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The Interview at the Beginning of Its History. Changes in the Implementations of the Genre

The interview has become a communication practice and a genre of text (type of text) in the media.¹ Interviews are propagated: on the part of the sender (the media), and perfectly identified by the recipients of a communication/a medium.² This mainly applies to two aspects: the structural aspect and the pragmatic aspect.³ This is the sense in which the interview is the model fulfilment of Bakhtin's concept of speech genres,⁴

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1 In the article, I refer to a journalistic/media interview, which is why I omitted other applications of the interview and other meanings of the word.

2 The literature on the interview is extensive, which is why I shall discuss only five monographic approaches to it, which refer to the interview in various media: M. Kita, *Wywiad prasowy. Język – gatunek – interakcja*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 1998; M. Wojtak, *Gatunki prasowe*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2004; M. Steciąg, *Informacja, wywiad, felieton: sposób istnienia tradycyjnych gatunków w radiu komercyjnym*, Oficyna Wydawnicza Uniwersytetu Zielonogórskiego, Zielona Góra 2006; M. Białek, *Polski reportaż radiowy. Wybrane zagadnienia*, Wydawnictwo Naukowe Scriptorium, Poznań–Opole 2010; B. Sobczak, *Wywiad telewizyjny na żywo. Charakterystyka gatunku*, Wydawnictwo Poznańskie Studia Polonistyczne, Poznań 2006; J. Szyłko-Kwas, *Wywiad telewizyjny. Cechy twórcze a norma gatunkowa*, Instytut Dziennikarstwa Uniwersytetu Warszawskiego, Oficyna Wydawnicza ASPRA-JR, Warszawa 2013.

3 Cf. "I treat the genres of expression as text organisation models, i.e. abstract entities internally structured in patterns which cover four layers: (a) the structure [...]; (b) the cognitive aspect [...]; (c) pragmatics [...]; and (d) stylistics [...]" (M. Wojtak, "Genologiczna analiza tekstu", *Prace Językoznawcze UWM* 2014, col. 16/3, pp. 63–64) [Unless indicated otherwise, all quotes in English were translated from Polish].

4 Cf. also the remark on journalistic genres: "An author includes in an expression the elements of the form and content typical for the kind and genre model, while a recipient in decoding a communication is able to correctly read its meaning and the sender's intentions"

which considered both the genre competence of its creator(s) (in this case: participants/actors in an interview) and its addressees or recipients. Not only professional journalists can conduct an interview – even children can. And it is no metaphorical adage that to conduct an interview is child's play (because it is not, as can be seen in the comments by the masters of the interview⁵), but a statement of the state of things (vide the widely popular internet interviews by the six-year-old Laura⁶). Then the recipient (of the interview as a genre) does not need any metatextual information (*the first/last/exclusive/honest, etc. interview with...*) to identify an interview among other textual creations in the media and conduct its genre classification.

The canonical model of the contemporary interview is set out in its definition. Allow me to quote the one from *Słownik terminologii medialnej* [Dictionary of media terminology], which represents the state of scientific knowledge on the genre (interview) and the state of knowledge of professionals, as it combines both meanings of the word within the journalistic field:⁷

The interview – the basic method of acquiring information from personal sources by a journalist [...], which consists of asking questions and receiving answers. [...] Once recorded in a written, audio or audio-visual form and prepared by proper editing, it has become a separate journalistic genre [...].⁸

The genealogical theory of Maria Wojtak, which works perfectly in the case of press genres, i.e. genres created by journalists, indicates the execution potential of a text, including the text of an interview:

By observing the genres in various areas of the logosphere, one can identify the following variants of the genre model: (a) the canonical variant, i.e. specifying the

(K. Wolny-Zmorzyński, A. Kozieł, "Geneologia dziennikarska", *Zeszyty Medioznawcze* 2013, issue 3, p. 29). Vide also J. Bartmiński, "Jak opisywać gatunki mowy", *Język a Kultura* 2012, vol. 23: *Akty i gatunki mowy w perspektywie kulturowej*, A. Burzyńska-Kamieniecka (ed.), pp. 13–32.

5 Vide, e.g. K. Bielas, "Wywiad", [in:] *Biblia dziennikarstwa*, A. Skworz, A. Niziołek (eds.), Wydawnictwo Znak, Kraków 2010, pp. 479–489.

6 Vide <https://www.youtube.com/watch?v=sTKAoZwLyfQ> [accessed on: 26.09.2018].

7 Cf. also the definition in an academic handbook: "a media genre, which takes the typical form of many questions and answers, which is a result of a conversation (conversations) between at least two people conducted live or edited for later broadcast or publication [...]" (*Słownik rodzajów i gatunków literackich*, G. Gazda (ed.), Wydawnictwo Naukowe PWN, Warszawa 2012, pp. 1141–1142). Vide also http://jean-paul.desgoutte.pagesperso-orange.fr/ressources/itw/itw_morin.htm [accessed on: 26.09.2018].

8 *Słownik terminologii medialnej*, W. Pisarek (ed.), Universitas, Kraków 2006, p. 236 [Unless indicated otherwise, English quotations were translated from Polish].

identity of the genre, which includes the rules which define the shape of all the aspects of the model (structural, cognitive, pragmatic, and stylistic); it can be assigned the status of an invariant because if it functions in a specific case (specific genre), it covers the most persistent components of the model and it constitutes the obligatory component of the genre awareness of the participants of a communicational (or even discursive) community; (b) alternative variants [...]; (c) adaptive variants [...].⁹

Contemporary interviews both follow the canonical model and modify it, as indicated by researchers.¹⁰ Though altered, they do retain their identity. The interview has, however, almost two centuries of history, as it originally appeared in the first half of the 19th c.¹¹ Various researchers offer various dates of the emergence within the media field of the new genre called the *interview* (press only at that time), though they do agree on its American provenance. The naming regime can be considered as an internationalism, as it exists in several languages: Esperanto: *intervjuo*, English¹² and French:¹³ *interview*, German: *Interview*, Italian: *intervista*, Portuguese and Spanish: *entrevista*, Russian: *интервью* (*interv'ju*). The Polish name: *wywiad* comes from the old prefix verb of *wywieźć* (*się*)¹⁴ [get to know something].

James Gordon Bennett Sr. (1795–1872) is considered the originator of the genre of the press interview. On 13 October 1835 in the *New York Herald*, he published

9 M. Wojtak, *Genologiczna analiza...*, p. 64.

10 Vide, e.g. M. Kita, "Śmierć wywiadu? Gatunek w ponowoczesnej Polsce", [in:] *Gatunki mowy i ich ewolucja*, vol. 4: *Gatunek a komunikacja społeczna*, D. Ostaszewska (ed.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2011, pp. 201–213; M. Wojtak, *Analiza gatunków prasowych. Podręcznik dla studentów dziennikarstwa i kierunków pokrewnych*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2008; M. Ślawska, *Formy dialogu w gatunkach prasowych*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2014.

11 Studies into the evolution of the genre remain within historical genology. Maria Wojtak defined it thus: "The primary object of the study of the discussed stream of genology [historical] are the genres of expressions analysed within the historical perspective [...] For a research of historical phenomena, the following issues are important: (1) provenance (of genres in this case); (2) the processes of solidification of their models; (3) the temporal seating of a transition; (4) the circumstances (including the causes) of changes (particularly the cultural context); and (5) the nature of the transformations (evolution or rapid)" (M. Wojtak, "Genologia historyczna – stan, perspektywy, konteksty", [in:] *Historia języka w XXI wieku. Stan i perspektywy*, M. Pastuch, M. Siuciak (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2018, p. 81.

12 Cf. dictionary definition: <https://www.collinsdictionary.com/dictionary/english/interview> [accessed on: 26.09.2018].

13 Cf. dictionary definition: <https://www.larousse.fr/dictionnaires/francais/interview/43894> [accessed on: 26.09.2018].

14 http://www.wsjp.pl/do_druku.php?id_hasla=22177&id_znaczenia=0 [accessed on: 26.09.2018].

an interview with the postmaster from Buffalo. According to other specialists in the subject, the first interview was conducted and published in the *New York Tribune* by Horace Greeley (1811–1872), who conversed with Brigham Young, the leader of Mormon Church (1801–1877). That occurred in August 1859. In Europe, England to be precise, it appeared as late as 1880, and a dozen or so years later in the Polish press.

In this article I intend to analyse how the interview was constructed in the first century of its existence, i.e. focus on its structural and pragmatic aspects.¹⁵ As the material basis I used the anthology: *Wywiady prasowe wszech czasów*¹⁶ [The Penguin Book of Interviews]. I considered my choice as justified due to the time frame (from 1859 to recent times, with the final interview from 1982¹⁷), spatial reach (international press; a noticeable prevalence of the English-language perspective), the choice of interviewees, the professional status of the interviewers, the topics raised, and the diversity of forms. It was also important that the compiler of the anthology, Christopher Silvester, is an active journalist, though he does not specialise in interviews: he wrote for, e.g. *The Evening Standard*, *The Guardian*, *The Observer*, *The Independent on Sunday*, *Esquire*, *GQ*, and *Vanity Fair*.¹⁸

The interviews were conducted by journalists and writers (e.g.: Rudyard Kipling, a young journalist at that time, Oscar Wilde, and Herbert G. Wells). The interviewees included persons who defined the 19th and the 20th centuries, who shaped history, and seized the masses – that remains in line with the definition-based properties of this category of interview participants. These included artists, film makers, actors, writers, scientists, inventors, criminals, and, finally, politicians: those who held power over history, who seized the masses, and who drew the attention of the media. Not only words are important, but also the background of an interview: the circumstances, the backdrop, and the journalist's impressions. Through the anthology one can “hear” and “see” what was said by, how it was said, and what the interviewees were like (they presented themselves, but the readers create their own images based on the words), such as Otto Leopold von Bismarck, Woodrow Wilson, Georges Clemenceau, Adolf Hitler, Benito Mussolini, Joseph Stalin, Da-

15 As Wojtak stipulated: “Historical genealogy studies texts within a specific temporal horizon, discussing at the same time the contexts of various configurations, which enables researchers to both recreate the historical frames of specific genres, and trace their histories.” (M. Wojtak, *Geneologia historyczna...*, p. 82) Cf. also H.L. Andersen, “L’interview comme genre médiatique: sous-catégories pragmatiques et leurs traits linguistiques caractéristiques”, [in:] *Le français parlé des médias*, M. Broth et al. (eds.), *Acta Universitatis Stockholmiensis*, Stockholm 2007, pp. 153–172.

16 *Wywiady prasowe wszech czasów. Antologia*, selected and edited by C. Silvester, trans. M. Słysz, K. Obłucki, Iskry, Warszawa 2005. The quoted interviews come from the anthology.

17 The final division line of the article is 1939, the outbreak of Second World War.

18 <http://christophersilvester.com/about.html> [accessed on: 26.09.2018].

vid Lloyd George, Mahatma Gandhi, Nikita Khrushchev, John F. Kennedy, Mao Zedong, and Margaret Thatcher. Interviews with such historical figures become historical facts themselves.¹⁹ That was the case, e.g. with interviews conducted by Oriana Fallaci (1929–2006) with, e.g. Henry Kissinger, Mohammad Reza Pahlavi, Ayatollah Khomeini, Willy Brandt, Deng Xiaoping, Ariel Sharon, Lech Walesa, Colonel Gaddafi, Zulfikar Ali Bhutto, Yasser Arafat, Indira Gandhi, and Golda Meir,²⁰ or by Teresa Torańska (1944–2013) with the communist dignitaries of the People's Republic of Poland who governed Poland in the 1940s and 50s.²¹ They are also incorporated into the history of journalism, and they document its function as the Fourth Estate, a position that the media achieved in democratic societies: “The press was to serve the governed, not the governors,” says one of the characters in Steven Spielberg’s *The Post* (2017).

The two interviews which are considered prototypical were conversations between a journalist and a major figure: with a postmaster and a religious leader, though their reach was incomparable. The postman, being the deliverer of news, was at the private level a figure valued highly by his local community, while the leader of the Mormon movement was for the followers a charismatic figure. In general, then, even at the beginning of the genre people selected as interviewees had to be important and interesting, having something to say about a topic or an issue.

The analysis applied not only to the pragmatic aspects of the interview – those have not changed significantly. Having read 19th and early 20th-century interviews, one can see that the changes applied to their structures. What were those changes?

First of all, it needs to be stated that the interview as a conversation has from very early on taken the form of a dialogue between two people having specific social roles: a journalist or a person serving such a function, a representative of a periodical which is going to publish the record of the conversation, and a person who is considered interesting enough for the periodical to present to readers the person’s views by publishing their own words.

¹⁹ At this point, it is also worth mentioning Kazimierz Smogorzewski (1896–1992), who was the only Pole to interview Adolf Hitler. The interview was published on the front page of *Gazeta Polska* on 26 January 1935. Vide more: <http://www.polskatimes.pl/artukul/3690220,jedyny-polski-wywiad-z-adolfem-hitlerem-dziennikarski-sukces,2,id,t,sa.html> [accessed on: 26.09.2018], vide also <https://www.focus.pl/artukul/jak-sie-robi-wywiad-z-hitlerem?page=2> [accessed on: 26.09.2018].

²⁰ Vide O. Fallaci, *Wywiad z historią*, trans. A. Czepnik, A. Osmólska-Mętrak, J. Ugniewska, Świat Książki, Warszawa 2016.

²¹ Vide T. Torańska, *Oni*, Aneks, London 1985. Vide also R. Grzela, *Podwójne życie reporterki. Fallaci. Torańska*, Prószyński i s-ka, Warszawa 2017.

Let us examine the prototype²² of the interview, i.e. the one published on 20 August 1859 in the *New York Tribune*.²³ The interviewer was Horace Greeley, a journalist, a press publisher, who in 1841 created the *New York Tribune*;²⁴ before that he was a typesetter, but also a politician and a congressman with strong views: an abolitionist.²⁵ With the help of his friend, he arranged to meet with Brigham Young, a politician and the president of Mormon Church,²⁶ called by some “American Moses.” Having described the beginning of the conversation, with the typical *small talk* module, the journalist explained the purpose of the conversation:

[...] I stated that I had come in quest of fuller respecting the doctrines and polity of the Mormon Church, and would like to ask some questions bearing directly on these, if there were no objections. President Young avowed his willingness to respond to all pertinent inquiries, the conversation proceeded substantially as follow: [...].²⁷

After this narrative introduction, there ensued the record of the dialogue, i.e. a series of expressions by both participants in direct speech, related semantically. The journalist formulated his statements, as he indicated earlier, as questions, and sometimes those took the form of speech acts intended to trigger a statement by the interlocutor. The president answered the questions and offered explanations.

A contemporary reader might wonder about the technical aspects of the conversation: how it was possible to record such a long conversation without the support of any recording devices. Did the journalist take notes of the conversation? – the importance of the pencil and the notepad as the tools in journalistic work was discussed by Ryszard Kapuściński,²⁸ in every guidebook on journalistic technique there is a section on the technical resources to be used during a conversation,

22 In almost structuralist terms, “something which became the model for creating something else”, http://www.wsjp.pl/index.php?id_hasla=1331&id_znaczenia=5066930&l=21&ind=0 [accessed on: 26.09.2018].

23 The interview is the opening piece of the anthology.

24 For the following three decades, Greeley was the editor of the newspaper, and the newspaper had a deep impact on the American public debate. The dominant political issue of that time was, of course, slavery, which Greeley strongly and consistently condemned. <https://www.thoughtco.com/horace-greeley-1773640> [accessed on: 26.09.2018].

25 <https://www.britannica.com/biography/Horace-Greeley> [accessed on: 26.09.2018].

26 <https://www.britannica.com/biography/Brigham-Young> [accessed on: 26.09.2018].

27 *Wywiady prasowe...*, p. 7 [English version: http://www.utlm.org/onlineresources/sermons_talks_interviews/brighamgreeleyinterview_july131859.htm].

28 R. Kapuściński, *Autoportret reportera*, selection and introduction by K. Strączek, Wydawnictwo Znak, Kraków 2003.

which are to ensure the correctness of an interviewee's words.²⁹ Greeley explained this technique to his readers as follows:

Such is, as nearly as I can recollect, the substance of nearly two hours' conversation, wherein much was said incidentally that would not be worth reporting, even if I could remember and reproduce it, and wherein others bore a part; but as President Young is the first minister of the Mormon Church, and bore the principal part in the conversation, I have reported his answers alone to my questions and observations. He spoke readily, not always with grammatical accuracy, but with no appearance of hesitation or reserve, and with no apparent desire to conceal anything, nor did he repel any of my questions as impertinent. [...]

If I hazard any criticisms on Mormonism generally, I reserve them for a separate letter, being determined to make this a fair and full expose of the doctrine and polity in the very words of its Prophet, so far as I can recall them.³⁰

The text was structured in a way to which today's readers of interviews are fairly accustomed. It also emphasised the tasks of the journalist and his professional attitude: impartiality, and objectivity (the cognitive aspect). Therefore, Greeley's interview became the prototype of the genre as a text which could be considered as "the original model based on which you create something."³¹ Greeley's successors emulated his interview, and the pattern has survived until today. Allow me to add that the interviewee also cooperated perfectly, treating the journalist's questions with complete sincerity and answering with the best intentions, without dodging any inquiries.

The interview with Karl Marx (1818–1883) of 1871 took a similar structural form.³² In that case the journalist also, upon reproducing the conversation in direct speech, added in summary a commentary: "I have here given you as well as I can remember them the heads of my conversation with this remarkable man. I shall leave you to form your own conclusions."³³ Yet the pattern of the interview as a series of verbal exchanges with the accompanying journalist's portrayal of the interviewee and the optional (usually brief) description of the circumstances of the conversation was not the only type of execution of the interview in the 19th century. That might have been a result of the search for the best form for offering readers the content and the course of a conversation with an interesting person.

²⁹ In a 1912 interview with Guglielmo Marconi by Kate Carew, a specialist in interviews, there is already a mention of a recording device: "He [Marconi] waited leisurely for me to install myself and my interviewing apparatus into a fixed station [...]" (*Wywiady prasowe...*, p. 126).

³⁰ *Ibid.*, pp. 12–13.

³¹ <https://sjp.pwn.pl/sjp/pierwowzor;2500012.html> [accessed on: 26.09.2018].

³² And many other interviews in the anthology.

³³ *Wywiady prasowe...*, p. 23.

A young journalist by the name of Rudyard Kipling (1865–1936), later a famous writer, was supposed to interview Mark Twain (1835–1910), an author whom he admired, a fact which he did not conceal in the text: “But I have seen Mark Twain this golden morning, have shaken his hand, and smoked a cigar, and, no, two cigars, with him, and talked with him for more than two hours!”³⁴ One must begin with reading the reporter’s (or maybe even the writer’s) story of searching for the grand writer. The meeting itself was enchanting for the twenty-four-year-old journalist who just came back from India as he had much difficulty with focusing on his idol’s words. Eventually, after a long description of the search for the writer and the emotional state of the journalist, readers were offered a record of the conversation,³⁵ which was dominated by the interviewee, both in terms of the topics and the quantity of content. The account included not only quotations of the words of the journalist and the acclaimed writer, sometimes in direct speech, and sometimes using indirect speech, but also the journalist’s remarks regarding his impressions and sensations with regard to Twain’s behaviour. Kipling, delighted with the opportunity (“He spoke on, and I listened, grovelling”³⁶) had a sensation of insufficiency after the conversation ended: “Once outside the door, I yearned to go back and ask some questions—it was easy enough to think of them now – but his time was his own”.³⁷

In that instance of the interview, literary and stylised, the statements of the interviewee were provided in various modes: as quotes and descriptions, but the personality of the journalist was also very strongly marked, as he presented himself rhetorically as a humble admirer,³⁸ which did not mean retreating into the shade of the interviewee.³⁹ In the conversation, the initiative lay with Twain, while the account of the meeting which resulted in the interview was dominated by Kipling’s journalistic *I*.

The interview with Twain, as it has been classified, was close to a report, i.e. a genre on the borders of journalism, documentary literature and belles lettres. The journalist presented actual events and the accompanying circumstances. He

³⁴ *Ibid.*, p. 33.

³⁵ “About this time I became aware that he was discussing the copyright question. Attend to the words of the oracle through his unworthy medium transmitted.” (*ibid.*, p. 36)

³⁶ *Ibid.*, p. 42.

³⁷ *Ibid.*

³⁸ That is one of the roles a journalist assumes as the interviewer. Other roles include: the student, the inquirer, the mirror, the prosecutor, the expert, or the partner. Journalists may remain consistently in their roles, as Kipling did, or they can switch between them. Vide, e.g. *Słownik rodzajów...*, p. 1142.

³⁹ Many years later Mark Twain evaluated the interview and the journalist, who went on to become a famous writer, <https://whisperinggums.com/2010/04/22/rudyard-kipling-an-interview-with-mark-twain/> [accessed on: 26.09.2018].

discussed the events in which he participated: the search for the grand master and the fact of meeting him. He sometimes gave voice to the writer, yet it was him who narrated the account, though, in that case, he did not manage the conversation.⁴⁰

The reason for choosing such a structural form might have been the fact that the interview was conducted in the initial period of its existence as an independent genre in the press, when its pattern/model was only beginning to take form and to solidify. The other reason might have been the fact that the journalist at that time (in the 1880s) engaged in any topic, not having any specialisation in his journalistic activities, including journalistic genres.⁴¹

A few years later (in 1892), Kipling stood on the other side of the communication situation, in an interview: he was the interviewee. Let us recall that an interview is based on interaction of a cooperative nature, where both parties have their textual/creational prerogatives. By consenting to engage in an interview, they accept certain communicative rules. Kipling was surprised by a journalist on the street. He immediately expressed his position on giving interviews:

“I do not offer interviews; it’s a crime. I have never offered a single interview. And I never will. You have no more right to stop me in the road for that reason than a bandit. It’s an act of violence to attack someone in a public place. Or even something worse. If you wish to ask me some questions, please offer them to me at my home in writing.” Having said that, he went away.⁴²

The journalist complied with the request. The meeting took place at the writer’s home. Throughout it, Kipling retained his negative position on interviews, and even on the press and American journalism, on which the journalist reported by quoting his and the writer’s statements which were made during the interaction.

⁴⁰ The technique of reporting, commenting and evaluating the words of an interviewee is clearly visible in, e.g. the interview with Leo Tolstoy (1828–1910), conducted by Harold Wilson, a correspondent of *The Manchester Guardian*, in Saint Petersburg in 1905, vide *Wywiady prasowe...*, pp. 112–113.

⁴¹ Vide, e.g. M. Kita, “Bel Ami – prototyp nowoczesnego dziennikarza”, [in:] *Transdyscyplinarność badań nad komunikacją medialną*, vol. 3: *Tożsamość dziennikarza*, M. Kita, M. Ślowska (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2013, pp. 197–238. Cf. also: “In that time [19th c.] journalists were persons who collected pieces of information and prepared them for publication. That is a rather good definition of journalism characterising both its essence and all its main functions, yet referring to the profession in the past.” (B. Nierenberg, “Dziennikarstwo w XXI w. – między potrzebami społecznymi a wymogami rynku”, *Zeszyty Naukowe KUL* 2014, issue 3[227], p. 34).

⁴² *Wywiady prasowe...*, p. 69. The beginning of the conversation with Gilbert Keith Chesterton (1874–1936) of 1912 (*ibid.*, pp. 135–136) could be considered as the complete opposite of an adversarial attitude.

With the editorial task to complete, the journalist asked in conclusion of the conversation: “What could I quote from his statements,”⁴³ and the writer responded:

“Write whatever you want. Let your imagination loose. Water it down and put it in the final columns of the Sunday edition. People will stain it with their morning coffee, just as any other scribbles; only such things are ever printed now. Write that I’m a grouch. I want people to know that and to leave me in peace.”

Having said that, he left and forcibly shut the door.

Mr. Kipling offered his interview.⁴⁴

Despite his unwillingness to offer interviews, Kipling did talk to the journalist. Moreover, he gave him complete freedom as to what could be published from the conversation.⁴⁵ The journalist utilised that opportunity: thus, an interview was created on not offering interviews.

Conclusion

The two-century-old genre of the journalistic interview which emerged in the press is a typically press (native) genre, and only later, with the development of the mass media, did it enter unhindered into other fields, including those of the new media. Even its first instances had the shape and form of a dialogue between two persons of specific pragmatic qualities: a journalist and a person with whom a conversation was considered worthy of publishing in a newspaper. The structure of the interview is related to the structure of a conversation, which is built of verbal exchanges. Such a construction of the structural layer is considered a feature of the canonical model of the interview.

Apart from the interview as a record of a conversation (with the infrequent notes by the journalist-interviewer), there have also emerged at the same time interviews with a narrational component: some interviews include more narrative, while other have less. The narration is managed by the journalist, from their point of view. Such a form of the interview brings it closer to a report/reportage.⁴⁶ In the early years of the genre, the canonical model had not yet solidified, which is why one could talk about some variant instances.

⁴³ *Ibid.*, p. 73.

⁴⁴ *Ibid.*, pp. 73–74.

⁴⁵ Sigmund Freud (1856–1939) also commented upon the contents of his interview, in the final section of a conversation of 1930 (*ibid.*, p. 169).

⁴⁶ Some continue to experiment with the form of the interview. Vide, e.g. M. Ślawska, “O relacjach międzygatunkowych w prasie”, [in:] *Linguarum Silva*, vol. 2: *Słowo – znaczenie – relacja w języku i w tekście*, B. Mitrenga (ed.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2013, pp. 161–174.

If one was to conclude that the genres of speech are fairly permanent patterns of expression in thematic, compositional, stylistic and pragmatic terms, then the interview, discussed within both the synchronic (in this case: the modern interview) and the diachronic or evolutionary layers, it is the perfect example of this genological category in the mass media.

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Małgorzata Kita

Wywiad w początkach swojej historii Zmiany w realizacji gatunku

Streszczenie

Wywiad jako gatunek dziennikarski powstał w pierwszej połowie XIX w. Autorka bada, jak były konstruowane wywiady w pierwszym stuleciu swego istnienia. Materiału dostarcza antologia *Wywiady prasowe wszech czasów*, którą skonstruował Ch. Silvester. Z analizy genologicznej wynika, że już u początków gatunku jako rozmówców wybierano osoby, które mają coś do powiedzenia na jakiś temat. Pod względem struktury można uznać, że pierwsze egzemplarze miały postać i formę dialogu dwóch osób o określonych właściwościach pragmatycznych: dziennikarza i osoby uznanej za wartą tego, by rozmowę z nią opublikować na łamach gazety. Obok tej formy powstawały wywiady z obecnością składnika narracyjnego, zbliżone do formy reportażu. Autorka zastanawia się nad przyczynami podobieństwa wywiadu i reportażu.

Słowa kluczowe: wywiad, genologia historyczna, podobieństwa między wywiadem i reportażem.

The Interview at the Beginning of Its History Changes in the Implementations of the Genre

Summary

The interview as a journalistic genre formed in the first half of the 19th century. The author of the article studies how interviews developed in the first century of its existence. As the material basis I use the anthology: *Wywiady prasowe wszech czasów* originally edited by C. Silvester as *The Penguin Book of Interviews*. The genological analysis indicates that even at the beginning of the genre, interviewers selected as interviewees persons who had something to say about a certain topic. In terms of the structure of the interview, one might conclude that the first instances had the shape and form of a dialogue of two persons of specific pragmatic qualities: a journalist and the person with whom a conversation was considered worthy of publishing in a newspaper. Somewhat along that form, there emerged interviews which included narration, similar in form to the report. The author discusses the reasons for the similarities between the interview and the report.

Keywords: interview, historical genology, similarities between the interview and the report.

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