

Summary: *Gazeta Wyborcza*'s School of Reportage

The aim of the presented thesis is to describe the *Gazeta Wyborcza*'s school of reportage, to present its form, poetics, the illustrative community of its representatives, inspirations and history. Based on the analysis of the work of five reporters: Anna Bikont, Lidia Ostałowska, Mariusz Szczygieł, Wojciech Tochman and Jacek Hugo-Bader I am going to draw a profile of the *Gazeta Wyborcza*'s school of reportage, for which the above journalists are now considered the masters-teachers, responsible for sharing their knowledge, skills and experience with students – future reporters. The school which does not exist officially, just as the 'Polish school of report', and which, according to some of the literature researchers fails to justify its existence and in some measure – contradicts the genre's idea of openness and adjacency.

The above topic has been brought to my attention along with the conviction that *Gazeta Wyborcza* had a huge impact on the popularity of the presented genre in Poland, and also highly influenced its current form. It was this exact journal which as the only one in democratic Poland after the breakthrough in 1989, had continuously published reports, regardless of the changes in their popularity or rank during these specific times. This has been achieved thanks to the cooperation of the founders of *Gazeta Wyborcza* and the representatives of the Polish school of report, which in turn contributed to the promotion of several outstanding reporters of the younger generation.

Since the superior aim of the modern report is to arouse specific feelings within the recipient, draw his attention to a discussed issue, persuade to a certain behaviour and to adapt the promoted attitudes, in my research I am going to analyse the presented works through the perspective of affection and emotions. I have chosen this approach due to the fact that the literary report usually focuses on extremely opposite experiences, which additionally are strengthened by firm emotional reception. The use of affection and emotional poetics allows an author to create proper attitudes and to induce specific actions on the reader.

To fully elaborate on the thesis' topic it is also important to adapt an additional perspective on the reading itself. It may seem not complete to evaluate *Gazeta Wyborcza*'s school of reportage only considering the affective poetics, thus a second key element is taken under consideration. The said element, being the core of the reporting prose typical for authors associated with *Gazeta Wyborcza* is the concept of diplomacy. When analysing the

literal output of the *Gazeta Wyborcza's* school of reportage I am following the definition of diplomacy as presented by a German researcher, Hanna Arendt. According to Arendt, the said 'diplomacy' is considered as the ability to speak up, present oneself, to confront the individuals' views and the willingness to create, discuss and think. The aim of my research is to attempt to answer the question if modern literary reports are involving and if the journalism of Wojciech Tochman, Mariusz Szczygieł, Jacek Hugo-Bader, Lidia Ostałowska and Anna Bikont can be considered a statement of freedom, a way to find one's space in the world, and an act of a verbal fight for themselves as well as the protagonists of their works.

The research material of this thesis consists of the reporting work of five particular journalists belonging to *Gazeta Wyborcza's school of reportage*. I will analyse five books of Mariusz Szczygieł, seven works of Wojciech Tochman, three reports of Lidia Ostałowska, six literary sets of Jacek Hugo-Bader and finally three reports of Anna Bikont. Each of the thesis' chapters will be devoted specifically to the works and problematic discussed by one of the mentioned authors, and the key factors will be presented through the categories of affectiveness, emotions and diplomacy. Additionally, a theoretical introduction will serve as a prelude to each of the chapters.

First chapter, *Genesis and evolution of the genre* will discuss the history and literary genetics of the Polish report in the context of the genre's development in western and eastern Europe. I will introduce the premier works that presented the report and para-report characteristics and have already been recognized as far back in the Middle Ages and the Age of Enlightenment, although not yet defined. I will mention first Polish report-like work which is *Pielgrzymka na Jasną Górę* by Władysław Stanisław Reymont, as well as the reporting output of Henryk Sienkiewicz. Moreover, the precursors' figures will be discussed, namely: Melchior Wańkowicz, Ksawery Pruszyński and Stefan Żeromski, along with the authors whose literal output had the biggest impact on today's representants of the Polish school of reportage, being: Hanna Krall, Ryszard Kapuściński and Krzysztof Kąkolowski. The analysis of Urszula Glensk's work: *Historia słabych. Reportaż i życie w Dwudziestoleciu (1918 – 1939)* will allow me to present the discourse and debate upon the genre, which had taken place in the Interwar period and is now acknowledged as one of the key discourse pieces in the evolution of the modern report. First chapter will also focus on the development and rank of the press in the 20s and 30s of the twentieth century, as it had heavily influenced *Gazeta Wyborcza's* agenda. The abovementioned timeline will be presented along with the theoretical information and the evolution phases' description. The sub-chapter *The three K's* will introduce the authors who brought the genre to new heights of literary art and established its common features, although

not fully defined yet. As a first step I will present similarities and differences between the poetics of two of the three 'founding fathers' of the modern report, meaning: Hanna Krall and Ryszard Kapuściński. I will analyse the determinants of their style, and the impact that their works and the way they perceive the world had on the younger representatives, whom the following chapters will be devoted to. In the *Founding of Gazeta Wyborcza* section, I will present the formation of the first liberal-democratic journal of the independent Poland. I am going to introduce the said journal's founders, including the very important persona of Adam Michnik, and also underline the initial period, when *Gazeta Wyborcza* was associated with Lech Wałęsa and Solidarity trade union. I will define a newly formed type of recipient, a modernized citizen of the world, who was supposed to suit the journal programme-wise. Apart from drawing the structural core of *Gazeta Wyborcza*, I would like to analyse the changes that took place since the newspaper's creation until the present times. On top of that I will also describe the typical ways of writing and text-managing of two of the first directresses of the reporting style - Hanna Krall and Małgorzata Szejnert.

The second chapter entitled *Mariusz Szczygieł – the sloppy Czechophile*, presents the figure and works of Mariusz Szczygieł. The first part – *The Reporter's Triad - do not Bore, do not Hurt, do not Lie* is dedicated to the literal silhouette of the said journalist, the discussion of the problematics around his works and the bullet points of his poetics' specifics. It will be proven that the first Polish talk-show, led by Szczygieł in the early nineties of the 20th century, 'Na każdy temat' became one of the determinants of his later works' specifics. Another sub-chapter, *The Czechs Depiction Versus the Stereotype* will revolve around the reflection if the journalist manages to subvert the stereotype of our neighbours living by the Wóltawa river. Thanks to the three topics (antiprotagonist, atheism and *pohoda*), which also serve as the sub-topics of the thesis, I am able to assume that Szczygieł's Czech entries - *Gottland, Zrób sobie raj i Láska nebeská* serve not only as an honest depiction of the Czechs and Czech Republic itself, but can also be considered an opportunity to write about Poland and Poles. The last sub-chapter, *Szczygieł's place in the Gazeta Wyborcza's school of reportage* will depict the author's position within the Polish report genre as a whole.

Third section of my thesis, entitled *Wojciech Tochman - the reporter, who does not leave a choice* presents the figure of Wojciech Tochman. Initial sub-chapter *Not about fixing the world but touching the recipient* should present the author himself along with the characteristics of his creations, as well as the critics' opinions. In this section I will also define Tochman's narration strategy which draws from the Polish reporting school. Another sub-chapter, *The pornography of the last breath* will dwell upon the ethics of Tochman,

considering the profits he gets upon creating novels that uncover human suffering. Questions will be raised concerning morality and the role of a reporter within the modern world, and the whole idea of presenting emotions such as: grief, pain, fear and misfortune will be levered. I will also question Tochman's usage of the categories of loathe and shame in order to arouse recipient's empathy. Finally, the political context of the author's works, which manifests itself strongly in the anticlerical and antiecclesiastical attitude, as visible in two of his books: *Dzisiaj narysujemy śmierć* and *Eli, Eli*, will be exposed in the section *The Church and the civilization of death*. The closing section of this chapter, *Wojciech Tochman and the Polish school of reportage* is dedicated to verifying to what extent it is the author's and the newspaper's political orientation that influenced his critical attitude towards the Church and if the specifics of his works is mostly the effect of following the Polish reporting school's narrative, or is he rather a self-made and independent creator.

The fourth chapter, *Lidia Ostałowska - reporter, who lets the minorities speak* is devoted to Lidia Ostałowska, who died in 2018. The first part of this chapter describes the said author and the subject of her small, as opposed to the previous authors, volume of works created. I will try to prove that her writings should be referred to as anti-media. To support the former, I am going to refer to the term 'anti-media' as created by Zbigniew Bauer, who at first used it with relation to Ryszard Kapuściński's poetics and work. In the following part of the described chapter, entitled *About not Being Able to Escape the Camp*, I will analyse Ostałowska's following works: *Farby wodne* and her version of Dina Gottiebova's history as well as the whole Romany minority which has been executed by the Germans during the Second World War. In the said analysis I will try to indicate the analogy between Dina Gottiebova and the Gypsies's experiences and the theory of biopolitics presented by an Italian philosopher, Giorgio Agamben. The last part of the chapter dedicated to Ostałowska, *Roma minority in the works of the younger reporters* will focus on comparing her reporting workshop and her views on the Roma's issue with the way in which the same topics are presented by the younger generations of *Gazeta Wyborcza's* reporters - Angelika Kuźniak and Witold Szablowski.

Fifth chapter is fully dedicated to Jacek Hugo-Bader's figure and literary output. The initial sub-chapter *About assumed identity journalism* will introduce the author himself and specify his works' poetic features. This sub-chapter will oscillate around a thesis that the reporter's work can be considered as assumed-identity journalism mostly because of his researching methods, his ways of gaining information and involvement in the experiences described. The subsequent part – *One-man subset - a long story of solitude* will present Hugo-

Bader's report of his Broad Peak journey. Quite a lot of attention will be dedicated to this entry, as its main subject is not only a human being itself, but more likely its emotions and feelings. The last part of this chapter, *The silent heroes of different wars*, should refer to the next but one book – *Skucha*, as well as the Russian trilogy. The political character of Hugo-Bader's reports will be marked, visible thanks to the return to the eighties not only of the protagonists of *Skucha*, but also people who despite of a lack of involvement into the Crimean politics are unable to free themselves of it, as it impacts each aspect of their lives. The last sub-chapter *Hugo-Bader and the Polish reporting school* dwells upon difficulties in establishing what inspires Bader report-wise, upon the exceptionality of his works and the differentiation of topics, which despite being undertaken by other reporters as well, in Bader's case are given an individual and original look.

The last chapter of my thesis focuses on the figure of Anna Bikont. Section *Investigative journalism and the poetics of Anna Bikont* characterizes her profile and literary output. Taken under consideration the problematics presented by Bikont it is right to assume that her works could be referred to as the investigative report and her poetics will be compared to the style's indicators used by the representatives of American report. The question will be posted of to what extent Anna Bikont's journalism is based on the American pattern and to which it only derives of it, providing a completely new quality. The subchapter *Sendlerowa's confabulation abilities* will present the myth-abolishing function of her works and their unmasking character that overthrows the myths generally accepted and repeated by generations in different societies. This section of my thesis will be devoted to the analysis of a book *Sendlerowa. W ukryciu*, which describes different levels and structures of the abolished myths about the Righteous Among the Nations. The last concept brought up in this sub-chapter will be a dispute over the genre presented by this particular Bikont's work and if the described work should still be referred to as a report, or probably more suitably - a biography.