

# Edward Balcerzan

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"Biografia jako język", Edward Balcerzan [w:] "Biografia - geografia - kultura literacka", Wrocław 1975 : [recenzja]

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Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

de reconstruire les principes d'actualisation des modèles fonctionnant dans la conscience littéraire de l'époque et le rôle qu'ils ont joué dans la structure sémantique de l'oeuvre, ensuite de considérer la crise de l'attitude humaniste relevée dans les *Thrènes* en liaison étroite avec le changement d'attitude et la revalorisation de l'individualisme renaissant, et enfin de proposer une typologie générale, dichotomique, de l'oeuvre de l'écrivain, faite d'après le critère des versions dominantes du rôle, du tableau et de la conception du poète, incarnées dans les modèles mythiques d'Orphée et de David.

Res. par *Ryszard Nycz*

Trad. par *L. Grobelak*

Edward Balcerzan, **Biografia jako język (Biography as a Language)**, [in:] *Biografia – geografia – kultura literacka (Biography – Geography – Literary Culture)*, ed. by J. Ziomek and J. Sławiński, Ossolineum, Wrocław 1975, pp. 16.

The biography of a writer can be considered as a ready *text*, or as a specific *language*. The biography appears to an observer as a meaningful message, when the consecutive events in the writer's life seem to be arranged in a teleological order. Decisions of an individual come to be meaningful in terms of various conventions as they are constituted by the codes of customs and norms of the given epoch; the whole text of a biography is apt to be marked by its enhanced *iconic* character, as when some model of life has come to embody a public image. The lives of Byron, Rimbaud or Gorky can serve as examples. Even when an interpretation of writer's life becomes an evaluation of his "human condition," the biography remains to be a kind of a *message*, subject to the rules of human communication, as it always generates multiple *readings*.

Within the traditional biography-oriented approach, "life" used to be read as a "text", but the question about the *language* of this kind of texts was never asked. Students of biography failed to consider what the rules of *selection* by which a set of extant documents about a writer could be handled were. In effect, the borderlines between the languages of various social roles were blurred.

A biography of a writer appeared as a text of the same type as the life of a policeman. However, each environment produces its own patterns of biographies appropriate for particular men which involve definite sets of possibilities and limitations. Thus, the biography of a writer at the starting point of his career is not yet a ready text, but the choice of further situations can result in a definite one.

Biographies of writers belonging to certain generations, arranged into repeatable sequences of events, are similar to each other, as are, for example, the biographical sequences of Romantic or Futurist poets. Biographies of writers belonging to different generations can be subject to comparative interpretations. A "typical biography" builds such structures as a literary period, epoch or generation. But when the question about the *language* of a biography is asked, the actual sequence or chronology of events is no longer relevant. The "texts of lives" must then be disassembled and rearranged into a system of oppositions constituting the language of biography. It is in this language that a writer "talks" with his contemporaries. This is possible, because the structure of the *collective of readers* with whom the writer communicates directly is homologous with the structure of personality of the creative individual.

The collective of readers is always a dynamic entity. It can reduce its contact with the writer to the private domain only, or else observe him exclusively through his works. In the former case the collective tends to distinguish from among itself a literary public; in the latter it becomes similar to the ordinary readers.

The "conversation" of the writer with the collective of readers in the language of biography can also be of dual character: a writer either creates the myth of a withdrawn life, merged into his art, or else he discloses himself to his contemporaries exclusively as a man and as a private person.

The character of the language of biography is determined by the signs in which it is fixed. It can be said that those signs are literary works, but as objects which are not ready yet, finished and known to the public. A reader who knows the writer's life reads his behaviour as related to the creative process and he may have the feeling of participation in the author's literary activities. Such readers certainly influence a writer's endeavours in a real way; they may play many roles and become models for literary characters,

as well as sources of inspiration, flatterers, enemies, etc. The image of the reader in the literary work can be said to arise, for one thing as a portrait of a concrete collective of readers. Thereby the "receiving system" becomes a part of the "transmitting set" of the work.

Sum by the author

Transl. by P. Graff

**Kazimierz Bartoszyński, O badaniach układów fabularnych (Sur l'étude des systèmes d'affabulation), „Pamiętnik Literacki”, 1976, No 1, pp. 25.**

L'étude en question sert tant à systématiser les informations sur le problème défini par le titre (les études françaises ayant servi ici de point de départ) qu'à formuler certaines observations et remarques propres. Celles-ci se ramènent à la formulation de définitions de certains fondements de nouveaux concepts, à tirer quelques constatations dérivées de ces définitions et à signaler certains postulats d'actualité, selon l'auteur, quant aux recherches ultérieures.

Vu l'impossibilité de résumer le travail dans son entier, nous rapporterons *in extenso* certains de ses fragments les plus importants.

I. Nous nous servons du concept d'affabulation dans le sens d'une certaine entité composée du signe et de sa signification, existant «au-dedans» de l'oeuvre littéraire et pouvant être dégagée de ses autres éléments. Nous parlerons donc de l'affabulation en tant que d'une «figure sémantique» constituant un système d'unités signifiantes dotées d'une existence linguistique. Là où interviendra le terme d'«affabulation» ou «système d'affabulation», il sera employé dans un sens voisin de celui que les chercheurs de l'école sémiologique française attachent au terme de «récit» ou «texte narratif», car à leur sens le récit justement doit être considéré comme un système ayant une existence linguistique, indépendante toutefois de telle langue définie ou de tel ensemble déterminé de signifiants. Nous renonçons à traiter l'affabulation — en dépit des tendances fréquemment manifestées dans ce sens — comme un système essentiellement extra-linguistique et ayant une existence hors du discours ou hors de l'oeuvre d'art,