

Katarzyna Cudzich-Budniak

Checking of Miron Białoszewski. Ways of Recording Reality

Summary

Katarzyna Cudzich-Budniak's doctoral dissertation 'Checking of Miron Białoszewski. Ways of Recording Reality' focuses on the audiality present in Miron Białoszewski's poetic work. In the context of this literature as the audial perspective understood by the author are all the issues concerning the poet's attitude to the audiosphere, the music listened to by the creator as well as the specific 'musicality' of his literature which includes various approaches to orality that can be indicated in this work, such as colloquial language, a specific 'soundness' or, finally, variously understood experiments with the voice.

It also discusses the poet's characteristic of 'turning his ear' appearing at several stages of his work. Already in the writing preparation phase, Białoszewski adopts an attitude of openness to the reality that surrounds him, picking up voices and sounds that later he tries to convey in his original literature. At the next stage of creation, i.e. during the writing activity, the attitude of 'setting the ear' manifests itself in a special way of 'composing' the text, a kind of writing 'voice' (and 'by ear'), which can in a sense be juxtaposed with Barthes' 'écriture a haute voix'. The third stage of Miron's creativeness includes a specific 'control of the written' through voice testing.

The author of the work points to three forms of Białoszewski's vocal testing of his work: first, private reading when the work was self-verified; second, the live performance of the text in front of the audience; third, tape recording in the presence of a poet friend, Jadwiga Stańczakowa, or on his own.

In the dissertation, the topic of audiality in Białoszewski's work was presented with the background information of other research perspectives. Cudzich-Budniak refers to various spheres of activity undertaken by the poet and treats the work of the author of *Zawał* only from the perspective of sound (and voice) and listening (and hearing) as incomplete. One of the main assumptions emphasized in the work is the conviction of Białoszewski's attitude of full openness and attentiveness, requiring constant revision of his judgments and beliefs, described as an obsession with 'checking'.

The practice of 'checking' the text with the voice, specific to the poet, which has recently aroused literary scholars' interest, has therefore been placed against the background of other forms of 'checking' as possible to be indicated in the literature of Miron Białoszewski. On the other hand, the process of recording poems on a magnetic tape are connected by the author with

a specific recording attitude adopted by the writer, which includes extraordinary cognitive openness (recording reality), the constant need to record what is happening (recording events), and returning to a previously experienced situation and replaying it by recording songs (voice recording).

The first chapter of the work discusses the artist's specific ambivalence, balancing between an irrational attitude (Miron-seeker of sensations) and a rational attitude (Miron-tracker of traces). Depending on the situation, 'checking' in the context of Białoszewski may therefore mean both searching for traces of meaning in the changing and ephemeral reality, as well as experiencing 'flashes', the pursuit of impressions, in other words, being constantly in motion, acting for the sake of acting (the famous category of 'happening'). It is also worth recalling the activity of 'checking yourself', which the author of the work connects with the category of 'life writing' often discussed by researchers.

The focus of the second chapter is Białoszewski's insight observations of the world, perception of reality through various senses, exceptional attentiveness, and cognitive openness. Against this background, the sense of hearing is situated, which is of particular importance to the author of *Oho* - it manifests itself, among others, through a personal attitude to listening to music, sensitivity to the sounds of the surrounding audiosphere, sensitivity to overheard conversations, etc.

The third chapter is devoted to discussing the creative practice of constant verification of texts so characteristic to the poet. A special attitude to the form taken by the emerging works, constant correction, selection, and rewriting, is connected with the discussed creative attitude – and at the same time life – assuming the unready and changeable reality, and the necessity of its constant 'checking'.

The attitude outlined above is related in this dissertation to the practice of 'testing' texts with the voice, to which the fourth chapter is devoted, and of its forms, the recording works on a magnetic tape, called by Cudzich-Budniak intermedia 'checking' (discussed in detail in chapter five).

When performing works with the voice, Białoszewski often surprises the recipient, performing them completely differently than the textual records seem to indicate. Trying to interpret the work of the poet, the author of the work emphasizes that it is extremely important in this case to use 'double reading' – the assumption that the textual notation and its voice variant are a kind of complementary interpretations, that none of the versions of the work prevails over the other, that they can be treated as a kind of intermedia work.