

Miroslaw Grzegórzek

Selected narrative aspects of characterization of the figure at school

In the first case, the characteristics will be a kind of description of external and internal features of the figure [...], while in the second case the characteristics will rather take on the characteristics of a narrative based on tracking the internal experiences and transformations of a given character¹.

The knowledge about yourself and about a person - this is the shortest possible way to describe the rudimentary goals of didactic procedures inscribed in the characterization of characters in Polish language classes. Intentionally used non-verbal form emphasizes that the character's character is not only a type of written expression, but also a "section" of teaching Polish which Maria Nagajowa describes as "knowledge about a man"². There are all these kinds of utterances in it, the primary task of which is the conscious, tactical construction of self-image (exerting the desired impression) in various communication situations. These include curriculum vitae, biography, cover letter, description of internal experiences, advertisement, diary. Exerting an impression on others in accordance with the intended intention is self-presentation, which sometimes takes on the nature of a long-term, time-staggered strategy, calculated to create a permanent image of the person in the environment³.

In turn, Polish-language strategies related to the improvement of characterization skills (especially in the period of the most dynamically developing student's self-identification personality structures) have a pragmatic meaning in the student's extracurricular life. They allow for the functional creation of expressions about themselves, i.e. the creation of their own image, appropriate to the need. Therefore, they require many skills to build utterances aptly and efficiently from the point of view of tactics used by the self-servant (attributive or

¹ Wł. Szyszkowski, *Analiza dzieła literackiego w szkole*, Warsaw 1964, p. 32.

² Comp. M. Nagajowa, *Kształcenie języka ucznia w szkole podstawowej*, Warsaw 1985, p. 245 and others.

³ Comp. A. Szmajke, *Autoprezentacja: maski, miny, pozy*, Olsztyn 1999, p. 82.

repudiational⁴). There is no doubt, therefore, that many stylistic and linguistic skills, sometimes associated with the elocution art⁵, are essential in creating oneself.

Generally, the functions and tasks of autocharacteristics indicated here are subordinated to the problem of didactics of "narrative thinking", telling about oneself (describing oneself), in which the subjectivism of presenting the social vision of the world is contained. As Bogusław Skowronek emphasizes, "narrative lies at the heart of mental processes that build representations of the world; defines ways of understanding and interpreting reality, it is a link between a cultural database and individual identity"⁶. By the narrative, the individual not only interprets himself and the world, but above all it carries out the act of self-creation, and because the element of creation is an indispensable component of the self-presentation phenomenon, it seems reasonable to consider the function and place of the narrative describing and describing the tactical and strategic images of himself in the initially constructed at school, and later created throughout life. In this context one should ask about "I", about identity - about stability and change in narrating (describing) myself - the (auto) narrative, which in school can be identified with (auto) characteristic as a prototype of the self-presentation genre. The outlined issues are particularly important because the character's characteristics as a kind of speech are a communication event, existing in a peculiar way in the Polish cultural space, and in an even paradoxical sense. In the mental dimension, most often in the spoken form, "it is something that we unconsciously construct every day, [...] is the basic way of learning and understanding people around us"⁷. In the colloquial awareness of the Polish language user, it is a typical school written genre, instrumentally useless in life: impractical, non-functional, and contrary to common sense understood linguistic pragmatics⁸. It is unaware of colloquial discourse, stereotyped by teachers and students in the educational discourse, dominates, which is a paradox, in the media discourse, where it takes on more and more new characters (blogs, vlogs, posts on social networks, ads for dating sites, etc.). This proves that it is not a non-essential, self-contained school entity, but a key species focusing self-presenting potential.

Characteristic next to the description, short story, and the essay are traditionally classified as "school forms of expression"⁹; merges all these types into a new whole, becoming a dominant. It differentiates the functional accents of the subordinated types of speech genres

⁴ Comp. M. Leary, *Wywieranie wrażenia na innych. O sztuce autoprezentacji*, trans. A. Kacmajor, M. Kacmajor, Gdańsk 2004, p. 29.; W. Juroszek, *Autoprezentacja młodzieży szkolnej. Emocjonalne i poznawcze konsekwencje deprecjonującej i faworyzującej autoprezentacji u młodzieży z wysokim i niskim lękiem społecznym*, Cracow 2010, p. 15.

⁵ Comp. M. Kaczor, *Takt retoryczny i sprawność językowa (na przykładzie autoprezentacji uczniów)*, [in:] *Jestem – więc piszę. Między rzemiosłem a wyobraźnią*, ed. G. Tomaszewska, B. Kapela-Bagińska, Z. Pomirska, Gdańsk 2009, p. 309-317.

⁶ B. Skowronek, *Tekst, dyskurs, narracja a szkolna edukacja językowa. Postulaty metodologiczne*, [in:] *Uczeń w świecie języka i tekstów*, ed. J. Nocoń, E. Łucka-Zajac, Opole 2010, p. 70. Comp. also E. Karczyńska, *Odkrywanie siebie w narracji. Koncepcja tożsamości narracyjnej w myśli Paula Ricoeura i Charlesa Taylora*, „Humaniora. Czasopismo Internetowe” 2014, no. 1(5), p. 66.

⁷ M. Kuziak, S. Repczyński, *Jak pisać?*, Bielsko-Biała 2002, p. 53.

⁸ Polemics about the usefulness or unfoundedness of developing the characteristics of the Polish language lessons appeared already at the beginning of the speaking and writing exercises. The text by Jadwiga Szumska is an interesting voice in the discussion of the thirties of the last century in defense of the characteristics, containing many methodological observations that are still valid today. Comp. J. Szumska, *Kilka uwag o charakterystyce*, [in:] *Ćwiczenia w mówieniu i pisanu w szkołach średnich. Wybór artykułów z zakresu nauczania języka polskiego*, compiled and developed by J. Kijas, Warsaw 1963, p. 130-135.

⁹ J. Nocoń, *Gatunki wypowiedzi na lekcjach języka polskiego*, „Zeszyty Szkolne. Edukacja humanistyczna. Kwartalnik” 2006, no. 1, p. 31.

depending on the need. Of course, the direction of functional transformations can easily be reversed, changing the relations of supremacy and subordination to other forms of expression at school. At the same time, there is no doubt that the discussed genre is a demanding test of text-forming competence, understood as a processual aspect of textual competence¹⁰. In the structural aspect, the character's characteristic is:

- (1) describing (characterizing constants, within certain time limits, character traits)¹¹;
- (2) a story (presenting the subject of characteristics against the background of events in which he participates, in the relationship between the actions of the protagonist and their motives);
- (3) discourse (reasoning and inference based on the judgments derived from the sensual observation of a characteristic object, justifying the truth or groundlessness of a court in relation to a feature or set of character traits);
- (4) valuation¹².

In a sense, again paradoxically, the characteristic is a description and it is not, because "besides a thorough external observation, it also requires observation of features and internal dispositions, available only in the acts of manifesting itself"¹³. Bożena Witosz postulates the distinction of perceptual categorization in this context, that is, describing what is available sensually from conceptual categorization, i.e. describing what is not given directly, but requires a certain intellectual operation from the describer, e.g. reference to knowledge or memory. The conceptual type of descriptions organizations is a link and a distinctive genre between the description and the characteristics of the character, at the same time¹⁴. Continuing meanwhile antithetical statement, the characteristic is a story and it is not. Joseph Bar, quoted a bit earlier, justifies it as follows: "The characteristic differs from the narrative that the causal relationship is only taken into account between the act and the presumed psychic motive, but does not relate to the relationship of facts with each other"¹⁵.

There is no doubt, however, that the elements of description and story play a constitutive role in the discussed polymorphic species. At the same time, the two fundamental components of the characteristics discussed are also the basic elements of narrative, elementary forms of narrative expression, research forms, and types of expression. Thus, in the characterization of the character, the narrative and description coexist in a dialectical relationship on two coupled levels: genre and narrative.

¹⁰ Comp. E. Nowak, *Stworzyć tekst. Uczniowska kompetencja tekstotwórcza w edukacji polonistycznej*, Cracow 2014, p. 124; A. Duszak, *Tekst, dyskurs, komunikacja międzykulturowa*, Warsaw 1998, p. 199.

¹¹ In the guide R. Pawelec and D. Zdunkiewicz-Jedynak, the characteristics are even defined as a description of the features of some form similarly to the general Polish dictionaries. However, the presentation of features should be skillfully interwoven with information about events. Comp. R. Pawelec, D. Zdunkiewicz-Jedynak, *Poradnik „Jak pisać?”*, Warsaw 2003, p. 84.

¹² Comp. *Dydaktyka ćwiczeń w mówieniu i pisaniu. Skrypt dla studentów filologii polskiej*. ed. J. Bar, Opole 1982, p. 108-121; J. Bar, *Formy wypowiedzi w programie języka polskiego szkoły podstawowej i średniej (materiały pomocnicze dla studentów filologii polskiej WSP i WSN)*, Opole 1976, p. 50-56. Joanna Jagodzińska, looking at the latter component through the prism of the student's statement, treats evaluation as: (a) the way of perceiving reality, (b) the component of the meaning of the word and (c) the specific role of language. Comp. J. Jagodzińska, *Wartościowanie w wypowiedziach uczniów szkoły podstawowej*, [in:] *Studia pragmatyngwistyczne*, ed. J. Porayski-Pomsta, H. Zgółkowska, Warsaw 1997, p. 38-58.

¹³ J. Bar, *Formy wypowiedzi w programie języka polskiego...*, p. 53.

¹⁴ B. Witosz, *O tekście opisu w procesie dydaktycznym*, [in:] *W kręgu zagadnień dydaktyki języka i literatury polskiej. Księga jubileuszowa dedykowana Profesorowi Edwardowi Polańskiemu*, ed. H. Synowiec, Katowice 2002, p. 179-180.

¹⁵ J. Bar, *Formy wypowiedzi w programie języka polskiego...*, p. 53-54.

The already mentioned Witosz sees a well-grounded in language dichotomous division into narrative and description and emphasizes the intuitive distinction of speech users. Paradoxically, however, the speakers as the researcher notes, treat both categories synonymously or as an equivalent of speech activities in general¹⁶. So, you can talk about someone, characterizing it according to some intention, just like you can describe it with similar intention (the same criterion of function is not a relevant feature for the discussed species).

(Auto) characteristics of the character, improved in Polish language classes mainly in connection with reading, integrates within the genre determinants specific to this form of speech, narrative and description related to some literary or real character, breaking down in a sense the dualism of description and narration in the thought of Gerard Genette's postulate - both types of texts have similar communication functions - they "tell" the image of a character, "describe" its history - discuss what someone is¹⁷. Such a narrative about a character, sometimes deviated in the direction of a story, sometimes with an accent on the description, can be a great excuse to implement Wiesława Wantuch's postulate to teach species before he begins to learn about species¹⁸. Talking about a man at a lesson does not necessarily imply student discipleship about the structure of a school species called character characteristics. At the beginning, a common genre awareness is enough: opinion about someone, its justification, evaluation of the hero's behaviour, description of the character's appearance, telling about it. It is time to become aware of differences and set boundaries with age and increase in communicative competence - a nascent linguistic consciousness. For the effectiveness of teaching activities, the teacher awareness of species complications, which are part of the characterization, is more important and directing the process of work with literary or non-literary texts to create the possibility of observation and transformation of texts-prototypes discussing what someone is, using the methods of teaching by action which Anna Dyduchowa proposed¹⁹. This can be served by matching attractive texts (and figures) of popular and high culture, using new forms of genres presenting people on the Internet or such modelling of topics of written works as to highlight any of the "shades" of narration discussed earlier. For example, the topic: "My family and I - storytelling" in grades 4-6 of the elementary school, although it clearly indicates the species in which the student statement is to be cast, will undoubtedly contain elements of the description of individual family members, and may be treated as the original form of characteristics. Similarly anchored in the family circle: "Tell me, what do you value your parents for?" - will force the writer to value and justify his judgments, including elements of the description, being aimed formally at the pre-characteristic evaluation. Speaking on the topic: "Describe your ways to fight boredom" - will be a story about those ways, but the emphasis will be on their meticulous fixed view without changing the fact that the text will auto-characterize its author. The didactic awareness of the Polish language teacher is also crucial in this context. He must be aware of the fact that only a solid support in

¹⁶ B. Witosz, *Między opowiadaniem a opisem (O wykorzystaniu teorii współczesnej lingwistyki w typologii gatunków mowy)*, [in:] *Praktyki opowiadania*, ed. B. Owczarek, Z. Mitosek, W. Grajewski, Cracow 2001, p. 27.

¹⁷ Comp. B. Witosz, *Opis w prozie narracyjnej na tle innych odmian deskrypcji*, Katowice 1997, p. 27-28.; K. Dynowska-Chmielewska, E. Kram-Mikoś, O. Pulit, J. Stachowska, *Bez korepetycji '99. Nowy sprawdzian umiejętności polonistycznych w województwie małopolskim w roku szkolnym 1998/1999*, ed. E. Kram-Mikoś, Cracow 1999, p. 13-14.

¹⁸ W. Wantuch, *Genologia w służbie integracji*, [in:] *Metodyka a nauka o literaturze i nauka o języku*, ed. D. Michułka, K. Bakuła, Wrocław 2005, p. 275.

¹⁹ Comp. A. Dyduchowa, *Metody kształcenia sprawności językowej uczniów. Projekt systemu, model podręcznika*, Cracow 1988.

elementary genres improved on the Polish language: story, description, argumentative statement and systematic work on the language of values in the lesson. They are a guarantee of the desired effect, i.e. a pragmatically understood effectiveness of a given (auto) characteristic at the propaedeutic stage.

The premise set at the beginning of the text is that the school (auto) characteristic is a story a narration about someone or about oneself, opens before the subjectively understood Polish didactics²⁰ other yet inspiring spaces of language interactions during classes integrating elements of literary and cultural and language education, as the category of narrative is extremely important in Polish school education in general. This is not only the statement of the narrator inscribed in the analysed literary work. It is any linguistic behaviour that is the production, interpretation or reference to texts, and therefore which is always situated on a wider socio-cultural background²¹.

Jerzy Trzebiński draws attention to the "social" location of the narrative: it is the culture (and literature in it) that gives ready scenarios of repetitive stories; what is important, the content of the narrative understanding of events is negotiated interpersonally. "People must" play "a role in the narratives jointly constructed by their group²²." Alasdair MacIntyre even claims that we are only co-authors of her own narratives. Another aspect is the feedback between the narrator and the listeners, modifying and reinterpreting events in the memory of the communicating story. According to Charles Taylor, the subject is only towards other entities and subjectivity exists only within the "network of conversation", especially in relation to "significant others" who play a special role in the process of constructing the identity of the individual²³. These significant others are not only the authorities present in the real life of the student: parents, sports stars, pop culture icons or teachers like John Keating, but maybe first and foremost Others "practiced" while reading²⁴. Fictional literary characters, sometimes imposing a strong mark on the ways of perceiving reality by a young man and included in the private narrative of the student-subject, (re) interpret his perception of himself in time and space, and to talk about them at school serves primarily the characteristics of the character, or as already said, the narrative about people in didactic arrangements arranged by teachers.

Barbara Hardy called herself "the primary contractual act transferred from art to life"²⁵. "An individual is [...] creative in the narrative interpretation of changing events, although its creation is limited by schemata, or rules of interpretation²⁶." We can impose a form of narrative (stories) around us from all sides and understand them as stories (with the actor-hero, the goal of action, ways of reaching the goal, vicissitudes, time and place of events). "Narrative" is

²⁰ This coincides with the observations of Katarzyna Rosner, who expands the concept of narrative with the contemporary change in the understanding of the basic category of philosophy, humanities and social sciences, depending on the field of research, called the subject, the human unit, the self or the identity of the individual. Comp. K. Rosner, *Narracja, tożsamość i czas*, Cracow 2003, p. 6.

²¹ Comp. B. Skowronek, *Tekst, dyskurs, narracja...*, p. 70-71.

²² Comp. J. Trzebiński, *Narracyjne konstruowanie rzeczywistości*, [in:] *Narracja jako sposób rozumienia świata*, ed. J. Trzebiński, Gdańsk 2002, p. 26-27.

²³ Comp. K. Rosner, *Narracja...*, p. 28-29 & 36.

²⁴ Comp. K. Koziółek, *Czytanie z innym. Etyka. Lektura. Dydaktyka*, Katowice 2006, p.17.

²⁵ Comp. K. Rosner, *Narracja...*, p. 8 & 130.

²⁶ Comp. J. Trzebiński, *Wstęp*, [in:] *Narracja jako sposób rozumienia...*, p. 13. and J. Trzebiński, *Narracyjne konstruowanie rzeczywistości...*, p. 17, 22, 23.

characterized by a cognitively matured unit, and this maturity manifests itself in readiness to construct a narrative (being a "narrator donor"), as well as decoding them (being a "narrator recipient"), when narratives are transmitted by the environment, including products of culture (and in it especially literary works)²⁷.

At the same time, it is obvious that we do not experience all stories in the same way. In some we are in the very center of the whirlwind of events, in others their main current bypasses us as passive observers. "[...] Stories are a narrative creation, and narrators have their own points of view, even if they claim to be >eyewitnesses of events< "²⁸. When the author of the narrative is at the same time its primary character, we have to deal with auto narrative²⁹. Auto narratives shape the individual, model its way of thinking and feeling, and have a motivational and regulatory function³⁰.

Jerome Bruner, the stories we tell about our own lives, he calls "autobiographies". Life is a story, a narrative (however incoherently composed), while auto narration is its special case. "Narration imitates life, life imitates narrative"³¹. Life lived and narrated cannot be separated. Autobiography is unstable, constantly constructed, interpreted and reinterpreted through active narrative thinking embedded in cultural and linguistic conventions³².

Culturally shaped cognitive and linguistic processes that guide the auto narrative story about life, achieve the power to structure perceptual experience, organizing memory segmentation and targeted the same building "events" of life. In the end, we are our autobiographical narratives through which we "talk about" our lives³³.

As mentioned earlier, a man, also in school age, must play a role in narratives constructed jointly by his group: family, class, community of small and great fatherland³⁴. Thanks to this, he understands himself and his place in reality, including the school one. Through "feedback" he reinterprets his own "I" by constructing his own history and self-image from the moment he crosses the school's threshold (among others through various "characters" (auto) characteristics) to the completion of institutionalized education, and then at subsequent stages of life. "[...] Identity is not definitively established as long as human life continues."³⁵ The element creating such a "permanent" narrative would also be a story taken from your own life, told by the student during the class in the form of an autobiographical story, description of experiences, expressed opinion or simply more or less direct self-pattern. Especially that the humanistic subjects seem to be especially predestined for storytelling, having powerful personality-generating power, but the implementation of the narrative mode

²⁷ Comp. J. Trzebiński, *Autonarracje nadają kształt życiu człowieka*, [in:] *Narracja jako sposób rozumienia...*, p. 43.; A. Burzyńska, *Kariera narracji. O zwrocie narratystycznym w humanistyce*, [in:] *Narracja i tożsamość II. Antropologiczne problemy literatury*, ed. Wł. Bolecki, R. Nycz, Warsaw 2004, p. 14.

²⁸ J. Bruner, *Kultura edukacji*, Cracow 2010, p. 172.

²⁹ Comp. J. Trzebiński, *Narracyjne konstruowanie rzeczywistości...*, p. 27 and 36.

³⁰ Comp. J. Trzebiński, *Narracyjne konstruowanie rzeczywistości...*, s. 38-42.; J. Trzebiński, *Autonarracje nadają kształt...*, p. 43, 47 and 49.; 58-61.

³¹ J. Bruner, *Życie jako narracja*. „Kwartalnik Pedagogiczny” 1990, no. 4(138), p. 4.

³² By synthesizing Anthony Giddens's views on the identity of the individual, Katarzyna Rosner writes: "Autonarration is fragile, susceptible to decay because it is only one of the possible stories about the development of self". K. Rosner, *Narracja...*, p. 42.

³³ J. Bruner, *Życie jako narracja...*, p. 6.

³⁴ "By shaping his identity, the individual negotiates with his surroundings; recognition by others is a condition of fulfilled identity. Both society, tradition and "significant others" have an impact on the way the individual formulates his self-narratives in which. It does not mean, however, that she loses the position of its author". K. Rosner, *Narracja...*, p. 36.

³⁵ *Ibidem*, p. 23 and 131.

in the Polish language classes leaves much to be desired³⁶, and one of the reasons for this is the specificity of school communication.

It is not without fault that the traditional (resulting from the archetypal nature of educational discourse³⁷), asymmetric arrangement of actors' roles on the school scene - teacher and student - and related stereotypical or even schematic language, favors artificial "literariness" of expression against undesirable colloquiality. "[...] The pupils are not allowed to speak fully, and even unconsciously inhibit their activity within the assigned role of answering questions. [...] The student's response always has a programmed goal, it is often forced to give him an unnaturally shaped answer >by the whole sentence<"³⁸ - Bernadeta Niesporek-Szamburska remarked.

Dorota Klus-Stańska's post-releasing of self-narratives during classes would help not only to inter-knowledge knowledge, but also to externalize situations, feelings or experiences that make up the student's experiential sphere³⁹, and the character of the reading can be characterized by the student's character. This is important in particular due to the dynamics of developmental processes of an identity-creating nature, which are intensely affected by young participants of the educational process.

The prototype of the self-narrative genre at school, as shown by the previous reflections, could be (auto) characteristic. In the context considered, one can risk using the synonym: "self-telling". However, taking into account the previously outlined indissolubility in the (auto) narration of the story element with the element of description, the name is also "self-description" equally adequate for this "form of expression". (Auto) characteristics can be considered as a good prototype of the self-presentation genre. This type of reasoning should not be surprising, because auto narration can be a way of self-presentation, and the researchers note that "the very fact of telling a story of an auto history disturbs what we have to tell"⁴⁰. Being an object and subject of one's own story causes precisely distortions on the self-presentation background.

Self-presentation is a multi-faceted phenomenon, which in addition to specific self-presentation behaviors manifests itself through attitudes and emotions towards oneself and the world⁴¹. This text is defined by Andrzej Szmajke, the author of an excellent monograph devoted to the phenomenon of self-presentation, in which he is treated as

deliberate action aimed at creating in the social environment (audience) the desired image of one's own person. It is realized by controlling information about oneself, other people,

³⁶ Comp. D. Klus-Stańska, *Narracje w szkole*, [in:] *Narracja jako sposób rozumienia...*, p. 189-190; 195-196; 200; 203; 211; 218-219.

³⁷ Comp. J. Nocoń, *Dyskurs edukacyjny i jego społeczny zasięg*, [in:] *Język a Edukacja 2. Tekst edukacyjny*, ed. J. Nocoń, A. Tabisz, Opole 2013, p. 16-17. Urszula Żydek-Bednarczuk puts forward the thesis that the student and teacher participate in all sorts of discourses, and there is a demarcation line between the educational and media discourse. Comp. U. Żydek-Bednarczuk, *Uczeń i nauczyciel w świetle dyskursów*, [in:] *Studia Pragmatyngwistyczne 5. Mowa i język w perspektywie dydaktycznej, logopedycznej i rozwojowej*, ed. J. Porayski-Pomsta, Warsaw 2008, p. 12-13.

³⁸ B. Niesporek-Szamburska, *Komunikacja na lekcji języka polskiego – między przemocą a współdziałaniem*, [in:] *Język a Edukacja 4. Wychowanie językowe*, ed. J. Nocoń, Opole 2015, p. 161.

³⁹ Por. D. Klus-Stańska, *Narracje w szkole...*, s. 205-206; 208; 211.

⁴⁰ J. Bruner, *Życie jako narracja...*, p. 5.; Comp. A. Burek, *Narracja jako sposób autoprezentacji osób bezdomnych*, „Rozprawy Komisji Językowej WTN” 2013, XL, p. 203-221.

⁴¹E. Stojanowska, *Wprowadzenie*, [in:] *Możliwości i ograniczenia w kreowaniu własnej atrakcyjności interpersonalnej*, ed. E. Stojanowska, Warsaw 2002, p. 5.

views, results and motives of activity, plans and intentions, revealed by the subject of the auditorium, present in real or symbolic terms in its environment⁴².

Self-presentation at school can be verbalized in many different ways, being a component of both simple messages (business card, announcement) and texts with a much more complex level of organization (description of internal experiences). It can fulfil the dominant or complementary function in student written genres. According to Jerome Bruner, the genre "exists" embedded in the text, and also "exists" as a way to give meaning to the text⁴³. From this point of view, almost every type of speech at school can, depending on the context, give the dimension of self-presentation, although particularly predestined for this function are: curriculum vitae, biography, cover letter and of course the already mentioned self-characteristic⁴⁴. The latter, containing the contentious and formal equivalence between the element of "self-expression" and "self-description", is the resultant of these two elements - they are, as it has been said, constituting it.

The work on improving communication skills using self-presenting speeches at Polish language classes, especially self-expression, which is a convolution of self-expression and self-description, besides enriching the palette of self-presentation behaviours, is an opportunity to discover yourself in (auto) narrative, also through creation.

As Bogusław Skowronek writes, "moving around in >between< is an opportunity to understand a human being as an entity (an inseparable existential whole) functioning in the multidimensional space of contemporary culture"⁴⁵. Looking at the subject and subjectivity as the reason for the existence of language, the researchers recognize the variability and dynamics of the individual, which is an integral part of the changes taking place in its social, cultural and historical environment. The subject's consciousness is narrative structured, and the narrative builds an integral identity⁴⁶. Subjective identity is not given, ossified, static, but constructed (reconstructed) in the perspective of the temporal *continuum* of human life, and at the same time always anchored in the socio-cultural *hic et nunc*, which is a kind of reference point for self-narratives, both in the form of a picture of the world constructed by an individual entity⁴⁷,

⁴² A. Szmajke, *Autoprezentacja: formy, style i skuteczność interpersonalna*, [in:] *Psychologia społeczna w zastosowaniach. Od teorii do praktyki*, ed. K. Lachowicz-Tabaczek, Wrocław 2001, p. 147.; See. A. Szmajke, *Autoprezentacja: maski...*

⁴³ Comp. J. Bruner, *Kultura edukacji*, trans. T. Brzostowska-Tereszkiewicz, Cracow 2010, p. 188.

⁴⁴ Comp. M. Grzegórzek, *Gen autoprezentacji a gatunek uczniowskiej wypowiedzi pisemnej*, „Acta Universitatis Wratislaviensis. Kształcenie Językowe” 2016, no. 14(24), p. 57-69.

⁴⁵ B. Skowronek, *O edukacji językowo-komunikacyjnej zorientowanej kulturowo. W stronę ujęcia holistycznego*, [in:] *Język a Edukacja 1. Kształcenie językowe*, ed. J. Nocoń, B. Skowronek, Opole 2012, p. 18.

„[...]Contemporary Western culture is a culture of constant changes taking place in the social environment of the individual; it is also a situation that provides the individual with a greater possibility than ever to choose a way of life, but at the same time, as Giddens aptly put it, a little help in making a choice between them. It is a culture of risk - it creates opportunities but requires openness, flexibility and self-confidence”. K. Rosner, *Narracja...*, p. 51.

⁴⁶ Comp. D. Filar, *Narracyjne aspekty językowego obrazu świata. Interpretacja marzenia we współczesnej polszczyźnie*, Lublin 2013, p. 95 and 97.

⁴⁷ Comp. G. Teusz, *Narracja jako teleologiczny model konstruowania jednostkowego obrazu świata*, [in:] *Narracje – (Auto)biografia – Etyka*, ed. L. Koczanowicz, R. Nahirny, R. Włodarczyk, Wrocław 2005, p. 404, 408-409.

as well as in the self-created (internal) picture of yourself and the (external) self-image (self-presentation mask, look or pose). Auto-narration and self-presentation, as already said, combines a lot, not just the prefix of auto-

[...] Narratives are great for presenting one's own person in the right light, so as to shape the desired image of the recipient in the mind of the recipient and, by this, increase the chances of obtaining the desired social effects (reward) from him. Briefly: narratives are used as a self-presentation tool and are subject to the same motivational forces that trigger self-presentation activities⁴⁸.

The self-presenting character would have "public" narratives, while the "private" ones would realize a more existential dimension of structuring own experience, shaping the narrative identity⁴⁹.

The identity of the subject is coded in the language, just like the language of the self-understanding process⁵⁰. The comprehensive education of a student's language is the domain of linguodidactics.

For the linguodidactics the most important are the consequences of changes taking place in the external reality, which are of linguistic and communication character. [...] The result of civilizational and cultural changes is the shaping of new communication needs, new discourses and new conventions of language behaviour⁵¹.

The possibilities and threats included in the "risk culture"⁵², of which the contemporary entity is a part, make linguodidactics in connection with literary and cultural education help (re) construct identity in the course of making risky choices through the subject⁵³.

Especially cyberspace is becoming the experiments laboratory on their identities for Internet users, when the device screen through which we plug into the network acts as a mask. The presence of a mask always implies self-presentation. Practically every form of internet communication enables the entity to "liquidate" up to the character of being nothing - it will become anonymous. The identity mark is a nickname, an avatar, a signature, and a manifestation of emotions is emoticon⁵⁴. This affairs state can give rise to internal tensions, conflicts, and leads to personality disorders in extreme cases. Paul Ricoeur said that "there is a great difference between life and fiction. Life is lived, and narratives are told"⁵⁵. Hence the special role of cultural texts (e.g., literary narratives) that allow an individual to better

⁴⁸A. Szmajke, *Autoprezentacja: maski...*, p. 136-137.; J. Trzebiński, *Narracyjne konstruowanie rzeczywistości...*, p. 38-42.

⁴⁹ Comp. A. Szmajke, *Autoprezentacja: maski...*, p. 136-137.; J. Trzebiński, *Narracyjne konstruowanie rzeczywistości...*, p. 37-38.; G. Teusz, *Narracja jako teleologiczny...*, p. 404-406.

⁵⁰ Comp. K. Kwak, *Zakodowana tożsamość, czyli językowy obraz świata nastoletnich*, [in:] *Szkolna polonistyka zanurzona w języku*, ed. A. Janus-Sitarz, E. Nowak, Cracow 2014.; K. Rosner, *Narracja...*, p. 36. „[...] Nie tylko my mówimy językiem, ale również język »mówi nami« narzuca lub – delikatniej rzecz ujmując – wpływa na sposoby artykulacji świata i własnej tożsamości”. B. Skowronek, *O edukacji językowo-komunikacyjnej...*, p. 25.

⁵¹ J. Nocoń, *Problemy i dylematy współczesnej lingwodydaktyki języka polskiego*, „Lingwistyka Stosowana” 2012, no. 5, p. 51.

⁵² Comp. annotation 45.

⁵³ Comp. K. Rosner, *Narracja...*, p. 51.

⁵⁴ Comp. K. Bigos, *Tożsamość narracyjna w cyberprzestrzeni*, Warsaw 2010, p. 90 and others.

⁵⁵ Quote for: K. Rosner, *Narracja...*, p. 132.

understand himself by providing ready-made structures of meaningful and entangled fictitious forms that give shape and meaning to human experience.

Through contact with a literary work during a Polish language lesson, the student, on the basis of a subconscious transfer, acquires knowledge about himself, especially when working on the characteristics of a literary character: gives names to her states and psychic features, emotions, seeks their causes, evaluates, generalizes, argues, draws conclusions, at the same time relegating them to ourselves, her "I", (re) thus constructing her identity. It enriches the active vocabulary of "psychological" vocabulary, which makes it easier for him to meta look at himself⁵⁶. Self-characteristics and its variations, such as curriculum vitae, biography or motivational letter, although created in a school in artificial, laboratory conditions, fulfil from the subjective perspective of students an important formation role for the "becoming" individual as their editing, in addition to taking into account the style and formal requirements⁵⁷, requires the activation of self-presentation mechanisms, forcing the selection and naming of the elements of their own personality at a given time of a temporal continuum in accordance with the pragmatically planned intention. At the same time, such "images" are a testimony of perceiving oneself at a given point in time, and their mutual "narrative" confrontation with a certain temporal perspective may also lead to interesting "identity-forming" conclusions persisted in the language. It can be an interesting context for concepts functioning in the school's practical style: static and dynamic characteristics - related to the student, not to the literary character. A student who, on the one hand, is subject to cultural uniformization processes, on the other hand he strongly emphasizes his separateness. (Auto) characterizing yourself in this context can be not only an activity integrating telling about yourself and describing yourself, not only a part of the narrative about yourself and not only a self-presenting pose, but also an attempt to consolidate a specific image in a fluid reality, in the flow of time, an attempt to integrate the personality of a young man, exposed, as never before, to the strong factors of this disintegrating personality.

At the same time, it should be remembered that "we see the world through >glasses< imposed by the language"⁵⁸ - our language says about us, through us and for us - our narratives characterize us indirectly (in the background⁵⁹). "Students should be aware that every language (own or other author) is culturally determined, represents a certain ideological code, is never neutral (transparent)"⁶⁰. In extreme cases, it becomes a code that speaks itself, opaque⁶¹. It is very important that the point of reference for a students' language, the language of school books and the educational discourse cease to be, colloquial discourse is a significant part (as a common world of the everyday life of a teacher and student, being at the same time an important canvas of narrative lessons) of which, in favour of popular culture and media discourse. The latter, in addition to expansiveness, is characterized by, among others new species (e.g. the already mentioned blog, opinion on the discussion forum, card on the social

⁵⁶ The relationship between age and vocabulary increase in the range of personality traits names as well as the rank and description of characters in this matter is clearly demonstrated in the Helena Synowiec's work. Comp. H. Synowiec, *Rozwój słownictwa nazywającego cechy osobowości w języku dzieci i młodzieży*, Katowice 1985, p. 22-25.

⁵⁷ Comp. E. Nowak, *Uczeń – kompetentny twórca tekstu*, [in:] *Edukacja polonistyczna wobec trudnej współczesności*, ed. A. Janus-Sitarz, Cracow 2010, p. 182.

⁵⁸ R. Grzegorzczkova, *Wprowadzenie do semantyki językoznawczej*, Warsaw 2010, p. 188.

⁵⁹ Comp. A. Szmajke, *Autoprezentacja: maski...*, p. 43 and 82.

⁶⁰ B. Skowronek, *O edukacji językowo-komunikacyjnej...*, p. 25. „It would be to make students aware that the analyzed language constructions are not only a manifestation of individual verbal activity, but also the effect of functioning (entanglement) in the specific discourses”. Ibidem.

⁶¹ Comp. K. Kwak, *Zakodowana tożsamość...*, p. 187-188.

network), innovation, interactivity (no fixed N-O positions), ellipticity, hybridity, neologisms, ambiguity, iconicity, game with identity. The "media" texts and their view during the class teach the distance to the meanings and images created in the media, show the mechanisms of their actions and how the mass media deform reality, constructing a fictitious image of the world and within it fictional images of people with the consent or knowledge of interested people or, what is worse, without their participation. This implicitly implies a lesson with the character's characteristics as the main ethical component. The issue of the word ethics is closely related to the subjectivity of the Other - the Second and showing the students how the language protects or undermines human subjectivity. This is even more important because young people have certainly encountered (or even experienced directly) on the Internet or "real" various forms of deprecating the human dignity, even depersonalization: labeling, stigmatization, stereotyping⁶².

Against this background, the "unfinished garden" of the network can be a source of ideas for the Polish language teacher intensifying the teaching process and motivating "network natives" to various language activities: evaluating, commenting, giving opinions and, above all, dialogue, becoming a good way of practical and functionalized development of self-presentational and also auto narrative text-writing skills through communication events that seemingly radically differ from the school's characteristics. It is precisely peculiar negotiation of common spaces between the teacher and the student, making the correlation between the "useless" characteristics and (auto) presentation forms (own narration and about us) on the Internet and its effects (both beneficial and unpleasant) may become one of the main goals of work with the characteristics and other self-presentation genres at school. This can be a step towards the usefulness of school forms of expression that is understandable to students⁶³.

In addition, learning the processes constituting the individual "I" towards others, thanks to the work on (auto) characteristics, will help students to realistically assess their own person and intentions of the environment, and base the development on a solid foundation of self-perception and recognition of its strengths and weaknesses. All this supported by multidimensional personal patterns from the reading will help you determine your own life tactics, find motives for action, facilitate the orientation of possible reactions to your own stimuli⁶⁴ and help you create yourself consciously in self-narration. Consequently, a media and communication reality the skill of self-presentation becomes a special skill in interpersonal relations in which.

⁶² Comp. A. Cegiela, *Słowa i ludzie. Wprowadzenie do etyki słowa*, Warsaw 2014, p. 47-87.

⁶³ Comp. U. Żydek-Bednarczuk, *Uczeń i nauczyciel w świetle...*, p. 12 and 14-18.; J. Jagodzińska, *Spontaniczne pisanie w Internecie. O blogach nastolatków*, [in:] *Jestem – więc piszę. Między rzemiosłem a wyobraźnią*, ed. G. Tomaszewska, B. Kapela-Bagińska, Z. Pomirska, Gdańsk, 2009, p. 192.; H. Wiśniewska, M. Karwatowska, *O typowości tekstów uczniowskich*, [in:] *Wartościowanie w dyskursie edukacyjnym*, ed. J. Ozdzyński, S. Śniatkowski, Cracow 1999, p. 132, 134.

⁶⁴ Comp. M. Nagajowa, *Kształcenie języka...*, p. 247.

Bibliography

- Bar J., *Formy wypowiedzi w programie języka polskiego szkoły podstawowej i średniej (materiały pomocnicze dla studentów filologii polskiej WSP i WSN)*, Opole 1976.
- Bigos K., *Tożsamość narracyjna w cyberprzestrzeni*, Warsaw 2010.
- Bruner J., *Życie jako narracja*, „Kwartalnik Pedagogiczny” 1990, no. 4(138).
- Bruner J., *Kultura edukacji*, trans. T. Brzostowska–Tereszkiewicz, Cracow 2010.
- Burek A., *Narracja jako sposób autoprezentacji osób bezdomnych*, „Rozprawy Komisji Językowej WTN” 2013, XL.
- Burzyńska A., *Kariera narracji. O zwrocie narratystycznym w humanistyce*, [in:] *Narracja i tożsamość II. Antropologiczne problemy literatury*, ed. Wł. Bolecki, R. Nycz, Warsaw 2004.
- Cegiela A., *Słowa i ludzie. Wprowadzenie do etyki słowa*, Warsaw 2014.
- Duszak A., *Tekst, dyskurs, komunikacja międzykulturowa*, Warsaw 1998.
- Dydaktyka ćwiczeń w mówieniu i pisaniu. Skrypt dla studentów filologii polskiej*. Description of J. Bar, Opole 1982.
- Dyduchowa A., *Metody kształcenia sprawności językowej uczniów. Projekt systemu, model podręcznika*, Cracow 1988.
- Dynowska-Chmielewska K., Kram-Mikoś E., Pulit O., Stachowska J., *Bez korepetycji '99. Nowy sprawdzian umiejętności polonistycznych w województwie małopolskim w roku szkolnym 1998/1999*, ed. E. Kram-Mikoś, Cracow 1999.
- Filar D., *Narracyjne aspekty językowego obrazu świata. Interpretacja marzenia we współczesnej polszczyźnie*, Lublin 2013.
- Grzegorzczak R., *Wprowadzenie do semantyki językoznawczej*, Warsaw 2010.
- Grzegórzek M., *Gen autoprezentacji a gatunek uczniowskiej wypowiedzi pisemnej*, „Acta Universitatis Wratislaviensis. Kształcenie Językowe” 2016, no. 14(24).
- Jagodzińska J., *Wartościowanie w wypowiedziach uczniów szkoły podstawowej*, [in:] *Studia pragmatolingwistyczne*, ed. J. Porayski-Pomsta, H. Zgółkowa, Warsaw 1997.
- Jagodzińska J., *Spontaniczne pisanie w Internecie. O blogach nastolatków*, [in:] *Jestem – więc piszę. Między rzemiosłem a wyobraźnią*, ed. G. Tomaszewska, B. Kapela-Bagińska, Z. Pomirska, Gdańsk, 2009.
- Juroszek W., *Autoprezentacja młodzieży szkolnej. Emocjonalne i poznawcze konsekwencje deprecjonującej i faworyzującej autoprezentacji u młodzieży z wysokim i niskim lękiem społecznym*, Cracow 2010.
- Kaczor M., *Takt retoryczny i sprawność językowa (na przykładzie autoprezentacji uczniów)*, [in:] *Jestem – więc piszę. Między rzemiosłem a wyobraźnią*, ed. G. Tomaszewska, B. Kapela-Bagińska, Zofia Pomirska, Gdańsk 2009.
- Karczyńska E., *Odkrywanie siebie w narracji. Koncepcja tożsamości narracyjnej w myśli Paula Ricoeura i Charlesa Taylora*, „Humaniora. Czasopismo Internetowe” 2014, no. 1(5).
- Klus-Stańska D., *Narracje w szkole*, [in:] *Narracja jako sposób rozumienia świata*, ed. J. Trzebiński, Gdańsk 2002.
- Koziołek K., *Czytanie z innym. Etyka. Lektura. Dydaktyka*, Katowice 2006.
- Kuziak M., Repczyński S., *Jak pisać?*, Bielsko-Biała 2002.
- Kwak K., *Zakodowana tożsamość, czyli językowy obraz świata nastoletnich*, [in:] *Szkolna polonistyka zanurzona w języku*, ed. A. Janus-Sitarz, E. Nowak, Cracow 2014.
- Leary M., *Wywieranie wrażenia na innych. O sztuce autoprezentacji*, trans. A. Kacmajor, M. Kacmajor, Gdańsk 2004.
- Nagajowa M., *Kształcenie języka ucznia w szkole podstawowej*, Warsaw 1985.
- Niesporek-Szamburska B., *Komunikacja na lekcji języka polskiego – między przemocą a współdziałaniem*, [in:] *Język a Edukacja 4. Wychowanie językowe*, ed. J. Nocoń, Opole 2015.
- Nocoń J., *Gatunki wypowiedzi na lekcjach języka polskiego*, „Zeszyty Szkolne. Edukacja humanistyczna. Kwartalnik” 2006, no. 1.
- Nocoń J., *Problemy i dylematy współczesnej lingwodydaktyki języka polskiego*, „Lingwistyka Stosowana” 2012, no. 5.
- Nocoń J., *Dyskurs edukacyjny i jego społeczny zasięg*, [in:] *Język a Edukacja 2. Tekst edukacyjny*, ed. J. Nocoń, A. Tabisz, Opole 2013.
- Nowak E., *Uczeń – kompetentny twórca tekstu*, [in:] *Edukacja polonistyczna wobec trudnej współczesności*, ed. A. Janus-Sitarz, Cracow 2010.
- Nowak E., *Stworzyć tekst. Uczniowska kompetencja tekstotwórcza w edukacji polonistycznej*, Cracow 2014.
- Pawelec R., Zdunkiewicz-Jedynak D., *Poradnik „Jak pisać?”*, Warsaw 2003.
- Rosner K., *Narracja, tożsamość i czas*, Cracow 2003.
- Skowronek B., *Tekst, dyskurs, narracja a szkolna edukacja językowa. Postulaty metodologiczne*, [in:] *Uczeń w świecie języka i tekstów*, ed. J. Nocoń, E. Łucka-Zajęc, Opole 2010.
- Skowronek B., *O edukacji językowo-komunikacyjnej zorientowanej kulturowo. W stronę ujęcia holistycznego*, [in:] *Język a Edukacja 1. Kształcenie językowe*, ed. J. Nocoń, B. Skowronek, Opole 2012.

- Stojanowska E., *Wprowadzenie*, [in:] *Możliwości i ograniczenia w kreowaniu własnej atrakcyjności interpersonalnej*, ed. E. Stojanowska, Warsaw 2002.
- Synowiec H., *Rozwój słownictwa nazywającego cechy osobowości w języku dzieci i młodzieży*, Katowice 1985.
- Szmajke A., *Autoprezentacja: maski, miny, pozy*, Olsztyn 1999.
- Szmajke A., *Autoprezentacja: formy, style i skuteczność interpersonalna*, [in:] *Psychologia społeczna w zastosowaniach. Od teorii do praktyki*, ed. K. Lachowicz-Tabaczek, Wrocław 2001.
- Szumka J., *Kilka uwag o charakterystyce*, [in:] *Ćwiczenia w mówieniu i pisaniu w szkołach średnich. Wybór artykułów z zakresu nauczania języka polskiego*, develop and compile J. Kijas, Warsaw 1963.
- Szyszkowski Wł., *Analiza dzieła literackiego w szkole*, Warsaw 1964.
- Teusz G., *Narracja jako teleologiczny model konstruowania jednostkowego obrazu świata*, [in:] *Narracje – (Auto)biografia – Etyka*, ed. L. Koczanowicz, R. Nahirny, R. Włodarczyk, Wrocław 2005.
- Trzebiński J., *Autonarracje nadają kształt życiu człowieka*, [in:] *Narracja jako sposób rozumienia świata*, ed. J. Trzebiński, Gdańsk 2002.
- Trzebiński J., *Narracyjne konstruowanie rzeczywistości*, [in:] *Narracja jako sposób rozumienia świata*, ed. J. Trzebiński, Gdańsk 2002.
- Wantuch W., *Genologia w służbie integracji*, [in:] *Metodyka a nauka o literaturze i nauka o języku*, ed. D. Michułka, K. Bakula, Wrocław 2005.
- Wiśniewska H., Karwatowska M., *O typowości tekstów uczniowskich*, [in:] *Wartościowanie w dyskursie edukacyjnym*, ed. J. Ożdżyński, S. Śniatkowski, Cracow 1999.
- Witosz B., *Opis w prozie narracyjnej na tle innych odmian deskrypcji*, Katowice 1997.
- Witosz B., *Między opowiadaniem a opisem (O wykorzystaniu teorii współczesnej lingwistyki w typologii gatunków mowy)*, [in:] *Praktyki opowiadania*, ed. B. Owczarek, Z. Mitosek, W. Grajewski, Cracow 2001.
- Witosz B., *O tekście opisu w procesie dydaktycznym*, [in:] *W kręgu zagadnień dydaktyki języka i literatury polskiej. Księga jubileuszowa dedykowana Profesorowi Edwardowi Polańskiemu*, ed. H. Synowiec, Katowice 2002.
- Żydek-Bednarczuk U., *Uczeń i nauczyciel w świetle dyskursów*, [in:] *Studia Pragmalingwistyczne 5. Mowa i język w perspektywie dydaktycznej, logopedycznej i rozwojowej*, ed. J. Porayski-Pomsta, Warsaw 2008.