds may be deduced from man's dispositions, but cannot be reduced to them, because the lyric, epic and drama classify a literary work from the aspect of its build-up (structure). The latter is, however, historically conditioned.



sky in his *Theory of Prose*<sup>14</sup> speaks of a "novelette with a mystery", of a "novel with a mystery", where mystery is understood not as a thematic component, but as an artistic means or procedure. In the same way he distinguishes a "parodistic novel" or "an ornamental novel". Boris Eikhenbaum does not make an analysis of Gogol's *Mantle*<sup>15</sup> as a social satirical novel, — he even considers such a classification as amorphous — but "brings to the foreground the manner of narration as a literarily pregnant and weighty aspect of classification". From the positions of the Sociological school, a similar interpretation was made also of Gogol's *Nose* as a social satirical novelette, while another explanation gives here precedence to its genre classification as a literary parody of worn-out procedures in romantic story. In such cases as these, the criterion of genre classification is therefore a methodological literary — scientific system.

A result of these and other circumstances is the unexplorable diversity of genres and genre forms which considerably complicates all attempts at working out "all-encompassing" systematics. Various aspects of a literary work permit to set up varying intra-genre typologies<sup>16</sup>. Literary operative criteria of classification may be deduced from the fundamental determinants of genologic systematization. It is a developmental process of literature in general and in the widest sense of the term, a development in its own intrinsic laws, of literary genres as a more specific component of the universal development of literature, a genologic status quo resulting from past classificatory generalization, superimposed (partially also subordinated) literary-historical units (cf. scheme on p. 10) and their mutual conditionedness, a certain literary-scientific system — in our case the system of historical poetics. These fundamental determinants of genological systematics which internally make the necessary concretization possible, are shown in the scheme below.

#### DETERMINANTS OF GENOLOGICAL SYSTEMATICS



<sup>14</sup> Czech translation: *Teorie prozy*, Praha 1933, pp. 120–201.

<sup>15</sup> *Ako je zrobený Gogoľov Plášť*, [in:] *Teórie literatúry*, Trnava 1941, pp. 338–355 (Slovak translation).

<sup>16</sup> See Markiewicz, *Rodzaje i gatunki literackie*, p. 169.

From what has been said it follows that classificatory genologic criteria emanate from a concrete methodological literary system which embodies also the determinants of genologic systematics. A genologic classification is the product of a knowledge of the literary work and process. The diversity of the systematics is understandable and results from a diversity of methodological schools. However, if there is no satisfactory genological systematics within the framework of a certain literary-scientific methodology, it means that literary science has not attained the required stage of a descriptive knowledge of the literary work and process, has not succeeded in determining genologically constant, inevitable and accidental efforts.

The contents of the term genological classification brings up by itself not only the question of the relation of genology to the hierarchically higher or lower literary-historical units, but also that of the comparative investigation of literature. The tendencies to refine and perfect the methodology of comparative analysis by the application of genological aspects, follow intrinsic and organic laws from the viewpoint of dialectic-structural apprehension of literature. These intentions variegate the palette of methods in contemporary comparative investigation of literature, and concretize research along the literary-theoretical line.

Comparative investigation of literature based on a genre, and thereby also a style plane is certainly no discovery of contemporary literary science. It is met with already at the time of the origin of comparative literature in the last century, and this, most explicitly in the theoretical conception of A. N. Veselovsky's extensive work, in his well known project of historical poetics. This framework of Veselovsky's project involved also a literary-historical and typological reconstruction of the epic, lyric and novel, and this not only on the basis of an investigation of intra-literary, Russian, but also inter-literary material<sup>17</sup>. A unification of the genological and comparative aspects organically derived from his literary methodology and was absolutely self-evident. However, a significant role was played here not only by a systemic apprehension of the literary science as a whole, but also by the fact that at that time the undesirable isolationism of comparative investigation and genology did not take place.

Later, the genre aspect of literary investigation fulfilled the task of a theoretical starting point also in the comparative efforts of the Russian "Formalist method", as is attested to by, for instance, the works of Tynyanov, Tomashevsky, Shklovsky, Propp, Bakhtin, Tseytlin and others. A similar genological investigation was an organic component of the French comparative school in the thirties, further, e. g., of the Czech comparative school, as evident from the work of Frank Wollman and other Czech comparatists. This aspect finds a direct and a potential application also in contemporary works by Czech and Slovak comparatists. Of course, while

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<sup>17</sup> Cf. *Istoricheskaya poetika*, Leningrad 1940. On the comparative stimuli of Veselovsky, cf. study by D. Ďurišin, *Podnetnosť historickej poetiky A. N. Veselovského*, [in:] *Z dejín a teórie literárnej komparatistiky*, Bratislava 1970, pp. 11–38.



the genological aspect used to be traditionally applied as one of several views of comparative analysis, at the present time it is becoming more and more purposeful and pronounced, and frequently predominates and is also the aim of comparative researches. A proof of this under Slovak conditions of the comparative investigation is, in particular, the work by J. Hvišč *Epické literárne druhy v slovenskom a poľskom romantizme (Epic Literary Genres in Slovak and Polish Romanticism)*<sup>18</sup>.

Nevertheless, the above integration seems to hurt against numerous problems, primarily in the field of theory. This is evident, for example, from the nature of the questions raised, such as hierarchical superiority or subordination of comparative investigation or genology, considerations whether comparative investigation and genology are separate disciplines within the literary science, etc. Ontologically similar in character are also considerations, for example, whether genology belongs to literary history or theory, although, on the other hand, it is clear that a historical explication of phenomena presupposes their thorough synchronic, static characteristic. Even if from our point of view these questions do not constitute any serious theoretical issue and, in principle, have been elucidated from the aspect of scientific research, yet, on purely methodical grounds, we must define our stand towards them.

Thus, for example, considerations on the priority or superiority of comparative investigation or genology appear to us to be inadequate, for either case implies essentially a category of a different kind. While genology investigates genre-symptomatic literary relations tending to create quantities of literary phenomena and leads to a knowledge of their genesis, comparative investigation is not confined to these classes. Its aim is a knowledge of the typological and genetic essence of literary phenomena and processes as manifested in all the existing literary-historical entities. In the spirit of a dialectical-structural methodology, comparative investigation must encompass all the above and other units of literary phenomena, including those that are unified in the quantity of the literary kind, genre and genre form, in their total mutual conditionedness and relatedness. This is an indispensable condition if comparative investigation is to discover the essence of the developmental laws of the hierarchically the highest literary-historical entity — world literature.

On the other hand, it is a great advantage for comparative investigation that in the fulfillment of both its partial and general aims, it can draw support from a scientifically objective analysis of relations within the given groups, and thereby also from the group formed by a genre analysis of the literary material. And what is more, the genological aspect is binding for literary comparative investigation, which is given by the natural sequentiality of the cognitive process. It is a concrete point of support, a starting point of comparative analysis which, however, is not limited to it (cf. scheme on p. 13).

In the formulation of the mutual relation between comparative investigation and

<sup>18</sup> Bratislava 1970.

genology certain misunderstandings may ensue, which, however, emanate rather from an inexactness and incompleteness of individual formulations. But a concrete literary-historical research usually eliminates these misunderstandings. This is borne out, for instance, by the known methodical theses on the conditionedness of inter-literary relations and affinities, by the style-genre aspect, further by the genre and style motivation of the selection of translation and the translation procedures employed, etc. The style-genre conditionedness of inter-literary structural relations is in fact the base for the entire field of comparative typology<sup>19</sup>. Concrete comparative analyses provide here an unexplorable number of examples. At the same time, a purposeful and systematic application of the genre-style aspects in literary comparative investigation and comparative procedures in genology remains of actual interest even at the present time.

*Translated by P. Tkač*

## GENOLOGICZNY ASPEKT KOMPARATYSTYKI LITERACKIEJ

### STRESZCZENIE

Problem integracji genologicznych i komparatystycznych aspektów badań nad literaturą, który znowu stał się aktualny we współczesnej wiedzy o literaturze, ujawnił się jako następstwo równoległego, w wielu zaś wypadkach analogicznego rozwoju zarówno komparatystyki, jak i genologii. Nie ulega wątpliwości, że w obu przypadkach idzie o wyraźną tendencję uzyskania syntezy teoretycznej jako konsekwencji bardzo uprzednio rozwiniętych, rozległych badań materiałowych.

Tendencji ku wspomnianej symbiozie porównawczych i gatunkowych punktów widzenia w badaniach dzieła literackiego jako zjawiska towarzyszy cały szereg problemów teoretycznych i historycznych. Jednym z nich jest np. zagadnienie trwałości gatunku w procesie historycznoliterackim, a zatem zagadnienie wyjaśnienia gatunku literackiego w obrębie poetyki historycznej. Autor konkretyzuje tę sprawę i wskazuje na wzajemny związek między genologiczną systematyką literatury a wyższymi czy też niższymi hierarchicznymi kategoriami poetyki historycznej. Takimi kategoriami są np., w wyższych układach hierarchicznych, pojęcia: sam gatunek i rodzaj literacki, literatura narodowa, lub też wyższe, ponadnarodowe całości literackie, wreszcie zaś w ostatecznej instancji proces kształtowania się literatury światowej. Do tzw. niższych jednostek składowych poetyki historycznej należy samo dzieło i jego składniki, w końcu zaś pojęcia, za pomocą których ustala się proces rozwoju literatury: pojęcie tradycji i konwencji literackiej.

W dalszym ciągu autor pokusił się o sformułowanie jednolitych determinant systematyki genologicznej. Należą tu takie zjawiska, jak przede wszystkim własny mechanizm rozwoju literatury w najszerszym rozumieniu tego słowa, dalej następujący według własnych, swoistych praw rozwój gatunków literackich jako składnik podporządkowany generalnemu procesowi rozwoju literatury, aktualny *usus* genologiczny, *status quo*, fakt określenia czy też wyznaczania historycznoliterackich jednostek składowych determinujących zwartość i spójność literatury, wreszcie metodologiczny system wiedzy o literaturze (pojmowanie poetyki historycznej).

<sup>19</sup> Cf. our work *Problémy literárnej komparatistiky*, Bratislava 1967, pp. 99–100. The genre aspect is embodied also in the systematics of basic theorems of comparative literary investigation, cf. also table on pp. 172–176.



W sumie — autor formułuje podstawowe rygory i funkcje genologii i komparatystyki. Genologia wiąże w wyższe całości zjawiska literackie gatunkowo nacechowane w sposób identyfikowalny i za pośrednictwem przede wszystkim analizy kwalifikującej zmierza do wypracowania oraz ustalenia prawideł rządzących wielką mnogością fenomenów literackich, jako też do poznania ich genezy. Komparatystyka dąży do poznania typologicznych i genetycznych podstaw zjawisk literackich oraz literackich procesów, występujących we wszystkich istniejących całościach historycznoliterackich, do odczytania jedności gatunku literackiego. Dla komparatystyki dużą pomocą może być fakt oparcia się przy realizacji swych celów na wynikach obiektywnych analiz naukowych, którymi dysponuje literacka genologia. W tym właśnie sensie aspekt genologiczny ma nader poważne znaczenie dla komparatystyki i jest naturalną oznaką postępu procesu poznawczego. Stanowi on konkretny bodziec do badań komparatystycznych, punkt wyjścia do analizy komparatystycznej, która, rzecz jasna, na nim się nie kończy. ]

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