

Zofia Sinko

"Oświeceni wśród pól elizejskich.
Rozmowy zmarłych - recepcja -
twórczość oryginalna", Zofia Sinko,
Wrocław 1976 : [recenzja]

Literary Studies in Poland 4, 152-154

1979

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Lectures) Kopczyńska studies one of the leading motifs of Mickiewicz's lectures in the French Sorbonne, viz. the question of the character and significance of the Slavonic languages. Special attention is paid to Mickiewicz's conception of the Word (*verbum*, French *parole*), which formed the main element of his belief in the organic and creative character of language. The author stresses also the special place which the Polish language occupied in Mickiewicz's conceptions.

The last study of the volume—"Poezja jest sztuką przez język" (Poetry Is Art Through Words)—does not deal with Polish material. The subject of analysis here is Humboldt's definition of poetry, contained in his treatise *Ueber Goethes "Hermann und Dorothea,"* 1798, and the conception of two main varieties of poetry, connected with different ways of conceiving and treating the language by poets.

Sum. by the author

Transl. by *Maria-Bożenna Fedewicz*

Zofia Sinko, *Oświeceni wśród Pól Elizejskich. Rozmowy zmarłych: recepcja – twórczość oryginalna (Dialogues of the Dead in the Polish Age of Enlightenment)*, Ossolineum, Wrocław 1976.

The study deals with the Polish reception of the West-European dialogues of the dead and with works belonging to this genre written in Poland in the second half of the 18th century. The opening chapter gives an outline of the history of the genre in Europe at the end of the 17th and in the 18th century; it also discusses the basic features and formulates the poetics of the dialogue of the dead. Further chapters (II to V) contain a detailed discussion of the Polish translations of the dialogues by B. Fontenelle, F. Fénelon, Voltaire, E. Vattel, G. Lyttelton and a few other unidentified foreign authors. The translations appeared chiefly in the literary and moral periodicals: "Zbiór Różnego Rodzaju Wiadomości z Nauk Wyzwolonych" (1770), "Zabawy Przyjemne i Pożyteczne" (1770–1777), "Monitor" (1765–1785). There were also separate editions in pamphlet form, and an edition of Fénelon's dialogues

in two volumes in 1785–1786; it was dedicated to king Stanislas August Poniatowski.

Among the dialogues of the dead which were produced in Western Europe throughout the 18th century Polish translators concentrated their attention on the most prominent works and presented them to our reading public in a successful and faithful way. Fénelon with 67 dialogues translated into Polish stands at the head of the list: he owes his prominent position to the didactic character of his works and also to his ideas which corresponded with the views propagated by the spokesmen of our Enlightenment. These very reasons explain the limited popularity of Fontenelle's dialogues in spite of their fine form. The author's scepticism and searching unrest, his ambivalent formulations and his love of paradox did not altogether correspond with the educational purpose of our literature of the period.

Original Polish dialogues of the dead written in the second half of the 18th century fall into two groups: those serving as a chronicle of the day and as an occasion for topical political discussion, and those of a distinctly literary character. Dialogues of the former group often bordered on journalism and had their origin in the tradition of older Polish literature as well as in the inspiration by German dialogues of the 18th century (Ch. VI). Works in the second group were more elaborate as literature and more care was given to the aesthetic values of the dialogue which did not immediately deal with current events. Our "literary" dialogues concentrated upon the key-problems of the Polish enlightened thought, such as e.g. the critique of vain glory of famous heroes, or the creation of a new model of peaceful and cultured ruler according to the prevailing ideals of the age.

The chief authors of dialogues of the second type were F. Bohomolec and I. Krasicki. The former published in 1758 the dialogue *Rozmowa o języku polskim* (*A Conversation upon Polish Language* – discussed in Ch. VII), the latter wrote in the seventeen-nineties 30 dialogues which appeared posthumously in 1804 (Ch. VIII and IX). Krasicki's dialogues are close to the great European patterns of the genre which were formed at the end of the 17th and elaborated in the 18th century, but there is no immediate dependence. They express the author's reflections and moral opinions as presented

earlier during his long literary career in satires, epistles, essays and novels, thus forming a summary of his rich and varied activities as a man of letters. In the dialogues as well as in his total output, he appears as a moralist and a great educator of his contemporaries, as a spokesman of the philosophy of moderation and of the attitude of the "golden mean" in private and public life, finally as a champion of clear thought and of straightforward action. He also displayed in his last work his ever-present dislike of sham and affectation seconded by his ability to expose falsehood disguised as virtue in lofty phrases.

The publication of Krasicki's dialogues marks an end of the history of the genre in our literature of the Enlightenment. It owed its growth and popularity to the prevailing trend of Classicism, but also, perhaps even chiefly, to the high educational aspirations of our literature of the period.

Sum. and transl. by the author

Karyna Wierzbicka-Michalska, **Teatr w Polsce w XVIII wieku (Le Théâtre en Pologne au XVIII^e siècle)**, Państwowy Instytut Wydawniczy, Warszawa 1977. Coll.: *Dzieje Teatru Polskiego (Histoire du Théâtre Polonais)*, ss la dir. de T. Sivert, T. I.

Teatr w Polsce w XVIII wieku est la partie introductive d'une synthèse en cinq volumes. Les tomes suivants de la publication conduiront l'histoire du théâtre polonais jusqu'aux années soixante du XX^e siècle. Ce sera la première tentative de mettre au point une monographie factologique de l'histoire de la scène polonaise sur l'espace de deux siècles. Ce sera, après le livre de Z. Raszewski (*Bogusławski*)¹, la seconde position importante parue dans l'après-guerre sur la théâtrologie polonaise.

¹ T. I—II, PIW, Warszawa 1972. En tant que compendium pour les deux ouvrages cités on peut recommander la partie de la monographie annoncée sur la comédie avant Fredro, de la plume de S. Durski, intitulée: *Komedia okolicznościowo-polityczna i historyczna lat 1800—1830 (La Comédie politique de circonstance et historique des années 1800—1830)*, Wrocław 1974.