

JOZEF HVIŠČ
Bratislava

PROBLEMS OF GENOLOGIC TYPOLOGY

1

The typology of literary genres is here apprehended as a phenomenon of systemic organization of research: it derives from concrete properties of genological objects and proceeds towards a functional organization of living literary types, capable of its own (in view of the work) and of a general (in view of the system) resonance of expression, verifiable through literary material and through facts of the developmental process.

It appears quite natural that only genres in the apprehension of concrete genological items should alone possess a systemic validity. The remaining members of this meaningful scale—concepts and terms¹—may be taken as non-systemic, for by their character they fail to meet the demands of a concrete literary communication, the reconstruction of which is also attempted in a genological interpretation of literary texts.

We nevertheless admit that they may have a certain classificatory significance: they signalize differences of meaning among genres in the consciousness of a temporally handicapped receiver (as a matter of fact, in a historical evolution, one and the same genre may be designated by several concepts). Hence, care must be taken in a genological research consistently to differentiate concepts and terms of genres (historically changeable, subject to the terminological system prevailing at the time) from genological items that are the bearers of a concrete genre material, realized in the form of a concrete literary work.

For example, we have the designation "a song". Today, this designation is taken as a conceptual generalization of all songs, it is a song-term and a song-concept by means of which we determine man's extra-literary relationship to reality regardless of its historical (evolutional) definition. As against this, yet another apprehension of "song" has taken root in romantic lyric, the apprehension from the point of view of the

¹ S. Skwarczyńska, *Niedostrzeżony problem podstawowy genoologii*, [in:] *Problemy teorii literatury*, Wrocław 1976, p. 145.

objective attributes of a concrete literary work with a specific structure of expression and a specific place in the genetic systematics of the literary genres of romanticism. Such a song, demonstrated by concrete literary works, possesses a genologic validity and enters the genre system of a definite literary epoch. Properly speaking, this involves an evolutionary delimitation of concepts and their genre materials.

For an evolutionary differentiation proceeds also on the platform of genological objects. The fact that concepts change (as the "superstructure" of expressive matter) signifies in the first place that the content of these concepts, that is, the very expressive matter, becomes altered. Of course, changes in the sphere of concepts and terms are not always identical with changes of objects, but this is another facet of the matter. What is decisive here is the object and its historical evolution (developmental modification) from its origin up to its extinction. Genological concepts and terms help to indicate the expressive peripeteia through which the object had passed before it became constituted—even repeatedly—as a systemic phenomenon.

In ancient poetry, the term "song" was used to designate a solemn ode (the so-called *carmina*). In folk literature, this is a rhythmic ditty associated with a dance, melody and singing. A different meaning is attached to the term and concept of song in symbolic poetry from that given to it in contemporary literature. These are different objects in one concept series representing a block of genetically cognate genres and genre forms, determined by temporal (period of existing) and spatial (place of existing) attributes of literary evolution. Here we speak of a synchronic investigation of genres in a diachronic perspective.

A somewhat different situation prevails when literary kinds are being defined: lyric, epic, drama. Here we are concerned with universal, static, evolutionally non-differentiated *principles* of artistic representation (as soon as they begin to be differentiated, it is a genre phenomenon). In the classification of genres, starting from the expressive properties of concrete literary works, we utilize *kinds* for a systemic enframing of a subjective and objective literary style. This, of course, holds only for the lyric and epic. The third member of this triad—the drama—is assigned by some of its qualities to the epic, and by others to the lyric; autonomy of drama is given by extraliterary factors,² consequently, we allot it into genologic systematics with certain reservations.

Naturally, the designation genre is also used in the differentiation of

² S. Skwareczyńska does not assign drama among literary kinds on the grounds that its expressive specificity is a part of the staging and scenic set-up. See S. Skwareczyńska, *Zagadnienia dramatu. Studia i szkice literackie*, Warszawa 1953, p. 95—121. Cf. also her other studies on the drama: *O rozwoju tworzywa słownego i jego form powstających w dramacie*, *ibid.*, p. 123—150; *Z zagadnień konstrukcji bohatera dramatu*,

further forms of an artistic expression (e.g. in creative arts, music, architecture etc.³), and in means of metacreative communication (e.g., genres of the literary science: essay, critique, scientific debate⁴). Yet, the essence of representation (subjectiveness) in which they are realized differs in every case; hence, no difficulty is encountered in their differentiation. This is mentioned here solely in order that we might emphasize that we are concerned with *literary* genres, hence such types of artistic representation as are the bearers of a literary-artistic style. The latter is a form of their expressive character, while kind — which permits the given types of artistic representation to be termed literary genres — is a form of their literary existence in a definite time and space.

Our conception of a literary genre overlaps here with that of a literary type. It is being put forward here as a *means* and simultaneously also as a *form* of an artistic portrayal of reality. And its function, too, is thereby determined, viz. a literary-artistic representation of reality (or certain domains of reality) for the purpose of a deeper insight into the typological laws of literature.

2

Mention has been made of a macrosystem of genres being set up within the framework of universal aesthetics of art. From this macrosystem we take out for our purposes that part which relates to a literary artistic activity. Simultaneously we wish to stress that this activity does not involve solely compact, expressively rounded-off and developmentally closed genre formations, but also means of plot construction. Alongside literary genres, a "genre-like" role may also be played by individual textual building aids (and their entities) which may be divided according to the nature of the communication, into:

1. Narrative (genres of linguistic-conversational communication);
2. Fictive (genres of literary-artistic communication);
3. Creative (genres of "stage-setting" artistic communication), and
4. Static (genres of folklore-static communication).

On this basis Roger D. Abrahams elaborated a general system of

ibid., p. 151—182. For a characteristic of the above works and a more detailed overview of the problems involved, see J. Hvišč, *Vývin a teoretický prínos polskej genológie*, "Slovenská Literatúra", XVIII: 1971, No. 4, p. 373—393.

³ Cf. Hegel's division of aesthetics into parts about architecture (Section I), about sculpture (Section II), about painting (Ch. 1 of Section III) and about music (Ch. 2 of Section III). Data according to the Czech edition: G. W. F. Hegel, *Estetika*, vol. I—II, Praha 1966. Among kinds (genres) of art, V. Kozhinov (*Vidy iskusstva*, Moskva 1960) assigns: architecture, ornamentalism, dance, music, graphic arts, sculpture, painting, literature, theatre and film.

⁴ Genre differentiation of the literary science and criticism has been outlined in our study *Polská literatúra v slovenskej literárnej vede a kritike*, [in:] *Vzťahy slovenskej a polskej literatúry*, Bratislava 1972, p. 27—54.

genres as forms of social communication which he has divided as follows:

Narrative genres

Conversational I

Jargon, Slang, Colloquialism, Special Languages,
Intensifiers

Conversational II

Proverbs, Superstitions, Charms, Cuisines, Spells,
Mnemonics, Prayers, Taunts, Traditional Reportee.

Creative genres

Play I

Riddling, Joking, Verbal Contest, Non-programmatic
Games and Dances

Play II

Spectator Sports, Traditional Debates and Contests

Play III

Festival Activities, Ritual (including various religious practices),
Folk Drama

Literary genres

Fictive I

Conte Fable (most), Catch Tales, Chanter-Response, Songs

Fictive II

Epic, Ballad, Lyric, Panegyric and Hymn, Legend, Anecdote,
Other Narrative Forms

Static genres

Folk Painting, Folk Sculpture, Folk Design⁵

Literary genology will have gradually to get even with kinds and genres of every artistic domain. For the moment, our attention is focused on the third group of the system, viz. the domain of literary production comprising genological objects (genres, genre forms, strophic forms). The remaining strata of the system are apprehended as part of a wider context. As a matter of fact, none of the above domains may be classified separately. There occurs here a mutual overlapping of means and forms of the genre character. At the same time it imports to note that the greatest ability to assimilate or incorporate the means and forms of the heterogeneous strata and groups of the above genre character are manifested precisely by literary works. Within them, the process of typologization of literature becomes formalized (by means of linguistic statements) and

⁵ We start from the outline elaborated by R. D. Abrahams in his study *The Complex Relations of Simple Forms*, "Genre", June 1969, Vol. II, 2, p. 104-128. Abrahams makes use here of the designation: Conversational Genres, Play Genres, Fictive Genres and Static Genres, characterizing the first two genres as Total Interpersonal Involvement and the other two as Total Removal. The names and order of the genres in the appropriate columns are given according to him.

expressively constituted in direct congruency with the laws of universal genologic systematics.

3

As it has already been intimated, we intend to confine the boundaries of our systematics within the spatial and temporal range of the third group of genres, i.e., within the framework of rounded-off artifacts of literary representation.

Previous attempts at genological systematics were most frequently based on linguistic-stylistic postulates of a literary statement. The systematics propounded by S. Skwarczyńska,⁶ J. Petersen,⁷ B. Eykhenbaum,⁸ E. Staiger,⁹ W. Kayser,¹⁰ H. Markiewicz,¹¹ C. Zgorzelski,¹² and numerous other literary scholars are well known. It is not the aim of the present study to evaluate the correctness or the practical applicability of the various systematics. A point will be made of those only which will form the basis of our reflections, concretely, those of Henryk Markiewicz and Czesław Zgorzelski, for both reciprocally supplement and creatively complete one another—though from different aspects.

H. Markiewicz starts both from the poetic subject, its nature and functions in its literary verbalization (particularly in the differentiation of literary texts), and from the narrator's character (in the differentiation of epic texts). He is guided by three forms of Kayser's attitudes of the subject towards the object (*lyrisches Nenne*, *lyrisches Ansprechen* and *liedhaftes Sprechen*¹³), which he defines as three modifications or variations (*odmiany*) of lyric poetry.

I. Direct lyric (self-presenting):

1. Verbal expression of feelings, coming close to inner monologue or confession;
2. Statement about one's experience that designates its signs, components or outward manifestations;

⁶ S. Skwarczyńska, *Wstęp do nauki o literaturze*, vol. III, Warszawa 1965, p. 116 ff. See also her earlier attempt at a systematics of genres: *Systematyka zjawisk rodzajowych twórczego słowa*, [in:] *Sprawozdanie PAN*, Warszawa 1946, No. 5, p. 161.

⁷ J. Petersen, *Die Wissenschaft von der Dichtung*, vol. I, Berlin 1939, p. 124 ff.

⁸ B. Eykhenbaum, *Melodika russkogo liricheskogo stikha*, Petrograd 1922. The Slovak translation: *Teoria literatúry. Výber z "formálnej metódy"* (*Selection from the Formal Method*), Bratislava 1971, p. 315 ff.

⁹ E. Staiger, *Grundbegriffe der Poetik*, Zürich 1946. Available also in a Czech translation: *Základní pojmy poetiky*, Praha 1969.

¹⁰ W. Kayser, *Das sprachliche Kunstwerk*, Bern 1954, p. 339 ff.

¹¹ H. Markiewicz, *Główne problemy wiedzy o literaturze*, Cracow 1966, p. 170 ff.

¹² C. Zgorzelski, *Historycznoliterackie perspektywy genologii w badaniach nad literaturą*, „Pamiętnik Literacki”, 1965, fasc. 2, p. 361 ff.

¹³ Kayser, *op. cit.*, p. 339. Markiewicz refers here also to the above mentioned works by S. Skwarczyńska and J. Barta, *Zur Theorie der lyrischer Dichtung*, „Zagadnienia Rodzajów Literackich”, 1960, fasc. 6.

3. A current transposition of emotional situation, e.g., a wish or design that cannot be fulfilled or is practically unrealizable, further, apostrophe addressed to an abstract object or an inanimate thing, etc.

II. Appellative lyric—which fulfils a postulative function in relation to the addressee.

III. Portraying lyric:

1. Descriptive lyric—a static reality represented in a subjective or symbolic apprehension;

2. Narrative lyric—an event represented in a subjective or symbolic apprehension;

3. Conceptually generalized lyric, and

4. Creative lyric (descriptive or narrative)—reality represented by an autonomous world which differs from objective reality.¹⁴

H. Markiewicz divides *epic* production according to the narrative forms, into four types, determined by four types of narrator:

Type one: an author-like narrator—one not belonging to the represented reality and not concretized as a fictive character:

1. an “omniscient” narrator,

2. a narrator with a seemingly limited knowledge of the reality represented,

3. a narrator as an interpreting and evaluating observer,

4. a narrator as a neutral—merely recording—observer,

5. a narrator of “numerous characters” (whose observation “point” gradually passes through the consciousness of several characters; the narrative likewise is in the third person).

Type two: the narrator as an author’s fictive subject not belonging to the represented world; it comprises traits that deny his identity with the author of the work.

Type three: the narrator as a fictive character belonging to the reality represented in the literary work:

1. a narrator in whom the retrospective narration is being realized;

2. a narrator who records his actual experiences and impressions.

Type four: a narrator seemingly belonging to the represented world who simultaneously possesses the entire knowledge of the author-narrator.¹⁵

As emphasized by C. Zgorzelski, H. Markiewicz is concerned with “an application of functional criteria in an effort to encompass structural tendencies that are realized in the shaping of lyric [and epic, *J.H.*] statements”. From this point of view, his systematics may be considered as being the most complex, conceptually balanced and methodically very distributive. The objection raised against it, “do not refer so much to

¹⁴ Markiewicz, *op. cit.*, p. 170–171.

¹⁵ *Ibid.*, p. 173–174. Cf. also N. Krausová, *Rozprávač a románové kategórie*, Bratislava 1972, p. 50 ff.

its theoretical base, but rather to the practical applicability of the divides..."¹⁶ That is to say, Markiewicz's differentiation of genres and kind variations has a static character, creates as if a cross-section of literature in which the dynamism of development and structural transformations become lost.

Czesław Zgorzelski looks for a way to assign a developmental validity to Markiewicz's systematics. He sets up integrating criteria of analysis and evaluation which he profiles historically as a phenomenon of a consistent development of the various kinds and their transformations. He sees the criteria to reside in the factors and functions of linguistic communication.¹⁷ From these he deduces universal forms of relationships between a lyric subject and object (applying them principally to the sphere of lyrical poetry) which he characterizes as three types of lyric poetry:

1. song poetry,
2. declamative poetry,
3. "spoken" poetry.¹⁸

He is concerned with the setting up of genre forms of "lyric" communication that are realized through the intermediary of their developmental dispositions, i.e., through a structural variability of genre transformations or variations. He understands the "development" of these variations within a wider scope.

And this permits—writes C. Zgorzelski—through a fusion of form-creating agents, mutually to combine the developmental traits of long-ago pre-romantic genres of the lyric with the history of its most recent variations, as well as with manifestations of various ways of penetration and crossing of the heritage of living traditions.¹⁹

Zgorzelski's apprehension of the origin and development of literary genres comes close to the evolutionist conception as formulated by F. Brunetière in his study *L'Evolution des genres*²⁰ and by P. Van Tieghen in his studies *Synthesis of Literary History* and *The Question of Literary Genres*.²¹ But there is one weighty difference here. C. Zgorzelski's evolutionism is of a phasic character and is conditioned by the evolutionism of literary movements and styles.

¹⁶ Zgorzelski, *op. cit.*, p. 363.

¹⁷ R. Jakobson, *Poetyka w świetle językoznawstwa*, „Pamiętnik Literacki”, 1960, fasc. 2, p. 435, 440 ff.

¹⁸ C. Zgorzelski starts here from a similar systematics of B. Eykhenbaum who, "adhering to the principle of a tonality classification" recognizes the following types of lyric: "declamatory (rhetorical), singing and spoken." Quotation according to the Slovak translation in: *Teoria literatury*, ed. by M. Bakoš, Bratislava 1971, p. 317.

¹⁹ Zgorzelski, *op. cit.*, p. 377.

²⁰ F. Brunetière, *L'Evolution des genres dans l'histoire de la littérature*, Paris 1898.

²¹ "Revue de Synthèse historique", 1920, Vol. XXXI, p. 1–27; "Helicon", 1938, I, p. 95–101.

There is no literary genre, he says, in the sense of something permanent, unchanging, that could be determined once and for all. It is a dynamic concept, subject to incessant changes, determined not only by the directives of its own inherent development, but also by changes through which the entire development of literature is simultaneously passing... Hence, one may not speak of some novel "ideal" model of the ballad, idyll or ode that would be independent of time. One may only speak of a romantic ballad, of an idyll of the eighteenth century, of a classicist ode, etc., as of developmental stages of various genres.²²

It is hardly necessary to observe that both these conceptions (that of Markiewicz with its emphasis on the normative classification of genres and that of Zgorzelski with its stress on evolutionary affinities) tend towards a dynamic apprehension of literary genres as phenomena of literary communication circumscribed in time and space. They incline towards a "model" reconstruction of their properties, an endeavour to approach the expressive components of genres from the aspect of general-theoretical facts. A guiding point of their systematics is *kind*. They classify the basic principles of the genologic differentiation of literature and approach literary *genres* secondarily only.

Kinds are known, however, to be of a more or less ahistorical character;²³ they are subject to a static classification in which the potential interplay with genetically given facts of the literary process become lost. Consequently, we shall endeavour to transfer the positive moments of the above systematics on to the platform of genres and genre forms, in order to be able to set them up as bearers of a developmental typology of literature.

4

We consider literary *kinds* to be general categories enfaming genological typology into which there enters—with their aid—a qualitative opposition of lyric and epic properties of the general expressive system.²⁴ The so-called genre configurations of the universal expressive system are set up, in which the typological attributes of genres become transformed into expressive properties of genres. Within the spaces of these configurations there ensue certain genre formations. Which are they?

²² C. Zgorzelski, *Duma poprzedniczka ballady*, Toruń 1949, p. 4–5. Cf. also what has been written about this book by: I. Opacki, *Krzyżowanie się postaci gatunkowych jako wyznacznik ewolucji poezji*, [in:] *Problemy teorii literatury*, Wrocław 1967, p. 167 ff.; J. Hvišč, *Epické literárne druhy v slovenskom a polskom romantizme*, Bratislava 1971, p. 6 ff.; Z. J. Nowak, *O głównych tezach współczesnej genologii*, [in:] *Prace teoretycznoliterackie I*, Katowice 1969, p. 9 ff.

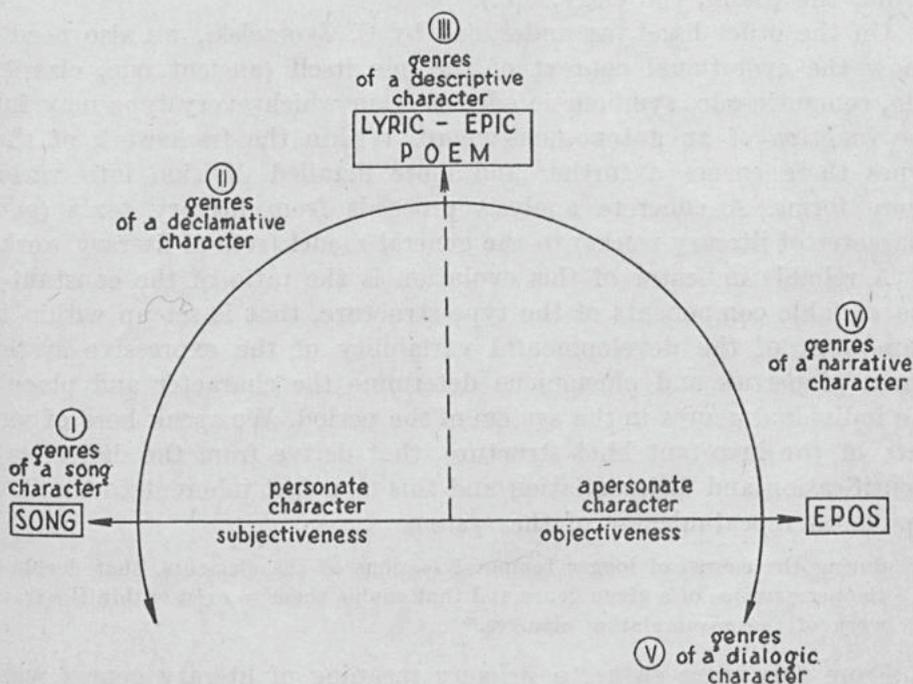
²³ Skwarczyńska, *Wstęp do nauki o literaturze*, vol. III, p. 130; M. Głowiński, A. Okopień-Sławińska, J. Sławiński, *Zarys teorii literatury*, Warszawa 1967, p. 267.

²⁴ Here we start from F. Miko's expressive systematics: *Estetika výrazu*, Bratislava 1969, p. 9–34, and his *Text a štýl*, Bratislava 1970, p. 35–110.

The space of the *lyric* gives rise to literary genres of a personal character, that incline to subjectiveness and expressiveness. Such is, in the first place, the *song* in its original form as the starting position of lyrical totality.

In the space of the *epic*, there arise genres of an apersonal character tending towards an objective plot-making. The representative genre of this expressive layer is the *epos* in its classical form as the starting position of epic totality.

On the divide of both these spaces, as their fusion (lyric-epic totality) and simultaneously their negation (disruption of totalities) stands the lyric-epic poem which has been constituted at the points of contact of the two systems. This can be graphically illustrated by the following scheme:



Within this frame of reference, it is logically possible to deduce the basic phases of genre evolution as a phenomenon contrary to opposition: one of them may be termed a regressive opposition (the relationship between the romantic and the classicist genre system), the other might be called progressive opposition (the relationship between the romantic and the realistic genre system).

This amounts to saying that the various literary genres and genre forms originate and evolve within the framework of process relationships that ensue both between the lyric and the epic (type relationships), and also between literary movements and styles (developmental relationships)

In classifying the various types of lyric and epic, use is made of Mar-

kiewicz's systematics. Nonetheless, genological systematics does not end there, for there is no question here of setting up a normative formula of a given genre, but also —and above all—of determining its developmental traits.

For example: Horacian *Odes*. By their expressive character they belong to the so-called appellative lyric. Markiewicz's classificatory system permits us to determine the genre character (and thereby also the type) of the given literary work. But we are also interested in the genesis and context in which the Horacian ode evolved, developed and became constituted as a representative formation of ancient Roman poetry, integrating within it also the expressive dispositions of cognate literary genres of its epoch (e.g. ritual song, anacreontic verses, the dithyramb, the hymn, the psalm, the elegy, etc.).

On the other hand, as underlined by C. Zgorzelski, we also need to know the evolutionary context of the ode itself (ancient ode, classicist ode, romantic ode, symbolistic ode, etc.), in which every type may fulfil the function of an autonomous genre. Within the framework of these types there ensues a further and more detailed division into various genre forms. A concrete analysis proceeds from literary texts (genre character of literary works) to the general model (sets of literary works).

A reliable indicator of this evolution is the ratio of the constant to the variable components of the type structure, that is set up within the framework of the developmental variability of the expressive system. These properties and phenomena determine the character and place of the individual genres in the system of the period. We speak here of variants of the invariant kind structure, that derive from the dialectics of identification and differentiation and this as a fact inherent to the developmental repeatableness of the system

during the course of longer temporal sections of the elements, that decide on the permanence of a given genre and that enable them to exist within the framework of the accumulating changes.²⁵

From this there ensues a *primary* meaning of literary genres which originate, develop and become extinct or are transformed into another, genetically related genre within the framework of a realization of integrating and differentiation relationships and properties of the expressive macrostructure.

In practice this means that the visual field of the genological research, for example, of the ballad, does not embrace the ballad—a general-theoretical model—but its concrete, historically verifiable genre forms: the mediaeval Provençal ballade, the Scottish lyric-epic ballad, the historicized ballad, the romantic ballad, etc., in relation to what goes in to

²⁵ M. Głowiński, *Gatunek literacki i problemy poetyki historycznej*, [in:] *Proces historyczny w literaturze i sztuce*, Warszawa 1967, p. 52.

create the expressive and evolutionary network of typical literary works of the given genre. And of course, that need not be a consistent, unbroken developmental chain.²⁶ Each type (because it is a type) possesses its own genesis and evolutionary context, conditioned by its own expressive dispositions. The boundary line and the content of these dispositions are given by a concrete literary material.

Consequently, we do not consider the ambivalence of the lyric and epic (see above) to be of a determining significance. Instead, we shift to the foremost plan of research, the multivalence of literary genres, genre forms and strophic forms. The orienting and unifying base in their systematics is that which brings them closer together on the evolutionary axis or cognate relationships in the space of the developmental network without their variational correlation being disrupted. Expressive *tonality* of a literary statement as proposed by C. Zgorzelski (we extend his postulates also to the epic genres) comes to the forefront as an identifying and classificatory measure of genres. This tonality permits the following types of genres to be differentiated:

I. Literary genres of a song character. This essentially involves works which H. Markiewicz (and after him also C. Zgorzelski) has termed self-representing lyric with a dominant *ego* of the lyrical subject, oriented to the emotional aspect of the statement.

II. Literary genres of a declamative character. In their essential affinities, these are constituted as types of an appellative statement. This involves "rhetorical" lyric aimed at the recipient of the literary statement.

III. Literary genres of a descriptive nature. They are constituted as types of the denotative function of a statement and are aimed at the conceptual representation of the literary object. This involves "descriptive" forms of lyric and epic.

IV. Literary genres of a narrative character. Here is meant narrativeness as a part of the expressive instrumentation of a statement, hence, as a *type* of narration, not the narration *per se*. They are aimed at a "fable-like" portraying of an object.

V. Literary genres of a dialogic character. These, too, involve a dialogistic character as a type of expressive instrumentation (with consequences in the domain of style-forming means address, not the dialogue itself). These genres are aimed at the scenic representation of the literary expression.

Are the genre types, thus delimited, capable of embracing all the spatial literary kinds? Yes, they are, for there is no question of categories in a "pure" form, but rather of their mutual interrelationships,

²⁶ Attention to this was already drawn by R. Wellek, A. Warren, *Theory of Literature*, London 1961, p. 246.

possibilities of a reciprocal combination of one type with the second, third, etc. In fact, this reality imparts to literary works the traits of uniqueness and originality that are organically projected into the plot-compositional content of literary genres forming multidimensional and diverse genre and strophic forms. That is essentially the way a creative and inventive "play of genres" derives, aimed at overcoming that which exists and at setting up "that which has not existed as yet." Each new literary work is formed as if in the shadow of a certain genre to which it creates its own relationship: controversial or affirmative. But at all times it represents a certain genre ("it is a genre") and that means that by negating some existing genre, it affirms another. And the play goes on.

The dimensions and the combinatory possibilities of the "play of genres" are inexhaustible, just as are inexhaustible the expressive possibilities of a literary statement. Here we have set up only the starting model situations, inferred from the expressive properties of genres, being formed within the framework of the functional tonality of a literary statement (with regard to the aim of the statement). The types that apparently derive from the consequences of a plot-compositional similarity of genres (e.g. in groups IV and V) have likewise been set apart on the basis of their expressive tonality which, penetrating as it does into the sphere of style-forming means, modified the ideological content of concrete literary works.

We wish specifically to emphasize that none of the above groups is independent, autonomous and self-sufficient. Literary genres "live" through a mutual influencing of several or all the style-forming tonalities. The decisive factor here is the dominant and determining position of one or another tonality in the system of expressive configurations. On this basis it is possible to determine more specifically the appurtenance of genres to the defined groups, from which we then infer the following system of genre formations:

I. In the "song" sphere—song, romance, Provençal ballade, chanson, *dumka*, carol, aubade, alba (or *Tagelied*), serenade, barcarole, canso, cantata, Cracovienne, *kujaviak*, *mazurka*, couplet, chastushka, lullaby;

II. In the declamative sphere—ode, anacreontic, hymn, panegyric, psalm, epinikion, elegy, dithyramb, chorale, epigram, farce, epitaph, aphorism, apothegm, gnome, proverb, eulogy, epicedion, lament, threnody, pamphlet, prayer, nursery rhyme, triolet, tercet, meander, rondel, sestina, sonnet, stanza, *stornel*;

III. In the descriptive sphere—erotic poem, gazel, *kasyda*, madrigal, nocturne, pantoum, epistle, idyll, pastoral, autobiography, biography, fable, myth, *duma*, ballad (romantic), legend, trait, poem, portrait, *feuilleton*, obituary, historical song, epode, itinerary, travelogue, diary, memoirs, chronicle, annals;

IV. In the dialogic sphere—drama, melodrama, monodrama, mystery plays, tragedy, comedy, burlesque, operetta, sketch, tragicomedy, vaudeville, opera, one-act play, puppet show, dialogue, farce, inter-medium, mime, morality plays.

As it has already been pointed out, tonalities constantly overlap and cross in concrete practice, giving rise to the so-called syncretism or fusion of literary genres which disrupts their classificatory stability. This proved in the past to have been one of the causes of the negativist attitude on the part of scholars towards genology. They used to deduce from it their argument on the "unreality of the genre-type of literary classification."²⁷ But here, they evidently failed to take into account one significant fact, namely, that syncretism is a natural phenomenon of evolutionary differentiation of literary genres, that it constitutes a bridge between the structure of a literary work and the general expressive system. Hence genre syncretism is not an expression of some "destruction" of the system or systematics, as B. Croce's adherents in particular used to accentuate with some pleasure, but is a creative factor of an enhanced activity of the parts in a communicative situation. F. Miko writes on this point:

If a suppression and a virtual effacement of boundaries among genres is taking place in modern literature, it means that a pregnant awareness of literariness has occurred, of its specificity, and unity of literary activity, i.e., a powerful consciousness of literary *universalia*.

From this it may be inferred that

stability of genres is a historical category, it does not imply their being unchangeable, just as the opposite, i.e., the changeability of genres does not imply their non-existence as claimed by nominalists in genology. It is the old, well-known dispute about the trees and the wood. It is to be wondered at, how obstinately it persists to this day.²⁸

Positivistic genology has, in our view, come to be stranded on the shallows primarily because it approached literary genres as if they were autonomous models of literary activity. It made them into closed boxes and compartments of literary works provided with an unchangeable vignette and a filing label. It apprehended them statically, abstractly, as phenomena *above* literary phenomena and *above* what is given by usages current in contemporary social activities. It hardly need be mentioned that such an understanding of literary genres is extremely inconstant and fickle: hardly any wonder then that it was shaken even by so vague an argument as that on the syncretism of genres.

²⁷ See N. Krausová, *Epika a román*, Bratislava 1964, p. 32 ff.

²⁸ F. Miko, *Štylistický základ druhej diferenciacie literatúry*, "Romboid", 1971, No. 6, p. 50–51.

Let us have a look at the problem from another aspect. If the conviction that literary genres are not "pure" (i.e., explicitly autonomous) literary categories is unambiguously gaining ground, that probably means that the expressive specificity of these categories is "impure" because of their overlapping and crossing; that is, in what, how and why do the various properties of their expressive configurations mutually overlap, cross, shift from one structure to another, etc.

From this point of view, we understand our genologic systematics of literary genres as a general and auxiliary one. Its validity is given by the methodology of research. In a word, the systematics of genres derives from the character and expressive properties of concrete literary works which are the object of genologic systematics of the literary process. The emphasis of research is shifted on to concrete forms of literary expression realized within the overall evolutionary networks of *related* literary formations.

There ensues here a *systematics of genre configurations*, a systematics of invariant and variant microsystems of expressive categories, deduced from the expressive properties of literary works and from the *way* in which these properties mutually combine. In a word, a literary genre thus interpreted appears as a functional configuration of symptomatic expressive categories of cognate, related literary works. There are as many genres (or—within their framework—of genre and strophic forms) as there are configurations. A determining factor is not, for instance, that the *novel* exists in literature, but the aspect of its overall evolution which derives from 1) the evolutionary attributes of related literary genres (network of genres: in the case of the novel, it is the epos, the poem, the novella, etc.), and 2) the evolutionary attributes of its genre forms (network of genres: within this frame of reference, a novel is apprehended as an invariant of its variant forms, which are: sentimental novel, travelogue novel, biographical novel, adventure novel, historical novel, political novel, amorous novel, etc.).

In this manner, the diachronic and synchronic aspects of research overlap in the various genres and genre forms (sentimental novel as a type of a certain expressive configuration evolutionally precedes the historical novel, classicist epos is antecedent to the romantic poem, etc.). The inventory of the forms, their range, character and functions in the evolutionary process of literature are given by a concrete literary material. In a similar manner, genre syncretism—a phenomenon most frequently put forward as an argument against procedures of the genological research—becomes the functional factor in the processing differentiation of literature, a differentiation which we pursue so as to be able the more precisely and the more comprehensively to encompass the complementary attributes of the literary process.

PROBLEMY TYPOLOGII GENOLOGICZNEJ

STRESZCZENIE

Przedmiotem niniejszej rozprawy jest typologia gatunków literackich wypływająca z ekspresywnych właściwości przedmiotów genologicznych, a zmierzająca ku systemowemu zorganizowaniu podstaw metodologicznych.

Punktem wyjścia dla autora jest teza o ekspresywnych cechach przedmiotów genologicznych, które – w przeciwieństwie do pojęć i nazw genologicznych – pojmując jako konkretne wyrazowe formacje będące nosicielami substancji gatunkowej istniejącej w konkretnym czasie oraz przestrzeni synchronii i diachronii.

Na tej podstawie rozróżnia autor rodzaje oraz gatunki literackie uznając te pierwsze za główną i ogólną bazę ekspresji literackiej. Nie muszą one wszakże mieć konkretnej prawomocności (tzw. prawomocności konkretności); istnieją jako modele literackiego przekazu. W przeciwieństwie do nich – gatunki literackie (lub w ich ramach gatunkowe i stroficzne formy) są konkretnymi nosicielami ekspresywnych właściwości utworów literackich. W ich synchronicznej i diachronicznej organizacji zrealizowane jest i usystematyzowane wszystko to, co jest niezbędne do zrozumienia charakteru i sensu danych dzieł w ich specyficznej (narodowej) oraz ogólnej (ponadnarodowej) możliwości oddziaływania.

Autorskie rozumienie gatunku literackiego pokrywa się tu z pojęciem literackiego typu. Autor charakteryzuje gatunek literacki jako środek (w obszarze metodologii), a równocześnie jako formę (w zakresie typologii systemowej) artystycznego odzwierciedlenia rzeczywistości. W ten sposób determinuje funkcję gatunków, która polega wedle niego na typologicznym odzwierciedleniu rzeczywistości (lub określonej części tej rzeczywistości) dla celów głębszego poznania rozwojowych i ekspresywnych prawidłowości literatury.

W dalszej partii szkicu autor charakteryzuje niektóre systematyki genologiczne. Szczegółowiej zajmuje się systematyką Rogera D. Abrahamsa sformułowaną na podstawie całościowych związków zachodzących między formami gatunkowymi, z których wyprowadza sytuacyjno-komunikacyjne typy gatunków w ich oryginalnych (wyjściowych) postaciach.

Określając własne formuły typów gatunkowych autor opiera się na próbach systematyzacji Henryka Markiewicza i Czesława Zgorzelskiego. W pracach H. Markiewicza znajduje pewne wskazówki dla strukturalno-typologicznych opisów gatunków na podstawie zróżnicowania typów i pozycji narratora, u Zgorzelskiego zaś znajduje podstawy do rozwojowej dyferencjacji systemu wyrazowego (ekspresywnego).

Przywołane wyżej koncepcje sprowadza autor do wzajemnej współzależności i wyprowadza z nich dyrektywy dla genologicznej typologii gatunków w przestrzeni ekspresywnej (tzw. ekspresywnej konfiguracji) liryki i epiki. Do zakresu liryki włącza autor gatunki o charakterze personalnym zmierzające do subiektywności i ekspresyjności. Za podstawową formę przekazu lirycznego uważa pieśń traktując ją jako wyjściową pozycję pełni lirycznej. W obszarach epiki umieszcza gatunki o charakterze apersonalnym zmierzające do zobiektywizowanej akcji. Na pograniczu powyższych obszarów umieszcza romantyczny liryczno-epiczny poemat, tworzący się na styku zakresu obu rodzajów.

Za wektor poszczególnych form gatunkowych można uważać stosunek stałych i zmiennych elementów struktury rodzajowej, wytwarzającej się w ramach rozwojowej zmienności gatunków literackich. Na podstawie tych zjawisk autor określa charakter i miejsce gatunków w danym systemie genologicznym. Hwiśń nie uważa tradycyjnego przeciwstawienia liryki i epiki za zjawisko o determinującym znaczeniu.

W miejsce tego przeciwstawienia na plan pierwszy wysuwa zjawisko wielorakości gatunków literackich oraz form gatunkowych. Znajduje dla nich orientacyjną i jednoznaczą zarazem podstawę w tym, co je wzajemnie przybliża na osi rozwojowej pokrewnych relacji. Użyto tutaj jako elementu wspomagającego identyfikację i klasyfikację tzw. tonalność wypowiedzi literackiej. Na tej podstawie rozróżnić można: 1) gatunki o charakterze pieśniowym, 2) gatunki o charakterze deklamacyjnym, 3) gatunki o charakterze opisowym, 4) gatunki o charakterze narracyjnym, 5) gatunki o charakterze dialogowym.

Nie idzie tu bynajmniej o tzw. „czyste” kategorie, lecz o ich wzajemne relacje, o możliwości wzajemnego łączenia jednego typu z drugim, trzecim itd. Właśnie ów fakt jest przyczyną niepowtarzalności oraz oryginalności cech dzieł literackich i jednocześnie organicznego przenikania tych cech do sjużetowo-kompozycyjnej istoty gatunków literackich. W ten sposób powstaje w istocie swojej niewyczerpana i twórcza „gra gatunków” zmierzająca ku przezwycięzeniu tego, co jest, i wytworzeniu tego, „czego tu jeszcze nie było”. Każdy nowy utwór literacki kształtuje się „w cieniu” określonego gatunku, wobec którego zajmuje własny stosunek: afirmujący lub kontrolersyjny. Zawsze jednak reprezentuje pewien gatunek („jest gatunkiem”), co znaczy, że negując jeden (sc. gatunek) afirmuje drugi, niektóre jego cechy, elementy itp.

W zakresie nazwanych wyżej gatunkowych tonalności istnieje określona liczba gatunkowych typów, które autor — równoległe do wyróżnionych tonalności — dzieli na pięć grup reprezentujących typologiczny system form. Nie idzie zatem o gatunki jako takie, ale o podstawowe formy sprawdzalnego genologicznie ekspresywnego przekazu, wyróżnionego oraz warunkowanego poprzez konfiguracje wyrazowe. Wartości tego systemu nie osłabia fakt, że w konkretnym literackim doświadczeniu dochodzi do stałego splatania się i krzyżowania typów (tzw. synkretyzm gatunkowy) podważających stabilność ich klasyfikacji. Nie idzie też o to, by przysądzić gatunki do danego klasyfikacyjnego schematu, określanego przez obszar ekspresywny tonalności. Synkretyzm jest organicznym zjawiskiem rozwojowej i typowej dyferencjacji gatunków, tworzy pomost między strukturą dzieła literackiego a ogólnym systemem ekspresji, jest przejawem zwiększonej aktywności dzieł w sytuacji komunikacyjnej.

Skoro w genologii literackiej uważa się stale jeszcze synkretyzm gatunków za problem najważniejszy (jako fakt eliminujący klasyfikację genologiczną), można podziału gatunków dokonać właśnie poprzez uwzględnienie ich krzyżowania i splatania się, szukając w ich ekspresywnej substancji odpowiedzi na pytanie — w jaki sposób, za pomocą jakich środków i dlaczego poszczególne gatunki wzajemnie się splatają, krzyżują, przesuwiają z jednej struktury do drugiej itd. Z tego punktu widzenia pojmuje autor powyższą systematykę genologiczną jako ramową i pomocniczą pozwalającą badaczowi przechodzić na drodze indukcji z niższych wytworów gatunkowych na wyższe, od pojedynczych systemów zaś zmierzać do typologii form gatunkowych.

Przełożył *Henryk Pustkowski*