

Is Rhetoric or Is It Not A Theory of Text?

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ABSTRACT: The problem of whether rhetoric is or is not a theory of text is, contrary to appearances, important and has more than just historical values. I was forced to rethink these issues by the text by Sergei I. Gindin, who presented, in an extremely reliable way, arguments for and against this hypothesis. In this study, I try to show that the theory of rhetoric has proposed and still proposes a different approach to this issue. It is, in relation to text theory, different and – *last but not least* – more complicated. However, if not all of this proposal is worth using, then at least some of its elements. They allow for a slightly different perspective and emphasize teamwork, which seems to be quite a modern approach to the teaching process. In my opinion, both linguistic and rhetorical theories are not contradictory, but when used well, as the studies I mention prove, they can complement each other.

KEYWORDS: rhetoric theory, text theory, Aristotle, Q. Cornificius, Marcus Fabius Quintilianus, Hermogenes, Johann G. Vossius, Leonhard von Spengel, Richard E. Volkmann, Ulrich von Willamowitz-Moellendorff, Josef Martin, Gualtiero Calboli, Sergiej I. Gindin, Wolfram Ax, Karl-Heinz Göttert, Jakub Z. Lichański,

INTRODUCTION

The question of whether rhetoric is or isn't a theory of text is, contrary to appearances, significant and has more than just historical significance. Sergei I. Gindin's text¹, which presented, in a remarkably thorough manner, the arguments for and against this hypothesis, compelled me to reconsider these issues. In this study, I attempt to demonstrate that rhetorical theory has proposed and continues to propose a different approach to this issue than that presented by modern textual theory. It is, in comparison to textual theory, different and—last but not least—more complex. However, if not the entirety of this proposal is worth using, then at least some of its elements. They allow for a slightly different perspective and emphasize teamwork, which seems to be a rather modern approach in the teaching process. I believe that both theories: linguistic and rhetorical, are not contradictory, but, when well used, as the studies I cite demonstrate, they can complement each other. The problem stems from the division of the history of rhetoric into old (=palorhetoric) and new (=neorhetoric). This division, while seemingly valid, has the fundamental flaw of assuming *ex definitone* that such a division is correct². It is merely a working definition, intended to establish only that a point occurred, or rather, arose, in the history of rhetoric at which old rhetoric, as it were, "ended" and a new one emerged. Certainly, somewhere around the turn of the 19th and 20th centuries, or rather in the mid-20th century, we can speak of some change in the approach to rhetoric³. This raises two questions:

- i. Did such a change actually occur?
- ii. What were its characteristics?

I have fundamental doubts as to whether these are the correct questions. Especially since the results of the research that led to the creation of the fundamental dictionary, the *Historisches Wörterbuch der Rhetorik*,⁴ in my opinion, have falsified both questions.

¹ S.I. Gindin, *Co wiedziała retoryka o budowie tekstu?* (What did rhetoric know about the structure of text?), tł. Teresa Dobrzyńska, „Tekst i dyskurs. Text und Diskurs” 2017, 10, s. 9-39.

² These issues were presented most forcefully by Richard McKeon in his study *The Use of Rhetoric in a Technological Age: Architectonic Productive Arts* (1971), cf. R. McKeon, *The Use of Rhetoric in a Technological Age: Architectonic Productive Arts* (1971). In: *ibid.*, *Rhetoric. Essays in Invention and Discovery*, Ed. with an introductory note by Mark Backman, Woodbridge, CT: Ox Bow Press 1987, pp. 1-24 [Polish translation: *Richard McKeon i jego koncepcja retoryki*, (Richard McKeon and his concept of rhetoric), ed. J.Z. Lichański, transl. K. Stanaszek-Bryc, « Forum Artis Rhetoricae », 2023, vol. 74 (4)].

³ *Histoire de la rhétorique dans l'Europe moderne: 1450-1950*, ed. Marc Fumaroli, PUF, Paris 1999.

⁴ *Historisches Wörterbuch der Rhetorik*, Hrsg. von W. Jens, G. Ueding, Red. G. Kalivoda et al., Bd. 1-12, Max Niemeyer Vlg., De Gruyter, Tübingen, Berlin-Boston 1992-2015.

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This is especially true since the works of such researchers as Richard E. Volkmann⁵, Joseph Martin⁶, and Aaron Kibedi-Varga⁷ – mentioned on a pars pro toto basis – whose findings would suggest a different perception of *téchne rhetoriké* should also be taken into account⁸.

OLD RHETORIC vs. NEW RHETORIC

The first issue we must resolve concerns the division of rhetoric into old and new. On the surface, this may seem plausible, and the arguments that can be advanced in favor of such a division in the history of rhetoric seem valid. This issue has been raised since the publication of the works of both Pierre de la Ramée and Audomar Taleus⁹. However, their approach sparked fierce opposition as early as the 16th century and particularly in the 17th.

We must also consider that, since the late 18th century, following the unraveling of some of the Herculaneum papyri, including those containing the rhetorical writings of Philodemus, the perception of rhetoric should be seriously reconsidered¹⁰. Research on Quintus Cornificius's *Rhetorica ad Herennium*,¹¹ a work wrongly attributed to Cicero, has also suggested, at the very least, caution in making definitive statements about the development and scope of rhetoric techniques. This is especially true since, since ancient times, a distinction has been made between *theory* and *its practical applications*.

The division of rhetoric into old and new did indeed emerge in the 20th century, but its justification was, at best, questionable¹². As I mentioned, Richard McKeon¹³ presented rather strong arguments for such a division, but he relied on arguments that, upon careful analysis, must raise doubts.

Here, it seems necessary to recall Ulrich von Willamowitz-Moellendorff's¹⁴ old, though seemingly completely misunderstood, thesis that Aristotle's *Rhetoric* is part of his *Organon*.

Thus, this division, while seemingly justified, is untenable.

BACK TO ARISTOTLE¹⁵

The problem lies in the issue pointed out by Wolfram Ax¹⁶. The German scholar raises a question concerning the relationship between rhetoric and poetics¹⁷. Although these have been discussed many times, I believe that certain issues still remain unclear. I

⁵ Richard Emil Volkmann. *Die Rhetorik der Griechen und Römer in systematischer Übersicht dargestellt*, 2 Aufl., Leipzig 1885 (repr. Hildesheim 1987); more complete information: J.Z. Lichański, *Richarda Emila Volkmanna koncepcja retoryki* (Richard Emil Volkmann's concept of rhetoric). w: *Śląskie pogranicza kultur* (Silesian borderlands of cultures), red. M. Ursel, O. Taranek-Wolańska, Wyd. Atut, Wrocław 2012, t. 1, s. 67-104.

⁶ Joseph Martin. *Antike Rhetorik. Technik und Methode*, München 1974.

⁷ Aaron Kibedi-Varga. *Universalite et limites de la rhétorique*, „Rhetoric” 2000, nr 1, s. 1-28 [Pol. transl. by D. Oleszczak, „Terminus” 2001, nr 2, s. 110-121].

⁸ Jakub Z. Lichański. *Retoryka; Historia – Technika – Praktyka* (Rhetoric; History – Technology – Practice), vol. 1-2, Warszawa 2007.

⁹ Pierre de la Ramee, *Scholae in liberales artes*. Basileae 1569; Audomarus Taleus, *Rhetorica a Petri Rami...praelectionibus observata*, Raków [before 1609]; previously published in: Francoforti, apud Andream Wechelum 1575. Cf. Richard McKeon, *The Use of Rhetoric in a Technological Age...*, op.cit., p. 1-24; *Histoire de la rhétorique dans l'Europe moderne...*, op.cit.

¹⁰ Philodemus, *On Rhetoric: Books 1 and 2*, [ed., trans., comm.] C. Chandler, New York, London 2006 (*Studies in Classics*).

¹¹ Q. Cornificius, *Rhetorica ad Herennium*, ed. F. Marx, W. Trillitzsch, Teubner Vlg., Lipsiae 1964 [Pol. transl. by J.Z. Lichański, DiG: Warszawa 2019 (series: “Forum Artis Rhetoricae” 57 (2), 5-169)]; cf. Q. Cornificius, *Rhetorica ad Herennium*, prolegomena, edizione, trad., commento G. Calboli. De Gruyter, New York, Berlin 2020 [SWC]; cf. Luca Grillo, <https://bmcr.brynmawr.edu/2021/2021.02.39/>, (2024-03-11).

¹² Old and new rhetoric, cf. Richard McKeon, *The Use of Rhetoric in a Technological Age...*, op. cit.; Kraus 1981, 164-200; *Histoire de la rhétorique dans l'Europe moderne...*, op.cit.; Lichański 2007, op.cit, I.59-88.

¹³ Cf. Richard McKeon, *The Use of Rhetoric in a Technological Age...*, op. cit.

¹⁴ Ulrich von Willamowitz-Moellendorff, *Die griechische Literatur des Altertums. In: Kultur in Geschichte und Gegenwart*. Hrsg. P. Hinneberg, Leipzig 1905, t.I.8, s. 1-236.

¹⁵ The following remarks are a summary of the considerations I conducted in the study: *Retoryka i poetyka: siostry czy rywalki? Komentarz do rozdziału XIX.1456a35-1456b15 „Poetyki” Arystotelesa* (Rhetoric and Poetics: Sisters or Rivals? Commentary on Chapter XIX.1456a35-1456b15 of Aristotle's "Poetics"). In: *Od poetyki do hermeneutyki literaturoznawczej. Prace ofiarowane Profesorowi Adamowi Kulawikowi w 70. rocznicę urodzin* (From Poetics to Hermeneutics of Literary Studies. Works presented to Professor Adam Kulawik on his 70th birthday). Cracow 2008, pp. 247-256.

¹⁶ Wolfram Ax. *Lexis und Logos. Studien zur antiken Grammatik und Rhetorik*, Stuttgart 2000, s. 48-72.

¹⁷ The fullest discussion of these issues in the entries: *Ars poetica and Poetik* [in:] *Historisches Wörterbuch der Rhetorik*, [ed. and edited] G. Ueding, W. Jens [et al.], vol. 1: Tübingen 1992, cols. 1048-1064 [*Ars poetica and related entries*], cols. 1071-1080 [*Ars versificatoria and related entries*]; vol. 6: Tübingen 2003, cols. 1304-1393 [*Poetik and related entries*]. See also S. Skwarczyńska, *Wstęp do nauki o literaturze* (Introduction to the science of literature), vol. 1-3, Warsaw 1954-1965, vol. 2, pp. 324-397; M. R. Mayenowa, *Poetyka teoretyczna. Zagadnienia języka* (Theoretical Poetics. Problems of Language), Wrocław 1974; E. Sarmowska-

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pointed out the fundamental problem in my study *Historia–Teoria–Praktyka* (*Rhetoric: History–Theory–Practice*), published in 2007; however, the observations made there require a more extensive commentary¹⁸—especially since the latest literature on the subject requires a thorough rethinking of the issue. I will take as my starting point a passage from Aristotle's *Poetics*, specifically chapter XIX (1456a 35–1456b 15). First, a quote:

*Since we have already discussed other components of tragedy, it is appropriate to discuss linguistic form [léksis] and thinking [diánoia]. Let us move the discussion of thinking to Rhetoric, as this topic falls more within its scope. Thinking encompasses everything that is produced by speech, that is, categories such as proving and refuting objections, and arousing pity, fear, anger, and other feelings, as well as magnifying and diminishing the significance of things. It is therefore obvious that in the sequence of events (in drama), the same categories of thinking must be employed if pity or terror, or a conviction of greatness or probability, are to be aroused. The only difference is that in drama, these affects should be revealed without explanation, whereas in oratory [in the original: the speaker is referred to – J.Z.L.], they must be achieved by the speaker through the medium of words. For what would be the speaker's task if thinking could be revealed without speech? In the area of expression, one part of the problem concerns the external forms of expression [tà schémata tés lékseos], knowledge of which belongs to the art of declamation and its masters, such as command [entolé], request [euché], report [diesis], threat [apeilé], question [erótesis], response [apókrisis], etc. Knowledge or ignorance of these matters cannot, therefore, be the basis for serious criticisms of poetic art. For who would consider it an error when Protagoras accuses Homer of commanding, while thinking he is expressing a request, "sing the wrath of the goddess!" He claims that calling upon someone to do or refrain from doing something is a command. Let us therefore leave this issue aside, as it belongs to another art and does not fall within the scope of poetic art. [ARIST., *Poet.*, XIX. 1456a 35–1456b 15]*¹⁹.

For the sake of peace of mind, I should look at the original text; if I do not do so, it will be only because this problem has been discussed in detail, among others, in critical editions and translations of this work of Aristotle²⁰. In the tradition of thinking about the quoted fragment from Aristotle's *Poetics*, it has been assumed that the concept of *diánoia* refers exclusively to the description of the elements of drama, alongside such elements as *mythos*, *characters*, *language*, *staging*, and *melody*. This tradition is so widespread that it raises no doubts among most scholars²¹. However, in the above-quoted quote, it is worth noting the phrase: "Let us transfer **the discussion of the way of thinking** to the *Rhetoric*, since this issue falls more within the scope of its study (emphasis – JZL)." This indicates that the Philosopher relegates some part of his considerations to another book, namely the *Rhetoric*; therefore, the entirety of the considerations cited here requires re-examination²². Aristotle separates, and this is the thesis of this article, the scopes of poetics and rhetoric, and unequivocally states that the domain of rhetoric is thought/reasoning [**diánoia**], while poetics deals with the linguistic shaping of utterances [**léksis**]; this idea is also repeated by Philodemus, "in a work there is some thought (*diánoia*)"²³. Let us add that the continuator of Aristotle's tradition, Dionysius of Halicarnassus, in his work *On the Power of*

Temeriusz, *Zarys dziejów poetyki. Od starożytności do końca XVII wieku* (*An Outline of the History of Poetics. From Antiquity to the End of the Seventeenth Century*), Warsaw 1985; *Essays on Aristotle's Poetics*, [ed.] A. Oksenberg Rorty, Princeton 1992; T.V.F. Brogan, *Rhetoric and Poetry*. [in:] *The Princeton Encyclopedia of Poetry and Poetics*, [eds.] A. Preminger, T.V.F. Brogan, Princeton, New Jersey 1993, pp. 1045–1052; E. Miner, *Poetics*, ibidem, , pp. 929–938. Also important are analytical articles, including: B. Weinberg, *Formal Analysis in Poetry and Rhetoric* [in:] *Papers in Rhetoric and Poetic*, [ed.] D. C. Bryant, Iowa 1965, pp. 36–45; W. L. Benoit, K. W. Dean, *Rhetorical Criticism of Literary Artifacts*, "The National Forensic Journal" III, 1985, pp. 154–162 (a concise analysis of the state of research). Also: D. A. Russell, *Criticism in Antiquity*, London 1984. The quote by W. Windelband comes from his study: *Die neuere Philosophie* [in:] *Kultur in Geschichte und Gegenwart*, [ed.] P. Hinneberg, Berlin 1905, vol. 1.5, p. 387.

¹⁸ Cf. J.Z. Lichański, *Retoryka: Historia – Teoria – Praktyka*, op.cit., vol. 1, s. 36–37.

¹⁹ Quoted from: Aristotle, *Poetics*, translated and edited by H. Podbielski, 2nd edition, Wrocław 1989, pp. 70–71 (1st edition: 1983) (series: BN II/202).

²⁰ Ibidem, pp. XXXI–C (for a discussion of the issues raised by the indicated fragment, see pp. LXXXVIII–XCII); see also *Essays on Aristotle's Poetics*; here, on pp. 425–435, a selected bibliography indicating editions of Aristotle's *Poetics* and basic studies on it.

²¹ This is the opinion of, among others, H. Podbielski, *Introduction* [in:] Aristotle, *Poetics*, pp. LXXXVIII–LXXXIX; M. Whitlock Blundell, *Ethos and Dianoia Reconsidered* [in:] *Essays on Aristotle's Poetics*, pp. 155–175; however, this scholar points out that *dianoia* is not only an element of the dramatic structure, but also constitutes a *part/fragment of the argument* (pp. 159, 167).

²² The considerations conducted here are not contradicted by the fact that in chapters 20–22 of the *Poetics* Aristotle discusses certain problems related to grammar; for the issue I am raising does not concern the relations between poetics and grammar, nor between poetics and rhetoric, cf. W. Ax, *Lexis und Logos. Studien zur antiken Grammatik und Rhetorik*, Stuttgart 2000, pp. 48–72; also the articles published in the volume *Grammatical Theory and Philosophy of Language in Antiquity*, [eds. P. Swiggers, A. Wouters], Leuven 2002 (ORBIS/SUPPLEMENTA, vol. 19).

²³ Philodemus, *O muzyce. O utworach poetyckich. Epigramy* (*On Music. On Poetic Works. Epigrams*), translated and edited by K. Bartol, Warsaw 2002, pp. 83–102 (*O utworach poetyckich* (*On Poetic Works*)), pp. 94 et seq., 97, 98 et seq.; also ibid., *On Rhetoric: Books 1 and 2*, [ed., trans., edited] C. Chandler, New York, London 2006 (*Studies in Classics*). These issues are discussed similarly

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Eloquence by Demosthenes, clearly defined the goals of rhetorical research. These are: the study of things [diánoia, res] and the study of words [léksis, verba]; it should be added that the study of things is divided into: *heuresis/paraskeuē* (*inventio* – searching for material) and *chresis ton paraskeuas ménon*, the so-called *oikonomía* (*inventorum usus vel distributio* – use of invented material); and the study of words – into: *eklogē ton onomáton* (*verborum delectus* – selection of words) and *sínthesis ton eklegéton* (*delectorum collocatio* – arrangement of selected words)²⁴.

Thus, the division is obvious: the text is divided into two spheres – the first is created by what belongs to rhetorical *inventio*, the second by what belongs to rhetorical *elocutio*. Hermogenes, the last of the great theorists and systematizers of rhetorical theory, approached these issues very similarly when he defined two issues: the issue of so-called idea of style and the harmony of the text²⁵. It is worth noting that the terms *diánoia* and *léksis* are technical terms of rhetorical theory²⁶: *diánoia* is thought and that which is related to *inventio*, while *léksis* is either a synonym of *elocutio* or, more generally, a *linguistic form*. The first term rather describes a certain skill, a feature that depends on the speaker's individual predisposition and was – among other things – In the tradition of Plato and Aristotle, the term refers to ethical and/or moral issues, while the latter refers to the schematic linguistic form of any given statement.

Attempts were made to systematize these problems, including in the 16th century, in Poland, among others, by Jakub Górski, who described the formal features of various styles of expression, and Benedykt Herbest, who demonstrated, among other things, the independence of linguistic form from what we are trying to say with it. Similarly, in the 19th century, August Johann Lehmann attempted to describe the formal features of any syntactic structure and show how formal structure changes the semantics of an utterance; however, such research did not gain wider acceptance²⁷. At that time, probably mainly under the influence of the views of Johann Gerhard Vossius, a certain conventional way of understanding *Poetics* and *Rhetoric* was adopted; these views were not revised until the work of Immanuel Kant²⁸. During the Romantic era [the first sign of change was the *Querelle des Anciennes et Modernes* in the second half of the 17th century]²⁹, this issue was completely abandoned and remained unsettling until modern times³⁰. Scholars have sometimes pointed out certain ambiguities in the Stagirate's text³¹; however, a fundamental change occurred

by K. Bartol, *Literat z ogrodu Epikura* (*The Literate from the Garden of Epicurus*) [in:] Philodemos, *O muzyce* (*On Music...*), *op.cit.*, pp. 31-39; K. Burke, *Language as Symbolic Action: Essays on Life, Literature, and Method*, Berkeley, Los Angeles, London 1966, pp. 295-307 (*Rhetoric and Poetics*); N. Frye, *Fables of Identity*, New York 1963 [excerpts in Polish translation: *Mit, fikcja i przemieszczenie* (*Myth, Fiction, and Displacement*)]. [in:] *Studia z teorii literatury. Archiwum tłumaczeń "Pamiętnika Literackiego"* (*Studies in Literary Theory. Archive of Translations of "Pamiętnik Literacki"*), I, Wrocław 1979, pp. 289-308 – here on p. 292 we read: "[...] makes the theme of the work something that Aristotle generally called *diánoia* – 'thought' or *sententious reflection* which the poem suggests to the astute reader" [the author earlier mentions T.S. Coleridge's poem *Rime of the Ancient Mariner*].

²⁴ See Dionysius of Halicarnassus, *De vi Demosth.*, 51; cf. R. Volkmann, *Wprowadzenie do retoryki Greków i Rzymian* (*Introduction to the Rhetoric of the Greeks and Romans*), translated by L. Bobiatyński, edited by H. Cichocka, J.Z. Lichański, Warsaw 1995, p. 121.

²⁵ See Hermogenes, *Opera*, [ed.] H. Rabe, Lipsiae 1913; R. Volkmann, *op.cit.*, pp. 178, 187; also A. M. Patterson, *Hermogenes and the Renaissance. Seven Ideas of Style*, Princeton 1970; J.Z. Lichański, *Retoryka od renesansu do współczesności: tradycja i innowacja*, (*Rhetoric from the Renaissance to the Present Day: Tradition and Innovation*), Warsaw 2000, pp. 180-181.

²⁶ Cf. J. Martin, *Antike Rhetorik. Technik und Methode*, München 1974, S. 11, 22, 44, 47, 129, 241, 247-335sq.

²⁷ See J.Z. Lichański, *Polski wkład w badania nad stylistyką i składnią oraz rytmiką prozy w XVI wieku* (*Polish contribution to research on stylistics and syntax and rhythmic of prose in the 16th century*). [in:] *ibidem*, *Retoryka w Polsce. Studia o historii, nauczaniu i teorii w czasach I Rzeczypospolitej* (*Rhetoric in Poland. Studies on history, teaching and theory in the times of the First Polish Republic*), Warsaw 2003, pp. 33-58 (described, among others, the proposals of J. Górski and B. Herbest); *ibidem*, *Retoryka od renesansu do współczesności...* (*Rhetoric from the Renaissance to the Present Day...*), pp. 100-101 (described A.J. Lehmann's proposal); see also *Trattati di poetica e retorica dal'500*, [ed.] B. Weinberg, vol. 1-4, Bari 1970-1974; B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago 1961; R. Volkmann, *Rhetorik der Griechen und Römer in systematischer Übersicht...*, *op.cit.*; R. Wellek, *A History of Modern Criticism*, vol. 1-4, Cambridge, New York 1955-1983.

²⁸ See G.I. Vossius, *Rhetorices contractae...*, Leiden 1672; *Ibidem*, *De artis poeticae natura ac constitutione liber*, Amsterdam 1647; *Ibidem*, *De quattuor artibus popularibus, de philologia...*, Amsterdam 1650; I. Kant, *Krytyka władzy sądzienia* (*Critique of the Power of Judgment*), transl. J. Gałęcki, A. Landman, Warsaw 1964, § 53, 216-217; see also: T. M. Conley, *Rhetoric in the European Tradition*, Chicago, London 1990, pp. 151-187; P. Laurens, *Entre la poursuite du débat sur le style et le couronnement de la théorie de l'« actio »: Vossius et le réaménagement de l'édifice rhétorique (1600-1625)* [in:] *Histoire de la rhétorique dans l'Europe moderne*, [ed.] M. Fumaroli, Paris 1999, pp. 499-516.

²⁹ See K. Secomska, *Spór o starożytność. Problemy malarstwa w „Paralelach” Perrault* (*The Dispute over Antiquity. Problems of Painting in Perrault's "Parallels"*), Warsaw 1991. M. Fumaroli, *La Querelle des Anciens et des Modernes*, Gallimard-Folio, Paris, 2001.

³⁰ This follows, among other things, from the remarks contained in Wellek's monumental work (*op. cit.*). See also *Cambridge History of Literary Criticism*, [ed.] Ch. Knecht, Ch. Norris, vol. 6-9, Cambridge 2006.

³¹ For example, in the essays from the volume *Essays on Aristotle's Poetics*.

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with the appearance of Wolfram Ax's study³². The following considerations will be both a summary of his views and an elaboration on the issues I presented earlier.

DIÁNOIA AND RHETORIC vs. POETICS

By the subject of our study—let us descriptively call it a work of literary art—I mean a certain type of linguistic text that imposes yet another type of rules on grammatical rules. Let us define these as rules taken from poetics and rhetoric. Regarding the former, there is no doubt that they are well described throughout Aristotle's *Poetics*; I refer to such an obvious work because it leaves no doubt in our minds that it is a collection of generally metatextual statements about the ways in which certain types of literary art are created in linguistic material. The latter set of rules is described in Aristotle's *Rhetoric* and the *Rhetoric to Alexander* attributed to him; later commentators, in principle, did not violate the general principles defined by the Stagirite³³.

A more serious problem, however, is raised in Chapter XIX of the *Poetics*, cited at the beginning of our discussion. There, Aristotle draws attention to two planes that make up every work of literary art: *lexis* (strictly linguistic issues; these are discussed in the *Poetics*) and *diánoia* (issues of so-called thoughts, or rather reasoning, that we encounter in a work of literary art; these are discussed in the *Rhetoric*)³⁴. Let us emphasize right away that this is not, firstly, the often ridiculed division between form and content, and secondly, *diánoia* is not merely a way of thinking about the characters of drama. Aristotle himself repeatedly emphasizes that he is referring to the distinction between what we today refer to in semiotics as the difference between the signifier [domain *lexis*] and the signified [domain *diánoia*], or between what in the tradition of Charles Morris is referred to as the vehicle and the meaning [Morris, 1946]³⁵. This latter issue was also considered before World War II by, among others, Ivor Armstrong Richards, Alan Tate, and Owen Barfield; it was also addressed by formalists and structuralists³⁶. However, the rhetorical "entanglement" of this issue has generally been overlooked; Maria Maykowska drew marginal attention to this issue: "the influence of rhetoric extends even to poetry," but she did not elaborate on her observations³⁷. It was, I believe, only Wolfram Ax's research that indicated—firstly—the importance of the problem, and secondly—situated it within rhetorical issues³⁸. According to Ax, the ordering of an artistic/literary text occurs twice: we have a certain thought (ordering at the level of *diánoia*) that we want to include in a poetic text, or rather: in a certain poetic form (ordering at the level of *léxis*). This form, according to Ax, is semantically "empty/neutral," carrying no meaning³⁹: "[...] differenzierung von Lexis (semantisch neutral, artikuliert Lautäusserung) und Logos (stets semantische, artikuliert Äusserung)." Thus, form "acquires content" and begins to "express something" only when thought is "introduced into it." As Ax goes on to say in the section devoted to the analysis of Book III of the *Rhetoric*, it is in this book that the Stagirite analyzes

³² See W. Ax, *op. cit.* See also J. Walker, *Rhetoric and Poetics in Antiquity*, New York 2000; B. W. Bredd, [rec.] "Bryn Mawr Classical Review" of 3 June 2001, <http://ccat.sas.upenn.edu/bmcr/> [2008-03-03]. See also the earlier study: W. Söffing, *Descriptive und normative Bestimmungen in der "Poetik" des Aristoteles*, Amsterdam 1981.

³³ See J. Martin, *op.cit.*; Lichański, *Retopryka: Historia – Teoria – Praktyka (Rhetoric: History – Theory – Practice)*, *op.cit.*, vol. 1, *passim*.

³⁴ On this matter I do not fully agree with the views presented by H. Podbielski, *op. cit.* See also: K. Narecki, D. Dembińska-Siury, *Słownik terminów Arystotelesowych. Indeksy pojęć i nazw (Dictionary of Aristotelian terms. Indexes of concepts and names)*, Warsaw 1994, p. 36 (*diánoia*), p. 69 (*léxis*) (Aristotle, *Dzieła wszystkie (Complete Works)*, 1994, vol. 7); the understanding of these terms indicates that W. Ax's suggestion is closer to Aristotle's actual understanding of these terms.

³⁵ More specifically, Morris's concept is a bit more complicated. He argues that semiotics consists of four components: "1) the 'sign vehicle' (i.e. the object or event which functions as a sign), 2) the 'designatum' (i.e. the kind of object or class of objects which the sign designates), 3) the 'interpretant' (i.e. the disposition of an interpreter to initiate a response-sequence as a result of perceiving the sign), and 4) the 'interpreter' (i.e. the person for whom the sign-vehicle functions as a sign)", cf. Ch. Morris, *Signs, language and behavior*, New York 1946, pp. 20 et seq., 125, and also, *Writing on the General Theory of Signs*, The Hague 1971, pp. 20-21. However, a careful reading of Aristotle's remarks contained in *Poetics*, *Rhetoric*, and also in logical writings allows for such a conclusion; see also I. Dąbska, *Wprowadzenie do starożytnej semiotyki greckiej. Studia i teksty (Introduction to Ancient Greek Semiotics. Studies and Texts)*, Wrocław 1984, *passim*.

³⁶ See *Cambridge History of Literary Criticism*, and also S. Skwarczyńska, *Kierunki w badaniach literackich. Od romantyzmu do połowy XX w. (Directions in Literary Research. From Romanticism to the Mid-20th Century)*, Warsaw 1984, pp. 239-288 (Currents and Positions within New Criticism and From the Russian So-Called Formal School through the Prague Linguistic Circle to Contemporary Linguistic-Literary Structuralism).

³⁷ See M. Maykowska, *Klasyczna teoria wymowy (Classical theory of pronunciation)*, Warszawa 1936, pp. 86 et seq. These issues were presented in a more complete manner (together with a description of the state of research) in, among others: *A Companion to Greek Rhetoric*, [ed.] I. Worthington, Oxford 2007, part V: *Rhetoric and Literature*; H. E. Plett, *Rhetoric and Renaissance Culture*, Berlin 2004.

³⁸ See W. Ax, *op.cit.*, pp. 54-55 et seq. See also this, *Text und Stil. Studien zur antiken Literatur und deren Rezeption*, Stuttgart 2006.

³⁹ See Ax, *Lexis und Logos*, (divided into Lexis – a semantically neutral, loudly articulated utterance, and Logos – an always semantic, articulated utterance).

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"der Sprachkonstituenten" [linguistic components]⁴⁰, since such considerations are absent in the *Poetics*⁴¹. This would coincide, to some extent, with the suggestion of the previously quoted Philodemus⁴²:

[...] because either we consider it reasonable that words acquire content only through auditory impressions, or it is true that in poetics one should evaluate thoughts, and when praising composition, one must not separate it from content, which is, after all, subordinate to it.

For Philodemus, there is no doubt that in a poem we are dealing with two, if not three, spheres: thought, composition, and sound; only together do they constitute the content of the text, while composition is subordinate to this content and does not carry meaning in itself. A good example here is, for example, a form like the *nenia*. According to the common view, it is a dirge; nothing could be further from the truth⁴³. It is a certain form, which the poet will then fill as he wishes [by choosing a specific meter]⁴⁴. He can give it the form of a lamentation, but he can also write a lullaby [while maintaining, for example, the identical meter]. Another example that well illustrates this point is the sonnet; as a form, it is semantically neutral. Only what we want to express with it gives it meaning; good examples include the sonnets of Francesco Petrarch, on the one hand, and William Shakespeare, Andreas Gryphius, or Jan Andrzej Morsztyn, on the other (not to mention jokes like those of Józef Andrzej Załuski or, more recently, Stanisław Grochowiak)⁴⁵. Finally, I believe, an important argument is also the changes poets often introduce to the composition of a poem, to emphasize the thought [*diánoia*] through changing the form [*léxis*]⁴⁶.

Wolfram Ax clearly states, let us repeat, that the problem pointed out by Aristotle in Chapter 19 of the *Poetics* concerns a rather obvious issue. That is, linguistic form itself does not contain meaning; These are given only by thought, some reasoning, which we express through this form – or thanks to a specific form⁴⁷. However, they are not permanently and inextricably linked. While *diánoia* depends on the poet's intentions in each case, *lexis* is something constant, into which one can insert both a sublime hymn and a rather banal verse⁴⁸.

⁴⁰ Ax understands them as elements such as: phoneme, morpheme, members/elements of a sentence, sentence, cf. *ibid.*, *Textlinguistische Ansätze in der antiken Grammatik*. In: *Syntax in Antiquity*, ed. P. Swiggers, A. Wouters, Leuven 2003, p. 63 (ORBIS/SUPPLEMENTA, vol. 23).

⁴¹ *Ibidem*, pp. 55 et seq.; see also the remarks of R. Knöbl [rev.] in "Bryn Mawr Classical Review", March 4, 2007, <http://ccat.sas.upenn.edu/bmcr/> [2008-03-03], where the author, in the margin of the review of the book Axa *Text und Stil...*, draws attention to problems concerning the issues discussed in this article.

⁴² See Philodemus, *O muzyce (On Music...)*, p. 94.

⁴³ See R. Klotz, *Handwörterbuch der lateinischen Sprache*, vol. 1-2, Braunschweig 1879, vol. 2, pp. 494-495 [funeral song (HOR., *carm.*, II.20.21); magic song (HOR., *epod.*, 17.29); song, lullaby (HOR., *ep.*, I.1.62 ; HOR., *carm.*, III.28.16)]; cf. also *Glossary of Latin Words* „nenia -ae, f., a funeral song, dirge; an incantation; nursery ditty, lullaby”, http://www.bible-history.com/latin/latin_n.html [2008-06-16]. See also *Wybrane poezje Horacjusza. Część druga: epody i ody (Selected Poems of Horatius. Part Two: Epodes and Odes)*, ed. J. Starowicz, Cracow 1949, pp. 84-89.

⁴⁴ Such techniques appear in neo-Latin poetry, which often used the classical metre used in a certain lyrical genre to write a work belonging to another genre – this was done, among others, by Maciej Kazimierz Sarbiewski, cf. *Maciej Kazimierz Sarbiewski i jego epoka. Próba syntezy (Maciej Kazimierz Sarbiewski and his era. An attempt at synthesis)*, ed. J.Z. Lichański, Pułtusk 2006, pp. 29-45 (J. Gruchała, *Poezja jezuitów czy poezja jezuita? Od parodii horacjańskiej do elogium (Jesuit poetry or Jesuit poetry? From horacjan parody to elogium)*), pp. 107-132 (A. Li Vigni, *Invention and Creation in the treatise "De perfecta poesi" of M.C. Sarbiewski*) – with a discussion, among other things, of the state of research in this field. Latin poets had done this earlier – cf. G. B. Conte, *The Rhetoric of Imitation. Genre and Poetic Memory in Virgil and other Latin Poets*, trans. by Ch. Segal, Ithaca, London 1986, *passim*. But Jan Kochanowski did something similar in lamentation VI, where a fragment of a wedding song is interwoven into the funeral song.

⁴⁵ See R. Vallance, *The Historical Evolution of the Sonnet*, <http://www.poetrylifeandtimes.com/valrevw24.html>, [2008-06-19]. Also: e.g. L. Tokarev, *Evropejskij sonet*, Moskva 2004; J. Z. Lichański, *Dawny sonet o sonecie (Former sonnet o sonnet)*, "Poezja" 1973, No. 6, pp. 21-27.

⁴⁶ One should, of course, cite Horace here, who recommended working on form so that it precisely conveys what the poet wishes to say: "siquid tamen olim// scripseris, in Maeci descendat iudicis auris//et patris et nostras nonnumque prematur in annum // membranis intus positis: delere licebit, //quod non edideris, nescit vox missa reverti", HOR., *De arte poet.*, 386-390; these issues were brilliantly presented in essayistic form by S. Lichański, *Z kuchni czarownic (From the Witches' Kitchen)* [in:] *ibid.*, *Cienie i profile. Studia i szkice literackie (Shadows and Profiles. Literary Studies and Sketches)*, Warszawa 1967, pp. 7-69.

⁴⁷ This is consistent with the Aristotelian epistemological concept, which distinguishes between principles and forms and the results of their specific application, here: even actions, see, among others, W. Tatarkiewicz, *Układ pojęć w filozofii Arystotelesa (System of Concepts in the Philosophy of Aristotle)*, translated by I. Dąmbaska, Warsaw 1978.

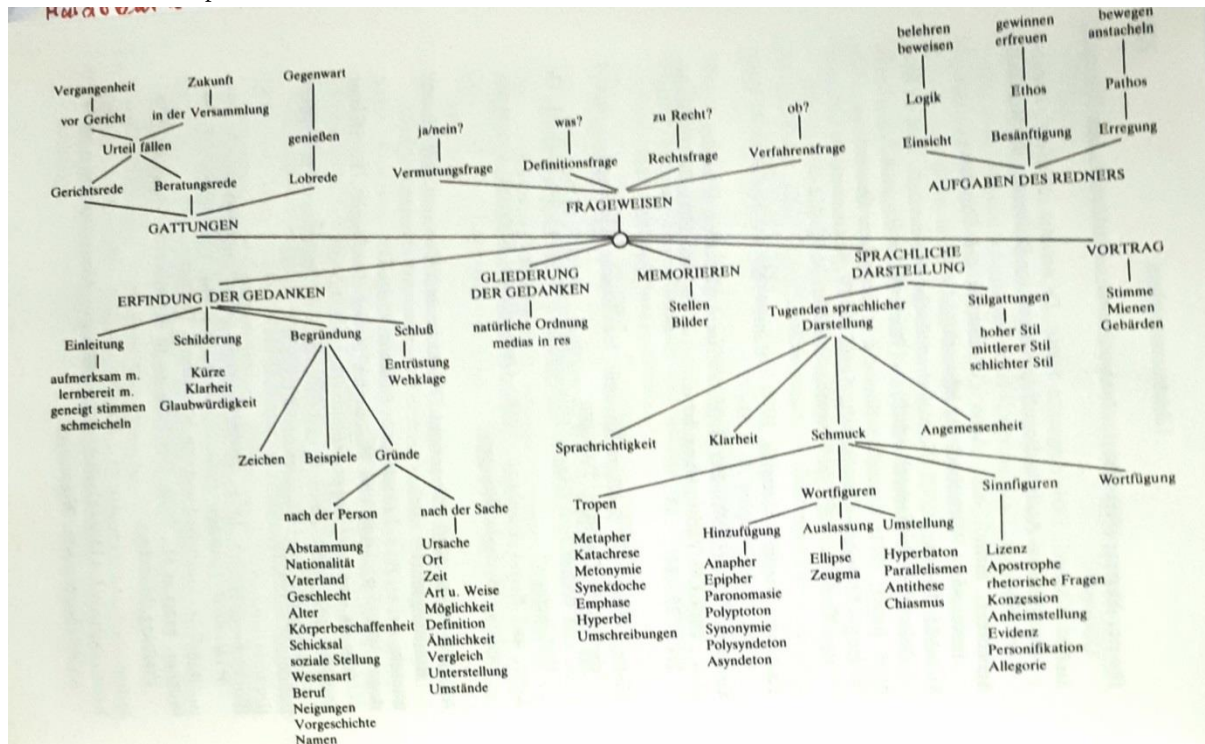
⁴⁸ It seems that Aristotle himself points to such situations in his *Poetics* when discussing iambic verse in Aeschylus and Euripides (cf. ARIST., *Poet.*, XXII.1458b 19-31). Examples can be found, among others, in such studies on the history of verse as: J. Łoś, *Wiersze polskie w ich dziejowym rozwoju (Polish Poems in Their Historical Development)*, Warszawa [ca. 1920] and L. Pszczołowska, *Wiersz polski: kontur historyczny (Polish Poem: A Historical Outline)*, Wrocław 1997 (Monographs of the

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Thus, we have a serious problem, perhaps poorly recognized, in literary studies. The crux of this problem – as Aristotle put it already in the 4th century BCE – lies in the fact that there is such an irremovable dualism in the subject of our study: on the one hand – we have a certain class of texts organized in some linguistic material (domain of *lexis*), but on the other hand, this material is additionally organized at the level of the thoughts, reasonings, etc. contained within it (domain of *diánoia*). I would like to point out that this dualism is irremovable; What's worse, ordering at the linguistic level predicts some elementary meanings of the text (I assume we want to be understandable to our recipients/listeners). Leon Zawadowski, in his *Lingwistyczna teoria języka (Linguistic Theory of Language)*, wrote that the goal of artistic creation is: [...] *to discover such features of the text that we consider most appropriate for expressing our thoughts*⁴⁹. Ordering at the level of thoughts, reasoning, etc., however, sometimes contradicts understanding the text at a basic level – such problems are often raised by reading, for example, Pindar (not to mention contemporary poets!). This is our rather elementary experience when we begin to engage with works of literary art.

RHETORIC AS A THEORY OF TEXT AND A THEORY OF ARGUMENTATION BASED ON UNCERTAIN PREMISES

Why, however, do I consider rhetoric to be a theory of text and a theory of argumentation based on uncertain premises? What evidence do I have for this in the texts of rhetoricians? A careful reading of the texts of Aristotle, Cornificius, Quintilian, and Hermogenes confirms this. All the aforementioned theorists of rhetorical art (*téchne rhetoriké*) indicate that the purpose of their lectures is to teach how to prepare a speech. Speech, in turn, can be considered a text, because the very division of rhetoric into "parts" determines, as Gert Ueding rightly points out (Ueding 2000), the phases of speech/text construction. Karl-Heinz Göttert clearly reminds us of this when he shows how speech/text depends on the individual phases of its creation and what the interdependencies of these phases are:



- In the figure, we have in the first line: genres (rhetorical types and their dependence on the time/events our text/speech will address [past, future, contemporary],
- interrogatives [conjectures, definitions, legal questions, questions about procedures], speaker's tasks [logos, ethos, pathos];
- in the second line (inventing ideas, division of ideas, memorization, linguistic representation, delivery/presentation).
- I would like to point out that the sub-items to the second line indicate how each of them influences/conditions the preparation of the text and what questions should be answered during the preparation of the text. It is also important how it will depend on, among other things, tropes and figures and general principles/rules of text preparation [linguistic correctness, clarity, tropes and figures used (Schmuck)]⁵⁰.

Foundation for Polish Science. Humanistic Series). There are also some examples in J. Tuwim's anthology, *Pegaz dęba (Pegaz reaping)*, Warsaw 1950. Some problems concerning the matters discussed were also pointed out by E. Miodańska-Brookes, A. Kulawik, M. Tatała, *Zarys poetyki (Outline of poetics)*, Warsaw 1972, especially pp. 267-387.

⁴⁹ See L. Zawadowski, *Lingwistyczna teoria języka (Linguistic Theory of Language)*, Warszawa 1966, p. 146. These issues were previously addressed by S. Skwarczyńska in *Wstęp do nauki o literaturze (Introduction to the study of literature)*, op.cit.

⁵⁰ Göttert 1991, S. 230.

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I would like to remind you that, as Göttert puts it, this is the perspective of the person preparing the speech/text. This follows from the indications contained in the aforementioned treatises.

A special role here falls to the *inventio* phase, and within it to the study of status – its most comprehensive exposition is found in Hermogenes' treatise⁵¹, but also to the topics⁵², which prepare the argumentative part of the speech/text. It is important to remember that these issues were also discussed by Diogenes Laertius⁵³ and definitively presented by Maximus of Ephesus⁵⁴.

However, the subsequent phases: *dispositio* and *elocutio*, i.e., the arrangement of the speech/text and its verbal form, constitute a kind of "traps." Firstly, the arrangement of speech/text must determine where we "start" and where we want to arrive (telos – goal). Secondly, the choice of vocabulary involves: tropes and figures (which can also, and usually do, serve as arguments), composition (periodic arrangement, extremely important for speech, less so for written text, as Quintilian emphasized), and finally, matters of style and the so-called idea of style (which Hermogenes emphasized primarily).

The phases of *memoria* and *actio* are also important, as they relate to the speaker's and the audience's memory of the matters discussed in the speech/text, as well as to the presentation (*actio*), which also includes issues such as voice, body language, gestures, and even attire (these issues were most fully presented by Cornificius and Quintilian).

One might object that these remarks concern speech, not written text. This observation is valid, but only to a point. Every speech, every text, must be presented in some way (*actio*), that is, must be prepared for that presentation. Cornificius clearly states this⁵⁵. The method, in my opinion, is irrelevant: the speech/text must be "ready" before the presentation, meaning fully prepared and checked. Cornificius says unequivocally:

Now let us **repeat together and repeatedly** [what I have given you], **for the matter concerns us both**; to master the theory of the art of rhetoric, one must constantly and tirelessly seek [new ideas], constantly and tirelessly, through study and practice. Others find this difficult for three reasons: **they have no one with whom it is pleasant to practice, they lack self-confidence, or they do not know the right path to follow.** [...] **I have indeed shown how to seek ideas in every kind of matter. I have told how to organize it [our text/our speech]. I have revealed the method of presentation. I have taught how we can have a good memory. I have explained how to master a good style. If we follow this principle, our Invention will be energetic and swift/precise, our Disposition clear and orderly, our Presentation impressive and graceful, our Memory sure and enduring, our Style brilliant and charming.** There is nothing more in the art of rhetoric. We will achieve all these things/tasks if we complement theory with diligent practice [emphasis - JZL]⁵⁶.

In short, Cornificius clearly indicates that, to be well-prepared, a speech/text must be constructed in the indicated five phases/stages. Because his work is a textbook in nature, it is, in my opinion, more important than the treatises of other authors, precisely because of its unique pragmatism.

In summa – as Immanuel Kant used to say – rhetoric shows us a different way of preparing speech/text than contemporary linguistics. I will discuss these issues further.

RHETORIC AND LINGUISTICS: A FEW REMINDERS

The issues outlined clearly demonstrate that linguistics was of no interest to Volkmann and other rhetorical scholars in later periods (just as rhetorical issues were of no interest to linguists, especially at the turn of the 19th and 20th centuries, and for quite some time in the 20th century). Moreover, following Aristotle, Cornificius, Quintilian, and Hermogenes, he considered it entirely ancillary, even propaedeutic, to the problems raised by rhetoric⁵⁷. It's likely that the author of *Die Rhetorik der Griechen und Römern* didn't so much fail to recognize the importance of linguistic research, because in his time it had not yet acquired the significance and momentum that came with Ferdinand de Saussure (1857-1913) and his successors. Research (Milewski 1947, 27-72; Gardt 1999, 230-288), which in Germany should be associated with the tradition of the Brothers Grimm (Jacob 1785-1863; Wilhelm 1786-1859), Johann Gottfried Herder (1744-1803), Wilhelm von Humboldt (1767-1835), the Schlegel brothers (August Wilhelm 1767-1845; Friedrich 1772-1829), Franz Bopp (1791-1867), August Schleicher (1821-1868), Heymann Steinthal (1823-1899), and finally the representatives of the school of Neogrammatists (Milewski 1947, 41-72), such as Hermann Paul (1846-1921), Hermann Osthoff (1847-1909), Karl Brugmann (1849-1919) – could only have been of minor interest to Volkmann. He likely viewed them primarily

⁵¹ HERM., de stat., *passim*.

⁵² ARIST., *top.*, *passim*; ARIST., *anal.*, *passim*.

⁵³ DL., IX, 11.79-94.

⁵⁴ Walz 1968, V.577-590; J.Z. Lichański, *W poszukiwaniu najlepszej formy komunikacji...* (In search of the best form of communication...), Kraków 2017, s. 54-76.

⁵⁵ CORN., *rhet.ad her.*, IV.56.

⁵⁶ *Ibidem*.

⁵⁷ This was definitively confirmed by the studies of the already mentioned Wolfram Ax, cf. Ax 2000, as well as by earlier remarks by Ulrich von Wilamowitz-Moellendorf, or Wilhelm Windelband, cf. Wilamowitz-Moellendorf 1905, *op.cit.*, 1-236; Windelband 1909, *op.cit.*, I.5.382-543.

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as research on the history of a language, or languages, or detailed issues concerning the grammar of individual languages (Milewski 1947, 27-72; Gardt 1999, 230-288; Schanze 2009, 131-143); however, for his studies devoted to completely different issues – they were of little significance. The fields of interest of both disciplines were, and indeed still are, divergent. This is clearly evident from the Neogrammarians' concept:

[...] the description of any linguistic state has only didactic significance for Neogrammarians, while the only scientific value for them is the image of the evolution of linguistic forms, their constant transformation in the psyche of individuals⁵⁸.

In this situation, even if Volkmann were familiar with the works of, for example, Hermann Paul, he would still see them as, on the one hand, a continuation of the traditions of Humboldt and Schleicher, and on the other – a newer, yet still traditional, approach that characterizes research on classical languages, culminating in the studies of Jakob Wackernagel and Franz Skutsch published in volume 1.8 of the monumental publication *Die Kultur der Gegenwart. Ihre Entwicklung und Ihre Ziele*⁵⁹. Although the remark I will conclude this discussion concerns only Latin, it well illustrates the attitude towards language and answers the question of why rhetoric and linguistics had to part ways :

The Mensch, welcher k e i n L a t e i n versteht, gleicht einem, der sich in einer schönen Gegend bei nebligen Wetter befindet: sein Horizont ist äusserst beschränkt: nur das Nächste sieht er deutlich, wenige Schritte darüber hinaus verliert es sich ins Unbestimmte. The horizon of the Lateiners hinges on the horizon, through the neueren Jahrhunderte, the Mittelalter, the Altertum. [A person who does not understand Latin is like someone in a beautiful, foggy area: their horizon is very limited: they can see clearly only what is nearby; a few steps further, they are lost in infinity. The horizon of the Latins is far-reaching, reaching through the last centuries to the Middle Ages and finally to antiquity.]⁶⁰

Sapienti sat!

DISCUSSION

However, the issues presented are not as simple as they seem. The fact that rhetorical research and linguistics have diverged is a trivial observation. But aren't there more serious issues at stake here? Problems of text linguistics have expanded previous linguistic considerations and "looked" at these problems from a slightly different perspective. To put it bluntly, considerations related to rhetorical theory have receded into the background, or rather, from this perspective, as S.I. Gindin has demonstrated, they are irrelevant.

This stems from the fact that there are certain similarities between the two fields, but no direct "connection." Quite simply, rhetorical research and text linguistics have diverged dramatically. While the results of the analyses may be similar, the description of the text in both cases is quite different. Of course, one could revisit Leon Zawadowski's previously cited remark, but it speaks not to the structure of the text itself, but to the intention behind its creation.

To fully apply rhetorical theory and connect it with text linguistics, one would first need to demonstrate that both fields share some common ground. The simplest solution would be to assume that both "work" on generative-transformational grammars, which, I believe, could be quite problematic, especially for rhetorical theory. I would like to point out that grammar, and, let us add, versification patterns in poetics, have always been treated as auxiliary "tools."

An additional problem is the fact that we are considering these issues by referring exclusively to the so-called Mediterranean tradition, and therefore the scope of these remarks is limited to this cultural tradition. This is clearly confirmed by Arthur Schopenhauer's remark quoted earlier. But, worse still, it refers to a tradition of knowledge of at least Latin, and preferably both Latin and (ancient) Greek. As we know, this situation began to change after World War I, and definitively after World War II, both classical languages de facto became historical monuments. On the other hand, a careful reading of volumes such as *Grundzüge der Literatur-und Sprachwissenschaft* (1976)⁶¹ suggests one possible answer to the question of the divergence of paths between rhetoric and linguistics. Firstly, these are issues, in the case of rhetoric (even passive rhetoric), but knowledge of Greek and Latin; secondly, the considerable complexity of rhetorical theory itself and significant similarities, even at the stage of elocution, to much simpler observations found, for example, in the study of syntax and stylistics; and finally, the much simpler explanation of certain issues, even in the field of text linguistics, can be found precisely in the field of linguistics rather than rhetorical theory⁶². It is also significant that the considerations on rhetoric in the cited work are published in a volume devoted to literary studies, not to linguistics. This was "confirmed" by Markus Asper in his text *"Rhetorik als Literatur. Streifzüge durch Handbücher"*⁶³. Research on topics such as

⁵⁸ T. Milewski, , 1947, s. 42-43.

⁵⁹ Jakob Wackernagel and Franz Skutsch *Die Kultur der Gegenwart* 1905, Bd. 1.8, S. 286-312, 412-451.

⁶⁰ A. Schopenhauer 1891, § 299.

⁶¹ *Grundzüge der Literatur-und Sprachwissenschaft* (1976).

⁶² Fischer 1976, I.134-156; Wunderlich 1976, II.386-397.

⁶³ Asper 2019, 655-674.

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communicative theory also shows that, although there are some similarities between rhetorical theory and these studies, rhetorical theory does not explain all the phenomena we encounter in the communication process⁶⁴.

CONCLUSIONS

Contrary to appearances, these conclusions do not undermine Gindin's basic hypothesis; they only weaken it. If we agree with the main thrust of my argument, paradoxically, it will turn out that Gindin is generally right. Rhetorical theory has de facto become a component of literary scholarship and, as such, must draw, whether it likes it or not, on the achievements of modern linguistics.

Especially since considerations of the stages of text construction – I'm using a term introduced by Gert Ueding⁶⁵ – let's say cautiously, in the course of analyzing topics, among others, and in general, when describing and analyzing the entire *inventio* stage, must address issues that are more fully and precisely described by text linguistics or communicative linguistics, for example. This has been pointed out by, among others, Sonja K. Foss and Raymie McKerrow in their remarks on rhetorical criticism⁶⁶.

In conclusion, I can therefore, with a slight modification, repeat the formula I used to describe the relationship between poetics and rhetoric. Rhetoric and linguistics are sisters, not rivals. In fact, Andrews made the same point when he suggested that rhetorical theory provides certain tools, but these must be adapted to new needs⁶⁷. Mechanical adherence to the principles defined by Aristotle, Cornificius, Quintilian, or Hermogenes is a mistake today; we should use them, but adapting them to new needs and requirements. This is also how we can understand the metaphor used by the divine Homer when he described Odysseus's encounter with the Sirens. They are right when they say: [...] *we know all things that come to pass upon the fruitful earth*⁶⁸. Rhetoric is somewhat like the voice of the Sirens, but Odysseus, as we remember, ordered his companions to cover their ears and tie himself to the mast.

We must use the principles of technical rhetoric somewhat similarly; to know them, but at the same time recognize their limitations.

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⁶⁴ Cf. *Teorie komunikacji (Communication Theories)* 2020; *Teorie komunikacji 2 (Communication Theories 2)* 2023. I consciously omit other works in this field.

⁶⁵ Ueding 2000.

⁶⁶ Foss 1989, 191-199; Foss 2004; McKerrow 1989, 91-111; Lichański 2015, 105-109; Lichański 2017, *passim*.

⁶⁷ Andrews 2021, 9-26

⁶⁸ H., O., XII.190;

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