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"Słownik terminów literackich",
Michał Głowiński, Teresa
Kostkiewiczowa, Aleksandra
Okopień-Sławińska, red. Janusz
Sławiński, Wrocław 1976 : [recenzja]

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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.

Discussions on Books

Comptes-rendus de livres

Michał Głowiński, Teresa Kostkiewiczowa, Aleksandra Okopień-Sławińska, Janusz Sławiński, **Słownik terminów literackich (Dictionary of Literary Terms)**, Ossolineum, Wrocław 1976, pp. 577.

This dictionary, which includes about 3000 entries, is to help those who are studying works dealing with literary phenomena— theoretical, historical, or critical; to enable the correct understanding of ideas used in the arguments of literary researchers; to make the singularity of the language used by them more understandable for those non-acquainted readers for whom it often seems to be an incomprehensible jargon.

The main part of the *Dictionary* consists of entries explaining the meanings of terms which are characteristic of the history and theory of literature as well as of the methodology of literary research. It was also necessary though, to take into account, at least on a limited scale, ideas formed on the basis of other branches and taken from them by literature experts for their own use. The largest group here consists of linguistic terms. It also seemed worth-while to include in the *Dictionary*, from a suitable choice, terms characteristic of other subjects which can be included as dealing with literature in the wider sense of the word. Thus, one can find entries from bibliography, librarianship, editing, and textual criticism. There are also entries referring to the technology of the publishing process. The fact that literary phenomena often appear as elements of cultural situations is the reason for introducing entries connected with such situations. That is why one can find in the *Dictionary*, for example, certain terms on theatrical matters and also those connected with filming, as well as more general terms used in the theory of art and aesthetics. The result is a set of entries whose heterogeneity is distinguishable. It was, however, the methodological principle of the

authors. They were concerned with collecting as many terms as possible which the user of the *Dictionary* could be interested in, especially the student or teacher.

In certain fields the *Dictionary* is similar in form to a textbook. Of course, this concerns only the families of terms specifically scientific and literary which are included. Sections, such as the morphology of a literary work, versification, rhetoric, and others, are compiled in such a way that the reader, going from one entry to another (led by reference marks) can become acquainted with the systematically ordered range of ideas; that he receives not only the explanation of certain terms, but also an insight into wider notional complexes. The perfectly compiled dictionary should be based on such a principle. In fact, it would be a textbook on the knowledge of literature arranged in the form of alphabetical entries.

Sum. by *Hanna Dziechcińska*
Transl. by *A. Korzeniowska*

Problemy metodologiczne współczesnego literaturoznawstwa (Problèmes méthodologiques des sciences littéraires contemporaines), ss la dir. de H. Markiewicz et J. Ślawiński, Wydawnictwo Literackie, Kraków 1976, pp. 550.

Dans les années quarante et cinquante encore de notre siècle, les discussions sur la théorie de la littérature visaient les vestiges du mode de pensée positiviste en littérature. Dans de nombreux articles qui, souvent, continuaient la tradition critique d'avant la deuxième guerre, on luttait pour la reconnaissance de la spécificité linguistique du texte littéraire, on réclamait l'abandon des méthodes d'interprétation génétique héritées du dix-neuvième siècle: biographique, socio-économique ou psychologique, on combattait pour l'élaboration de méthodes précises de recherche littéraire. Dans les années soixante et soixante-dix, on peut relever des changements essentiels en méthodologie des recherches littéraires, auxquels a contribué le développement fulgurant de disciplines telles que la théorie de l'information, la cybernétique, la linguistique structurale et générative, la sémiologie, l'ethnologie ou encore l'anthropologie culturelle