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VALUE SYSTEM OF NARRATIVE TEXTS

As a rule, axiology as a scientific discipline distinguishes several types of values actually existing in human society. It is possible to enumerate them without paying regard to a literary text as follows: 1. biological values relating to 'id', to the instinct of self-preservation and self-realization in the field of instinctive life, and to satisfying man as "animal" creature (sex, eating, drinking, sleeping, and the like); 2. moral values including deeds, action from the aspect of human relationships and inter-personal stability, intentionally built on the principles of "the good"; 3. aesthetic values functioning primarily on the basis of the presence of the so-called aesthetic categories, found in the object itself (harmony, beauty, the grotesque, irony, imitation, and the like) - they may be further divided into two basic spheres - the sensualistic and the spiritual; 4. noetic values, originally anchored in the rational sphere and verifiable on the basis of "TRUTH" (Váross 1970, pp. 23 5-246).

A special position is occupied by economic values which are partly out of the framework of axiology as a scientific discipline, since they are not the subject of its interest and research (Váross 1970, pp. 240-24 1). But in connection with the text they cannot be fully negated, since the shortage or the surplus of material commodities, of misery versus wellbeing, can have an immediate effect on the acts of characters, on the formation of relationships between actors in the very structure of a prosaic work. Even though the so-called social fiction is not a preferred literary type at present, or from the aspect of reader's interest it may have declined, losing its attractiveness when forming a textual reality. Economic values often intervene with the content build-up of the work, then the choice of other value types is dependent, many a time, on the economic values in solving life problem situations. An example can be given from American literature here as well: in the novel by Irwin Shaw

(*Bread on the Waters*), the whole story is based on the acquaintance of an average teachers' family with the "superman" Hazen. The growth of wellbeing brings with itself a decrease in ethical values, but also an endorsement of the free and loose use of biological values, such as eroticism and sex.

As we have indicated, the text of art does not constitute its value system from its own sources only, e. g. it cannot do without the occurrence and suitable application of biological, ethical, noetical and also economic values to the material of the structure of art. The quality of art is generated by mutual action of antithetic values. Their solution is the basis for plot, story, and narration (Miko 1987, pp. 56). A more recent theory speaks about raising of life problematic situations in the epic text and its solution. But similar problems occur also in journalistic writing in the addresses of orators, in numerous genres of the colloquial style (even gossips model, many a time, a life problem situation and solve it in a typical manner). This occurs also in biographical genres of scientific provenance. In a literary text (in prose, drama) the conflict is realized not only between characters, but also between contradictory, mutually eliminating values. If a solution occurs in the interest of one value, it regularly leads to the deficit of decrease of some other value. In the novel by Chingiz Ajtmatov after the death of the teacher, Abatalip, a victim of Stalinist reprisals, the main character of the work, Edigej-Búrka, falls gradually in love with his wife, Zaripa. Since Edigej-Búrka has his family and Zaripa her children, a life situation occurs which can be solved either by preference of biological values or ethical ones, or vice versa. By hook or by crook, or by solving the problem situation it must result by law in the deficit of one type of values. The Kirghiz author chooses the solution in the interest of the ethical values. Zaripa also with her children moves from the given environment without saying farewell. The problem situation is modelled on an alternative solution possibility. This situation and its solution can be expressed by the following scheme:

	- solution possibility	ethical values (+)
	by ethical principles	
Problem	- solution possibility	Solution of
	by biological principles	the problem: biological values (-)

The East European literature inclines more to the ethical solution of life problem situations, or to preferring moral principles respectively in

the communicative attitude of the narrator in shaping the extratextual reality. Sometimes even ethical values predominate over the aesthetic ones as in Anatolij Rybakov: *The Children of Arbat*. And though the ethical values have priority before biological ones, also in the fictions of Chingiz Ajtmatov's novel (*The Day Longer than the Human Age; Place of Execution*) also in the fiction of Nodar Dumbadze (*Law of Eternity*), in these works ethical values are in harmony with aesthetic criteria, because the principle of aesthetical measure is adhered to, and the texts are constituted by, the contradiction "real versus ideal".

There is a difference of principle between the texts of East-European literature and literary postmodernism in Western countries - preference of ethical values constantly induces the observation of composition and structural rules, even though certain deviations from verified models cannot be eliminated completely. Postmodernism intentionally attenuates, even minimizes, the occurrence of tension elements, or encodes them in the text on the principle of intellectual play. East-European literature continues to be most seriously earnest about sin and life. Western culture, however, desacralizes values giving them free space in comicality and playfulness. While the eastern culture ban is based more on the aesthetic of harmony, the western one prefers the aesthetics of difference (Lotman 1970, pp. 3 50-355). Relativism and deviation are constantly present in western literature and the reader even expects these changes, requires them; but he is not inclined to identify the text with life. In Russian literature the word has its weight; its function is equal to the deed; therefore the authors avoid playfulness. This view can be documented also with a quotation: the problem of the relativity of the word is essentially peculiar to the West-European culture. It differs from the attitude of Russian literature: here the word is receptive not as conventionally bound one to truth, but as closely connected with it (Lotman 1988, p. 9).

The question concerns the situation of Slovak literature between the "eastern" and the "western" poles. With respect to the geographical position, it should fulfill the function of a bridge; but it is rather - as Oskar Čepan has formulated - a cover structure shifting sometimes to the right, sometimes to the left (Jenčíková - Zajac 1989, 51). If it deviates too much to one side, as it did in the last twenty years, the reader (also the theoretician) loses the continuity with the poetics of the other provenance and puzzled gazes into texts; but it is only with difficulty that readers can decode the meaning. There is also a short-circuit in reading the book of Pavel Vilikovský - *Vecčne je zelený...* (*It is*

Ever-green...): many readers take the utterance of the narrator literally, vehemently. For instance, they condemn the homosexual relationship between the narrator and the colonel, though the author frequently signals the crossing of the boundaries of reality, even the unreality of the "doing" itself in the text. To cut a long story short, if the reader does not perceive the purposeful relativization of the word, the constant negation of the primary (right) sense of the text, he cannot adequately perceive the connotative value of the segments.

The unambiguous inclination to western cultural values can again result in the negation of indisputable aesthetic values of former Soviet authors' works but on this basis even the "jewels" of the Slovak literature of the last two decades can easily be distrusted. Jaroš's *Tisícročná včela* (*The Thousand-Year Bee*), Hykisch's historical fiction, Ballek's *Pomocník* (*Helper*) and *Agáty* (*Locust Trees*) would be saved by a "Proust-like" elegant atmosphere of "looking for the time lost" rather than by the general social subject matter. Just by the way, we mention that also the works of Ladislav Mňačko can be appreciated mainly by criteria converging with the eastern type of culture; therefore, his creation can become an organic part, first of all, of the Slovak literature.

The contemporary impulses for the innovation in prose undoubtedly come from West European, American and Latin American literatures. The value system changes gradually in the literary text to a certain modification of aesthetical values and other values appear then, subject to the aim of the art. The object of art as the subject of investigation requires certain hierarchization of values: the problem of esthetic value comes into the foreground and other values are subject to it. But also the categories themselves in their inner constitution are subject to permanent changes, developing or translocating from the centre to the outskirts and from the outskirts to the centre. The changes can be verified on the grotesque as an aesthetical category (Losev, A. F. - Šestakov, V. P., 1984; pp. 397-408).

At present, the grotesque does not identify completely and unconditionally with comicality, because it conceals in itself a deep and insoluble problem. It is built up neither on the principle of tragicity nor of earnestness, since it contains also "ridiculous" elements. Also the comic or at least the so-called radical irony are also represented in it to a greater or smaller extent. Exactly in this mutual interpenetration of the elements of comicality and tragicity, or of the ridiculous and earnest, we see the difference between the Bachtin-type conception of grotesque derived from medieval comicality i.e. from the carnival-type

laughter. As is known, Bachtin distinguishes three types of the grotesque: 1. realistic grotesque; 2. romantic grotesque; 3. modernistic grotesque.

Between the two first types he defines exactly the differentiating features: "Grotesque images of the folk culture are absolutely fearless and implant the fearlessness in everybody. This fearlessness is typical even of the greatest works of the Renaissance literature. In this direction the fiction of Rabelais represents the peak: here fear is destroyed in the very beginning (Bachtin, 1975, p. 37). So far it is possible to agree with Bachtin, but his explanation of modernistic grotesque is not too persuasive but neither can the postmodernistic grotesque be explained with criteria contained in the works of the eminent Russian theoretician.

Since the realistic grotesque occurs also in the art of 20th century, first we have to direct our attention to this type of grotesque. The realistic grotesque prefers unambiguously what is in correspondence with comicality, and concentrates on the ridiculous side (even of earnest) phenomena or objects. Since it eliminates fear, at the same time it eliminates or destroys the feeling of tragicity, the tragic. According to Bachtin, the realistic grotesque is represented by several authors - Thomas Mann, Bertold Brecht, Pablo Neruda, and others. Perhaps in the purest form it is represented by the satirical fiction of Jaroslav Hašek: *The Good Soldier Schweik*. Hašek's Schweik does not rouse fear for a moment either, although the theme is very serious - the author totally destroys the earnestness of war. He relieves the reader of fear and tension. It is only a narration about war, but its essence is disclosed at the same time too, let us add - the ridiculous essence - which is its comic form. Simultaneously it concerns an absurd world, an unreal world, but exactly in this absurdity it degrades, destroys everything which arouses fear.

Ján Števček discovers elements of realistic grotesque also in Jaroš's *The Thousand Year Old Bee* - for example in the description of Martin Pichanda's death (Števček 1987, p. 233). In Jakubisko's film of the same name the little scene of the burial is a typical grotesque sequence: the spectator ceases to perceive the tragic side of death, gets rid of fear, tension, relaxes and can smile to his own liking.

The modernist grotesque is constituted on different principles. In explaining it, one can start with the romantic grotesque, there is polarity, incompatibility of systems held true in romanticism - where a sharp contrast existed between poetry and prose. Positive and negative

characters were strictly differentiated (good and bad people), and the like. As Peter Zajac indicates, realism "formulated anew" the principles of aesthetics and aestheticism (Zajac 1987, pp. 15-17) a system of coordinates was created, unifying contradictory phenomena into an integral whole. Just this unity of the different, even of the contradictory, has found full application modernistic streams in the avant-garde of 20th century art. For this reason exactly, the modernistic grotesque is no "reverse" image of the same serious matter (object, or phenomenon), is no different world outlook, but is a part of the same view, of the same value system: what is serious, is comical at the same time, nay what is tragic, is comical at the same time and vice versa. The grotesque of this type cannot be reduced to the "delight" in changes, but is created from the symbiosis of apparently incompatible elements and sensations of life. But the proportions often are unbalanced, the elements need not be uniformly represented. More exactly still: the mathematical rule that minus and plus gives unambiguously minus does not hold true in art - rather the law of the prevalence of one or the other pole is valid, either felicity or an unpleasantness, even a tragic sensation of life. Thus if Bachtin sees the same, certain contradiction in Kayser's understanding of grotesque (Kayser 1957, p. 170), based on the art conception of avant-garde streams ("in the spirit of existentialism"), it should be added that this contradiction results from the change of the aesthetic category itself. The conception of grotesque applied first of all in the medieval human-laugh culture is namely not applicable to the modernistic grotesque in the expressionistic and surrealist creation. Nay, it can be maintained that grotesquerie represented in surrealism inclines rather to the tragic pole - and thus also is immediately connected with Breton's interest in the so-called black humour (Zykmund 1964, p. 10). Nor the visual arts (here we think of the surrealist period of such painters as Giorgio de Chirico, Salvador Dali, Joan Miro, Francis Picabia, and the like), neither the Bunuel's films, nor surrealist literature (Rudolf Fabry, Štefan Žáry and Dominik Tatarka in prose) emit that Bachtin "renewing-type" of laughter.

What, however, is common for the grotesque of all times? It seems that it is absurdity connected with the transgression of the boundaries of the real world in paintings and situations created in works of art (generated by the text) or the absurd-reality transferred into the text. In the art of 20th century, grotesque takes up an important position: it is inseparably connected with poetical imagination, fantastic character and the new regrouping of reality in the arts. But from the ontological

aspect also Gargantua as a literary character is unreal: glowing balls fall from his hair. Depiction of his birth through artistic exaggeration is a grotesque spectacle. But while in the medieval grotesque mainly hyperbolization predominated, in the modernistic grotesque, the point of gravity is shifted to the combination of really incompatible elements, to the creative deformation and deconstruction of the real world. In comparison with the mimetic grasping of reality, the emphasis is laid upon the new and unknown, only by the artist's discovery of the regrouping of reality. In this sense also Baudelaire's view should be understood, that "grotesque equals creation". New connections of the reality equals or generated through art images of grotesque provenance are the suitable form of expressing and shaping life sensations of contemporary man. Permanent preference for the grotesque as an esthetic category in the art of the 20th century is in correspondence with it.

The modernistic grotesque is closely connected with the avantgarde and is particular about horror, deformation. Rats, fleas (with Sloboda) from the world of animals play an important role in its repertoire, but also the cold-hearted face of man, to some underived fear can assume a grotesque form. Also known is W. Kayser's classification (fantastic-grotesque connected with the world of dreams, visions against the satiric grotesque given by the mask). Against the modernistic grotesque, the realistic grotesque emits a smile, it is characterized by the "lower half" of the body (peristalsis, urination, animal sex, and the like). In post-modernism, a revaluation of aesthetic categories appears again: it involves also the grotesque as one of the basic attributes of the text of art, including narrative works, too. The grotesque and together with it the so-called radical irony oversaturate all important artifacts with a due echo in the readers. The given grotesque "situation" of literature cannot be understood as the sum of special characteristic features and properties without any regard to the past, to the historical process, since postmodernism appears as the conglomerate and symbiosis of all possibilities of which art disposes. Nor does the grotesque separate, by unusual special specificities, the dominance of original nature - for example - innovation is based on 1. the combination of different, partially already verified procedures, 2. repetitions of the already existing text segments, passages, models in new, contextual connections. Hence the emphasizing of the basic symbols of postmodernism - the labyrinth and the museum (Žmegač 1989, p. 84). The accumulated pieces of knowledge, cultural values and, finally, also art procedures are expressed in the term 'museum' and diverse readings, and obscure windings are

implied in the term 'labyrinth'. If, from this aspect, we try to identify the nature of a text of art, it is possible to arrive at the view that grotesque and radical irony also include all forms and characteristics of historical and typological variants. Innovation is primarily given by the originality of utilization. The stressed function of the grotesque and the irony follow from the change of the attitude to the reality itself, eo ipso to all types of values. The critical and derogatory and dishonest attitude is directed to biological, ethical, noetic, not to the esthetic values themselves. Also the whole existing culture is a storehouse of topics, themes, procedures and certain models for generating texts, i.e. also esthetic categories in the text have a wide topological dispersion and character of initiatio, meta- and intertextuality. It is possible to agree with the view that the greatest temptations of postmodernism are: "(...) radical relativism fragmentation and hybridism. And its great advantages lie in looking for synthesis and - in revealing the tradition of the universe and not only of the archives and museums of the past" (Leovac 1989, p. 565).

The grotesque itself, too, can have features of realistic, romantic and modernistic (aesthetic) categories, but they occur in new contextual coherences with new aesthetic qualities, features and connections. In Patrik Süskind's novel, *Parfume*, the narrative text is defamiliarized through the creation of the main character: Jean-Baptiste Grenouille has an ingenious sense of smell, but at the same time he is depicted, according to the postulation of grotesque, by Victor Hugo (he is an ugly, even a monstrous creature such as Quasimodo from *Notre Dame Temple in Paris* and partly as Rigoletto from Verdi's opera of the same name, which originated according to Hugo's drama *The King is Being Amused*). Thus author links up to the romantic grotesque in his novel, using known but innovative procedures that are inserted in a completely new social and literary context. The work is marked by originality, mainly in the mediatory function of the main character: this is an exception, literarily and in text, a generated type which has not, nor cannot have its equivalent in the social life (Stanzel 1988, pp. 21-22).

Also the novel of the American writer of Russian origin - V. Nabokov's *Lolita* has originated in similar intentions. The author has created a special world around the main character of Humbert Humbert with pronounced prevalence of perversity and unreality. The erotic affair of the professor with the adolescent girl is the subject content of the text. The main character is a biologically and simultaneously ethically anomalous, unusual type, literarily convincing type, though in fact hardly imaginable and realistic. The texts of this type interrupt the

trend of a simple and straightforward depiction of reality in the text, and the text creates reality *ad hoc*, the result being a new textual reality. The stressing of the given aspect classifies Nabokov's novel among the first works of postmodernism in prose. The grotesque is projected into the relation of the main character with the girl, or the biological sphere of values is modelled through irony and hyperbole – the unnatural character of the sexual instinct is at the same time also a literary negation, casting doubt upon chastity and ethical function of the protagonists. The ethical values proclaimed and corroborated by literature in the sense of humanism are substituted by extravagance, in the rejection of any prohibitions and norms, but also traditional aesthetics, coming from the term of beauty first of all, of taste, ideal, harmony, charm, and the rate of application of positive and negative life sensations (Palavestra 1989, p. 206; Losev – Šestakov 1984, p. 122). Extreme sexuality and genital perversities serve as total de-tabooing of such regions of individual existence which have not been touched in the art and are at the same time the mockery of Freud's psychoanalysis and the whole of Freudism. Since the sexual intercourse between the step-father and the adolescent step-daughter is described in detail, also in the intercourse it is possible to suspect parody and persiflage of the so-called Oedipus complex. Surely, the limits of prohibitions have already exceeded the art of modernism, but mostly through maximum psychologization of the subject matter and relationships between characters and the damaging of ethical values was realized as a revolt against conventions. Postmodernism is based on intentional negation of psychology and sociology, the mental states of characters are determined by individualism, originality and the principle of play and amusement. The limits of reality and real possibilities do not build dams against absurd and grotesque deeds, but are at the same time subject to a critical bird's eye view, but also to irony, or self-irony, respectively. Since codified biological, aethical, noetic, but also esthetic values constantly pass over to the counterpole, a secondary level, a secondary meaning and sense expressed and pointed up, mainly by social radical irony, runs through the whole text. The texts are in principle constituted by receptive alternativeness: the novel is becoming an open work to all types of readers. Since it can be perceived and become received on various levels, a system of mutually regrouping and interpenetrating labyrinths exists. The present novel equally in advance "takes into account" a naive, sentimental, literarily educated recipient. It contains at the same time, the structure of popular literature, elements of historical

prose, documentarism and matter-of-factness, but also negation, ironical derogation and casting doubt upon the above-mentioned structures. In this sense the present novel is constructed of several genre schemes and the intertextual scheme attaches to certain prototypes, concretely deduced prototexts. Simultaneously, it destructs the utilized models, too, disintegrates, casts doubt upon them in the interest of uncovering too strict and rigid norms, rules and genre in the (text) arrangement. The novel *The Name of the Rose* by Umberto Eco can be comprehended and explained as "a novel and at the same time as a novel of novels, i.e. a work about other novels and finally as a novel about a novel, i.e. about itself, but also as a play joking about the novel, a game of pretending" (Hodrová 1986, p. 41). Both Nabokov's *Lolita* and Süskind's *Parfum* can be characterized differently. At the first level they are novels showing all features of popular literature (facility, amusing character, sensibility, instructiveness) intentionally encoded in the text for "lower" receptive requirements of the reader (Liba 1981, p. 31). On the second or the third level they are works referring to literary and cultural traditions, concrete prototypes and prototexts, verified structures and composition procedures. The existence of the first level of a text of postmodernistic provenance is sometimes explained as the shift of esocentric, high-brow forms of modern into the positions of esoteric triviality and ephemerality, from the exclusive "high" pole to the "low" pole, simple, uncomplicated (Welsch 1989, p. 115). This view is valid but partially, since it does not take into account the receptive alternativeness – namely the text esoteric (even banal) apparently only, only at the level of the story, plot components and very exceptional characters, but in the sense of permutation, "text nature" with all possible coherences is, in general, very difficult to decode, and to identify various cultural and literary relations contained in the very structure (Kristeva 1988, pp. 259–260). Also Bachtin speaks mostly about day-by-day genres (greetings, excuses, congratulations, information about health conditions, about work, and the like) relating first of all to colloquial situations and to the colloquial style (Bachtin 1988, p. 288) though the literature (first of all the novel) incorporates in its structure also elements and genres of administrative, publicistic, oratory, scientific, even art provenance, which are integrated and made into one whole on the basis of the thematic and compositional unity of the text. But, secondarily, the single components, even the novel as a whole, are exposed to permanent re-valuation, parody and irony. The parodying intention and the so-called radical irony require a literarily educated recipient, a reader decoding the work

also on the principle of intertextuality and in intentions of interliterary relations and affinities. The intertextuality, the interliterary relations and coherences can be encoded in the text on different levels: sometimes the relations are clear and easily identifiable (e.g. in the administrative novel of L. Pecháček entitled *Dear Friends Yes*, the so-called well coded language of public addresses and administrative-bureaucratic apparatus is systematically parodied; to this trend also belongs the book of humoresques and one-act plays of M. Lasica and J. Satinský it includes a work entitled *Not-Waiting for Godot of the Year 1969*). Sometimes the literary text contains a whole chain of diverse elements, components, composition and subject matter units already tested and used at some other period of cultural life; but reception is only possible under the assumption of knowing and verifying them (Süskind: *Parfume*; Nabokov: *Lolita*, K. Vonnegut J.: *Slaughterhouse 5*.) From among our authors mention may be made mainly of Grendel's short stories *Shooting with Live Cartridges* and, *Derivative Deductions*, stories and short prose of D. Dušek, P. Vilikovský's pastiche *It is Ever-green* (The grotesque as an aesthetic category, radical irony is present in the works of these authors mainly in the relation to text) other text, or texts, respectively, foreign segments and fragments being inserted, in the composition of the structure not only as elements and stylistic means of self-iconing of pictures of themselves; but, first of all, due to the intention of auto-parody they assume the character of persiflage or pastiche.

Also fragments of a substandard communication can be inserted or introduced in the composition of the text as utterances of un-named, anonymous characters. In D. Mitana's short story *Speculations* the burial of the narrator's mother is described: the heat is oppressive; the funeral procession stops in front of lowered rail road gate bars and the authentic narrator is noting the fragmented reflections uttered in an unrefined form by the participants of the funeral rites... he beats his wife over and over, but yesterday she came across to him - have a look at the bandage, she "bopped" him with a bottle, she is "right on", why would she let herself be beaten to a pulp, just don't say anything, women need it from time to time, even horses need it, why do they not divorce, and what about their brat, how can they play, if they do not train at all, before the match dead drunk, at a dance till morning, the beer is warm, the cooling is out of order, she already has peace, poor woman, she only worried, sooner or later, but they can avoid troubles, hush, they should not hear it... (Dušan Mitana, *Speculations*).

From the narrators' perspective the author presents the dialogues of several characters with the intention to express in an artistic form the alienation of contemporary man. The inner heartlessness of the participants of the funeral corresponds thematically with Albert Camus's novel (*The Outsider*) - The utterance of the narrator summarizes the sense of the text at the beginning of the story: "No, I think, nobody in the funeral procession was sorry for the mother".

Now it is possible to return to the starting point of our reflections: if in the human society the separate types of values exist side by side and penetrate each other at the same time and supplement themselves complementarily, in art the aesthetic value is hierarchically placed before the other values (Mukařovský 1966, pp. 40-53). At the time its narrower, sensualistic form exceeds the framework of art and is given also by the sensuous contact of man with things (Váross 1970, p. 243) The artistic value follows from the intentional activity of man to influence aesthetically the percipient through art and artefact created according to certain criteria, synthetically contained in poetics and aesthetical handbooks. Only the art values are constantly subject to changes under the pressure of nonconventional and non-consumptional aesthetic values which move over from apparently non-artistic spheres into the field of art and rid it of rigidity and stiffness (Váross 1970, pp. 244). This change is obvious also in the regrouping of values in contemporary prose: on the one hand popular structures fall into the text (making use of criminal plot, composition scheme of the crime novel, application of the elements of the literature, utilizing the forms of amusing nature and sensualism); on the other hand - in secondary planning - the above procedures are subject to permanent destructions - parodizing and irony.

The two or three perspectives of the contemporary narrative text are, however, constituted on principles other than great modernistic movements (Žmegač 1989, pp. 83). Also getting over the gap between the exclusive and esoteric modernism and the so-called popular culture connected with it; the addressee of literary texts is not only the intellectual homo ludens, but also the percipient with smaller claims - a naive and sentimental reader. At the same time elements are used of the primitive and traditional mode of shaping the text reality, out of biological values. A special place is occupied in the representatives of postmodernism by sex, eroticism, hedonism. The preference for primitive forms of being has, first of all, the representative function: it is a symbolic expression of the lightness and easiness of living versus the

burden of life. Authenticity and spontaneity are art's compensation for the over institutionalized, canonized being. Also the loosening of moral codes occurs in literary texts: an alternative solution of the problem, given by the contradiction of ethical and biological values, is being realized in the spirit of the new sensuality and illusion. True, the ethic values are not negated, rather attenuated and rid of priority; just the amusing nature within the framework of generating and constituting the structure allows the recipient to face the amoralties contained in the text. Murdering of beautiful girls in the novel of P. Süskind entitled *Parfume*, the perverted relationship of Humbert Humbert in V. Nabokov's work *Lolita* with the thirteen-year-old girl, indeed, cannot be understood literally, only as a discrepancy between actual reality and the text reality. Through the grotesque and hyperbole, the hitherto used composition characters are parodied, the novel is not simply a narrative structure, but at the same time also a parody of the structure itself and its own poetics. The text is not only woven from a successive sequences of declarations, but also from a constant negation or at least a casting of doubt upon these declarations and acts at the same time. Since in the modern' and in the classical prose the indicative mood prevailed, in postmodernism – the conjunctive mood holds true – the text is formulated as a conditional mood. Nothing is strictly and unconditionally given, only as a possibility of systematic and uninterrupted alternation. Considering the values relativity is the primary symptom of modernism, though usually only secondarily at the second perspective level of the text. In addition to the attenuation, intentional negation of ethical values also noetic values are exposed to criticism, parody or at least to a new analysis. Postmodernism supposes pluralism and co-existence of models and ways of generating not only in "various side-by-side ordered works, but also by way of interference, in one and the same work" (Welsch 1989, pp. 106).

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SYSTEM WARTOŚCI W TEKSTACH NARRACYJNYCH

Streszczenie

Autor przypisuje tekstom narracyjnym rozmaite systemy wartości, jak biologiczne, moralne, estetyczne, noetyczne i ekonomiczne, zakładając zarazem, że system wartości tekstów literackich nie pochodzi wyłącznie z wewnętrznych, immanentnych źródeł tekstowych, a zatem nie składa się jedynie z wartości estetycznych. Porównanie systemów wartości, wykorzystywanych w prozie zachodniej i wschodnioeuropejskiej, prowadzi autora do wniosku, że literatura Europy Wschodniej oparta jest w znacznej mierze na estetyce harmonii, podczas gdy zachodnie piśarstwo postmodernistyczne skłania się raczej ku estetyce różnicy. Jest tak po części dlatego, że, zdaniem autora, postmodernizm desakralizuje wartości, przyznając im prawo do swobodnej, komicznej gry intelektualnej, natomiast literatura wschodnioeuropejskiego kręgu kulturowego pojęcia życia i grzechu traktuje wciąż z całą powagą. Analizując następnie trzy wyróżnione przez Michaiła Bachtina typy groteskowości w literaturze i śledząc przemiany, jakim ulegają współcześnie wartości literackie, Żilka konkluduje, że wartości artystyczne podlegają nieustannym fluktuacjom pod naciskiem niekonwencjonalnych i niekonsumpcyjnych wartości estetycznych, które wkraczają na teren sztuki z innych, nieartystycznych dziedzin życia, pozbawiając literaturę „sztywności i pretensjonalności”. Zjawisko to manifestuje się na przykład poprzez wykorzystywanie w literaturze „wysokiej” struktur zaczerpniętych z literatury popularnej, jak również poprzez destrukcję zapożyczonych bądź konwencjonalnych struktur przy użyciu ironii i parodii.