

ŚLAWOMIR CIEŚLIKOWSKI — TERESA CIEŚLIKOWSKA

Łódź

SUBJECTS OF THE UNIVERSITY CONFERENCE ON
ORIENTAL POETICS AND ITS RECEPTION IN EUROPE

An interuniversity conference on *Oriental Poetics and Its Reception in Europe* took place in Łódź on the 2nd and 3rd of April 1986. Its Honorary Committee consisted of: Prof. dr hab. Stefania Skwarczyńska, Prof. dr hab. Jan Trzynadłowski and Doc. dr hab. Tadeusz Pobożniak. Prof. dr hab. S. Skwarczyńska is a Member of the Polish Academy of Science. She founded and headed the first Polish Department of the Theory of Literature which later became the Institute of the Theory of Literature, Theatre and Film of the University of Łódź. For many years she and Prof. dr J. Trzynadłowski have coordinated the publication of the periodical, well-known all over the world, "Les Problèmes des Genres Littéraires". In the past they worked together at the University of Łódź. Before he retired Prof. dr J. Trzynadłowski was the head of the Department of the Theory Literature of the University of Wrocław, where he was the Pro-rector of the University. Doc. dr hab. T. Pobożniak is a senior specialist in Polish Indology. He was for many years the head of the Department of Indology in the Institute of Oriental Studies of the Jagiellonian University. He is highly respected for his works on Indology in the fields of linguistics and literary criticism, and also in Gypsy studies, especially in the field of linguistics.

The conference was organized by three institutions: the Institute of the Theory of Literature, Theatre and Film of the University of Łódź, headed by Prof. dr hab. Teresa Cieślikowska; the Institute of Oriental Studies of the Jagiellonian University, headed by Prof. dr hab. Andrzej Czapkiewicz and the Łódź Section of the Polish Oriental Society, headed by Sławomir Cieślikowski M.A.

The Secretaries of the conference were: Doc. dr hab. Władysław Dułęba representing the Institute of Oriental Studies of the Jagiellonian University; Agnieszka Izdebska M.A. and Marek Smurzyński M.A. representing the Institute of the Theory of Literature, Theatre and Film

of the University of Łódź. M. Smurzyński represented also the Łódź Section of the Polish Oriental Society.

The conference was officially opened with the reading of the welcoming letter of His Magnificence the Rector of the University of Łódź Prof. dr hab. Leszek Wojtczak. It was followed by the reading of Prof. dr hab. S. Skwarczyńska's inaugural speech.

The fact that it was an interuniversity conference influenced to a certain extent its thematic and organizational character. Its thematic field was determined by the interests of its organizers while its organization was of an informative nature, with only limited access to the public. However some representatives of other institutions also participated. They represented Oriental studies outside the Jagiellonian University and various European language studies outside the Institute of the Theory of Literature, Teatre and Film of the University of Łódź. There were linguists and historians of Polish, English, Russian and French literature, as well as Greek, Latin, Iranian, Arabic and Sanskrit. Even if they did not deliver any papers they participated in the official discussions or informal talks showing real interest in the subjects of the conference. There were also postgraduate students and undergraduates of various departments of Humanities of the Universities, among them some representatives of Asia and Africa.

The conference covered various issues. It is an indisputable necessity for the theory of literature to assimilate all the literatures of the world. It would be difficult without an awareness of all the literatures of the world to fully formulate the truths being discovered by the theory of literature. Even from the hypothetical-deductional stand the theory of literature should have to look for verifications of the accepted hypotheses in order to confirm literary facts. Besides that as R. Étiemble—an eminent literary theorist, rightly observes, every literature existing in a specific national language "... owes something to all literatures, and all of them owe something to one another" (See: *Porównanie to jeszcze nie do-wód* [in:] *Współczesna teoria badań literackich za granicą*, ed. H. Markiewicz, vol. 2, Kraków 1972, p. 218.) i.e. *Comparaison n'es pas raison. La crise de la littérature comparée*, Paris 1963. To ascertain this debt we need cooperation between philologists and experts of particular national literatures, and more universal theoretical-literary conceptions originating from this. Thus, comparative research on literature and on theories of literature are indispensable. Similarly, the exchange of information and views between the specialists, representatives of particular philologies, as well as historical and theoretical-literary comparisons are necessary. Some time ago S. Skwarczyńska discovered this necessity from the point of view of the requirements of the theory of literature, especially in research on literary genres and kinds. She said: "...European genology while considering European generic phenomena cannot separate this from

the knowledge of their prototypes in the literatures of other cultural spheres..." (See: S. Skwarczyńska, *Wstęp do nauki o literaturze*, vol. 3, Warszawa 1965, p. 68.). It is impossible for a genologist, as she later develops, to master "... the number of foreign languages which the specialised research field demands... (...). There is nothing else left, but to refer to comparative studies, using such specifications, as they can make in the domains needed by genology. The comparative poetics, which would become the inseparable basis of genology, would naturally be set against this background" (*supra*, p. 69).

In the light of these views the organization of a conference during which it was possible to present side by side various attitudes originating in various cultures and on various cultures, seemed to be a necessity. The reference to spheres of Oriental culture was an obvious consequence, especially as such analogies have already taken place. Symposiums on the exchange of the results of research between the West and the East in the fields of the history of arts, aesthetics and culture have been organized in the past (e.g. in Ann Arbor) and there was a feeling that an analogous symposium should be organized on the knowledge of literature. The Oriental cultures seem to be of special importance for European literature. S. Skwarczyńska states: "...the more or less constant and strong influences and contacts of our literary culture and the cultures of the East have created in our literature such phenomena as attempts to assimilate genres from some of the Oriental literatures..." (*supra*, p. 68). She also gives many examples of such attempts undertaken both in Poland and in France (*supra*). Thus, the contacts of the views and discussions between the researchers in literature and poetics of the East with the literary theorists who work on the literatures and poetics of Europe is both the crossing of the closed specialized fields and the opening of a mutual dialogue.

The organizers of the Łódź conference—the first of its kind in Poland—were anxious to begin such a direct cooperation between various literary theorists. Their aim was also to exchange opinions and achieve common conclusions, on the definition of the scope of some notions such as the reception of a literary work; the reception of an idea or a conception; the demonstration and examination of the similarities and peculiarities of literary phenomena in the literatures of various cultural circles and occasionally various structure of genre and kind, and also the recognition in various poetics of mutual elements perceived above the multilingual literatures.

The two-day conference presented four kinds of papers. Besides the introductory one entitled *Orientalism as a Stylistation* written by Prof. dr J. Trzynadłowski (it was only circulated as a summary because of its author's illness) they included: Arabic—3 papers; Iranian—4 papers;

Sanskrit—4 papers: and the matters of the reception of Oriental poetics, Eastern phenomena and elements—6 papers.

J. Trzynadlowski stressed and analyzed in his introductory paper *Orientalism as a Stylisation* the equivocality and variety of references to, and fantasies on the East and Orientalism. He also drew attention to the historical instability of European approaches to Eastern countries, cultures and literatures, which have always been varying, which have been politically and militarily strong; religiously and scientifically profound and wise; artistically interesting and decorative. The author also referred to the specific situation of Poland, paying more attention to the last three centuries in the literature of which various Oriental stylisations appeared. In the Enlightenment there were rational and intellectual mainly from Islam; during Romanticism there stylisations seeking sublimity and extraordinariness of emotions; in Modernism there were philosophical-aesthetic ones (mainly from India). Concluding he stressed the openness of the European culture which absorbs and adapts the elements of other cultures.

The morning session presided by Doc. dr hab. Władysław Duleba was devoted to Arabic subjects. The subject of the poetic norms in relation to the language norm was complemented by pointing out the Arabian-European infiltrations—in Middle Ages the Arabian poetry into European; and at present—the European poetry into Arabic.

Prof. dr hab. Andrzej Czapkiewicz (IOS JU) delivered a paper *Licentia Poetica in Classical Arabian Poetics and a Language Norm in the Arabian Literary Language*. He examined some language changes in the frame of the norms referring to the use of prosodic Arabian literary features in the classical Arabian poetics (Halil ben Ahmed in the 8th c.). These changes, have been determining the quality of work for the authors and critics, while from the point of the *poetic licence* norms they have been facilitating the reception of work by listeners and readers, pointing out conditions of intelligibility and appreciation. They have been based on the shortening and lengthening of vowels for example for the sake of the rhythm and for the sonic disposition to alliteration. Thus, the language changes have taken place on the phonetic and phonological level as well as on the morphological one. There have been some syntactical changes, too.

Prof. dr hab. Maria Kowalska (IOS JU) in her paper on surrealism entitled *Surrealism in Tawfiq al-Hakim's "Ya, tali'n ash-shadiara"* drew attention to the fact that for over fifty years the trends typical for European drama have existed in Egyptian drama. There have been realism beside neorealism, symbolism and expressionism. M. Kowalska was not then surprised by the fact that against such a vast and complicated literary background Tawfiq al-Hakim's drama *Ya, tali'n ash-shadiara*, published in 1962, was inadequately evaluated by the Egyptian criticism.

It was judged either both from the point of view of his existing works and the above mentioned trends, or as presenting all of them simultaneously, or as not being fully symbolic, or neorealistic etc. In M. Kowalska's opinion Tawfiq al-Hakim introduced a new trend into Arabian literature by referring selectively to the surrealist phenomena in the French drama, from which he took both the contents (e.g. absurdity of existence, alienation, escape into the world of fantasy in search of the sense, death tragedy) and the formality (structure, periodicity, breaking of chronology etc.), and united them with the Egyptian native and traditional elements.

Against a vast historical background of Arabian-Spanish islamic countries and Spanish Christian ones Adnan Abbas M.A. (IOS JU) presented in his paper *Between the Arabic Strophical and European Provençal Poetry* the convergence of the Spanish lyric with the influences of Arabian song especially by Zirjab (since 822). It resulted in the indebtedness of the Andalusian music and song based on strophical poetry to precursors of an al-muwaššahā type and its characteristic rhythmical structure. Over the years new rhythms established themselves in the al-muwaššahā, connected as much with 'al Halil as with European prosody, the last one chiefly with elements of the colloquial Latin of those times. Referring to Arabian and European research A. Abbas proved by giving many examples that in Aquitaine, since the 11th c.—the times of William IX, we can find in the Provençal poetry numerous similarities to Arabian strophical poetry.

Prof. dr hab. M. Kowalska presided over the afternoon session. It was devoted to genological subjects namely to the defining of certain generic structures in Persian literature (2 papers) and to the subjectmatter of oral poetry (2 papers)—the opposite extremes of the great Persian epic literature and the folklore song of surviving tribes in Bihar.

Doc. dr hab. W. Duleba presented in his paper *A Symbolic Chronogram in Persian Poetry*, a very interesting issue of Persian poetry and poetics, based on a play on letters and phones, connected with the way of dating the phenomenon described in the work. The dating can be found in a longer work, but when it is in a shorter one, it determines both its essence and its generic basis (or kind). In this case it is called the chronogram. Poetics usually enumerates four kinds of chronograms, overlooking one more, the most mysterious one (even more mysterious than the "puzzle" of Tarixe ta'miye) namely the symbolic. It is possible to find such chronograms coding the dates in an ingenious, symbolic way: either in a specific arrangement of names, or names of localities, or in defined astrological associations in horoscopes, or by using symbolic statements. It is neither the "art of explaining" or an allusion. It would be difficult to classify it among the known play on words or play on

letters, and phones. It is unknown to researchers dealing with poetry, (at least up till now), although it appears to have been in constant use.

Agnieszka Karbowska M. A. (JU, at present the Department of Religious Studies at the Higher School of Pedagogy in Częstochowa) presented her paper: *Some Remarks on the Problems of Translating Persian Poetry*. She used as an example Nazami Gandja's poem *Haft peykar* and multilingual translation of these "seven images". Generally the translators simplify the text e.g. by giving subjective interpretations, namely erotically adventurous, and in this way they vulgarize its complexity by omitting its multifariousness present and perceptible in the original.

The next paper was by dr Anna Krasnowolska (IOS JU): *The Oral Style Features of the Epic Poetry in Ferdousi's "Shāh-nāme"*. She stated that Ferdousi was not the first to give the Persian epic tradition its mature shape. Epos consists of a number of cyclic tales which have fixed elements such as the type of the heroes, or situational elements connected according to specific rules, both in particular tales and in their unification into a more and more compact and homogenous structure. Her first conclusion was that there must have been many oral versions of the sentence as well as in larger and smaller structures, obvious the basic elements of the poetic style as fixed with their own melody, metre, rhyming couplets, specific types of convention abounding in "mutual places" of images, form, wording and idioms both on the level of the sentence as well as in larger and smaller structures, obvious archaisms (e.g. in the lack of Arabisms): all come from the oral heroic poetry. Both the groups of data and especially the particular conclusions indicate that in early Islam the epic used not only the prose sources but also oral chivalrous and popular folk tradition.

The next speaker was M. Smurzyński (ITLTF ŁU and ŁSPOS) who delivered his paper *The Elements of Poetics of Classical Persian Lyrics in the Persian Modern Short Story*. He assumed the notion "European culture" as providing a set of references structuring the literary genre of the "short story". Next he presented in the same way the notion "poetics"; attempting to analyze in the analogous reference-set the Persian tradition of culture and Persian poets for whom the European short story has been influential. M. Smurzyński stated that although in the opinion of the Iranian specialists the European genre of the "novel" does not suit the Iranian spirit, a short story can be assimilated by the Persian tradition. This is connected with the relation typical for mystical lyrical poetry between the "word understanding" of the category incident and that of the category of the acting hero. Some chosen short stories by Hushang Golshin can serve as examples.

Having conducted his research in South Bihar on the culture of the tribes there Jan Suliga M. A. (ŁSPOS) was able to present his paper, *The Vision and Role of History in the Songs of Chotanagpur Tribes*,

referring to well documented material, from a vast background. After analyzing various types of song, he limited himself to only one type which he called "the oral history". He distinguished seven thematic groups which he separated into three types of songs: 1) ritual connected with rites de passage or events of analogous character; 2) religious (under Hindu influence) of the kirtan type; 3) the so called bhadjans, which involved singing and recitative of a ballad character. The historical plots or the commentaries on important events are present in these songs in sequences of schemes expressed in the structure in three ways by a) formal endeavours punctuating and giving a framework to the sequence of events; b) referring to tribal symbols, reinterpreted in songs; c) formal endeavours connected with the magic and religious activities of the adversarial character to tradition and the given social and political order.

At the end of the afternoon session a discussion, on all the papers presented this day, took place. A very characteristic feature of this discussion, which gave the tone to the whole conference, was that all the participants, even those specializing in literatures of different cultural groups, actively took part. Thus, the specialists on Arabian literature found common interests with those of the Iranian, and the specialists on Polish literature together with those on Hindu creatively joined in the subjects connected with the Iranian and Arabian literatures.

In relation to the papers on Arabian literature the questions of the relationship between modern Arabian literature and its traditional literature were raised. There was also a question on the relation between the Arabian notion "aklim" and the Persian notion "peshwar" (Kowalska). A lot of time was devoted to a discussion on types of metre and their conditioning of epic and lyrical genre and kinds (Duleba, Krasnowolska, Pawłowska).

The papers on Iranian literature evoked discussions on: the origin and structure of the poem "Shāh-nāme"; the oral tradition of narration; the lack of focus of the genological terms. The need and reasons for conducting comparative studies were stressed and it was said that there are two kinds of comparative studies: the French—traditional, based on philological studies and the American—examining only convergences (Cieślukowska).

Because the conference had to be shortened from three to two days one of the papers on Indian literature was included into the morning session of the second day. The rest of the morning's papers were on the reception of literary work. The session was initially presided by Doc. dr hab. Anna Komornicka (the Department of Classical Studies UŁ), and next by S. Cieślukowski (IOS JU and ŁSPOS).

Doc. dr hab. Ignacy Danka (DCS UŁ) in his paper *Maruts—Orient India Gods of Tempest in the Rigved's Hymn I.85*, presented his translations of the hymn into Polish and Latin. Commenting he drew atten-

tion not only to the similarities and probable common origin of some of the Hindu gods but also to their differences—e.g. in India the antropomorphization of the gods was weaker than in Greece. His paper pointed to the method of assimilating Oriental texts by different cultures. When it takes place the process should take into consideration both the religious elements which maybe close but not identical in the cultures, as well as the commentaries which take into consideration the competence of the text's readers.

The rest of the papers during the morning session presented various aspects. They covered the problems of research methods of literature, poetic categories—Hindu and European, literary stylisations of various kinds and the problem of the borrowing of Oriental elements by film.

The title of dr Joanna Ślósarska was *Theoretical and Literary Proposals of Wakao Honda in the Context of Modern Linguistic Research* (ITLTF UŁ). In an attempt to show the consistency of Wakao Honda's theoretical and literary proposals, J. Ślósarska presented his enlarged model derived from behavioural psychology (it was probably more S. Tolman's version than C. L. Hull's) in the field of the theory of literature, where it can be expressed, among others, by the so-called "universal" notions as "stimulating literary object", "stimulating object", "mind" and others. She called it "a lecture on the subject of the basis of the theory of literature and the determinant of a literary work". In her opinion, it can also be regarded as "a reference to general linguistics, characterized by comparative context" (she enumerated here the works by Whorf, Chomsky, Weireich), and the "behavioural linguistics [...] in the works by Bloomfield, Osgood, Piaget"; as well as "the Japanese, Chinese and Hindu traditions", and the works of Van Dijk and Holliday, the traditions and the theses of whom Wakao Honda both agrees and does not agree with. It was not surprising that in her work J. Ślósarska referred to the Hindu theory of aesthetic category, statistics and the emotional influence of the names of the colours. Concluding, she stated that "the problem of the complementarity and equipose of the elements' linguistic objects inside the very language" and the question "whether at the present state of knowledge of the language the phenomena of stimulation of both the areas (material and spiritual) in the spirit of an adequate and necessary idea of parallelism of macro and micro-cosms" still needed explanation. This idea of hers was probably taken from the version observed and described by Levi-Bruhl, with Schayer's supplement, and was not pursued any further.

Dr Maria Marcjan's (ITLTF UŁ) paper on *Oriental Stylisation In the Cycle of Narrative Works for Children and Teenagers*. Two different presentations of Hoja Nasreddin (done by Solowiow and Nowak) constituted the bulk of her work. In both of them the presentations of elements of similarity were: the journey motif—constant flight of a man

on a donkey; periodicity (The same as in *One Thousand and One Nights*), folklore and fairy-tale both in the creation of the characters and in the code of values (the character of "a wise old man", defending the weak and wronged, using intelligence and wit). The speaker quoting S. Skwarczyńska said that the stylisation is to make the presented world not only feel as if organized on a model of the Oriental but it "should be Oriental". Working with the texts she found not only superficially Oriental elements but concluded that each text was Oriental in its totalism, in particular in its mode of going deeply into both characterization and the picture of the surroundings, people and action. It is connected with the didactic and educational function not only in relation to the young reader but also to the older one—the critical-minded adult.

Dr Mirosława Salska-Kaca (ITLTF UF) read her paper on *Oriental Elements in Popular Cinematography*. She introduced theoretical terminology saying among other things that "the context of universal popular culture serves to underline the distinctiveness of the cultures of Japan, China and India in signalling the conditions of the opposition between minority culture and mass culture". She also stated "the homogenization of the most exotic contents" for the need of "popular cinematography". The term "popular cinematography" is a difficult notion to define, but it is easy to distinguish through examples. Thus: *Tora, Tora, Tora*, *Hiroshima*, *Mon Amour* and *Gandhi* cannot be classified by this notion while *Enter the Dragon*, *Samurais and Cowboys*, *Indiana Jones* and *Gremlins* can. Dr Salska-Kaca postulated that on the basis of such films it is possible to see tendencies towards assimilation of Oriental elements (fictional, narrative, aesthetic) by the popular cinematography, which may be connected with more general social causes and changing relations between the East and the West.

In the last paper of the morning session the postgraduates of the Institute of the Theory of Literature, Theatre and Film, Katarzyna Wielechowska and Krzysztof Ksist attempted to juxtapose the Indian theory of "Dhvani" with the European notion of suggestion on the basis of the poetry of Leśmian, Lange and Ostrowska. They stated the basis of the "dhani" theory (poetic figures, style, emotions) common for both Polish and Hindu poetry. They also stated that the differences between "dhani" and its sense suggested by the poetry of Polish Neo-Romanticism (Young Poland) arise from the ambiguity in the sense of the word.

The discussion that followed showed many essential problems needing apposition and explanation. Thus, M. Smurzyński and Doc. dr hab. A. Salska-Kaca (The Institute of English Studies UŁ) raised the problem of the legitimacy of introducing, and binding into one whole, various Oriental concepts (in methodological matters) developed in various cultures without direct contacts. It was connected with the problems of

translation (Karbowska) and the mode of inflation of stylistic borrowings (Pawłowska) as well as mutual borrowings which entails not only the presence of Oriental elements in European culture, but also the stylisation of Oriental films according to the Western patterns.

The closing session of the afternoon devoted to subjects of the Hindu sphere was presided by Doc. dr hab. I. Danka. It covered the theoretical-literary conception of old India, the theories on the maturity of a literary work and the subjects of genology.

In *An Unappreciated Phenomena in Sanskrit Theoretical-Literary Texts* Sławomir Cieślowski M.A. presented two topics against the background of over one hundred years of European knowledge of linguistic and literary texts of Hindu. The first results from semantically restricted groups of words, the basis of which is that the words are in their mutual relation in the same way as their designators are. ("svabhavokti" which means speech on the essence of an object, written as long ago as in the 7th c. B. C.: *Nirukta, Bṛhaddevata*). The second is concerned with the connection of words from normally semantically incompatible groups ("vakrokti") which is the essence of the image-making poetic speech and it explains the functional limits and ways of the phenomenon called in Europe metaphoricalness but without the ambiguity and vagueness of the latter notion. He also presented the problem of different Hindu approaches to the figures of thought ("artha") and the figures of speech (Śabda). A lack of recognition of these impedes the understanding of the Hindu theory of tropes and figures, especially their sound element connected with the contents for the achievement of a definite aesthetic experience.

Dr Danuta Szajnert's (ITLTF UŁ) paper was on *The Maturity and Accomplishment of a Literary Work in Connection With "pāka" Theory*. Referring to the problem of maturity in a literary work raised by S. Sawicki some years ago, she spoke about the analogous theory developed in India in the 7th—15th c. ("pāka" = maturity, readiness; 'sayya' = an adequate place; 'parināma' = growth, the process of maturing) which is connected with both the work and the personal maturity of the writer and the reader. The maturity of the literary work is understood as its accomplishment and it testifies to its artistic values. The artist and the reader develop abilities and knowledge, maturing and approaching a complex and satisfying relationship leading to the comprehensive reception of the work, which is accomplished in various ways, as among others, *Rājasekhara* suggests.

The last paper on the Indian subjects was given by Cezary Galewicz (a student of Indology in the Institute of Oriental Studies of the Jagiellonian University) who presented *The Issues of the Conception "pratibhā" in Some Indian Treatise and G. Bachelara's Poetical Imagination*. "Pra-

tibhā" is the poetical imagination which the Hindu theorists usually deemed decisive for creation. As poetic language and poetic imagination are governed by the language of images so natural description should constitute the basis of their structures. Deviation from this—in the form of work of the imagination—should take into consideration the unbreakable and constant connection between the matter and the sense of the words in leading to other ways of specifying words than by means of the common parlance. By connecting words from different semantically restricted groups, the imagination "subcreates" the poetical object and "increases its existence" in the poetic value. In connection with these conceptions C. Galewicz assumed in a similar way the process of poetical creation and the role of the imagination in the shaping of poetic images and in the shaping of poetic utterance.

Finally Barbara Jabłonowska, a student of the Polish Philology Department of the University of Łódź, presented her paper on *Stanisław Grochowiak's Works Published in the Volume "Haiku-Images" As a Poetic Stylisation*. The poems formed the basis for a comparison with their Japanese model of the genre "haiku". She characterized Grochowiak's volume as a stylisation of "haiku" against the background of the structure and the discipline of the Japanese "haiku". She concluded that "Haiku-Images" have more in common with E. Pound's works than with the authentic "haiku". She said that they constitute a European variation of this genre.

The concluding discussion covered many subjects. The debaters concentrated on poetical metre, antropomorphization and zoomorphisation of gods in ancient mythologies, the notion of "pāka" (Danka, Cieślowski); the term "pāka" and "pochte" in the Persian language (Krasnowolska); the relationship between the maturity of a literary work and imagination (Ślósarska, Szajnert); the connection between the seasons of the years and "haiku" (Pawłowska); E. Pound's poetic images and his mediatory role in the question of "haiku" in Europe.

Doc. dr hab. W. Dulęba and Prof. dr hab. T. Cieślowska summed up the discussion and the conference.

Undoubtedly the conference fulfilled expectations to a great extent. Particularly important was the fact that in the discussion, apart from doubts and questions about the papers delivered, there were also some observations and reports given by representatives of philology or theory of literature departments for the benefit of other philologies. For example the assumptions made by the specialists of Arabian literature were confirmed by the research of the specialists of Iranian literature. These confirmed very clearly the expediency of the conference as it resulted in a very valuable materials and conclusions. The modifications offered by the discussion to the research presented in the papers, stressed the pecu-

liarity of Oriental poetics, the fact of the patent borrowings and assimilations of one literature from another, showing the propinquity of the multilingual literatures and the dependance of European literatures on Eastern poetics. All these phenomena, often unknown, brought to notice or shown in a new light—constitute important material for philological research and for the theory of literature, especially genology.

Translated by Krystyna Kujawińska-Courtney