

Rhizomatic Character of Transcultural and Transtemporal Mode of Literary Communication*

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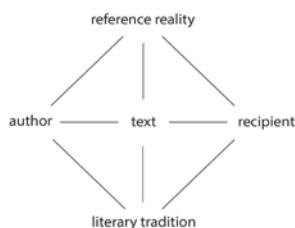
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ABSTRAKT

A study without the questioning of the abstract model validity of the traditional linear concepts of literary communication pointing to cases of literary communication with an essence that is not linear but rhizomatic. The material basis of the interpretation as variations of fairy-tale of 510 A type of “Persecuted Heroine” (Aarne-Thompson-Uther). The category of the author and production in case of the 510 A type does not represent a “one-point” homogeneous systemic element, but a diversified network of “genetic focuses”. These are distributed in a transtemporal manner, and at the same time, they show transcultural diffusion. And at the same time, some focuses are factually (textually) verifiable (Chengshi Yexian, G. Basile La Gatta Cenerentola and others), and others constructed purely hypothetically (H. Bayley, R. D. Jameson). The central category of text as well as its reception is also characterized by analogical parameters (this applies to rhizomatic network of variations). This study of the mentioned material basis shows that literary communication in its traditional form already has a polydimensional multi-level nature based on binary principles: factual – hypothetical; definite – indefinite; delimited – confluent, derived – autonomous, diffused – parallel, convergent – divergent etc.

INTRODUCTION

Traditional models of literary/artistic communication derived from the concept of Norbert Wiener (*Cybernetics: Or Control and Communication in the Animal and the Machine*, 1948¹), have a linear string-like form. Maybe as an example pars pro toto, a scheme of literary communication used by Anton Popovič and František Miko² as part of the so-called Nitra school from the end of the 1960’s to 1980’s can be referred to:



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Of course, since the first attempts of application, much more structured versions of their sub-models were already behind the schemes of this type. Also in this relation, we will only state some synecdochic examples (the aim of this contribution isn't to reproduce the history of theoretical thinking about literary communication): precisely differentiated model of a code in artistic communication from Abraham Moles³, intricately articulated scheme of literary code from Umberto Eco⁴, or inwardly multiple variety of communication functions from Roman Jakobson.⁵

One way or another, even these more differentiated sub-models do not question the validity of our initial claim about linear chain-like essence of the classical concepts of literary communication.

Without contesting the abstract model validity of the mentioned concepts, the aim of our interpretation is to point to examples of literary communication which are structured in a much more complex manner than implied by traditional models. The essence of these modes of literary communication is not linear but rhizomatic.

In relation to this, we would like to emphasize the following two points:

1. The originally botanical term rhizomes was adapted to the conditions of humanities by Gilles Deleuze and Félix Guattari.⁶ With a certain metaphoric license, this term was fixated as emblematic topoi of one of the paradigms of post-structuralist thinking. To a certain extent, we will extract my notion of rhizome from these ties, and we will cooperate with it in a more-less "naive" literal primary meaning.

2. We will not demonstrate the validity of the rhizomatic model of communication, as it would perhaps be expected on some new "unseen and unheard of" and therefore unprocessed notional phenomenon. On the contrary, we will attempt to argue that literary communication already had a rhizomatic character during the time of creation of long-standing arch narratives.

The material basis for this interpretation will be a specific area of fairy tales that are according to Antti Aarne, Stith Thompson and Hans-Jörg Uther (hereinafter ATU) in the catalogue of international fairy tale types of 510 A type "Persecuted Heroines". They are classified as a cycle of stories about Cinderella.

TRANSCULTURAL AND TRANSTEMPORAL INVARIANT

First, we will briefly clarify the system of classification of the international fairy tale types to which we referred at the end of the previous chapter. At the beginning of 20th century, Finnish folklorist Antti Aarne (representative of the historical-geographical school) developed a numeric classification of European fairy tale material (*Verzeichniss der Märchentypen*, 1910). American researcher Stith Thompson (*Antti Aarne – Stith Thompson: The Types of the Folktale*) later amended it with extra-European materials, and processed it in two revised editions (1928, 1961). An international index of classical narrative types (*The Types of International Folktales*) compiled by the German literary scientist Hans-Jörg Uther is so far the last innovation of the catalogue.

According to ATU, fairy tale classification with an equal subject basis are the so-called fairy tale type. This regards a certain motivic syntagma that may be amended or varied with further motives. The fairy tale type therefore offers a basis for typology.

logical relation of different variations of narration originating from the traditions of different ethnic groups, different periods, possibly incarnate into other genres than the fairy tale. Within the framework of one narrative type, there are invariant structures present – stable components, subject schemes, storyline functions of characters and their meaning-creating position in the story. The description of the fairy tale type summarizes the basic outline that is made of central structure and content elements, as well as the main plot holders. According to the ATU classification, the fairy tale material about Cinderella (510 A – *Persecuted Heroines*) is characterized by this subject syntagma:

1. The little girl was maltreated.
2. With the help of animals, the girl fulfils unmanageable tasks.
3. She gets her beautiful clothes from a supernatural being, and goes to a ball incognito.
4. There, a prince falls in love with her, but she leaves the ball quickly, while losing a shoe that the prince gets.
5. The girl, first hidden from the prince, tries the shoe, and it fits fine.
6. The prince marries her.⁷

The English folklorist Mariana Roalfe Cox first defined this fairy tale type (based on the given subject invariant) in the 19th century. The mentioned ATU catalogue was later derived from her research. Under the auspices of the English Folklore Society, Cox collected three hundred forty-five variations of the fairy tale about Cinderella from more than eighty countries of the world. She published the processed material titled *Cinderella: Three Hundred and Forty-Five Variants of Cinderella, Catskin and Cap O'Rushes, Abstracted and Tabulated with a Discussion of Medieval Analogues and Notes* in 1893. In this way, she pioneered in predetermining not only folklorist, but also literary or cultural-anthropological research of the genre of fairy tales.

Cox classifies five synopsis types of the fairy tale about Cinderella:

- A group (*Cinderella*) – contains two basic motives that are common for all variations of this story: 1) prosecuted heroine and 2) her recognition on account of a shoe or another artifact (regarding the pure/respective type of fairy tale that we know as a story about *Cinderella*);
- B group (*Catskin*) – contains two more motives: the motive of “unnatural father” (Cox uses this attribute for a father that wants to marry his own daughter) and another syuzhet element that is the consequence of the previous – the heroine’s escape (after the escape from “unnatural father”, Cinderella enters service as a geese shepherdess or kitchen helper etc.; it is a type of fairy tale that is known here as *Goldilocks* or *Princess with a Golden Star*);
- C group (*Cap O'Rushes*) – two segments of plot from the second group are substituted by the motive which Cox calls “King Lear judgment”: father insists on her telling him how much she loves him, and he considers her answer – mainly containing a comparison with salt – as awful, and therefore he throws her out (it is a narrative type that can be here found titled *Salt above Gold*).⁸
- D group – contains so-called “unclear” stories that cannot be clearly included in

any of the previous groups, although they contain some common motives, and in this invariable sequence: family mistreatment of the girl; help from friendly animals with supernatural abilities; marriage with a man with a higher social status. For example, the brothers' Grimm fairy tales *One-Eye*, *Two-Eyes and Three-Eye* (Cox evaluates this variation as close to the "respective" "pure" Cinderella) and *The Bear* (this is an approximation with *Catskin* fairy tale)

- E group – relates to the male version of Cinderella. Pars pro toto, it is represented by *The Little Bull-Calf* or *Glass Mountain* fairy tale.⁹

The first three groups (A, B, C) have a common basis – for each of them, it is valid that at the beginning, the heroine is enjoying a loving family background or high position, but she suddenly falls from this favourable limelight into a situation of total humiliation in order to gain an even grander status than what she had at the beginning.

Therefore, thanks to M. R. Cox, the universal, generically and genologically trans-versal fable about a heroine that we know as Cinderella got a specialist (folklorist, literary scientific) recognition. At the same time, Cox based her research on the narratives coming from different continents: these were for instance Indian, Armenian, Anamim¹⁰, Japanese, Syrian, Algerian or Brazilian variations of the story about Cinderella; within the European framework Italian (collections of Giovanni Francesco Straparola, Giambattista Basile), French (Madame d'Aulnoy and Charles Perrault), German (brothers Grimm) or Czech and Slovak versions (Pavol Dobšinský and Božena Němcová).

In 1932, The English Professor of Western languages and literature at the University of Taiwan R. D. Jameson introduced a narrative to the specialist public that was written in classical Chinese seven hundred years before the first European account of Cinderella. This story was written by Duan Chenghi in the 9th century. Based on Cox's work, Jameson pointed to the similarity of some motives of this story with Vedic, Egyptian and Greek myths. He also analysed other Chinese and Anamic versions of this narrative, and compared them to the European variations of the story about Cinderella. Based on these comparisons, he defined an invariable core of all mentioned narratives. This, according to Jameson consists of five stable elements: (1) The girl is maltreated. (2) She is forced to perform menial labor. (3) She meets a prince, or the prince indirectly finds out about her beauty and uniqueness. (4) The heroine is identified. (5) She marries the prince.¹¹

AUTHOR(S) AND GENESIS OF THE TEXT

The category of the author (collective or individual) and creation in case of the fairy tale of 510 A type does not represent a "one-point" homogenous systemic element, but a diversified network of "genetic focuses". These are distributed in a transtemporal manner, and at the same time, they show transcultural dispersion. Let us clarify this on a concrete material platform.

According to the view of some researchers (F. Bauchamp, R. D. Jameson), the oldest recorded written version of the story about Cinderella comes from China. During the mid-9th century (around 850 A.D.), at the time of the Tang dynasty, it was re-

corded by Duan Chengsi (Han Chinese). The recorder got it from storyteller Li Shiyuan, Zhuang Chinese, in Naning town, which is a part of the Guangxi province near the Vietnamese border. The syuzhet synopsis of the story about a young girl Yexian¹² is identical with the basic episodes of the story about Cinderella. Equally as in the well-known versions of Ch. Perrault and brothers Grimm, also in this Chinese one, the main heroine is hated and underfoot by her stepmother and half-sister; she shows kindness to an animal – a fish (for example in the Scottish Cinderella, the girl takes care of a calf, in the Serbian variation it is a cow); in the hopeless situation, a supernatural (divine) being (in Perrault it is a fairy-godmother, Grimms' version has the incarnated dead mother); she goes to the royal fete wearing a lovely cloak woven from the feathers of the kingfisher) and golden shoes (in all variations of this fairy tale type, the heroine wears rare dresses and splendid shoes to the meeting with the prince); she loses her shoe at the fete, which later leads to Yexian being recognized (because it only fits her foot), and then to the marriage with the king.¹³ Let us remind that these motives are not missing from any of the variations of the story about Cinderella.

Chinese researcher Nai-tchung Tching analysed approximately thirty stories about “Cinderella” collected from the storytellers of Chinese ethnicities Han, Zhuang, Miao, as well as storytellers among Tibetans, Uigur, Korean, Khmers. According to him, stories collected in the 20th century in the northern part of Vietnam are closest to the version about Yexian from 850 A.D.¹⁴

Fay Beauchamp genetically derives the story about Yexian mainly from Indian sources, which were accessible to the Chinese Zhuang already in the 9th century when the story about Yexian was already recorded. According to her, the Hindu and Buddhist context from the point of view of the genesis of this story is highly important.

If this is the case, the Indian written fixed pre-forms of the story about Yexian come from a time interval that ranges from about 5th to 1st century B.C. As part of the Buddhist Jataka tales¹⁵ (dated from 3rd century B.C.), there is a narrative titled Dasaratha-Játaka containing the story about Sita, which follows the Hindu *Ramayana*¹⁶ (first Valmiki's version from 500 A.D.). According to Fay Beauchamp, this plays a key role in interpreting the narrative about Yexian (recorded around 850 A.D.).¹⁷ The stories about Sita and Yexian namely contain identical syuzhet segments that characterize Cinderella's cycle: 1. rivalry among several wives and half-siblings; 2. girl driven into exile and deprived of garments that represent her true identity; 3. supernatural helper/messenger appearing in an animal form in order to help the heroine; 4. the role of the golden shoes and 5. marriage to the king.

When clarifying the pre-forms of the story about Yexian, Beauchamp recalls that Zhuang lived on the crossroads of cultural influences, mainly from the regions of Southern and Southeast Asia. According to her, the story about Yexian¹⁸ has two narrative lines: one talks about the rescue of the fish, and the other focuses on a scruffy looking being that helps the girl in the hardest moments. According to Beauchamp, both narrative lines have Hindu and Buddhist analogies.¹⁹

The assumption that Zhuang ethnicity knew about the Hindu stories supports the existence of the Bubo epic (known as “Zhuang myth from Guangxi Province”) which

is most closely linked to Zhuang culture. The story talks about a Thunder God and a flood (from the version originally published *Zuangzu minjian gushi wuan* from 1982 translated by Guo Xu, Lucien Miller and Xu Kun²⁰). According to F. Beauchamp, a motivic sequence with the fish connects this story to the narrative about Yexian. However, it does not contain motives that are in the West considered as determining attributes of the story about Cinderella: the motive of stepmother is missing, the half-sister, the mistreated child, fete, the supernatural helper, shoe, dress or royal wedding. It primarily regards a masculine story with masculine Thunder God – the leader, named Bubo that is trying to subdue God, and it also regards his two children. This story is connected to the Chinese narrative about Yexian with the motive of a small carp that grows into the Dragon King²¹. In both narratives (story about Bubo and story about Yexian), the representatives of hierarchically superior ruling class are punished, while compassionate Yexian and Bubo's children are rewarded.

The motive of flood in the story about Bubo argumentatively also supports Beauchamp's hypothesis, according to which the story about Yexian is derived from the Hindu Story of Manu and the Fish, because both stories contain the motive of small carp that thanks to the protagonist's care grows into supernatural size. Hindu story also connects the motive of reciprocal rescue to the story about Yexian (Yexian takes care of the fish, later the fish takes care of her; Mano saves the fish, and then the fish saves him from the flood).

In the literature of Han Chinese, there is a known poem, with which the story algorithm about an emperor falling in love with a young beauty, and breaks the tradition by elevating her above other wives (like the king does with Yexian) spreads to Eastern Asia. This algorithm contains the story about the real emperor Xuanxong from the Tang dynasty. In 806, Bai Juyi wrote the *Song of Lasting Pain* (Stephen Owen translation). It was a generally known poem in China that Duan Chengshi and his servant Li Shiyuan could be aware of. The poem talks about the “dearest wife” of emperor Xuanxong named Yang Guifei, who was, just like Cinderella, elevated “from rags to riches” – from the level of regular court lady, she got to the level of guifei (“prized consort”) that is comparable Yexian's status of the “first wife”. This romantic legend about Yang Guifei, spread in China after 807 A.D., created a space for massive intertextual networking. For instance, there is a known Japanese fairy tale novel *Očikubo monogatari* (around 970 A.D.) from the second half of the 10th century by an unknown author. It regards a simple fairy tale motive of a girl (orphan), who is forced by her bad stepmother among other wrongs to live in an outhouse with earthen floor (*očikubo* is sometimes translated as “cellar” or “chamber”; thence the name of the story and name of the heroine *Očikubo no kimi*), until she is rescued by a beautiful and brave groom. Real elements of Japanese environment and stories are used in the story²².

Buddhist texts *The Lotus Sutra* and *Great Compassion Dharani Sutra* testifies in favour of Beauchamp's hypothesis that the story about Yexian has its origin in the same area of Asia that lies east of Afghanistan. F. Beauchamp states that the *Great Compassion Dharani Sutra* with its popularity growing during the Tang dynasty impressively highlights some motives from the story about Yexian: „If the Mantra-hold-

er dwells and sleeps alone in an uninhabited mountain or wilderness, those virtuous gods will guard him by turns to eliminate misfortunes. If the Mantra-holder loses his way deep in the mountain and recites this Mantra, the virtuous gods and dragon kings will transform themselves into virtuous people and tell him the correct way".²³ V. Mair translates the key collocation in the story about Yexian: "she wept in wilderness"²⁴, which evokes the language of the mentioned sutra, because Yexian is alone in uninhabited wasteland.

According to Beauchamp, the story about Yexian in China developed through two trajectories. First trajectory is derived from the written text. (Carrie Reid's research from 2001 shows that the version of the story from 850 A.D. remains intact, because Duan Chengshi recorded it in classical Chinese, and it was later copied by print in this form.) In the second oral trajectory, the story diverged into several lines. One oral trajectory leads to the stories about Guanyin with a fish basket.²⁵ Another oral tradition leads to the narratives with the character Monkey King. In the 19th century, the story about Jie-sien and Chinese novel *Journey to the West* (from 16th century) were along with Monkey King available for reception in the whole of China through books with wide distribution. Yexian's version, written in Chinese was preserved in the 520 A type ("Cinderella") as well as in other versions referred to as *Catskin* and *Cap O'Rushes* which developed other motives of European and/or Asian oral tradition. The 510 A type represents more-less a fairy tale with a strong moralizing accent: if someone is acting humanely, with no side intentions, although the world seems to be a depressing wasteland, he will ultimately be rewarded with all beauty this world can offer. Beauchamp assumes that much later, in the 16th century – i.e. at the time of the new printed edition was distributed among the Chinese – people from the West that visited by ships and boats learned the story by heart. When the ships with European sailors and Jesuits and traders returned home, the story was quickly spreading from Italy to new European and other world destinations.²⁷

Beauchamp reached a conclusion, that the Chinese story about Yexian resonated in many cultures throughout the world, because it drew on symbols, motives and syuzhet sequences honed through centuries in many autonomous Asian cultures. According to her opinion, it is an original creation of Zhuang, who combined motives from their own tradition with motives from much wider stories.²⁸

It is necessary to emphasize, that Zhuang story about Jie-sien is fully accepted as a variation of "Cinderella" (510 A) type. It contains motives that M. R. Cox and ATU international index of fairy tale type referred to as deficiencies of this type: tyrannizing stepmother, fairy-godmother, lovely dress, fete, recognition because of a unique shoe and triumphant wedding. Moreover, after publishing the work of Swedish folklorist Anna Brigitte Rooth (*The Cinderella cycle*, 1951), it is an increasingly more accepted thesis that the connection between the stories which have common mentioned motives is diffuse. Rooth analysed seven hundred as to the genesis of transcultural versions of Cinderella, and she reached a conclusion that the story spread to Europe from the Middle East, and with a possible Chinese genesis²⁹ (in relation to this, it is necessary to note that Rooth knew the mentioned Duan Chengshi version).

Let us emphasize: all previously mentioned "roots" of the story about Yexian, very

diverse regarding the time of creation and cultural context, regard only one of the possible “sub-roots” of fairy tale 510 A type. That is, in addition, regarded by the above mentioned researchers as more-less textologically proven fact, other (below listed) scientists evaluate it as one of the possible hypothetical eventualities or even scientifically ungrounded imagination (all these are testimonies of Jaus reception horizon, in which the story about Cinderella gains meaning).

Therefore, let us reason other – from scientist to scientist (from reception paradigm to another) clearly probative, hypothetically possible or absolutely excluded – “sub-roots” from which the Cinderella “grew”.

There is a lot of opinions about the origin of the story about Yexian. Let us cite several of these. V. Mair suggests in his research, that this narrative may come from the area of Anatolia, Syria, India, Persia, the Mon Dvaravati Buddhist kingdom, Mer-gui Archipelago, Middle East and Thailand while it was spread via routes through the Arabian sea, Bay of Bengal and China Sea.

The culminating sequence in the cycle of fairy tales about Cinderella is the discovery of the heroine because of her shoe. In several cultures, this is related to a wedding or marital union. In the 1st century B.C., the ancient Greek historian Strabo recorded the legend about the Egyptian courtesan Rhodopis (ra-doh-pes). His version is based on facts and fiction as well. The fact is, that one Egyptian slave of Greek origin named Rhodopis³¹ did exist, and she was married to pharaoh Amasis II.³², and became queen. A legend is about is being traditionalized that while she was bathing in the Nile, an eagle (in some versions a falcon) took her sandal from the hands of her servant, and took it to Memphis. He circled over the royal court, where a celebration was taking place at that moment, and released the sandal directly into the king’s lap. The king, stunned by the shape of the sandal and the strange circumstances in which it got to him, started a search for the owner of the shoe. The servants found her in Naucratis town, and brought her to the king, who made her his wife.³³

The first European record of the story about Cinderella is found in Bonaventura Des Périers³⁴ from 1558, even though, according to our discoveries, there is a less-known Scottish story *Rashin-Coatie* that was recorded in the book *Complaynt of Scotland* already in 1549 and in 1872 it was published by J. Murray. According to Beauchamp, collections of fairy tales containing different variations of “Cinderella” began to appear in Europe since the 16th century. Beauchamp expresses a belief that these collections got to the old continent thanks to tradesmen, Jesuit monks and sailors that brought the mentioned stories to Italy from Asia.³⁵ In the 17th century (during 1634 – 1636) a book of fairy tales named *Lo Cunto de li cunti overo lo trattenemiente de’ peccerille*, later known as *Pentameron* was published in Italy, in which the author Giambattista Basile also compiled a story about Cinderella (*La Gatta Cenerentola*).

In this connection, it is necessary to mention the English researcher Harold Bayley, who in his work *The Lost Language of Symbolism* from 1912 concentrated on the deep interpretation of the story about Cinderella. He followed the rich fairy tale material of M. R. Cox, based on which he reached a conclusion that the modifications of the story about Cinderella create a basis of half of the world fairy tales. His claim has a rational basis in the fact that many ancient motives, for example the basic episode

about a girl that is being hurt by bad her stepmother and her daughter(s) falls into a wide circle of fairy tales (*About Twelve Little Months, Golden Spinning Wheel, Brother and Sister, The Real Bride, Stepmother and Stepdaughter, Jack Frost* etc.). According to Bayley, the other half of the classical fairy tales can be considered as looser variations of this narrative arch-pattern, i.e. stories where the main character is mistreated, and later marries a prince or a princess.

Another Bayley's (hypo)thesis is a reasonable belief that beyond its genre frame, the fairy tale about Cinderella is related to ancient Sumerian, Egyptian and Gnostic myths (and also the mentioned R. D. Jameson was convinced about this fact). According to Bayley, the story about Cinderella is a kind of transcript (palimpsest) of myths with main characters Ishtar and Uduš-Namir in Babylonia, Isis and Osiris in Egypt, Sulamit and Salomon in Jewish-Christian *Song of Songs* or Gnostic Sophia and her groom Christ. Bayley refers to them as solar original stories, because they are based on the archetypal motive of light hidden in darkness that is meant to be rescued. According to him, it regards an allegorical assimilation of the story about *the transformation of soul*: that first in its originality falls into tangible, physical yoke in order to suffer to be redeemed from slavery and liberate and use her wedding to make her connection to higher ground alive.

On the archetypal level, the author discovers and compares, for example, common motives of mistreatment from the stepmother, mystery of the transformation with the help of the "real" (own) mother (or good fairy), the motive of prince's search for his bride, and the motive of celebrations that took place on the occasion of royal wedding. The "Cinderella" fate of the heroine in these myths corresponds the loss of original status, fall into the realm of darkness or underworld, condition of suffering, from which she is ultimately returned either into the original or even more blissful status than what she experienced at the beginning.

Similar original motives are found in the Greek story about Amor and Psyche. In many aspects, the fate of Psyche is similar to Cinderella's – she undergoes torturous journey to her husband Amor during which his mother Venus forces her to perform menial tasks, and finally is rewarded by noble (divine) transformation.

Graham Anderson draws attention to growing consensus that the Cinderella fairy tale appears around the world thanks to scattering from one place, and not thanks to "polygenesis", which is a congenial ideas of the universal archetypes of the time that were developed by Carl Jung and popularized by Joseph Campbell.³⁶ As we know, Jung's (archetypal) theory is based on the hypothesis about a deep collective unconscious layer of the psyche, unifying the human imagination (collective ideas, collective imagination). All ancient stories (fairy tales, myths, legends etc.) are therefore deeply connected to this psychological paradigm. Jung's predecessor, Adolf Bastian (*Beiträge zur vergleichenden Psychologie*, 1868), introduced a similar theory: according to it, all basic mythological motives are "elementary thoughts" of the humankind. (Note: Jung later designated these as archetypes). These make an universal motivic reserve that does not migrate, but is innate to each individual. Based on this, either equal or similar motives appear simultaneously in different places: India, Babylon or stories from the Southern Seas.³⁷

Narratives about the “Cinderella” or their pre-representation, therefore show not only transtemporal (since 3rd century B.C. until, let us say, 17th century A.D.), but also transcultural diffusion: individual genetic focuses are set in very diverse cultural contexts (codes) or directly civilisational paradigms (Mesopotamia, Egypt, China, India etc.)

Yet some genetic focuses are factually (textographically) verifiable (Duan Cheng-shi’s Yexian, Basile’s *La Gatta Cenerentola* and others), or at least logically correctly presumed from the scientific point of view (it is for instance obvious that the Zhuang text about Yexian is not a proto-text, but a record of folk narrative, which is also true of the Basile’s *Cinderella*), others are in turn hypothetically constructed (for example H. Bayley’s or R. D. Jameson’s about Cinderella’s Sumerian, Egyptian or Indian “pre-texts”).

Above all, this diversified network may depend on the overall conception of 510 A genesis structured on the basis of opposing constitutional principles: as part of “diffused” concept has the creation of 510 A narrative a divergent character (for example Beauchamp – it gradually spreads from one focal point by an intertextual networking), in the framework of archetypal concept, it has a convergent nature (C. G. Jung – identical narrative comes from collective unconsciousness in different chronotopes), or possibly, as part of the purely typologically generalising concepts, non-converging parallel processes.

In this connection, it is also worth mentioning the anthropological theory about the origin of fairy tales (English ethnologists Edward Burnett Tylor, Andrew Lang, James Frazer formulated it in the 19th century), which originates in the results of the study of culture and religious system of non-European nations, and leads to the hypothesis about the conformity of primitive ideas of the folk belief of all races and simple societies and about the universality of human spirit that creates analogical phenomenons in different places and different ethnics. In other words: fairy tales originated in different parts of the world at the same time, because their source, human psyche and spirituality is a common spiritual platform for all nations of the world. According to this concept, the general basis of magical fairy tales needs to be looked for in ancient myths.

TEXT(S) AND ITS (THEIR) RECEPTION

Analogical parameters as a genesis are also shown by the central category of text. In case of the 510 A fairy tale type, regardless of the conceptual and methodological starting point principally does not consider one basic codified form of the text, but a system of textual variations of the given type. Let us mention some of these.

Apart from the best-known versions of the fairy tale about Cinderella represented by Perrault’s text *Cendrillon* (France, 1697; in English *Cinderella*) and the text of brothers’ Grimm *Aschenputtel* (Germany, 1810; in English *Ash Girl*), other modifications of the 510 A story (or 510 B) are, for example Czech texts *O Popelušce* (English translation *About Cinderella*), *Tři sestry* (English translation *The Three Sisters*), Russian stories *Vasilisa prekrasnaya* (English translation *Vasilissa the Beautiful*) and *Chernushka* (English translation *Little Cinderella*), Serbian *Papalluga* (English translation *Cin-*

derella) Norwegian fairy tales *Kari Trestakk* (English translation *Katie Woodencloak*) and *Lita Kjarsti* (English translation *Little Christina*), Scottish *Rashin-Coatie*, Irish fairy tale *Fair, Brown and Trembling*, Danish fairy tale *Guldschoen* (English *The golden Shoe*), Swedish story *Askungen* (English translation *Cinder-brat*), Judah versions *Ludse Lurvehætte* (English translation *Lucy Ragged-hood*) and *Askepot* (English translation *Pot of Ashes*), Georgian *Conkiajgharuna* (English translation *The Little Rag Girl*), Japanese fairy tale *Benizara and Kakizara*, Vietnamese story *The Story of Tam and Cam*, or Tibetan text *ba-mo dkar-mo dang bu-mo las-sdug-ma* (English translation *White Cow and Poor Girl*). From the American continent, let us mention for instance the Brazilian “Cinderella” *Dona Labismina*. As we see, the titles of fairy tale stories and names of the main heroine is different in different locations.

In Slovak tradition, the pure type of the fairy tale about Cinderella (510 A) is largely represented. It is for instance represented by the fairy tales *Two Pigeons*, *Three Pigeons*, *Stepdaughter*, *About Three Girls*, *About Cinderella*, *About the Ash Girl*, *About One Stepdaughter*, *Orphan Ilka*, *About Orphan and the King*. In combination with the fairy tale type 327 A (*About Gingerbread Cottage*), designated as *Finette Cendron* in the international system (according to the work of Countess d'Aulnoy, 1650 – 1705), in Slovak fairy tales, we note another sub-group of syuzhets about Cinderella – for example *Cannibals*, *Wind*, *About Thee Royal Daughters*, *Ash Girl*. This type (510 A) is most closely associated here as in other nations with the 510 B type *Mouse Jacket* (*About The Pearl Castle*, *About a Princess with a Golden Star on her Forehead*, *Mouse Jacket*, *About the Golden Star*, *About the Miller's son*)³⁸

The nature of relations between individual variations (prototext/pretext – text, text – metatext/posttext, autonomous text – autonomous text etc.) depends on the concepts of genesis of the 510 A type. However, the possibilities of variations of these relations are not shoreless (examples: clear metatexts, adaptations or mutations of the researched narrative is, for example the author's fairy tale *Cinderella* by Karlis Skalbe, novel *Cinderella* by Eena Maróthy-Šoltéssová, Disney's adaptation *Cinderella*, ballet *Aschenbrödel* by Johann Strauss Jr., or *Solushka* by Sergei Prokofiev). The semantics of the text is also conditional to the concepts of the genesis (Cinderella as a standardly embraced classical fairy tale, as its authors' paraphrase, as palimpsest residue of the solar myths etc.)

The characteristics that we stated in connection to the category of the author, creation and text could evidently be possible to be stretched to the process of the reception of the 510 A fairy tale type (according to Beauchamp, all variations of Cinderella after 850 A.D. were already the result of the reception of prototext and following meta-communication etc.) Instead of repetition, it is necessary to emphasize that the category of reception has in our thinking (in accordance with Mika/Plesník thesis about the receptive/functional being of text³⁹) central position. Reception in a wider sense which exceeds the perception itself, and encompasses the explicitly notional interpretation, is namely indicatively incarnate into all parameters that we so far identified about the author, creation and text (example: convergent or divergent character of the genesis of the 510 A fairy tale type, the notion of this narrative as an obvi-

ous classical fairy tale itself or baring-layered palimpsest with deep symbolics and residues of solar myths is a result of reception/interpretation of the given text invariant). It is a legitimate consequence of the cardinal fact that the “research object” is not (at least in humanities) autonomously independent on the “observer” (his culture, code and so on.), a passively reflected givenness, but the ontology of the subject is created in an interactive interplay with the cognitive processes themselves.

CONCLUSION

We have seen that the process of literary communication in the model example of an arch-narrative classified as 510 A indeed rather resembles a layered network of genetic focuses, textual variations and in addition projected receptive acts (or reception paradigms) in a back-coupling manner rather than linear chain. In the title of the present study, we compared this form to “naively” “word by word” comprehended rhizome. As we heralded in the introduction, in some post-structuralist (eo ipso postmodern) concepts the rhizome became emblematic metaphor of deconstruction of the classical notion of the system. In contrast, our interpretation did not deny the orthodox systemic character of the linear/artistic communication. It only referred to the fact that this process has in its traditional form a poly-dimensional, more-level (and in this sense heterogenous) nature, based of hierarchic-like and measurable binary principles: factual – hypothetical; definite – indefinite; delimited – confluent, derived – autonomous, diffused – parallel, convergent – divergent etc.



NOTES

- ¹ WIENER, N.: *Cybernetics: Or Control and Communication in the Animal and the Machine*. Paris: Hermann & Cie, 1948.
- ² Understandably, during the notional interpretation, researchers from Nitra worked with a much wider category apparatus, corresponding the articulation of the modelled phenomenon of the time (code, report, information, redundancy, buzz, feedback etc.) See more: MIKO, F.: *Estetika výrazu*. Nitra: Pedagogická fakulta, 1969; POPOVIČ, A. (ed.): *Základné pojmy literárnej komunikácie*. Výskumné materiály 12/1982. Nitra: Pedagogická fakulta, 1982.
- ³ MOLES, A. A.: *Théorie de l'information et perception esthétique*. Paris: Flammarion, 1958.
- ⁴ Scheme is on the unnumbered page between pages 128 and 129. In: VOIGT, V.: *Úvod do semiotiky*. Bratislava: Tatran, 1981.
- ⁵ JAKOBSON, R.: *Lingvistická poetika*. Bratislava: Tatran, 1991; JAKOBSON, R.: *Poetická funkce*. Jinočany: H&H, 1995.
- ⁶ DELEUZE, G. – GUATTARI, F.: *Rhizome. Introduktion*. Paris: Editions de Minuit, 1976. Also see: MICHALOVIČ, P. – MINÁR, P.: *Úvod do štrukturalizmu a postštrukturalizmu*. Bratislava: Iris, 1997, p. 216 – 221.
- ⁷ UTHER, H.-J.: *The Types of International Folktales*. Helsinki: Academia Scientiarum Fennica, 2004, pp. 293 – 295.
- ⁸ In one of the key scenes from Shakespeare's drama *King Lear*, the old king wants to split the kingdom among his three daughters while he is alive, and according to the extend they express their love towards him. While the two older sisters are engaged in zealous proving and exaggerations of their love to the father, the youngest, Cordelia, does not accept this kind of pretentious approach. The father therefore gives her up, and splits the kingdom between the two other daughters, which later backfires.
- ⁹ COX, M. R.: *Cinderella. Three Hundred and Forty-five Variants*. London: The Folk-lore Society, 1893, p. 25.
- ¹⁰ From the word Annam = historical area in mid-Vietnam; title accepted after Chinese occupation
- ¹¹ JAMESON, R. D.: Cinderella in China. In: DUNDES, A. (ed.): *Cinderella. A Casebook*. Wisconsin: The University of Wisconsin Press, 1988, pp. 71 – 97.
- ¹² There are three known English translations of the story about Yexian: Jameson's from 1932, Waley's from 1963 and Mair's from 2005.
- ¹³ The mentioned motives correspond ATU classification type 510 A "Cinderella".
- ¹⁴ BEAUCHAMP, F.: *Asian Origins of Cinderella. The Zhuang Storyteller of Guangxi*. In: *Oral Tradition*, Vol. 25, 2010, No. 2, p. 450.
- ¹⁵ collection of different types of texts (fables, fairy tales, anecdotic stories, novels, moralist narrations, legends) about Buddha's past lives.
- ¹⁶ The spreading of Hindu *Ramayana* throughout Southeast Asia from 6th to 9th century A.D. is very well documented.
- ¹⁷ Victor Mair claims that the Jataka version of the story about Sita, Rama and a Golden Shoe was translated from Sanskrit to Chinese in the 4th century (See more: MAIR, V.: *The First Recorded Cinderella Story*. In: MAIR, V. – STEINHARDT, N. – GOLDIN, P. R. (eds.): *Hawaii Reader in Traditional Chinese Culture*. Honolulu: University of Hawaii Press, 2005, pp. 362 – 367). This evidence testifies in favour of Fay Beauchamp's hypothesis that the motives from the story about Yexian come directly from Indian narratives (2010, p. 470).
- ¹⁸ Cave chief called Wu married two wives. One of them died, but before that, she had a daughter Yexian. The daughter excelled with her wisdom. After several years, Wu died and the girl became a victim of the stepmother's tyranny. One day, Yexian caught a fish with red fins and golden eyes of a two-inch size. But the fish grew each day, and the girl had to let it go back to the pond. Fish emerged only when Yexian came to the shore of the pond. The stepmother found out about the fish. She tricked Yexian, wore her ragged clothes, and went to the pond in this disguise. She called the fish, and as soon as it emerged, the stepmother killed it. The woman ate it, and threw the bones in the midden. The girl wailed over the fish in the wilderness, when a man with unkempt hair and scruffy clothing appeared from the sky. He told her to find the bones from the fish and hide them in her room. Whatever Yexian

will ask for, it is enough to ask the bones, and she will get it. The girl did, as the man from the skies told her to, and so she got pearls, gold, dresses and food, as much as she needed. When the time of the cave celebrations came, the stepmother went there, and told her to stay home and guard the fruit trees in the garden. The girl waited until she departed, and then went to the celebrations as well, wearing a cloak made from feathers of kingfisher and wearing golden shoes. Fearing that the stepmother will learn her identity, Yexian later left the celebration, and lost one shoe in a hurry. It was found by one of the inhabitants of the cave, and sold it in T'o-han, a nearby kingdom. The shoe then got to the king. The ruler got all people around him to try the shoe. But the shoe was one inch smaller than the smallest foot, and therefore fitted nobody. After some time, when the king searched all houses in the kingdom, he found Yexian, forced her to wear the shoe, and it fitted. The king married her, and made her his main wife. During the first year, the bones fulfilled every wish of the greedy king, and so he gained a large fortune. But the second year, the bones became silent to his wishes. Therefore, the king buried them on the coast with the fortune, that was later found by his rebels (Beauchamp, 2010, pp. 490 – 492).

¹⁹ According to Beauchamp, apart from Zhuang, the story about Yexian also contains Hindu, Buddhist and Han Chinese elements: 1. Zhuang absorbed the Han Chinese culture long before 9th century B.C., while the story also projects the fact that it was recorded by Duan Chengsi, of Han Chinese ethnic group; Zhuangs with ties to related groups in Vietnam had all pre-requisites in order to transform Hindu narratives, mainly Ramayana, which was worshipped in Northern and Southern Vietnam already in the 7th century A.D., 3. In the 9th century A.D., Zhuang were part of an area where Buddhist stories about Guanyin Bodhisattva encouraged many ritual practices.

AD 1. Expressions and concepts of Han Chinese ethnic group recorded in the story of Yexian:

- the narrator's role as "servant";
- the expression "kingfisher" used when describing blue colour and/or taken from Han tradition of storytelling about neglected/tortured beautiful women compared to birds;
- implications that the heroine's foot was strikingly tiny;
- although red is considered in China as the colour of luck, carp – namely red – is a talisman in Han tradition.

AD 2. Motives and syuzhet algorithms coming from Hindu *Ramayana*:

Father's first wife tyrannises the first-born child of the first wife, who is the story protagonist.

- The second wife's child is unjustly preferred.
- The protagonist lives in exile, she is poorly dressed.
- The protagonist is driven to a desperate situation.
- A supernatural animal helper intervenes into the story.
- The protagonist is identified through a talisman.
- The story ends with royal wedding/coming to the royal throne.

AD 3. Buddhist practices spreading in Southern China (around 850 A.D.):

- Ponds of mercy, where small red fish is put in order to gain merit.
- Ponds of mercy are related to female Bodhisattva Guanyin, and also the female desire to have healthy children (Beauchamp, 2010, pp. 447 – 496).
- Guanyin with fish basket corresponds with the Lotus Sutra which contains parable about the daughter of Dragon King of the Sea reaching enlightenment.

(Note: the status of women during the time of the Tang dynasty was higher than in any other period of Chinese history. This is attributed to the influence of ethnic groups from Central Asia (for example Uiguron, who were monks during the Tang dynasty).

²⁰ MILLER, L. (ed.): *South of the Clouds. Tales from Yunnan*. Trans. by Guo Xu, Lucien Miller and Xu Kun. Seattle: University of Washington Press, 1995.

²¹ Apparently, this old Hindu story about a fish that grows into Dragon king was well-known.

²² NOVÁK, M. – WINKELHÖFEROVÁ, V.: *Japonská literatura*. Praha: Státní pedagogické nakladatelství, 1989, p. 29.

²³ SILFONG, Ch. (trans.): Great Compassion Dharani Sutra. In: *Tripitaka*. No. 1060, 2007, p. 9.

²⁴ MAIR, V. The First Recorded Cinderella Story. In: MAIR, V. – STEINHARD, N. – GOLDIN, P. R. (eds.): *Hawaii Reader in Traditional Chinese Culture*. Honolulu: University of Hawaii Press, 2005, p. 365.

- ²⁵ The story about Guanyin, recorded in China in 9th century A.D: talks about a beautiful, but ignoble young woman, that asks her suitors to study the Lotus Sutra, but dies before she marries. People then realized, as it is stated at the end of the story, that the girl was Bodhisattva Guanyin. Japanese version of this story is more-less similar to the narrative about Yexian: In the original version, there is a girl from the Tang dynasty period, that sold fish on the market. The girl was asking Kannon Bosatsu (note. Japanese expression for Bodhisattva Avalokitesvara) for a good husband. Her plea was granted. Later, people began to consider the girl as an incarnation of Kannon Bosatsu (YU, C.: *Kuan-yin. The Chinese Transformation of Avalokitesvara*. New York: Columbia University Press, 2001, p. 432).
- ²⁶ Gods tell the Monkey King to guard the "Garden of Immortal Peaches". Monkey King resists. He takes his hat and clothes off, climbs the trees, then gets dressed, and thus antics for two or three days. (YU, A. /ed. and trans./: *The Journey to the West*. Vol. 1. Chicago: University of Chicago Press, 1977, pp. 135 – 136). On the contrary, in the story about Yexian, he represents a disturbing power that successfully undermines the existing hierarchy, the young girl. Through the exchange of clothing, Yexian masks (or unmasks) her truthful identity in order to fulfil her desires.
- ²⁷ BEAUCHAMP, F.: *Asian Origins of Cinderella. The Zhuang Storyteller of Guangxi*. In: *Oral Tradition*, Vol. 25, 2010, No 2, pp. 483 – 484.
- ²⁸ *Ibid.*, p. 472.
- ²⁹ ROTH, A. B.: *The Cinderella cycle*. New York: Arno Press, 1951.
- ³⁰ The Geography of Strabo. Available on: http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Strabo/17A3*.html#ref178
- ³¹ Name Rhodopis means *pink-cheeked*. According to Sappho, her name was Doricha. She was born in Thrace (area on the border of today's Bulgaria, Greece and Turkey), and there is a reasonable belief that one of her first lovers and co-slaves of the owner Iadmon was Aesop, the storyteller. She was brought to Egypt by Xantes from Samos, but was later bought out of slavery by a man from Mytilene named Charaxus (brother of poet Sappho). But she stayed in Egypt. In Herodotus' writings, it is stated that she settled in the delta of Nile, in the town Naucratis, and became a respected hetaira. Thanks to her beauty, she gained favour with many men. She became very famous, also known as Rodópino in Greece (1972, p. 78).
- ³² also known as Ahmose II. (570 – 526 B.C.)
- ³³ The Geography of Strabo. Available on: http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Strabo/17A3*.html#ref178
- ³⁴ The story was recorded in the collection of Renaissance short stories *Nouvelles créations et joyeux devis*, published in Lyon in 1558.
- ³⁵ BEAUCHAMP, F.: *Asian Origins of Cinderella. The Zhuang Storyteller of Guangxi*. In: *Oral Tradition*, Vol. 25, 2010, No 2, p. 450.
- ³⁶ ANDERSON, G.: *Finding the First Fairy Tales*. In: Davidson and Chaudhri, 2003, pp. 85 – 98.
- ³⁷ FRANZ, M.-L. von: *Psychologický výklad pohádek*. Praha: Portál, 1998, p. 17.
- ³⁸ See also: GAŠPARÍKOVÁ, V. (ed.): *Slovenské ľudové rozprávky 1.–3. zv.* Bratislava: Veda, 2002–2004.
- ³⁹ PLESNÍK, L.: *Pragmatická estetika textu*. Nitra: Vysoká škola pedagogická, 1995; MIKO, F.: *Aspekty literárneho textu*. Nitra: Pedagogická fakulta, 1989.

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RIZOMATICKÝ CHARAKTER TRANSKULTÚRNEHO A TRANSTEMPORÁLNEHO VIDU LITERÁRNEJ KOMUNIKÁCIE

Literary Communication. Rhizome and network Arrangement. Classic Folk Tale.

Štúdia bez spochybňovania abstraktne modelovej platnosti tradičných lineárnych konceptov literárnej komunikácie poukazuje na prípady literárnej komunikácie, ktorých podstata nie je lineárna, ale rizomatická. Materiálovou bázou výkladu sú varianty rozprávkového typu 510 A „prenasledované hrdinky“ (Aarne-Thompson-Uther). Kategória autora a produkcie v prípade typu 510 A nepredstavuje „jednobodový“, homogénny systémový prvok, ale diverzifikovanú sieť „genetických fokusov“. Tie sú rozložené transtemporálne a zároveň vykazujú transkultúrny rozptyl. Niektoré fokusy sú pritom fakto(texto)graficky verifikovateľné (Tuan-čcheng-šova Jie-sien, G. Basileho La Gatta Cenerentola a i.), iné čisto hypoteticky vykonštruované (H. Bayley, R. D. Jameson). Analogickými parametrami sa vyznačuje aj ústredná kategória textu (ide tu o rizomatickú sieť variantov), ako aj jeho recepcia. Štúdia na uvedenej materiálnej báze dokladá, že literárna komunikácia má už vo svojej tradičnej podobe polydimenzionálnu, viacúrovňovú povahu, založenú na binárnych princípoch: faktické – hypotetické; určité – neurčité, rozhraničené – splývavé, derivované – autonómne, difúzne – paralelné, konvergentné – divergentné atď.

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