

On the Cinematicity of Literature: Correspondences, Relationships, Parallels (On the Example of the Polish Interwar Period)

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In 2019 the publishing house *Wydawnictwo Ec1 Łódź* released *Zawrót głowy. Antologia polskich wierszy filmowych* [Vertigo. Anthology of Polish Film Poetry] edited by author, filmmaker and visual artist Darek Foks. The 400-page volume contains several hundred poems by Polish poets of the 20th and 21st century, in whom the editor identified manifestations of some inclination towards the cinema. Foks's selection was dictated by several factors. First and foremost was the editor's conviction of the cinematic character of those poems, expressed through cinema-related motifs, or plot and narrative structures related to the cinema. This (somewhat intuitive) approach by the editor, who selected and classified individual poems, testifies to a rather loose and relative attitude towards the relationship between literature and film in contemporary culture, and also clearly reflects a popular conviction that the relationship between literature and visual arts is rich and deep.

The vectors of these influences are directed in both directions and take various forms. In literature, they are referred to as borderlands, affinities, relationships, affiliations, and corre-

spondences, as well as: a “community” or “mutual illumination” of the arts¹. Anita Has-Tokarz writes about several comparative perspectives:

- the mutual translatability of works representing different communication systems (film adaptations of narrative literary works);
- mutual structural-formal and linguistic relations, attempts at borrowing and adapting themes, narrative techniques, means of expression used by one medium in another (i.e. the literary character of a film or the cinematic character of literature);
- compositional analogies between texts belonging to different material orders (ways of constructing the represented world in feature arts);
- the status of literature and film as media which occupy a specific place and have specific functions in social communication (specification of literature and film communication);
- the participation of literature and film in culture, and their abilities to influence social awareness (literature and cinema culture)

She also observes that for decades they have been subject to various metamorphoses resulting from the emancipation of film, as well as the stormy and dynamic transformation within literature itself².

Depending on the methodology, the question of the so-called cinematicity of literature can be approached in various aesthetic, cultural and sociological contexts. Apart from the semiological tradition, which has enjoyed a stable position in literature, film and media studies, new, sometimes unobvious approaches are also becoming increasingly popular. They acknowledge transformations literature has undergone due to the development of modern technologies, as well as forms and channels of cultural communication. Not just the internal structures of individual works of literature or film are analyzed, but also their media transpositions, which accords with historical remediation processes³. “Film affordances in literature”⁴, intertextual references, or intermedia translations⁵ are just some examples of this cultural convergence. Various typologies, typically incomplete ones, are created for the purpose of the above-mentioned theories. However, they omit important social and cultural determinants, and hence increase their cliquish and fragmentary character.

¹ See René Wellek, *Literatura wobec innych sztuk* [Literature and other arts], In: R. Wellek, A. Warren, *Teoria literatury* [Theory of literature], translated by M. Żurowski, Warszawa 1970; *Pogranicza i korespondencje sztuk* [Borderlands and correspondences of arts], edited by T. Cieślakowska and J. Sławiński, Wrocław 1980; *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie)* [Intersemiotics: Literature and other arts], edited by S. Balbus, A. Hejmej, J. Niedźwiedz, Kraków 2004; Oskar Walzel, *O wzajemnym oświeclaniu się sztuk* [On the mutual enlightening of arts], translated by E. Feliksiak, “Przegląd Humanistyczny” 1966, No 4; Henryk Kurczab, *Pogranicza sztuk i konteksty literatury pięknej* [Borderlands of arts and contexts for literature], Rzeszów 2001; Janusz Pelc, *Słowo i obraz: na pograniczu literatury i sztuk plastycznych* [Word and picture: on the borderland of literature and visual arts], Kraków 2002; Maryla Hopfinger, *Literatura w kulturze audiowizualnej* [Literature in the audio-visual culture], “Pamiętnik Literacki” 1992, z. 1; Jerzy Ziomek, *Powinowactwa literatury* [Associations of literature], Warszawa 1980; Seweryna Wyślouch, *O “wzajemnym oświeclaniu się sztuk” – raz jeszcze* [On the mutual enlightening of arts – again], “Polonistyka” 2002, No 8 and *Literatura a sztuki wizualne* [Literature and visual arts], Warszawa 1991.

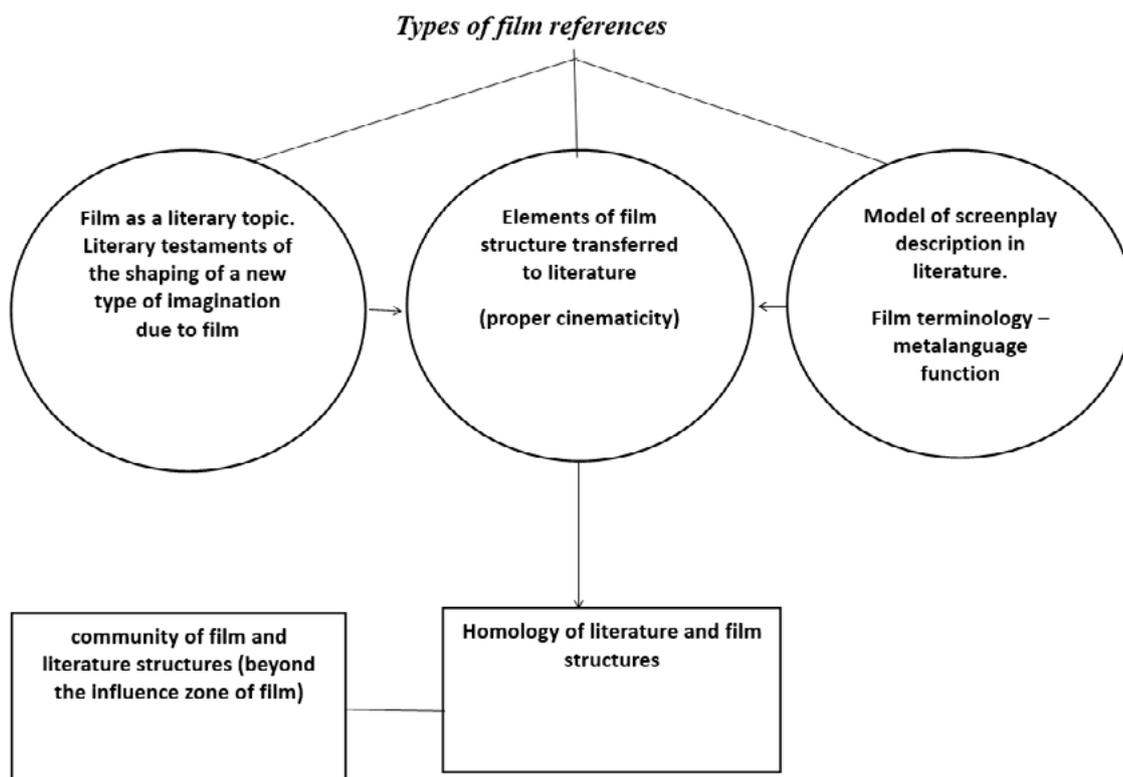
² Anita Has-Tokarz, *Między słowem a obrazem: afiliacje literatury i filmu (perspektywa komparatystyczna)* [Between word and picture: affiliations of literature and film (comparative perspective), “Folia Bibliologica” 2006/2007, No XLVIII/XLIX, 99-100.

³ See Jerzy Stachowicz, *Komputery, powieści i kino nieme. Procesy remediacji w perspektywie historycznej* [Computers, novels and silent film. Remediation processes from a historical perspective], Warszawa 2018.

⁴ Anna Ślósarz, *Dwa bieguny filmowych afordancji w literaturze XXI wieku* [The two poles of film affordances in 21st century literature], In: *Ze srebrnego ekranu na papier... Ślady sztuki filmowej w literaturze* [From screen to paper... Traces of film art in literature], edited by D. Kulczycka, Zielona Góra 2019, 21-38.

⁵ Maria Jazownik, Leszek Jazownik, *Formy obecności filmu w literaturze fikcjonalnej* [Forms of film’s presence in fiction], In: *Ze srebrnego ekranu...*, 39-68.

In this context, Maria Zeic-Piskorska's proposal looks convincing. Despite some irrelevant anachronisms, resulting from the fact that the book was published some time ago, the idea remains valid, for it acknowledges both the external (shaping a new type of recipients and the socio-cultural situation), and internal organization of a work of art, by introducing such notions as "proper cinematicity", "community and homology of structures"⁶.



Zeic-Piskorska assumes the existence of points of contact whose essence reveals itself mostly in the convergence of some initial models concerning the composition, narration and character surfaces. One consequence of such references is the modeling of literary structures on film, also known as "proper cinematicity", i.e. copying one or more elements of a film's structure, which becomes a compositional dominant in a given work of literature. The parallelism of certain literary particles in reference to certain ontological or compositional characteristics of film can appear independently, as a result of transformations taking place exclusively within the intra-literary process. Such an assumption allows for the introduction of parallels between the community of arts and a special type of homology resulting from the convergence of the model of literary description with the ontological character of film description⁷.

Such a proposal offers broad opportunities for the description and interpretation of individual works of both literature and film, as well as socio-cultural phenomena surrounding their production, distri-

⁶ Maria Zeic-Piskorska, *Próba typologii przejawów tzw. filmowości w utworach literackich* [A typology of manifestations of so-called cinematicity in literature], "Acta Universitatis Nicolai Copernici", Filologia Polska XIX, z. 119, Toruń 1981, 169-188.

⁷ Ibidem, p. 174, 181 i 186.

bution, and reception. The relationships between the two arts, here with a focus on the transformation of literature under the influence of film, considered from a perspective limited to a given time and place, are now becoming a phenomenon with significant aesthetic and culture-forming value.

Vectors of influence

From a diachronic perspective, the *in statu nascendi* of the direct relations between the two arts in question, phenomena related to the transformation of film under the influence of literature, have been more dominant and widely recognized by contemporary intellectual and artistic elites. At the turn of 19th and 20th centuries, the cinema – as a medium boldly striving towards Parnas – was forming its own language of artistic expression and looking for a suitable place within various cultural registers. Due to obvious similarities, theater was the first ally of the new medium, which resulted in “Film d’art” (e.g. *The Assassination of the Duke of Guise* by Henri Lavedan, 1908). However, recording theater plays on tape did not become popular amongst viewers in the long run. Filmmakers themselves then began to speak, mostly representatives of the Russian avant-garde and the first film theoreticians. In the seminal *Dickens, Griffith and the Film Today* Sergei Einstein convincingly argues that the cinema owes such characteristic narrative-stylistic techniques as parallel editing, “rhythmic harmony” and the mutual permeation of image and sound, to Dickens’s novels and Pushkin’s poems⁸. In Poland, a similar observation was made by Karol Irzykowski, who noticed similarities between the dramaturgy and literary narration in the works by David Wark Griffith (the montage sequence in *Way Down East*)⁹. In his opinion, “the cinema, as the youngest of the muses, has become like a common experimental area or a dumpster for other arts; before it catches up with its friends, it has to go through the phase of trial, imitation, epigonic”¹⁰.

With time, after a period of turbulent assimilation processes, the cinema created its own, autonomous language of artistic expression, finally becoming a well-established and appreciated form of art. As André Bazin observes, by studying literature and imitating its techniques and narrative strategies, film undertook an invaluable “lesson in literary culture”, which inspired its emancipating aspirations and opened its way to a career in culture¹¹. This thought was further developed by Maryla Hopfinger, who claimed that “literature and literary culture have become the major and the most obvious point of reference to film, a source of models and norms”. In her opinion, “patterns of literary culture made it easier for the cinema to take root in tradition and suggested that new communication practice a program of artistic and cultural promotion”¹². Due to the development and expansion of audio-visual culture, pointed out by

⁸ Siergiej Eisenstein, *Wybór pism* [A selection of essays], edited by R. Dreyer, Warszawa 1959.

⁹ Karol Irzykowski, *Dziesiąta Muza. Zagadnienia estetyczne kina* [The tenth muse. Cinema’s aesthetic issues], Warszawa 1977, p. 125.

¹⁰ Ibidem, s. 144.

¹¹ André Bazin, *O film nieczysty: obrona adaptacji* [For impure film: in defense of adaptation], in *Film i rzeczywistość* [Film and reality], translated by B. Michałek, Warszawa 1963, p. 85. Quoted after Anita Has-Tokarz, p. 101.

¹² Maryla Hopfinger, *Między reprodukcją a symulacją rzeczywistości. Problemy audiowizualności i percepcji* [Between reproduction and simulation of reality. Problems of audio-visibility and perception of reality], in *Od fotografii do rzeczywistości wirtualnej* [From photography to virtual reality], edited by M. Hopfinger, Warszawa 1997, p. 11.

Arnold Hauser, who deemed film to be the most representative form of modern art¹³, clear shifts have taken place in the relations between traditional media and in the conceptualization and role of literature itself. By becoming a more common medium and form of cultural activity than the book, film has partially taken away from literature its primary function: that of being a “mirror of reality” and a “storyteller”. However, it has not become the book’s surrogate, and it has not eradicated literature from the semiotic landscape. Both systems function in culture, complementing one another, and creating modern, complementary entities, characterized by innovative expression-semiotic possibilities¹⁴. Hence, we are dealing with the parallel development of the two arts – however, as explained by Jerzy Ziomek, it is unrelated, only affinal. This affinity points to the shared roots of literature and film, to some existing, natural symbiosis. At the same time, they display a mutual dialogue, a cultural co-existence, “sometimes a relationship out of choice, sometimes out of duty, sometimes out of love, sometimes out of sensibility”¹⁵. Janusz Plisiecki refers to it as “taking mutual advantage of the experiences”¹⁶ of the two arts – maintaining their autonomy, but with the option of establishing a clear connection and affiliation¹⁷.

In general, in a reflection on the relationship between film and literature, the influence of literature on film is typically stressed, especially in the context of questions regarding (screen) adaptations. The opposite influence is rarely discussed, though examples of such relations have been observed since the very beginning of film. For example, Boris Eichenbaum (Russian formal school) saw film as an ally in the fight for a new literature, which he treated as “raw cinema”, looking for the potential for a film-like way of thinking in it¹⁸. Karol Irzykowski also saw a “photogenic” beauty in literature, even before the invention of film (*Maria* by Malczewski, *Ludzie bezdomni* by Żeromski, *Les Misérables* by Hugo, *Nana* by Zola, *Iliad* by Homer, etc.). At the same time, he states that Lessing, by separating poetry from painting, pushed it towards cinema. “Goethe and Schiller followed Lessing’s advice: the famous cinematic scene from *The Diver* by Schiller, in which first an arm emerges from water, then there is the white nape of the diver, and finally the second hand holding the royal cup found in the abyss in a gesture of triumph”¹⁹. Later, despite the clear tendencies to maintain the peculiar and cliquish character of particular works of art, this way of thinking lost popularity. André Bazin appreciated cinematography’s input in the revival of literature²⁰, whereas Jan Białostocki credited it was invigorating the visual arts in general. He observed that “literature operates on different signs than art. It takes place in different dimensions, yet on the surface of motifs, themes,

¹³Arnold Hauser, *Społeczna historia sztuki i literatury* [Social history of art and literature], volume 1-2, translated by J. Ruszczycówna, Warszawa 1974, s. 382.

¹⁴See Anita Has-Tokarz, p. 108-109.

¹⁵Jerzy Ziomek, *Powinowactwa literatury. Studia i szkice* [Literature’s affiliations. Studies and sketches], Warszawa 1980, s. 89.

¹⁶Janusz Plisiecki, *Przemiany w kulturze współczesnej* [Transformations in contemporary culture], in *Film i sztuki tradycyjne* [Film and traditional arts], Lublin 1999, p. 21.

¹⁷See also René Wellek, p. 175-176.

¹⁸Boris Eichenbaum, *Literatura i kino* [Literature and cinema], in *Szkice o prozie i poezji* [Sketches on prose and poetry], translated by R. Zimand, Warszawa 1973.

¹⁹Karol Irzykowski, p. 141. Quoted after Joanna Kuźnicka, *Ut pictura poesis*, “Prace Naukowe. Pedagogika” 1999-2000-2001, No 8-9-10, p. 910-911.

²⁰André Bazin, op. cit.

symbols it may and does have relationships with the visual arts”²¹. The fact that the evolution of literature under the influence of film was also observed by artists, theoreticians and publicists of the interwar period, such as Anatol Stern, Stefania Zahorska or Jan Brzękowski²², is also significant for the following considerations. This, together with the change in the status of the addressee and participant in culture, and the increasing circulation of popular literature, created extensive opportunities for the analysis and interpretation of the evolution of contemporary film and literature.

From the sociology of culture

In order to discuss conscious, representative borrowings, or – more broadly – how literature is inspired by film, apart from purely formal aspects, the communicative practice between the creator and the recipient, and a socio-cultural diagnosis of a given time and place should also be taken into consideration. Ernst H. Gombrich observes that no culture can be fully conceptualized, and at the same time, no element of that culture can be conceptualized, in isolation²³. In terms of the sociology of culture and the relationships between literature and film, it can be understood as an engagement of literature and film – complex, peculiar and characteristic – within one audiovisual cultural formation²⁴.

In Poland, the interwar period met those conditions to a great extent. It was the period when Poland’s borders were being formed, uniting not only the land, but also the whole nation – after many years of partition, the Polish people regained the opportunity to construct their own state, with its own politics and culture. At the same time, Poland – as a new European state – participated in massive civilizational, social, and cultural transformations, which affected the entire European continent. Revolutionary movements and technological developments produced mass culture and changes in the perception of people as individuals. In art, this resulted in numerous avant-garde movements, which criticized tradition and conventions, while at the same time looking for new means of expression. Literary cafés, reviews, cabarets developed then, as well as new media, especially film and radio, which emerged thanks to technological developments and new communication technologies.

All these changes put literature in new contexts. Compared to film, it sometimes seemed less attractive, associated with artistic conservatism by the new type of addressee. In answer to this

²¹Jan Białostocki, *Słowo i obraz* [Word and picture], in *Słowo i obraz: materiały Sympozjum Komitetu Nauk o Sztuce PAN* [Word and picture: materials of the Symposium of the Polish Academy of Sciencee, Scientific Committee on Art], edited by A. Morawińska, Warszawa 1982, p. 13.

²²Anatol Stern, *U źródeł nowej estetyki* [At the source of the new aesthetics], in *Poezja zbuntowana* [Rebelled poetry], Warszawa 1964, p. 267-515; Stefania Zahorska, *Co powieść zawdzięcza filmowi?* [What novel owes poetry], “Kurier Literacko-Naukowy” 1934, No 29; Jan Brzękoski, *Film a nowa poezja* [Film and new poetry], “Wiadomości Literackie” 1933, No 28.

²³Ernst H. Gombrich, *W poszukiwani historii kultury* [In the search of history of culture], translated by A. Dębnicki, in *Pojęcia, problemy, metody współczesnej nauki o sztuce* [Notions, problems, methods of modern science of art.], edited by J. Białostocki, Warszawa 1976, p. 336.

²⁴For more on that topic, see Maryla Hopfinger’s *Kultura współczesna – audiowizualność* [Modern culture – audio-visuality], Warszawa 1985; *Kultura audiowizualna u progu XXI wieku* [Audio-visual culture in late 20th century], Warszawa 1997 and *Doświadczenia audiowizualne: o mediach w kulturze współczesnej* [Audio-visual experiences: on media in contemporary culture], Warszawa 2003.

problem, attempts at reviving it by correspondence with other forms of art and media (mostly film) were made. Initially, this relation was based on rather random relationships between those two forms of art. One example of writers' early interest in film included popularization and criticism, as well as the formal relationships between the two found in many examples. This involved numerous poets and writers. Among others, Konstanty Ildefons Gałczyński and Roman Kołoniecki wrote about actors and film characters; Maria Pawlikowska-Jasnorzewska and Witold Wandurski employed film techniques; however, the futurists and Skamander-related poets (later also the Kraków Avant-garde) displayed the strongest tendencies in these terms. Both older writers (Karol Irzykowski), and younger ones (Antoni Słonimski, Anatol Stern), as well as members of the Kraków Avant-Garde (Peiper, Kurek, Brzękowski) were film critics and theoreticians.

The 1930s brought changes in terms of cooperation between writers and filmmakers. Appreciation of the role of the writer-screenwriter in the filmmaking process and the common ideological foundations of representatives of the two forms of art (the literary group "Przedmieście" [suburb] and the Warsaw "START") facilitated closer cooperation. For example, Zofia Nałkowska, Jarosław Iwaszkiewicz, and Anatol Stern became screenwriters (Stern being the most successful of the three), Waclaw Sieroszewski and Ferdynand Goetel became producers ("Panta-Film" production company), and pre-war songwriters also became involved in film, such as Julian Tuwim (lyrics to songs from *Szpieg w masce* [Spy in a mask] by Mieczysław Krawicz, 1933) and Marian Hemar (songs from *Na Sybir* [to Siberia] by Henryk Szaro, 1930, *Panienka z poste-restante* [A girl from poste-restante] by Jan Nowina-Przybylski and Michał Waszyński, 1935).

Formal inspirations with film techniques are a separate category. The time for an uncritical awe of film was already gone, replaced by conscious borrowings of cinematic means of expression. Various film novels started to appear (Jan Brzękowski: *Bankructwo profesora Muellera* [Professor Mueller's bankruptcy], 1931, *Psychoanalitik w podróży* [Psychoanalyst on the go], 1929), as well as film-inspired poems (Adam Ważyk, Jan Brzękowski). Writers moved from theory to practice: Jalu Kurek – *Obliczenia rytmiczne* [Rhythmic calculations] ("OR"), 1932, and Stefan Themerson (together with Franciszka Themerson) – *Apteka* [Pharmacy], 1930, *Europa*, 1931-1932, *Drobiazg melodyjny* [Melodic little something], 1934, *Przygoda człowieka poczciwego* [A decent man's adventure], 1938.

The presence of cinema in interwar literature is not only an artistic fact, but to a great extent, a phenomenon that can be seen in terms of Polish cultural sociology of that time. According to Stefan Żółkiewski, a literary text is a social document:

A work of art can be studied as a manifestation of author's social awareness or a manifestation of their ideology, and indirectly – as a manifestation of consciousness or ideology, especially those coherently expressed, of specific classes or smaller social groups²⁵.

Canned food will be left in a lead tin.

Slippery nitrate film. "Paramount" journal.

²⁵Stefan Żółkiewski, *Kultura. Socjologia. Semiotyka literacka. Studia* [Culture. Sociology. Literary semiotics. Studies], Warszawa 1979, p. 445.

Jump from the fifteenth floor. A new tank. Maeuvers.

A genuine Chinese corpse from the Manchu front²⁶.

Ślonimski, "Dokument epoki" [Epoch's document])

Film inspirations in literature are thus a social fact, and the contents of these books – a picture of their times. For they bring new qualities to culture, related to narrative, fictional, and genealogical transformations. A fascination with the new medium oftentimes manifested itself directly:

- as admiration for novelty:

(...) it has become springy – summer is rushing through white-snowy autumnness

CINEMATOGRAPH, CINEMATOGRAPH, CINEMATOGRAPH, CINEMATOGRAPH²⁷.

(S. Młodożeniec, "XX wiek")

- as poetic inspiration:

(...)ineffable, otherworldly beauty of

Cinematographer²⁸.

(J. Jankowski, "Maggi")

- as an element of an ideological manifesto:

The best historian and geographer –

It is them –

Edison and Marconi –

The telephone and the cinematographer!...

Guzzle the Pacific Ocean

And spit on war!...²⁹

(S. Młodożeniec, "Hymn pokoju" [A peace hymn])

Another social fact was that the cinema constituted the only form of entertainment and relaxation and participation in culture for a typical Polish person

²⁶ W puszcze z ołowiu zostaną konserwy.

Śliska błona filmowa. Dziennik "Paramountu".

Skok z piętnastego piętra. Nowy tank. Manewry.

Prawdziwy trup Chińczyka z mandżurskiego frontu.

²⁷ (...) zawiośniało – lato pędzi przez jesienność białośnieżnie

KINEMATOGRAF, KINEMATOGRAF, KINEMATOGRAF.

²⁸ (...) niewysłowione, nadziemskie piękno

Kinematografu.

²⁹ Najlepsi historyk i geograf –

To oni –

Edison i Marconi –

Telefon i kinematograf!...

Chłajcie Ocean Spokojny

I plujcie na wojnę!...

Between a column and a visit to the cinema,
 On your way from a café and then the theater again³⁰.
 (Słonimski, "Lato w mieście" [summer in the city])

Oh kiosks, signboards, merchants, mailmen,
 Squares, cyclists, cinema-shows!³¹
 (K. Wierzyński, "Lewa kieszeń" [Left pocket])

The increasingly critical approach of authors to film and the transformations it provoked in contemporary art was another phenomenon originating from the broadly understood sociology of culture. The trend for the cinema in literature, as a sociocultural phenomenon, underwent an evolution of sorts – from blind fascination to satirical criticism³².

(...) they don't see anything
 Don't hear anything
 Pathèe freres – they are just common cheap advertisers³³
 (S. Młodożeniec, "Kino")

Pause pause they are carrying cakes
 Hey Mister, stop pushing and shoving
 Stop leaning against me
 The lights are still on
 The drama is hiding its secrets
 Is he alive? Is he dead?
 A tart is laughing in the loge seating
 Film dust nerves some mud³⁴.
 (T. Czyżewski, "Sensacja w kinie" [sensation in the cinema])

Oh can oh can it be
 That we are only moved by a cistern of moisture

³⁰ Pomiędzy felietonem a pójściem do kina,
 W drodze między kawiarnią i znowu teatrem.

³¹ Ach kioski, szyldy, kupcy, listonosze,
 Skwery, cykliści, kino-przedstawienia!

³² See Ewa and Marek Pytaszow, *Poetycka podróż w świat kinematografu, czyli kino w poezji polskiej lat 1914-1925* [Poetic journey into the world of cinematographer – cinema in the Polish poetry of 1914-1925], in *Szkice z teorii filmu* [Sketches on film theory], edited by A. Helman and W. Godzic, Katowice 1978, 31-32.

³³ (...) nie widzą nic
 Nie słyszą nic
 Pathèe freres – to zwyczajni tani reklamiarze

³⁴ Pauza pauza niosą ciasta
 Niech pan zbyt nie szasta
 Panie niech pan mnie nie gniewie
 Bo jeszcze światło się świeci
 Dramat tajemnice kryje
 Czy on umrze czy ożyje
 W loży śmieje się ko-ko-ta
 Film kurz nerwy trochę błota.

Mia May

And Liliana Gish³⁵?

(W. Wandurski, "Precz z kanarkami" [away with canaries])

I am quite certain, that you would be a top class film artist. Film is a huge thing. It gives unparalleled popularity. Finally, it is the only universal thetrum of the imagination – a place, where you will find it easiest to hook on humanity. (...) And thus your eternal wish will come true: for – Lucifer became a film artist. We all know him. It is Charlie Chaplin.

("Bezrobotny Lucyfer" [Lucifer unemployed] A. Wat)

Cinema is the disease of our times. Not money, not women, not Masonry, not governments ruling the world – everything is ruled by cinema.

(J. Kurek, "S.O.S.")

Cinema's demoralization is advancing quickly in the human soul. I would have those schools of evil, corruption and crime shut down.

(J. Wiktor, "Zwariowane miasto" [crazy city])

Authors inspired by film in the interwar Poland testify not only to the revolution which was taking place in art, but also (and maybe above all) they were proof of the transformations taking place in the worldview of individual artists, and in their visions of culture and contemporary urban civilization. From a sociocultural perspective this fact showed the important role that the cinema played in that culture, as well as its rank as a form of art, which inspired and fascinated Polish intellectual elites. The film-literature relation also highlighted other social phenomena which were also taking place in the cultural life of the interwar period. Both poetry and prose from that time can be treated as documents of the epoch of sorts, which exemplify certain clear social and artistic processes.

Based on these considerations it seems a good idea to investigate specific formal solutions, which exemplify the so-called cinematicity of literature, and manifest themselves as modeling literary structure on film structure³⁶ in terms of the plot, narrative and genealogical surfaces. It should also be stressed that they concern a concise, coherent and representative cultural formation, limited to the Polish interwar period (1918-1939).

Fictional relations³⁷

Due to the clarity of their occurrence, fictional relations are relatively the least troublesome. Jerzy Ziomek, referring to the category of plot, proposes the concept of a plot community of literature and film, which has an interdisciplinary and extra-systemic character, which means that

³⁵Czyżby już tylko czyż
Wzruszać nas mogły cysterny wilgoci
Mia May
I Liliana Gish?

³⁶The term "modelling of structures" was introduced by Maria Zeic-Piskorska, p. 174.

³⁷Literary exemplifications and theses in this paper are inspired by my monograph – Wojciech Otto, *Literatura i film w kulturze polskiej dwudziestolecia międzywojennego* [Literature and film in the Polish interwar culture], Poznań 2007.

the same plot can be told using the language of literature, film, or theater. It offers broad opportunities for the co-occurrence of specific motifs in works representing different artistic areas³⁸.

In the interwar period writers who showed film inspirations in their works, seldom employed a well-formed and coherent poetic program, taking advantage of the richness of film's forms of expression rather occasionally and randomly. They became interested not only in specific films or selected motifs, but also in certain plot schemes (both in commercial and artistic films), and the broad world of cinema, functioning as film terms in a metalinguistic function.

Shaky shadows stepped down the *screen*,
 Sleepy film tape is sleeping on a circle.
 White canvas is somewhere in the front,
 Hopeless roles finished,
 You can now smile sadly
 Make-up washed off, wiped away,
 Powder removed from the hair, from the head.
 ...Chaplin has a beautiful, young face
 And he is real, *celuloid*³⁹.
 (Słonimski, "Film")

The sources of these inspirations differed from one another, starting with a fascination with the cinema and its criticism, through wishing to make literature more attractive for the masses, and finally discovering new possibilities offered by film. In Polish interwar literature, the world of film found its reflection in the form of contemporary cinema's descriptions, pictures from film sets, descriptions of film crews. Film-specific objects were often introduced to plots. Props, things and objects strictly related to film constitute a separate category. Introducing them to the represented world allowed authors to create new realities. Sometimes it was a land of the impossible, of surreal imagination, and sometimes – the land of a modern civilization or the world of dreams, wonder and magic.

From the fair of hubbub, where parrots are yelling
 From tattooed arms of sailor,
 Faces veiled in darkness
 On pavements, roofs, the already liquid procession.
 Wake up! You have been asleep for too long, push away the wooden lid, -
 (...) let trapezes dance!

³⁸ Jerzy Ziomek, *Powinowactwa przez fabułę* [Relations through plot], in *Powinowactwa literatury...*, p. 10-11.

³⁹ Zeszły z e k r a n u cienie chwiejne,
 Taśma omdlała śpi na kole.
 Na wprost majaczy blade płótno,
 Skończone beznadziejne role,
 Uśmiechnąć się już można smutno
 Zmyty, wytarty maquillage,
 Puder wstrząśnięty z włosów, z głowy.
 ...Chaplin ma piękną, młodą twarz
 I jest prawdziwy, c e l u l o i d o w y.

A sleeping harlequin and a somnambulist⁴⁰.

(A. Słonimski, "Negatyw" [negative])

The land is disappearing, chimneys and towers are disappearing, we are alone. It is so quiet that you can almost hear the cold and slippery stones stuck in the ground. I am walking and I do not know whether it is the wind blowing in my ears, the rhythm of my steps through corridors... Nature. I do not want nature, people are nature. Miętus, let us go back, I prefer the cinematograph's crowd to the ozone of fields.

(W. Gombrowicz, "Ferdydurke")

And in the meantime the doctor (a local Sapocolanca of a sort) amused (God damn it) Perdita. It does not make any sense at all, although the doctor's moustache very much resemble an actor...

(J. Brzękowski, "24 kochanków Perdity Loost" [24 lovers of Perdita Loost])

The engineer had old-fashioned binoculars on a black silk string, as if borrowed from the "Battle-ship Potemkin" "

(B. Jasiński, "Człowiek zmienia skórę" [a man changes his skin])

In literature, contemporary film stars were the most frequently described element of the film world. Their presence in the represented world of a work of literature was subjected to several basic aims. Many authors – and it should be noted that not second-rateclass ones – followed the trend of writing paeans to actors. For example, Julian Tuwim expressed his awe for the American film star, Liliana Gish (*List pt. "Liebesleid"* [A letter entitled Liebesleid]), Konstanty Ildefon Gałczyński compared Greta Garbo to an angel (*Ludowa zabawa* [A folk play]) and Antoni Słonimski wrote about Gloria Swanson (*Głos Glorii Swanson* [Gloria Swanson's voice]).

She felt like a sister of that little American, Liliana Gish, and just like her she could not hold back her tears, running along through the streets of London.

("Torpeda czasu" [a torpedo of time], A. Słonimski)

Introducing film motifs to literature was also an opportunity for commenting on contemporary cultural and civilizational transformations. In this way, writers contributed to the discussion on (among others): the quality of Polish cinematography, the sound breakthrough and its consequences for film, and finally the audience and film-related threats.

Eve was standing naked,
 Eve was standing speechless,
 Her hand was talking, her leg was talking –
 What was absent was present.
 (...) Eve was standing white –
 The eye lens was shining under the diaphragm of eyelids.

⁴⁰ Z jarmarku gwary, gdzie krzyczą papugi
 W tatuowanych rękach marynarzy, Owianych mrokiem twarzy
 Na trotuarach, dachach, już płynny korowód.
 Obudź się! Śpisz za długo, zwał drewniane wieko, -
 (...) Niech się roztańczę trapezy!
 Arlekin śpiący i somnambulik.

Eve ate a fruit,
 Eve ate a word fruit,
 Desired by her sense of pleasure⁴¹.
 Stern, "Pierwszy grzech" [original sin])

For the love of God, sit down, Sir
 Mia May is falling out of a window
 She is going to die
 She is already dead, she is already dead
 She is fine, she is getting up, getting up (...)
 Four servants are carrying her⁴²
 (T. Czyżewski, "Sensacja w kinie" [sensation in the cinema])

Oh, looking at the stars kissing us,
 At a certain moment after the tenth Clicot,
 We will suddenly see the world upside down,
 As if it was a negative of Pathè & CO⁴³.
 (B. Jasiński, "Rzygające posągi" [puking statues])

Pathè freres see everything and hear everything (...)
 So the united troops review (...)
 And Wilson's wife in a national petticoat
 Hooray hooray
 And Paderewski's fingers –
 And a St. Bernard –
 Everything is here⁴⁴
 (S. Młodożeniec, "Kino" [cinema])

⁴¹ Ewa stała naga,
 Ewa stała niema,
 Mówiła ręka, mówiła noga –
 Było to, czego nie ma.
 (...) Ewa stała biała –
 Obiektów oka skrzył pod powiek diafragmą.
 Ewa zjadła owoc,
 Ewa zjadła owoc słowa,
 Którego jej zmysł rozkoszy pragnął.

⁴² Na miły Bóg niech Pan siada
 Mia May z okna wypada
 Ona pewnie się zabije
 Już nie żyje, już nie żyje
 Nic jej nie jest, wstaje wstaje (...)
 Cztery niosą ją lokaje

⁴³ A, wpatrując się w gwiazdy całujące się z nami,
 W pewnym dzikim momencie po dziesiątym Clicot,
 Zobaczymy raptownie świat do góry nogami,
 Jak na filmie odwrotnym firmy Pathè & CO.

⁴⁴ Pathè freres wszystko widzą i wszystko słyszą (...)
 Więc zjednoczonych przegląd wojsk (...)
 I żona Wilsona w narodowej halce
 Hurra hurra
 I Paderewskiego palce –
 I saint-bernardski pies –
 Wszystko jest.

Narrative relations

Both film and literature from the Polish interwar period show mutual narrative relations, and in some cases – direct inspirations. In literature, film is present as a set of certain narrative forms, visualization techniques, and stage presentation. As an early 20th century cultural phenomenon it had a great impact on the understanding of the categories of time and space, introducing shortcuts and the freedom of imagination, dramatic dynamism and movement⁴⁵. However, a clear explanation of the co-dependencies between particular narrative techniques is difficult. Film – an art form which had been present for only several decades in the interwar period – constructed its language eclectically, taking advantage of achievements of other forms of art, mostly literature. It assimilated certain elements of language, transformed them and showed them in a new light – consequently, some techniques which have been functioning in literature for a long time are often considered to be film’s achievements. The pace, changing movement and rhythm, freedom in operating time and space – a specific way of visualizing the world – all soon became the cinema’s attributes, and if they did appear in other forms of art, they were considered to have been inspired by film. It should be said that in many cases this was true, since film contributed to the development of literature’s self-awareness, making authors realize literature’s broad artistic possibilities⁴⁶. Examples illustrating the fact that both forms of art developed (to some extent) in parallel (works by James Joyce or Dos Passos) should also be mentioned here. Anyhow, those inspirations did exist. Authors related to the Cracow Avant-garde or futurism acknowledged them; certain signals could also be found in individual works containing subtitles referring to the cinema, or using motifs and plot schemes suggesting film inspirations. It should be noted that already in the interwar period, perhaps even more so than today, these relations were noticed by theoreticians and critics of literature, who appreciated the great role its played in the shaping of this new poetic language: a language accommodating mass audiences and modern culture⁴⁷.

The Narrative relations between literature and film can be divided into three groups: temporal, spatial and spatiotemporal, thus pointing to three directions and ways in which literature was transformed under the influence of film.

In many works, freedom in terms of operating time, which was arbitrarily shortened and broken into pieces, came to the fore. Typical examples include works by Jan Brzękowski, Jalu Kurek, Adam Ważyk, Jerzy Andrzejewski, Michał Choromański and Tadeusz Peiper. All of them displayed clear inspirations from film, signaled directly in subtitles (*Bankructwo profesora Muellera. Powieść sensacyjno-filmowa* [Professor Mueller’s bankruptcy. A sensational-film novel]), through plot elements referring to cinema (*Andrzej Panik morderca Amundsena* [Andrzej Panik – Amundsen’s murderer], *Triumwirat* [Triumvirate], *Psychoanalityk w podróży* [Psychoanalyst on the go]), and clear analogies between literary and film structures (*Zazdrość*

⁴⁵See for example Artur Hutnikiewicz, *Od czystej formy do literatury faktu. Główne teorie i programy literackie dwudziestolecia międzywojennego* [From pure form to non-fiction literature. Major literary theories and programs], Warszawa 1974, p. 51.

⁴⁶Alina Madej arrives at similar conclusions, *Między filmem a literaturą. Szkice o powieści filmowej* [Between film and literature. Sketches on film novel], in *Film polski wobec innych sztuk* [Polish film and other arts], edited by A. Helman i A. Madej, Katowice 1979, p. 106-108.

⁴⁷See for example Karol Irzykowski, *Futuryzm a szachy* [Futurism and chess], “Ponowa” 1921, No 1.

i medycyna [Jealousy and medicine], *Skandal w Wesołych Bagniskach* [Scandal in Wesołe Bagniska]), or authors' biographies and their relationships with film⁴⁸.

Prose is characterized by a peculiar temporal fragmentation of the motifs it describes; they do not stem from each other, but rather are connected via associations or against the background of a film motif which organizes the whole work. An example of this is *Andrzej Panik morderca Amundsena*, in which the story of the titular protagonist stems from a film seen in the cinema and a friendship with a person who is the porte-parole of the author, who sometimes writes film reviews. This motif is transformed into the idea of catastrophism in another novel by Kurek, *S.O.S.*, in which each subplot is connected by characters (but not in every place), and the author introduces separate episodes to the narration, including one with Lina Gorzelska and Charlie Chaplin. The resulting composition has a mosaic-like structure – although the time when the story takes place is stated, the temporal relations between individual events are unclear⁴⁹. Other authors represented time in even more complex ways. Jan Brzękowski arbitrarily organizes particular subplots, sometimes slowing the action down, sometimes speeding it up, as well as using combinations of pictures based on associations. He also refers to the cinematic poetry of the silent cinema in its action version, dominated by dynamic plot twists, a quickened pace of action, the simultaneity of the presentation of events, and frequent ellipses based on series of visual associations. However, it was Michał Choromański who incorporated the most interesting conceptualizations of time in his prose. He played a game with time of sorts, based on ellipsis, turns, transitions and temporal simultaneity in the presentation of events, in his famous novel *Zazdrość i medycyna*. In another work, *Skandal w Wesołych Bagniskach*, he composed the plot on the basis of constantly repeated retrospections of tragic events from five years before, at the same time using simultaneity techniques and a whole range of sudden temporal jumps back and forth.

The daughter was wearing a white flounced dress, typical for little girls, and she had a flower behind her right ear – an aster.

There were bouquets of white asters in Wawicki's room. Rain was banging against the window. Wawicki was having a bath when Mr Apolinary knocked on the door.

(M. Choromański, "Skandal w Wesołych Bagniskach")

On the other hand, spatial and spatiotemporal relations between literature and film mostly concerned loosening narrative rigors regarding the positivist novel model, with its linear plot and chronology of events. Temporal transitions and ellipses corresponded with dynamic plot twists, often ontologically related to film. Film revolutionized the understanding of the concept of space. Notions such as: static, unchangeable, uniform and simultaneous were replaced by "dynamic", "fluid", "limitless"⁵⁰. According to Alina Madej, film set literature free from descriptiveness, and gave it rhythm, dynamics, and movement⁵¹, which manifested itself mostly through the dynamic changeability of pictures and

⁴⁸Especially critical papers by Tadeusz Peiper, Jan Brzękowski and Jalu Kurek, as well as Jerzy Andrzejewski's screenwriting activities.

⁴⁹For the influence of film on the construction of time in works by Jalu Kurek see Janusz Kucharczyk, *Pierwiastki filmowe w twórczości literackiej Tadeusza Peipera i Jalu Kurka* [Film elements in Tadeusz Peiper's and Jalu Kurek's literature], „Kwartalnik Filmowy” 1965, No 1, p. 49-52.

⁵⁰A. Hutnikiewicz, op. cit., p. 51.

⁵¹A. Madej, op. cit., p. 108.

unannounced changes of places of action, according to film montage rules based on a system of loose associations. Moreover, visualization of description was used both in prose and poetry, presented through a camera lens, employed in the description of gradation of film sets and camera moves, and applying simultaneity and film montage techniques. Some significant examples:

- Gradation of film sets:

(...) kisses from Florida
 English names
 Under a starry banner
 A Blackman is playing banjo
 We are dancing, have you just taken me in your *arms*
 We are dancing
 Have I thrown my arms *around your neck*⁵²
 (M. Pawlikowska-Jasnorzewska, "Fokstrot")

- Methods of film-like visualization:

A young woman is sewing something
 In silence, she is sewing something white with lace.
 Subtitle:
 You know, I thought this would be for our little one.
 Two big drops,
 Most sacred,
 Are rolling down her face,
 Hang down from the neck,
 Pipe smoke,
 Scared silence⁵³
 (W. Wandurski, "Kino – Dramat")

⁵² (...) pocałunki z Florydy
 Angielskie imiona
 Pod gwiazdzistą banderą
 Murzyn w banjo bije
 Tańczymy czy pan chwycił mnie nagle w *ramiona*
 Tańczymy
 Czy rzuciłam się panu *na szyję*

⁵³ Młoda kobieta coś szyje.
 W milczeniu szyje coś białego z koronkami.
 Napis:
 Wiesz, myślałam, że to będzie dla naszego maleńkiego.
 Dwie krople duże,
 Najświętsze,
 Płyną rowkami twarzy,
 Wisną na szyi.
 Dym z fajki,
 Cisza trwożna.

- Techniques taken from the poetics of a screenplay

An evening,
A happy pilgrim, clothed in a forest
Is standing in front of a village. He is dug in. He is waiting. (...)

A day,
Beaten up, he is blushing, staggering, he wants to escape. He escapes.
He proclaims red shame, an afterglow of failure, to clouds⁵⁴.

(J. Kurek, "Bitwa dnia z nocą" [a battle between night and day])

Franciscan church. Sunday. 10 a.m.
Panik is standing in his Sunday best, leaning against a confessional on the right side of the nave.

(J. Kurek, "Andrzej Panik morderca Amundsena")

A cold night.
Evil.
Terrific. Blackish. Coldish.
You cannot see even a grass leaf,
It is pouring,
A policeman-extra...⁵⁵

(B. Jasiński, "Miasto" [city])

- Film montage techniques:

Mornings are turning into afternoons, just like people come through gates
Come into the day, squeeze into a suffering church,
Like a hand squeezing into a hand, when we say goodbye⁵⁶.

(J. Kurek, "Oda do słońca" [ode to the sun])

- Simultaneity:

"Meanwhile..." – as they say in films.

Meanwhile a few meters to the south-west, in Wilmersdorf, in a big brick house (second gate, en-

⁵⁴ Wieczór,

Radosny pielgrzym, przyodziany lasem
Stoi przed wsią. Okopał się. Czeka. (...)
Dzień,
Pobity, rumieni się, słania, chce uciec. Ucieka.
Czerwony wstyd, łunę kłęski, obwieszczając chmurom.

⁵⁵ Noc zimna.

Zła.
Przejmująca. Czerniawa. Chłodnista.
Nie widać ani źdźbła,
Deszcz leje jak z cebra,
Na rogu policjant statysta...

⁵⁶ Ranki wchodzą w południa, jak ludzie wchodzą w bramy

Wejdz w dzień, wciśnij się w kościół cierpiący,
Jak dłoń wciska się w dłoń, kiedy się żegnamy.

trance through the yard), in one of the third-floor appartments, on a palliasse on the floor a man is sitting (the same man whom Relich curses in his thoughts) and is peacefully taking off his shoes.

(B. Jasiński, “Zmowa obojętnych” [a conspiracy of the indifferent])

When describing the narrative relations between literature and film of the Polish interwar period, one will surely notice that they were highly complex and abundant with interesting artistic projects. Temporal narrative techniques concerned freedom in terms of operating time. Conceptualizations of literary space were designed using film means, bearing in mind mostly elements of visualization and the poetics of the cinematic image: camera moves and film sets. The spatiotemporal aspects of narration were enriched with film montage techniques, the poetics of the screenplay, and narrative simultaneity. Such relations with film were supposed to be a way to make literature more attractive for a mass audience, a form of deconstructing old, archaic narrative schemes, as well as the authors’ expression of the innovative poetic program.

Genological relations

Social (viewers’ expectations), civilizational (technological development, new media), and aesthetic (relationships between literature and film) phenomena can be form-making stimuli in terms of genology. The emergence of film and its broad influence, also in terms of literary genology, took place in all the aspects listed above. As a new medium and a symbol of modernity, as well as a form of art characterized by the greatest social impact, film became one of the most important sources of genological inspiration in the Polish interwar literature. According to Grażyna Szymczyk-Kluszczyńska, film became a catalyst for the transformation of literary forms⁵⁷, contributing to the creation of new genres, but also to a revolution in ways of thinking about genealogy in general, postulating heterogeneity and syncretism.

Every epoch is driven by avant-garde movements that determine its characteristics and specificity in terms of themes, narration and genre. Systematic anti-traditionalism and innovativeness forced artists to seek new forms of expression. New media, including film, became one potential possibility; with its peculiar poetics of synchrony of rhythm, film dynamized the transformation process of literary narrative methods. Words started to function in new cultural variants, in the context of increasingly popular journalism, against the background of a developing popular literature – comprehensively and modernly employed by the cinema and radio. This fact made writers realize the possibilities and potential power of its influence, dependent on its relationships with other forms of art, especially film. Seeing common ground with the viewer-reader, and a shared perspective on originality and innovativeness, avant-garde artists used genological formulas borrowed from the cinema in their literary work increasingly often. As a result, the following genres rooted in literary traditions emerged: the film novel, film story, film novella, film romance, film play; literature also assimilated film’s lexicon: screenplay, cinematograph, adventure film, and strange, novel combinations arose: cinema-drama, onscreen shadows, electro-cinema-aero-drama, a novel transformed into a film.

⁵⁷Grażyna Szymczyk-Kluszczyńska, *Opowiadam? Opisuję? (Poeci-surrealiści wobec kina)* [Am I telling a story? Am I describing?] (Surrealist poets and the cinema)], in *Małe formy narracyjne*, edited by E. Loch, Lublin (no date), p. 102.

Artists who ideologically distanced themselves from tradition and searched for new means of expression – futurists, representatives of the Almanach Nowej Sztuki [new art almanac] and the Kraków Avant-garde – played the most significant role in the shaping of the new poetics and genealogy of literature. Postulating the dynamization of art and innovativeness of content and form, they created works which reflected the structure of film, its plot and narrative elements in different ways. As a result, the following interwar literary genres emerged: film novel, film story (*raconté*), screenplay, film poem, poetic cinematographer. The following artists experimented with such forms: Jan Brzękowski, Jalu Kurek, Tadeusz Peiper, Adam Ważyk, Bruno Jasiński, Stanisław Młodożeniec, Tytus Czyżewski, Anatol Stern, and others.

The film novel was the most popular among artists. According to Alina Madej, it situated itself atop a triangle comprised of popular literature and commercial film⁵⁸. This contributed to the depreciation of the film novel as a form of art, and comparisons to subgenres of mass culture. The fact that the film novel had an extensive long prose formula enriched with elements borrowed from film poetics and popular culture was constructive for the genre. It was characterized by use of the conventions of film screenplays, montage techniques, and a film-like presentation of the represented world; it also featured onirism and phantasmagoria, motifs and fictional allusions from the circle of the cinema, and themes associated with low culture, such as eroticism, drug addiction, occultism and Eastern culture. Jan Brzękowski's *Psychoanalitik w podróży* and Jalu Kurek's *Bankructwo profesora Muellera* are representatives of the genre.

Among the many ways that interwar literature assumed a more film-like character, *film raconté* (i.e. film story) had the closest ties with cinematography (apart from the screenplay). The term refers to an epic work based on an already existing film or screenplay. According to Barbara Mruklik, the direct reason behind the development of this genre was the emergence of film propaganda in the late 1920s, when *film raconté* – an extensive summary illustrated with numerous publicity shots – was treated as one form of advertising films⁵⁹. It later developed into a form of popular literature, read in order to better remember an already seen film and relive that experience. Moreover, it contributed to standardizing the narrative possibilities of film, stabilizing its significance in culture, and educating viewers who grew up in the times of literature and print⁶⁰.

There are four kinds of *film raconté*, depending on the function of a given example, as well as its author's ambitions. The first type is a summary dominated by photos, resembling a comic book; the second one is a screenplay turned into a narrative form, whose function is mainly to reinforce the screening room experience; the third one corresponds with a screenplay proper, and has the character of a film story, i.e. it is written on the basis of an already existing film, a documentary material; and finally the fourth one is a form of creative interpretation of what a given film presented. Polish interwar realizations mostly fall

⁵⁸Alina Madej, op. cit., p. 113.

⁵⁹Barbara Mruklik, *Raconté*, "Zagadnienia Rodzajów Literackich" [Dictionary of literary genres], volume IV, z. 2, p. 207-208.

⁶⁰Grażyna Szymczyk-Kluszczyńska, op. cit., p. 103.

into the second and third category. Only Leo Belmont's *Człowiek, z którego świat się śmieje* [Man who the world laughs at] (1928), in which he refers to Chaplin's *Circus* in a creative, literary way, stands out due to its ambitious character. Belmont's originality and influence manifest themselves mostly in the extensive pre-action and epilogue whose aim is to outline the biography of the main protagonist, as well as in an innovative conceptualization of the novel's time, introduction of meta-textual motifs, psychological analysis, and discussion of comic issues.

Other genres, such as the film poem or poetic cinematographs, were on the outskirts of inter-war artistic activity. They did not play an important culture-forming role – they were rather a means of expression reflecting the interests of individual creators who referred to surrealism (Jan Brzękowski, Adam Ważyk), displayed inspirations from Italian futurism (Jalu Kurek), or sought fulfillment in genre experiments (Stefan K. Gacki, Stanisław Grędziński). Similarly to the European tradition, their works had an open, unconventional character, as a creative transposition of geological principles, with a strong influence of the author. Film techniques such as the subjectification of a character's perspective (in an alcohol- or drug-induced trance, or in a dream), the relativity and indeterminacy of time and space, the construction of reality based on association montage, simultaneity, the employment of film visualization techniques) deserve attention. Jalu Kurek's (*Gołębie Winicji Claudel* [Winicja Claudel's pigeons], 1924) and Jan Brzękowski's (*Montparnasse*, 1928) works are the most successful representatives of the genre.

[...] I am drinking my aperitif: dubonnet avec citron
 A sack with eternity
 I am staring at Seuphor's Flemish vigor
 at his scarf, painted by Sonia Delaunay
 we are talking about new tracks
 of poetry
 (a restaurant at the top of Eiffel Tower
 dishes have to be selected)
 and here is Paul Dermeé against Claudel and surrealists
 at the same time
 I am smiling at Céline Arnould's ashen face
 a balloon of smoke⁶¹

⁶¹ (...) piję swój aperitif: dubonnet avec citron
 worek z wiecznością
 wpatruję się w flamandzką tężyznę Seuphora
 w jego szal malowany przez Sonię Delaunay
 mówimy o nowych torach
 poezji
 (restauracja na szczycie Eiffła
 trzeba wybierać potrawy)
 a oto Paul Dermeé występuje przeciw Claudelowi I surrealistom
 równocześnie
 uśmiecham się do popielatej twarzy Céline Arnould
 balon dymu

Poetic cinematographs emerged from a natural need to enrich the dictionary of literary genres, favored especially by futurists. As Edward Balcerzan observes, they proposed such new terms as “poezy”, “namopaniki”, “futurostychy”, “futureski”, “futoryzje”, “syntezyje” and “kinematografy”⁶². A unique type of poetic work resulted from the group’s activity – a recreation of onscreen reality as, literally, “a record of movement”⁶³. An account of a film, its plot (complete, or a part of it), or an attempt at recreating the narrative structure of a film through poetic means, or – as a third possibility – a combination of the two, are some examples of such a record. In a way, they were written *post factum*, after seeing a given film, using a scene or the whole plot, or realizing a given fiction or film genre’s narrative model or type of cinematography. In the case of fiction, there is the so-called visualization of a short story, which – according to Tadeusz Brzozowski – is based on the liveliness and concreteness of representation⁶⁴. Narration is typically conducted in the present tense, or (less frequently) past tense, however, the primacy of the screen version is signaled. Such poems as Julian Tuwim’s *Z kinematografu* [From cinematographer] (1920), *Cinema* (1927) by Tytus Czyżewski, *Koń w kinie* [Horse in the cinema] (1930) by Konstanty Ildefons Gałczyński, and *Film amerykański* [American film] (1924) by Maria Pawlikowska-Jasnorzewska are examples of this genre in its pure form. The second type of poetic cinematographs are poems reflecting film’s narrative structures. Their story is of secondary importance here; the presented lyrical situation may have taken place onscreen, but it was the poet’s efforts to express film poetics through literary means that are of primary significance. For example, Brunon Jasiński’s *Morga* [Morgen] (1921) refers to the structure of a crime film:

A few curious stopped.
They looked. They asked.
You could hear individual words.
A short, broken conversation,
Conducted in whispered staccato...
...25 years... Streetwalker...
...with mercuric bichloride...entered the hallway.
It was raining... raindrops banging against the roof...⁶⁵

They lifted the stretcher.

⁶²Edward Balcerzan, *Wstęp do Bruno Jasińskiego: Utwory poetyckie, manifesty, szkice* [Introduction to Bruno Jasiński: Poetry, manifests, sketches], Kraków 1972, p. LXI-LXII.

⁶³The name “poetic cinematographers” comes from the subtitle of one of Brunon Jasiński’s poems *Przejechali* (1920) and literally means “a record of movement”.

⁶⁴Tadeusz Brzozowski, *Gra w psychoanalizę, czyli (de)konstrukcja podmiotu w “filmowo-fotograficznym” modelu poezji “Almanachu Nowej Sztuki”* [The psychoanalysis game i.e. (de)construction of subject in the “film-photographic” poetry model of *New Art Almanach*, in *Z problemów podmiotowości w literaturze polskiej XX wieku* [On issues of subjectivity in the 20th century Polish literature], edited by M. Lalak, Szczecin 1993, p. 207.

⁶⁵Przystanęło kilku ciekawych.
Patrzyli. Pytali.
Dolatywały pojedyncze słowa.
Jakaś rozmowa urywana, krótka,
Prowadzona ściszym staccatem...
... 25 lat ... prostytutka ...
... sublimatem ...
Podnieśli nosze. Weszli do sieni.
Deszcz padał... krople tłukły o dach...

Poems which have a film-like narration and an assumed, possible or factual, account of the plot (or its part) of a film, are a combination of the two variants described above. For example, *Przejechali* [They have passed] by Brunon Jasiński is a short film scene of an unambiguous conversation between a maid and, most likely, a man, in a busy street, registered by a camera and dynamically put together:

A freckled maid in a white dotted blouse.
 Someone slender, classy.
 Will you come?... – “I can’t...”
 Hooop!!
 Cars. Platforms. Carriages⁶⁶.

* * *

The present paper stems from an awareness of clear correspondences, relations, and parallels between literature and film. The theoretical findings, together with the presented exemplifications, have confirmed suppositions regarding the complementary character of film and literature, and made it possible to precisely identify the so-called points of contact between the types of literary works of interest here, together with the character of those interactions. In conclusion:

- relationships between literature and film are of a parallel character,
- their mutual relations are varied and multi-faceted,
- the cinematicity of literature includes both indirect (community, homology) and direct (proper film-like character) references to film,
- a structural analysis of individual works of literature should also account for socio-cultural perspectives,
- film inspirations in literature can be considered from the perspective of plot, narration, and genealogy.

translated by Paulina Zagórska

⁶⁶Edward Balcerzan observes that the poem has a poem-like character. See Edward Balcerzan, *Systemy i przemiany gatunkowe w liryce lat 1918-1939* [Systems and genre transformations in the poetry of 1918-1939], in *Problemy Literatury Polskiej lat 1890-1939* [Problems of the Polish literature of 1890-1939], Series II, edited by H. Kirchner and Z. Żabicki, Wrocław 1974, p. 180-181.

Pięgowata służąca w białej bluzce w groszki.
 Ktoś wysmukły, z rejerem. Przyjedziesz?... – „Nie mogę...”
 Hooop!!
 Samochody. Platformy. Dorożki

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KEYWORDS

literature

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INTERWAR PERIOD

ABSTRACT:

The present paper stems from an awareness of clear correspondences, relations, and parallels between literature and film. The theoretical findings and exemplifications presented in it allow one to precisely identify the so-called points of contact between film and literature, as well as the character of these interactions. Relationships between literature and film are of a parallel character, and their mutual relations are varied and multi-faceted. The cinematicity of literature can include both indirect (community, homology) and direct (proper film-like character) references to film. A structural analysis of individual works of literature should also account for socio-cultural perspectives, limited here to the period between 1918 and 1939. Film inspirations in literature can be considered from the perspective of plot, narration, and genology.

HOMOLOG Y OF STRUCTURES

c i n e m a t i c i t y o f l i t e r a t u r e

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