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ŁÓDZKIEGO

# Acta Universitatis Lodziensis

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## **On the Paths of Rhetoric, Stylistics and Journalism**

edited by

Monika Worsowicz

Bogumiła Fiołek-Lubczyńska

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ON THE PATHS OF RHETORIC, STYLISTICS AND JOURNALISM

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Professor Barbara Bogolębska



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## From the editors

The third issue of the *Acta Universitatis Lodziensis. Folia Litteraria Polonica* quarterly this year is unique. The articles collected in it were prepared by selected guest authors responding to the editors' request to honour in this special manner Professor Barbara Bogołębska, the long-term editor-in-chief of the journal. After many years of intensive research and teaching work, discussed in detail in this volume by Joanna Mikosz, Professor Bogołębska is ending her professional career, though she will continue to carefully monitor the research in the areas of the focus. And there have been many of those, as indicated by the thematic and methodological diversity of the studies collected in this volume. Their authors, whom Professor Bogołębska often met within the paths of her research excursions, discussed the broadly understood genology, stylistics, rhetoric, media education, discourses, and artistic communication. The presented collection of reflections and analyses also illustrates the principle to which Professor Bogołębska has remained true throughout her research career: to never close oneself in a tight circle of a specialisation, to monitor new phenomena, and to always be ready to intellectually enter them deeper.

This volume is also a surprise for the jubilarian, as a big anniversary of her birthday occurred in 2018.

For us personally, the fact of preparing the issue of the quarterly is also a modest form of expressing our gratitude for the years of her academic advice, support, her kindness, and, we do not hesitate to say this, the friendship she offered us, a memory of which we will keep forever.

Monika Worsowicz  
Bogumiła Fiołek-Lubczyńska



**Joanna Mikosz\***

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## Professor Barbara Bogołębska An Outstanding Academic, a Wonderful Human Being

For every domain of science, luminaries play a special role. They are the role models of the environments, not only within their specific sciences. Such a distinguished personality was Barbara Stanisława Bogołębska (née Rózga), head of the Chair of Journalist and Social Communication, University of Lodz. Always cheerful, full of energy, devoted to her academic, teaching, and administrative work, she continuously motivated others to act and develop. A critical observer of public life, especially of culture, broadly-understood. An avid traveller, always sensitive to the beauty of the surrounding world. She has always been ready to talk about her hobbies, to share anecdotes from her foreign travels, and photographs of nature, architecture, and elements of customs. Her travels are her life, which is why she is constantly planning on discovering new places, even the most remote ones...

Professor Bogołębska was born in Łódź on 13 November 1948. Her parents came from the Kielce region. After some post-WWII wanderings, they settled in Łódź. Her father worked in the chemical industry, her mother in a nursery.

When she was very young, Barbara Bogołębska became fascinated with literature.<sup>1</sup> Her first major reads included *The Six Bullerby Children*, *Karolcia*, H.C. Andersen's *Fairy Tales*, and Amicis' *Heart*. Currently, she has a considerable book collection, though often, due to lack of shelf room, she donates volumes to Łódź libraries. Books are still the type of present she appreciates the most. She shared her passion for books with her parents and sister. Her father, as she reminisced in an interview in *Dziennik Łódzki*, "literally died with a book

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<sup>1</sup> J. Leszczyńska, "Trudna walka misji z wytwórczością", *Dziennik Łódzki*. *The Times* 2013, 11.01, p. 13.

in his hand [...] My mother lamented the fact that she could not read due to her deteriorating vision.”<sup>2</sup>

In 1966, the future professor graduated from Adam Mickiewicz 19<sup>th</sup> High School in Wólczańska St. in Łódź, and she began her studies at the University of Lodz. Her choice of her educational path was influenced by Halina Ulińska, her Polish teacher (collaborating with the University of Lodz) because professor Bogołębska hesitated over whether to study chemistry or Polish studies. She acquired her master’s degree in 1971. Her supervisor was Professor Teresa Cieślikowska, who was later also the supervisor of her doctoral thesis and the reviewer of her habilitation dissertation.

Having completed her studies, Barbara Bogołębska worked as a Polish teacher. She became a lecturer in the Department of Literary Education and Polish Language on 1 November 1975. One of her most fortuitous experiences, as she often emphasised, was her meeting Professor Stefania Skwarczyńska, an outstanding literary historian and theoretician, who had a huge influence of Professor Bogołębska’s academic growth.

She devoted her research papers in that period to school stylistics and literary genealogy. She presented the results of her studies in six academic publications and was the author of six and co-author of eleven entries in the 1981 *Przewodnik po tematach i literaturze z dydaktyki języka polskiego* [Guide to the themes and literature in teaching Polish] edited by Eugeniusz Cyniak. Her dissertation entitled *Nauka stylistyki w szkole średniej w latach 1900–1939 na podstawie podręczników z teorii literatury* [Teaching stylistics in high school in 1900–1939 based on the handbooks for literary theory], which she defended in 1981, became the basis for awarding her a doctoral degree.

After that she published thirty-four articles regarding teaching stylistics in high schools, the notion of stylistics in education in the interwar period, the research problems in Soviet stylistics, and the rhetorical; concepts of style. She also actively participated in the activities of the university by, e.g. heading the Department of Literary Education and Polish Language (1992–1993).

In the autumn of 1997, on the basis of the resolution of the Faculty of Philology of the University of Lodz, Barbara Bogołębska received the degree of doctor habilitatus in humanities based on the dissertation *Tradycje retoryczne w stylistyce polskiej. Narodziny dyscypliny* [Rhetoric traditions in Polish stylistics. The birth of the discipline]. The crowning moment of her academic career was the awarding of the title of professor on 30 December 2015 based on the publication *Retoryka, genealogia i stylistyka tekstów literackich i dziennikarskich* [Rhetoric, genealogy and stylistics of literary and journalistic texts].

When working at the university, she applied her organisational talent to creating a new unit at the Faculty of Philology: the Department of Journalism (2002),

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2 Ibid.

which on 1 September 2007 was transformed into the Chair of Journalism and Social Communication. She prepared the curricula of first and second-degree study courses together with Professor Grażyna Habrajska, the head of the Department of Linguistic Communication (today: Department of Communicational Theory and Practice at the Chair of Journalism and Social Communication). Thus formed a community of researchers focussing on various aspects of media, journalistic and communication activities.

Professor Bogołębska always put all her heart into her teaching and organisational activities, she was devoted to the team's affairs, she was our guide through the intricacies of academic life, and she helped in everything: from writing class drafts to correcting academic findings. She was also interested in our private lives, and without a moment's hesitation she helped us if we had any problems. Throughout the years she has supported the growing self-reliance of her collaborators without ever limiting anyone's academic interests. She has encouraged us to travel and consult with specialists from other research centres on academic matters. Professor Bogołębska's outstanding sensitivity to the slightest instances of injustice was the reason why anyone suffering harm could have counted on her selfless aid and support.



**Photo** Professor Bogołębska during the academic conference dedicated to Professor Konrad W. Tatarowski (Łódź 2018)

Photo by Agnieszka Barczyk-Sitkowska.

## Research work, academic activities

Apart from the functions related to teaching and being the Chair's manager, Barbara Bogołębska conducts interdisciplinary academic research in literary science (contemporary literature, literary stylistics, rhetoric, teaching literature), rhetoric of the media, journalistic stylistics, media stylistics, and media studies (press journalism, journalistic genealogy). Moreover, she studies the utilisation of rhetorical tools and the rhetorical method of text analysis in the studies into the media genre, the application of rhetorical progymnasmata in modern communication, and the relationship between rhetoric and teaching Polish studies.

She is the author of several hundred publications<sup>3</sup> and seven books: *Tradycja retoryczne w stylistyce polskiej. Narodziny dyscypliny* (Łódź 1996), *Studia o stylistyce i retoryce* (Zgierz 2001), *Między literaturą i publicystyką* (Łódź 2006), *Konteksty stylistyczne i retoryczne* (Łódź 2006), *Od tradycji do nowatorstwa, od transgresji do adaptacji na wybranych przykładach literackich i publicystycznych* (Łódź 2013), *Retoryka, genologia i stylistyka tekstów literackich i dziennikarskich* (Łódź 2015), and *Współczesne gatunki i style wobec tradycji retorycznej* (Łódź 2018).

In the book *Między literaturą a publicystyką* [Between literature and journalism], she discussed various research approaches and currents. The publication emphasises the phenomenon of elevating the value of journalistic genres and the popularity of autobiographical writings. In the analysed culture texts, one can clearly see the typically modernist manner of shaping an utterance: playing with conventions and intertextual references for inventive, dispositional and elocutionary purposes. The analysed texts came from various spheres: high art, middlebrow culture and popular culture, and cover many areas of communication. The author also included her remarks on the stylistics and rhetoric of titles and the functions they fulfil.

In *Konteksty stylistyczne i retoryczne* [Stylistic and rhetorical contexts], Barbara Bogołębska engaged in a discussion of stylistics and rhetoric, and their relations within the historical and contemporary dimensions. The structure of the discipline and its contexts became the focus of her research. That interdisciplinary collection of studies had a dual significance: pertaining to material and research, and to theory and methodology. The book also includes some teaching-related contexts.

The aim of *Od tradycji do nowatorstwa, od transgresji do adaptacji na wybranych przykładach literackich i publicystycznych* [From tradition to innovation, from transgression to adaptation on selected examples from literature and the press] was to indicate the problems related to the notions indicated in the title, to find the various phenomena which are involved in the creative process, which converts, transforms and enriches pieces of information, as well as the attempts at combining and synthesising them. The author indicated that the discussed phenomena

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<sup>3</sup> Vide *Bibliography of the works by Profesor Barbary Bogołębskiej* in this volume.

may offer various perspectives both in reference to low culture (mass, popular, pop culture) and high culture (artistic).

The research discussed in *Retoryka, genealogia i stylistyka tekstów literackich i dziennikarskich* [Rhetoric, genealogy and the style of literary and journalistic texts] stemmed from classic rhetorical exercises, the application and development of which constitute literary and journalistic content viewed within the dimensions of genealogy and stylistics. The discussions applied to historical and contemporary notions, and textual analyses applied both to theory and practice. The studies discussed in the publication focussed on the relationships between journalism and literature, and studies into the persuasive power of rhetorical writing devices, particularly in *non-fiction*.

Barbara Bogołębska is the co-editor of eight volumes devoted to journalistic texts, Łódź-based media, the notions of style and discourse within the media context, and theological, philosophical and cultural issues. The final of the listed areas is related to Professor Bogołębska's activities as the manager of Ośrodek Badawczy Myśli Chrześcijańskiej (Centre for Christian Thought Study) of the University of Lodz, within which she organised meetings and debates with renowned specialists in Christian thought, theologians, and journalists. In her studies, she has also written on Christianity, cultural contexts which indicate the dialogue between the Church and the world of culture, papal thought, ecumenism, the theology of beauty and spirituality, Christian inspirations in literature, and religious discourse.

Professor Bogołębska is a member of: Łódzkie Towarzystwo Naukowe (Łódź Scientific Society), Polskie Towarzystwo Retoryczne (Polish Rhetoric Society), and Towarzystwo Miłośników Języka Polskiego (Polish Language Enthusiasts Society); she works in the Stylistics Commission of PAS, the Teaching Commission of PAS, and the Commission of the Culture of the Spoken Word PAS. She is a member of the Policy Councils of the *Forum Artis Rhetoricae* quarterly, the *Media – Kultura – Społeczeństwo* yearly, and *Notatnik Multimedialny*. She collaborates with the university in Usti nad Labem.

For a decade (2003–2013) she was the editor of the *Acta Universitatis Lodziensis. Folia Litteraria Polonica* yearly (now a quarterly) of the University of Lodz, where at the beginning of her work she established a section on journalism, the media, and communication. Since 2011, those topics constitute separate issues of the journal.<sup>4</sup>

Professor Bogołębska also participated in many national and international conferences. Moreover, she co-organised many conferences held at the University of Lodz, e.g. *Retoryka i jej dziennikarsko-medialne zastosowania* (2015), *Stylistyka mediów* (2016), and *Media regionalne – informacyjność, opiniotwórczość, lokalność* (2018).

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4 Vide M. Worsowicz, *Dziennikarskie numery kwartalnika „Acta Universitatis Lodziensis. Folia Litteraria Polonica” – zawartość i problemy metodologiczne* [in print].

She also received many awards and distinctions in recognition of her activities: The Golden Badge of the University of Lodz, Złoty Krzyż Zasługi, National Education Commission medal, *Uniwersytet Łódzki w służbie społeczeństwu i nauce* medal, 13 awards of the Chancellor of the University of Lodz (e.g. a 1<sup>st</sup> degree team award for the *Wypowiedź dziennikarska. Teoria i praktyka* teaching script [together with Andrzej Kudra], a 2<sup>nd</sup> degree team award for the *Retoryka i jej zastosowania. Podręcznik dla studentów dziennikarstwa i innych kierunków humanistycznych* academic handbook [together with Monika Worsowicz]).

She has always been positively disposed towards young people, and she has always treated them kindly, though expecting much of them. In her work, she was strongly engaged in teaching, which resulted in the promotion of fourteen doctors, one hundred and seventy masters and one hundred and twenty-seven bachelors.

In 2018, Barbara Bogołębska was the supervisor of the *honoris causa* doctorate of the University of Lodz awarded to fr. Adam Boniecki for his “achievements in journalism, and his attitude and personal charisma which evoked appreciation of his wisdom and care for the homeland and fellow citizens.”<sup>5</sup>

She has also displayed a great deal of devotion to her cooperation with the local media and the journalistic community. She has often invited the editors of various mass media to talk to students on the intricacies of the profession.

\* \* \*

The excellence of the researcher and the academic teacher has been visible not only in her academic works she published and the lectures she delivered, but also in the testimonies of her collaborators who mentioned qualities which cannot be found in academic publications. As the years go by the team of the Chair takes on new graduates from the most recent years. They are successful researchers, and they make great progress in their academic careers, still drawing inspiration from the achievements of Barbara Bogołębska. One can only hope that once she concludes her professional life, she will observe with satisfaction as her collaborators and students continue her path of extending research and teaching young people.

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5 *Książd Adam Boniecki doktorem honoris causa*, <https://www.tygodnikpowszechny.pl/ksiazd-adam-boniecki-doktorem-honoris-causa-152106> [accessed on: 13.06.2018]. Vide *Książd redaktor doktorem honoris causa Uniwersytetu Łódzkiego*, <http://kronika.uni.lodz.pl/numery/kronika-3-18/artykuly/1147/ksiazd-redaktor-doktorem-honoris-causa-uniwersytetu-lodzkiego> [accessed on: 13.06.2018].



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- Ksiądz redaktor doktorem honoris causa Uniwersytetu Łódzkiego*, <http://kronika.uni.lodz.pl/numery/kronika-3-18/artykuly/1147/ksiazd-redaktor-doktorem-honoris-causa-uniwersytetu-lodzkiego> [accessed on: 13.06.2018].
- Leszczyńska J., “Trudna walka misji z wytwórczością”, *Dziennik Łódzki. The Times* 2013, 11.01, p. 13.
- Worsowicz M., *Dziennikarskie numery kwartalnika „Acta Universitatis Lodzensis. Folia Litteraria Polonica” – zawartość i problemy metodologiczne* [in print].



# Bibliography of the Works of Professor Barbara Bogołębska

The bibliography summarises Professor Barbara Bogołębska's writings from the period 1977–2018 arranged chronologically. Part 1 covers book publications, and articles in academic journals and monographs, and Part 2 covers edited works, reviews, dictionary entries, biosketches, discussion statements, and more.

The bibliography includes information collected from the databases of the National Library, Polska Bibliografia Naukowa [Polish Academic Bibliography], Polish Literary Bibliography, the Library of the University of Lodz, and materials received directly from Professor Bogołębska. Some entries were developed based on author's own knowledge.

Edited by Monika Worsowicz

## Part 1

### Book publications, articles in academic journals, chapters in monographs

#### 1977

“Z zagadnień teoretycznych stylistyki szkolnej dwudziestolecia międzywojennego”,  
*Prace Polonistyczne*, series 33, pp. 277–287.

#### 1981

“Analiza, interpretacja i synteza dzieła literackiego”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 68–71.

“Analiza utworów lirycznych”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 74–76.

“Cele i zasady analizy dzieła literackiego”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 63–65.

“Cele nauczania literatury”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 38–40.

“Dydaktyka nauki o języku” [co-editor J. Kwaśniakowa], [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 145–166.

“Kontynuacje normatywizmu w stylistyce szkolnej po 1900 r.”, *Prace Polonistyczne*, series 37, pp. 303–326.

“Nauczanie teorii literatury”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 56–58.

“Wychowanie estetyczne”, [in:] *Przewodnik po tematach i literaturze z dydaktyki języka polskiego*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 45–48.

#### 1987

“O dwudziestowiecznych związkach retoryki z dydaktyką stylistyki”, *Dydaktyka Literatury*, vol. 8, W. Pasterniak (ed.), Lubuskie Towarzystwo Naukowe, Wyższa Szkoła Pedagogiczna, Zielona Góra, pp. 7–15.

“Problemy badawcze w stylistyce radzieckiej ostatnich dziesięciu lat”, *Przegląd Ruscystyczny*, col. 3–4, pp. 92–103.

#### 1989

“Edukacja stylistyczna a stan współczesnej metodologii”, *Dydaktyka Literatury*, vol. 10, pp. 39–51.

#### 1991

“Problematyka dydaktyki polonistycznej w dorobku twórczym profesor S. Skwarczyńskiej”, *Dydaktyka Literatury*, vol. 12, pp. 55–64.

#### 1993

“Proces wyodrębniania się teorii stylu na przełomie wieku XIX na XX”, *Stylistyka*, vol. 2, pp. 163–172.

#### 1994

“Problemy szkolnego ‘badania’ dzieła literackiego”, [in:] *Z dydaktyki literatury i kultury w szkole*, E. Cyniak (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 78–91.

## 1995

“Kategorie estetyczne w dydaktyce polonistycznej”, *Prace Naukowe Uniwersytetu Śląskiego. Z Teorii i Praktyki Dydaktycznej Języka Polskiego*, issue 13(1437), pp. 55–61.

“Koncepcja teoretycznoliteracka w dydaktyce polonistycznej. Historia i współczesność”, *Prace Naukowe Uniwersytetu Śląskiego. Z Teorii i Praktyki Dydaktycznej Języka Polskiego*, issue 14(1499), pp. 29–36.

## 1996

“O nowe rozumienie funkcji retoryki w kształceniu polonistycznym”, [in:] *O narodowy i europejski wymiar edukacji literackiej i językowej*, M. Sinica (ed.), Wydawnictwo Wyższej Szkoły Pedagogicznej, Zielona Góra 1996, pp. 168–176.

“Problematyka synkretyzmu stylów w kształceniu polonistycznym”, *Warsztaty Polonistyczne*, issue 1, pp. 56–60.

“Retoryczna koncepcja stylu jako ozdoby tekstu”, [in:] *Styl a tekst*, S. Gajda, M. Bałowski (eds.), Uniwersytet Opolski, Opole 1996, pp. 77–82.

*Tradycje retoryczne w stylistyce polskiej. Narodziny dyscypliny*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź.

## 1998

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## *Genethliacon* for Barbara Bogołębska, or on the Need to Celebrate Birthdays and Anniversaries

The tradition of celebrating academic and private anniversaries (birthdays in particular), seems necessary to some, excessive to others, yet it is rarely compared to a tradition much older than the very notion of the university. Few people realise that the tradition is related to the topics particularly close to our dear jubilarian, Professor Barbara Bogołębska, as it mainly applies to literature and its specific genres: rhetoric and stylistics, and the dialogue between culture and faith.

The genre of a work written in celebration of various jubilees originated from the Greek *genethliacon*. Sadly though, few people, even those possessing academic education, know what a *genethliacon*,<sup>1</sup> in the past one of the best-known genres in the Mediterranean and European culture, truly is. How is it possible that, e.g. Polish dictionaries of literary terms, which offer definitions of even long lost and extremely particular genres such as Indian or Japanese drama,<sup>2</sup> lack even basic information on the genre which has existed in European literature (and even outside of it) for the last 23 centuries? In fact, it has been proven that the *genethliacon* is

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1 Cf. new monograph by B. Gaj, *Genethliakon – pieśń ku czci życia*, Wydawnictwo Uniwersytetu Kardynała Stefana Wyszyńskiego, Warszawa 2018.

2 The most popular Polish dictionaries of literary terms include, e.g. a carefully developed entry regarding a "minor genre of the Indian drama" from the Mediaeval period called *goshthi* with only two dramas which have survived; additionally, a considerable amount of attention has also been devoted to Japanese mediaeval prose called *gunki monogatari*. Cf. *Słownik rodzajów i gatunków literackich*, G. Gazda (ed.), Wydawnictwo Naukowe PWN, Warszawa 2012, pp. 365, 372–373. Cf. also *Słownik rodzajów i gatunków literackich*, G. Gazda, S. Tynecka-Makowska (eds.), Universitas, Kraków 2006, pp. 279, 282–283.

a genre<sup>3</sup> that has existed since Callimachus (3<sup>rd</sup> century BC), which was popular in ancient Rome for celebrating births and the anniversaries of births, sometimes lyrical, dramatised or rhetoric-epic, and which is practised even today in many languages of the world (in line with its traditions also in Latin or even Greek).

The *genes* or patterns of a genethliacon,<sup>4</sup> eagerly used by European Christians in various hagiographies and celebratory works, exist in other cultures outside Europe. For example, in Asia, the celebration of birthday anniversaries is more of a collective holiday and it did not develop a surviving literary genre. In various cultures and religions, then, only the birthdays of leaders, prophets and other figures subject to apotheosis are celebrated. However, due to mass culture, one could notice throughout the world at least some traces of the celebrations of birthday anniversaries, also in the form of metaphorical anniversary-birthdays of cities, institutions, companies and stores, and recently even people's befriending on social media. Finally, the English *Happy Birthday*<sup>5</sup> may be considered as the shortest yet the most popular genethliacon in global contemporary culture.

What was very common from the very beginning of the genre in European birthday-related works is that it required the inclusion of both individualism and ancient analogies between the Greek ideas of sight and birth: "to be born is to see the light of day,"<sup>6</sup> and the related gods of light: Greek Apollo and Roman Eileithyia. Already the first Greek genethliacons from the 3<sup>rd</sup> c. BC dedicated to specific individuals included extensive metaphors of light and references to Phoebus Apollo, the god of all arts. Interestingly enough, the first genethliacon in history was writ-ten for a woman, more specifically for a female new-born. Callimachus, the au-thor of the first documented genethliacon, dedicated it to his friend's newborn daughter. "I shall sing to the tiny newborn," (ἐγὼ δ' ἀεισομαι Μοῦσα τῇ μικκῆϊ) he declared. It is also worth taking a look at one of the first genethliacons written, also for a woman, in celebration of an anniversary of a birthday and a wedding at the same time:

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3 Cf. entry *genethliacon* in: *Der neue Pauly. Enzyklopädie der Antike. Das klassische Altertum und seine Rezeptionsgeschichte*, Hrsg. H. Cancik, H. Schneider, vol. 2, J.B. Metzler Verlag, Stuttgart 1996–2010, pp. 913–914.

4 Genes as components of a genre were discussed by, e.g. Witold Sadowski, who analysed the genre transformations of the litany. Cf. W. Sadowski, *Litania i poezja. Na materiale literatury polskiej od XI do XXI wieku*, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2011.

5 Similar to the Latin wishes of very many years: *Plurimos annos* or the Polish: *Sto lat* (One hundred years). There are also wishes of health and all the best, e.g. the German *Alles Gute zum Geburtstag*, or in the Spanish version: "happy birthday jubilee": *Felice compleanno!*

6 Cf. F. Frontisi-Ducroux, "Oko, wzrok, spojrzanie – kilka greckich wyobrażeń", [in:] *Antropologia antyku greckiego*, P. Majewski, L. Trzcionkowski, W. Lengauer (eds.), Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2011, pp. 422, 428.

Εἶαρος ἦνθει μὲν τὸ πρὶν ρόδα, νῦν δ' ἐνὶ μέσσῳ  
 χεῖματι πορφυρέας ἐσχάσαμεν κάλυκας  
 σῆ ἐπιμειδήσαντα γενεθλίῃ ἄσμενα τῆδε  
 ἠοί, νυμφιδίων ἄσσοτάτη λεχέων.  
 Καλλίστης στεφθῆναι ἐπὶ κροτάφοισι γυναικὸς  
 λώιον ἢ μίμινειν ἠρινὸν ἠέλιον.<sup>7</sup>

The poem by Crinagoras could be translated as follows:

Roses used to flower in spring,  
 but we now in midwinter burst scarlet from our buds,  
 smiling gaily on this your natal morn that falls so nigh  
 to your wedding. To be seen on the brow of the loveliest of women is better  
 than to await the sun of spring.<sup>8</sup>

Anniversary genethliacons were written for princes and emperors, but also for regular people, both women and men. Leonides of Alexandria wrote a gift-composition for the ruler at his “birthday hours” (γενεθλιακαῖσιν ἐν ὥραις).<sup>9</sup> In another genethliacon, he mentioned the kinds of birthday gifts, i.e. “birthday rich gifts” (πλούτου δῶρα γενεθλιδία). Those could include crystals, silver, and yellow and green precious stones. Yet if one would compare them to the two couplets Leonides composed himself and which won in the informal competition for the best present, it would become clear that there was nothing more valuable than poetry. Leonides’ gifts were accepted more eagerly than other material gifts, and even envy, as the poet wrote (presumably the envy of other gift-givers), could not change that. Thus, birthday compositions have become a type of a special birthday gift.

Poetic works praising births and their anniversaries were also composed in ancient Rome and were known as *carmina natalia vel natalicia*.<sup>10</sup> Such works could be considered not so much as imitations of Greek genethliacons but rather as an independent and distinct genre, inspired not only by the Greek achievements in that scope, but also by local tradition. The Latin birthday song relates to the notion of *dies natalis* and, most importantly, with the transcendent figure called the *Genius natalis*. In ancient Italian mythology, every life, location or even a phenomenon had its Genius that was born with the birth of a new life, entering it as a divine element,

7 Cf. Crinagoras, *Palatine Anthology* VI, 261. Cf. also: *Anthologia Graeca*, Hrsg. H. Beckby, Heimeran Verlag, Munich 1965, pp. 1–6. Greek works or parts of those quoted in this article as fragments of the *Palatine Anthology* were taken from this edition.

8 Cf., *ibid.* English version: W.R. Paton, *The Greek Anthology*, London 1927.

9 Cf. Leonides of Alexandria, *Palatine Anthology* VI, 321.

10 *Carmen natale* in singular form, i.e. birthday song.

a symbol of immaterial life. Interestingly enough, those metaphysical beings were different depending on the sex of the related person or the kind of item or phenomenon. In ancient Rome, Genii were the protective spirits of men, and Junos of women. Human Genii and Junos were born when people were born, and they died when the people died. On one's birthday, people brought offerings to their protective deities to ensure their protection for the following year. The notions of Genii and Junos were vivid even in the phrasemes of Latin, e.g. in phrases which combined both the abstract and specific, such as *Genium/Iunonem suum/suam vino placare*. "Should please their Genius or Juno" meant not as much bringing offerings to a deity but rather being lenient when it came to their whims; the expression is translated as "revel in wine", "savour wine", which also confirmed the feast-related nature of any anniversary celebrations. At least since the 7<sup>th</sup> c. BC ancient Italians celebrated birthdays and other anniversaries by bringing offerings to protective deities to altars specially decorated for them with incense, wreaths, flowers and cake, and the already-mentioned wine. The celebrations were of a family nature, the so-called *feriae privatae*, and they consisted of four stages: offerings, requests, a feast, and games and merriment.<sup>11</sup> Also in those celebrations there was a place for a gift of poetry, somewhat different from Greek genethliacons, usually taking the form of an elegy. A birthday composition was one of the major motifs of the so-called Roman subjective elegy, which was developed with particular artistry and it was personalised, not just as an individual work but an integral part of artistically shaped books.<sup>12</sup> The first Roman genethliacon, i.e. a birthday Roman elegy, was Elegy I 7 written by the poet Tibullus for Messalla, celebrating the birthday of the famous chief and politician, who on his birthday won a battle against the Aquitanians and was celebrating his triumph. The distinct frame of the birthday song, which Kazimierz Morawski considered one of the most interesting elegies by Tibullus, or to quote him: an "expressive example of the profuseness of Tibullus' inspirations,"<sup>13</sup> was marked by the first and the final lines of the work. Within that frame, he introduced a praise (encomium) of the Egyptian god Osiris as the inventor of agriculture and the benefactor of humanity. Both Osiris and Bacchus were expected at the celebration of Messalla, whom the poet wished satisfaction in his sons and that they exceeded their father's deeds. The listed achievements did not only include battle deeds, but the entirety of his achievements, e.g. the founding of the road to Tusculum and Alba, for which he was adored by the local population. The composition concludes in a call to the god of the birthday to come better each year.

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<sup>11</sup> Cf. B. Nadolski, *Imieniny i urodziny w tradycji chrześcijańskiej Europy*, Wydawnictwo Święty Wojciech, Poznań 2007, p. 15.

<sup>12</sup> H.C. Bowerman, "The Birthday as a Commonplace of Roman Elegy", *The Classical Journal* 1917, Vol. 12, No. 5, pp. 310–318, and E. Cesareo, *Il carne natalizio nella poesia latina*, Orfani Guerra, Palermo 1929. Cf. also G. Luck, *The Latin Love Elegy*, Methuen, London 1959.

<sup>13</sup> Cf. K. Morawski, *Zarys literatury rzymskiej*, PAU, Warszawa 1922, p. 196.



Here is one of the most recent translations into Polish (by Aleksandra Arndt<sup>14</sup>) of the first Latin birthday composition:

<p>W dniu tym – śpiew wzniosły Parki, przeznaczenia przędąc          Nici, których rozplątać żaden bóg nie zdoła –          W dniu tym nastąpi klęska          akwitańskich plemion          I zadrży z lęku Ataks podbity przez          śmiałków.          Tak stało się: niezwykły triumf          rzymska młodzież          Ujrzała i przegranych wozów skute          dłonie.          Zaś ty, Messalo, w wieńcu laurowym          na skroniach,          Jechałeś na rydwanie, co z kości          słoniowej.          Nie beze mnie twój sukces: szczyty          Pirenejów Świadkiem i santonńskiego          brzegi oceanu,          Świadkiem – wielka Garonna, Arar,          rwący Rodan,          Złotowłosych Karnutów ciemna toń          Loary.          Ciebie, Kydonie błękitny i milczący,          sławić,          Jak na mieliźnie wody rozlewasz          spokojne,          Czy sławić, jak wysoki, szczytem          tkwiący w chmurach          Taurus Cylicyjszyków żywi          długobrodych?          Obwieszczać, jak bezpiecznie leci          przez miast wiele          Ptak święty Syryjszyków – biała          gołębica,          A swe wieże ku morza bezkresowi          zwraca</p>	<p>The Fatal Sisters did this day ordain,          Reeling threads no god can rend,          Foretelling to this man should bend          The tribes of Aquitaine;          And 'neath his legions' yoke          Th' impetuous torrent Atur glide          subdued.          All was accomplished as the Fates          bespoke;          His triumph then ensued:          The Roman youth, exulting from afar,          Acclaimed his mighty deeds,          And watched the fettered chieftains          filing by,          While, drawn by snow-white steeds,          Messala followed on his ivory car,          Laurelled and lifted high!</p> <p>Not without me this glory and renown!          Let Pyrenees my boast attest!          Tarbella, little mountain-town,          Cold Ocean rolling in the utmost West,          Arar, Garonne, and rushing Rhone,          Will bear me witness due;          And valleys broad the blond Carnutes          own,          By Liger darkly blue.          I saw the Cydnus flow,          Winding on in ever-tranquil mood,          And from his awful peak, in cloud and          snow,          Cold Taurus o'er his wild Cilicians'          brood.</p>
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<sup>14</sup> Tibullus, *Elegie miłosne*, trans., introduction and commentary A. Arndt, A. Ibek (ed.), Wydawnictwo Homini, Kraków 2015, p. 183.

Tyr, co pierwszy okręt dał w opiekę  
 wiatrom,  
 Czy raczej, jak – gdy Syriusz suchą  
 spala niwę –  
 Mimo upału wodę Nil żyzna  
 wylewa?  
 Ojczy Nilu! Czy zdołam dociec,  
 z jakich przyczyn  
 I wśród jakich obszarów chowasz  
 swoje źródło?  
 Dzięki tobie ulewy nie żądają pola,  
 Zwiędłe ziele nie błaga Jowisza  
 o deszcze.  
 Ciebie czci pod postacią Ozyrysa  
 młodzień  
 Obca, nad bykiem z Memfis płakać  
 nauczona.  
 Ozyrys pierwszy wprawną dłonią  
 pług wykonał  
 I przekopał motyką delikatną glebę.  
 Pierwszy wrzucił nasiona do  
 dziewiczej ziemi,  
 Jak i zerwał owoce z drzew dotąd  
 nieznanych.  
 On nauczył do tyczek wiązać  
 miękkie wino  
 I przycinać zielone pędy ostrym  
 sierpem.  
 On pierwszy smak przyjemny  
 w pełni już dojrzałych  
 Gron poczuł, przez niewprawne  
 wytłoczony stopy.  
 Ów trunek uczył głosy ludzkie  
 technik śpiewu,  
 W ruch wprawiał póż tanecznych  
 nieznające ciała.  
 Bachus chłopu, wysiłkiem wielkim  
 znużonemu,  
 Dał sposób na przeganie utrapienia  
 z serca.

I saw through thronged streets  
 unmolested flying  
 Th' inviolate white dove of Palestine;  
 I looked on Tyrian towers, by  
 soundless waters lying,  
 Whence Tyrians first were masters of  
 the brine.  
 The flooding Nile I knew;  
 What time hot Sirius glows,  
 And Egypt's thirsty field the covering  
 deluge knows;  
 But whence the wonder flows,  
 O Father Nile! no mortal e'er did view.  
 Along thy bank not any prayer is made  
 To Jove for fruitful showers.  
 On thee they call! Or in sepulchral  
 shade,  
 The life-reviving, sky-descended powers  
 Of bright Osiris hail, –  
 While, wildly chanting, the barbaric  
 choir,  
 With timbrels and strange fire,  
 Their Memphian bull bewail.  
  
 Osiris did the plough bestow,  
 And first with iron urged the yielding  
 ground.  
 He taught mankind good seed to throw  
 In furrows all untried;  
 He plucked fair fruits the nameless  
 trees did hide:  
 He first the young vine to its trellis  
 bound,  
 And with his sounding sickle keen  
 Shore off the tendrils green.  
  
 For him the bursting clusters sweet  
 Were in the wine-press trod;  
 Song followed soon, a prompting of  
 the god,

Bachus niesie wychnienie smutnym  
 śmiertelnikom,  
 Choćby im ciężkie pęta na nogach  
 dźwięczały.  
 Nie dla ciebie zmartwienia i żal,  
 Ozyrysie,  
 Lecz taniec, śpiew i błahe miłosne  
 doznania,  
 Lecz barwne kwiaty, bluszczem  
 opasane skronie,  
 Stóp drobnych sięgająca złotożółta  
 palla,  
 Tyryjskie szaty, słodko brzmiące  
 dźwięki tibii,  
 Lekka skrzynka, sekretnych  
 strzegąca świętości.  
 Przyjdź tu! Geniusza grami,  
 Geniusza tańcami  
 Uczcij. Zwiłż mocnym winem mu  
 obficie skronie.  
 Niech spływają olejki z jego  
 lśniących włosów,  
 Wianki z kwiatów niech zdobią mu  
 głowę i szyję.  
 Tak dziś przybądź! Kadzidło chcę na  
 cześć twą palić,  
 Placek ofiarny z miodem dać  
 attyckim słodki.  
 Zaś twe dzieci niech rosną, aby  
 czyny ojca  
 Pomnażać i z szacunkiem trwać  
 przy nim po latach.  
 Niech o dziele twym – drodze – nie  
 milczą mieszkańcy  
 Ziemi w Tuskulum i domostw  
 starych w jasnej Albie.  
 Wszak i na niej żwir twardy, dzięki  
 twym zdobyczom,  
 Ubito z odpowiednią ilością  
 kamieni.

And rhythmic dance of lightly leaping  
 feet.  
 Of Bacchus the o'er-wearied swain  
 receives  
 Deliverance from all his pains;  
 Bacchus gives comfort when a mortal  
 grieves,  
 And mirth to men in chains.  
 Not to Osiris toils and tears belong,  
 But revels and delightful song;  
 Lightly beckoning loves are thine!  
 Garlands deck thee, god of wine!  
 We hear thee coming, with the flute's  
 refrain,  
 With fruit of ivy on thy forehead bound,  
 Thy saffron vesture streaming to the  
 ground.  
 And thou hast garments, too, of  
 Tyrian stain,  
 When thine ecstatic train  
 Bear forth thy magic ark to mysteries  
 divine.  
  
 Immortal guest, our games and  
 pageant share!  
 Smile on the flowing cup, and hail  
 With us the Genius of this natal day!  
 From whose anointed, rose-entwisted  
 hair,  
 Arabian odors waft away.  
 If thou the festal bless, I will not fail  
 To burn sweet incense unto him and  
 thee,  
 And offerings of Arcadian honey bear.  
  
 So grant Messala fortunes ever fair!  
 Of such a sire the children worthy be!  
 Till generations two and three  
 Surround his venerated chair!  
 See, winding upward through the  
 Latin land,

Wdzięczny ci za to wieśniak, kiedy  
z Miasta wraca  
O zmroku i w podróży stóp swoich  
nie rani.  
Obyśmy, Natalisie, rok w rok mogli  
czcić cię –  
Pomyślmy nam i coraz  
pomyślniejszy przychodź!

Yon highway past, the Alban citadel,  
At great Messala's mandate made,  
In fitted stones and firm-set gravel laid,  
Thy monument forever more to stand!  
The mountain-villager thy fame will tell,  
When through the darkness wending  
late from Rome,  
He foots it smoothly home.

O Genius of this natal day,  
May many a year thy gift declare!  
Now bright and fair thy pinions soar  
away, –  
Return, thou bright and fair!<sup>15</sup>

However, it was not the only *genethliacon* by Tibullus, and birthday songs in Latin were, of course, also written by many other Roman writers, e.g. Propertius, Ovid, Sulpicia, Horace, Virgil, Persius, Statius, Martial, Ausonius, and many others. Allow me to quote one of the more interesting ones, describing the mood of the birthday morning and the actual celebrations:

Byłem zachwycony, gdy o poranku  
ujrzałem Kameny,  
Stojące przede mną u wezglowia  
w czerwieni wschodzącego słońca.  
Dały znak, że to urodziny mojej  
dziewczyny,  
Trzykroć w ręce klasnęły na szczęście.  
Niech dzień ten minie bez chmury,  
Wiatry niech staną  
w przestworzach,  
A groźne fale niech opadną łagodnie  
na suchy łąd.  
Niech nie zobaczą w dniu  
dzisiejszym cierpiących,  
I sam kamień niech słumi łyzy Niobe.  
Niech ucichną krzyki zimorodka,  
odejdą westchnienia,

I wondered what the Muses had sent  
me, at dawn, standing by my bed in  
the reddening sunlight.  
They sent a sign it was my girl's  
birthday, and clapped their hands  
three times for luck.  
Let this day pass without a cloud,  
let winds still in the air, threatening  
waves fall gently on dry land.  
Let me see no one sad today: let  
Niobe's rock itself suppress its tears.  
Let the halcyons' cries be silent,  
leaving off their sighing, and Itys's  
mother not call out his loss.  
And oh, you, my dearest girl, born to  
happy auguries, rise, and pray to the  
gods who require their dues.

15 T.C. Williams, *The Elegies of Tibullus*, Riverside Press Cambridge, Boston 1908.

A matka niech nie oplakuje  
utraconego Itysa,  
Ty zaś, moja najdroższa dziewczyno,  
urodzona pod szczęśliwą wróżbą,  
Powstań i módl się do bóstw,  
pragnących hołdu.  
Najpierw obmyj się ze snu  
w krystalicznej wodzie,  
I ułóż błyszczące włosy zręcznymi  
palcami.  
Wreszcie wdziej szatę, która  
najpierw przyciągnęła wzrok  
Propercjusza,  
I nie pozwól, by głowa twa pozostała  
bez kwiatów.  
Proś, by piękno, z którego słyniesz,  
było dane ci wiecznie,  
By zawsze w mej głowie panowały  
twe królestwa.  
Potem, gdy cześć oddana kadzeniem  
na ołtarzach,  
a wesołe płomienie rozświetlą cały  
dom,  
jest czas na ucztę – noc niech płynie  
przy winie,  
a nozdrza niech maści mi olej  
szafranowy.  
Flet niech towarzyszy nocnym płąsom  
i niech słowa twej figlarności wyjdą  
na wolność,  
a słodkie ucztowanie niech  
powstrzyma niepożądany sen,  
gdy sąsiednie ulice pełne gwaru,  
niech los objawi nam się w rzucie  
kości,  
który Amor mocniej skrzydłami  
wybije.  
Kiedy zaś godziny miną po wielu  
szklanicach,  
Wtedy Wenus nakaze święte nocne  
obrzędy,

First wash sleep away with pure water,  
and dress your shining hair with deft  
fingers.

Then wear those clothes that first  
charmed Propertius' eyes, and never  
let your brow be free of flowers.

And ask that the beauty that is your  
power may always be yours, and your  
command over my person might last  
forever.

Then when you've worshipped with  
incense at wreathed altars, and their  
happy flames have lit the whole house,  
think of a feast, and let the night fly by  
with wine, and let the perfumed onyx  
anoint my nostril with oil of saffron.  
Submit the strident flute to nocturnal  
dancing, and let your wantonness  
be free with words, and let sweet  
banqueting stave off unwelcome  
sleep, and the common breeze of the  
neighbouring street be full of the  
sound.

And let fate reveal to us, in the falling  
dice, those whom the Boy strikes with  
his heavy wings.

When the hours have gone with many  
a glass, and Venus appoints the sacred  
rites that wait on night, let's fulfil the  
year's solemnities in our room, and so  
complete the journey of your natal day.

więc dopełnijmy dorocznych  
uroczystości w naszej sypialni,  
i tak zakończmy podróż przez twój  
urodzinowy dzień.<sup>16</sup>

Γενεθλιακός λόγος was also an important part of rhetoric, mainly epideictic, which was particularly visible in the works by Aelius Aristides (117– around 181 AD)<sup>17</sup> and Himerius (Himerios, 310/315–385/386 AD).<sup>18</sup> Aristides in particular centred his musings on the nature of that part of rhetoric, the purpose of which was to not so much spectacular composition as indicating individuality and emphasising something particular and desired in rhetoric persuasion, e.g. outstanding parents or the special circumstances of one's birth. *Méthodos genethliakón* was also defined by Dionysius of Halicarnassus in the third book of *The Art of Rhetoric* (*Τέχνη ῥητορική* 3, 1–15).<sup>19</sup> Every birthday oration, including a poetic one, was mainly supposed to offer praise, beginning with adoration of the family and homeland, and then the merits of the jubilarian's body and mind, and it should conclude in a prayer-wishing for a good future and long life. In the case of a speech in celebration of a child's birth, it mainly emphasised the child's origin and the day when the baby was born. An example of a composition written in line with those guidelines was *Octogenerians* (*Μακρόβιοι*) by Pseudo-Lukian and dedicated to one Quintillus as a birthday gift. Its expression “prosero soi doron” (*προσφέρω σοι δῶρον*), i.e. “I hereby offer this as a gift” (Latin *donum do*) became the basic form of birthday inscription and it inspired Censorinus, a Latin compiler from the 3<sup>rd</sup> c. AD, the author of *De die natali Liber*.

The longevity of those rhetoric indications, much stronger than any modifications in terms of the poetics of genethliacóns, might be confirmed by 17<sup>th</sup> c. recommendations written by Georgius Morhof, an ambitious “polymath”, who set out to describe all European literary genres:

In the case of birth felicitations, the process of searching for the topic begins with persons, i.e. Ancestors or Parents, for whom one might find laudatory rhetoric

<sup>16</sup> Cf. Propertius (Sextus Propertius: 50 BC – around 2-15 AD) Elegy III.10. Translated from Latin: B. Gaj [English version: Translated by A.S. Kline, 2008, <https://www.poetryintranslation.com/PITBR/Latin/Prophome.php>].

<sup>17</sup> Aristides' surviving works include 55 orations and recitations, and two rhetoric treatises. Cf. *Der neue Pauly...*, p. 914.

<sup>18</sup> 24 orations by the orator have survived. Cf., *ibid.*

<sup>19</sup> Cf. Διονυσίου Ἀλικαρνασέως Τά ῥητορικά, opera Friderici Sylburgii Veterensis, Francofurti 1586, p. 67. Cf. J. van der Vliet, *Studia Critica in Dionysii Halicarnassensis Opera rhetorica*, Lugduni Batavorum, Van der Hoek, Leiden 1874, pp. 14–15.

topoi. Next is time, which preceded the birth: whether there had been some prophetic signs. Thirdly, there is the birth itself and its various circumstances, kisses and song by the crib, the recollections of that joyous day, the season (e.g. abundant spring, blooming summer, mature autumn, or holiday winter). At that point, one should add embellishments on the miraculous birth from the froth of the sea, the brain or Jupiter's thighs; on being brought up by doves, Amalthea the goat; speeches towards the stars, the aurora, the homeland, the good goddess, etc. Finally, one should include best wishes for the new-born and its parents on expanding their family. If it is a boy, one should congratulate them on the fortunate heir, and wish him fame in war or science, and if it is a girl, wish her beauty and good nature, which should develop in her. In celebration of an anniversary of one's birthday, the topics apply to praising the persons with poetic additions in each point.<sup>20</sup>

Morhof listed a dozen or so names of writers of genethliacons who were famous in Europe in his time, which indicated the extent of the presence of the genre still practised in the 19<sup>th</sup> and 20<sup>th</sup> centuries; the only surviving printed versions of the works from the past two centuries were jubilee-related works related to the academic community. Yet it would not be justified to talk about the death of the genre when there are still, even in the 21<sup>st</sup> c., new Latin works being published in celebration of one's birthday, e.g. the genethliacon in celebration of the birth of the daughter of Nicolas Sarkozy, president of France, and Carla Bruni entitled *Genethliacum alterum cum nata est Julia, filia Carolae Bruni et Nicolai Sarkozy praesidis Francogalliae (m. Octobri)*, or the whole series of genethliacons constituting a polemic with Jan Kochanowski's threnodies.<sup>21</sup>

The pages of this volume would not suffice to discuss even in rough outline all the genethliacons which were adapted by Christianity as songs marking the deaths of saints, i.e. their "births for the heavens." The relationship between faith and culture is also visible in the many examples of the use of the genre of the genethliacon in various songs and plays related to Christmas. However, while remaining within the literary-rhetoric, cultural-religious and academic traditions of the many centuries, one should at least in celebration of a jubilee as noble as this one not only include the above few pages discussing the genre, but also write a few lines in honour of the Jubilarian:

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<sup>20</sup> Cf. G. Morhof, *Polyhistor, sive de auctorum notitiaet rerum commentarii, quibus praeterea varia ad omnes disciplinas Consilia et subsidia proponuntur*, Sumptibus Petri Böckmanni, Lubecae 1688, pp. 117–119. Translated from Latin into Polish by B. Gaj [Unless indicated otherwise, quotations in English were translated from Polish].

<sup>21</sup> Cf. A.E. Radke, *Lanx satura memorabilium Anni MMXI*, Fundacja Nauki i Kultury na Śląsku, Opole 2012; idem, *Iubila natalicia vel antithreni (contra Threnos Iohannis Cochranovii)*, Fundacja Nauki i Kultury na Śląsku, Opole 2009.

Genethliacon  
Barbarae Bogolebskae dedicatum

Beatissima Profestrix et matrona  
Nec beatior invenitur ulla  
Universitate et locis Lodziensibus  
exsultare licet tibi, Barbara.  
Quod doctissima femina es  
rhetoricis rebus et coloribus  
atque humanitati dedita.  
Utinam sis semper felixque beata!

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Beata Gaj

## **Genethliacon Barbarze Bogołębskiej, czyli o potrzebie świętowania urodzin i jubileuszy**

### *Streszczenie*

W najpopularniejszych polskich słownikach terminów literackich, które opisują nawet gatunki dawno wymarłe i jednostkowe np. dramatu japońskiego czy indyjskiego, nie ma podstawowych informacji o gatunku obecnym w literaturze europejskiej (i nie tylko) przez co najmniej 23 wieki aż po dziś dzień. *Genethliacon* jest gatunkiem potwierdzonym od czasów Kallimacha (III w. p.n.e), który uświetnia narodziny lub rocznicę urodzin; czasami o charakterze lirycznym, dramatycznym lub retorycznym, obecnie nadal uprawianym w wielu językach świata (zgodnie z prastarą tradycją również po łacinie). Artykuł opisuje zarys rozwoju tego gatunku w tradycji europejskiej. Pierwsze piosenki urodzinowe, najczęściej odwołując się do konotacji Apollińskich, łączyły narodziny człowieka ze światłem i poezją. Co jest szczególnie interesujące, podstawowe cechy „genów” *genethliakonu* nie uległy w ciągu wieków znaczącym zmianom. Świętowanie narodzin, rocznic lub innych jubileuszy wciąż kojarzy się z życzeniami, ofiarowaniem prezentów, w tym tworzonej na tę okoliczność poezji. Być może warto zachować tak piękne tradycje, dając komuś taki samodzielnie napisany *genethliacon* jak np. ... *Genethliacon Barbarae Bogołębskae dedicatum*.

**Słowa kluczowe:** *genethliacon*, tradycja, jubileusz, gatunek.

## Genethliacon for Barbara Bogotębska, or on the Need to Celebrate Birthdays and Anniversaries

### Summary

The most popular Polish dictionaries of literary terms, which offer the definitions of even long lost and extremely particular genres such as Indian or Japanese drama, lack even the basic information on the genre which has existed in European literature (and even outside it) for the last 23 centuries. *Genethliacon* is a genre which has existed since the times of Callimachus (3<sup>rd</sup> c. BC), which has been used to celebrate a person's birth or the anniversary of their birth. Genethliacons may be of a lyrical, dramatic or rhetorical nature, and are still practised today in various languages of the world (in Latin, in line with the ancient tradition). This article provides an outline of the development of the genre within the European tradition. Initial birthday songs, usually connoting Apollo, linked people with light and poetry. What is particularly interesting is that the basic characteristics of genethliacon's *genes* have not undergo any major changes throughout the many ages. The celebration of one's birth, anniversaries and other jubilees still entails wishes, and gift-giving, including poetry developed for the occasion. It may be worthwhile to preserve such a beautiful tradition by giving someone an originally composed genethliacon, e.g. *Genethliacon Barbarae Bogotębskae dedicatum*.

**Keywords:** *genethliacon*, tradition, jubilee, genre.

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# Rhetoric as a Tool for Studying Our Thoughts: What is *Téchne Rhetoriké*?

*I understood every word in that sentence, but not the sentence itself.*

Terry Pratchett, *Carpe Jugulum*<sup>1</sup>

## Introduction

The motto with which I began my discussion offers a good illustration of the problem on which I wish to focus. The helplessness indicated by Pratchett is related to the fact that people talk “on two levels.” The first one, strictly grammatical, enables one to understand words and their organisation within a sentence (that is the level of *lexis*), while the other, i.e. rhetoric, applies to the thought which one hides behind the words or which one wants to convey (that is the level of *dianoia*).<sup>2</sup> And that is where, usually, problems emerge.

To explain the reasons for this, allow me to begin by quoting the opinion of Immanuel Kant (1971, A 822 [p. 832]; 1957, A 822/B 850 [p. 566]):<sup>3</sup>

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1 Cf. T. Pratchett, *Carpe Jugulum*, trans. P.W. Cholewa, Prószyński i S-ka, Warszawa 2015, p. 197: the described situation is not as funny as it might seem at first glance, and it indicates the difference between the *literal meaning* and the *allegorical meaning* of a sentence (suffice to consider the applications of idiomatic expressions).

2 Explanations of the notions and concepts – vide further on.

3 I applied two types of notes as in footnotes I generally focussed on the matters which would disrupt the main discussion making it not absolutely clear. It may be worth quoting what Theodor W. Adorno wrote about rhetoric and philosophy: “In philosophy, rhetoric represents that which cannot be thought except in language” (cf. *idem.*, *Dialektyka negatywna*, trans. T. Krzemieniowa, PWN, Warszawa 1986, p. 86 [Unless indicated otherwise, English versions of quotations were translated from Polish]).

Holding for true, or the subjective validity of a judgement in relation to conviction (which is, at the same time, objectively valid), has the three following degrees: opinion, belief, and knowledge. Opinion is a consciously insufficient judgement, subjectively as well as objectively. Belief is subjectively sufficient but is recognized as being objectively insufficient. Knowledge is both subjectively and objectively sufficient. Subjective sufficiency is termed conviction (for myself); objective sufficiency is termed certainty (for all).<sup>4</sup>

In other words, opinion (*Meinen*) as understood by Kant exhausts the argumentative procedure which exists in the *theory of rhetoric*. The entire quoted passage from *The Critique of Pure Reason* indicates how instances of rhetorical reasoning transition into strictly logical reasoning. Kant's subjective sufficiency describes the fact that reasoning based on conviction (*Überzeugung*) is successful if it can convince me, and those who think like me, if you will. Yet in order to be certain, I must refer to knowledge.

Clive S. Lewis indicated that, e.g. strictly religious content is often "hidden" behind a veil of "all the licenses and all the formalities, the hyperboles, [based on] the emotional rather than logical connections."<sup>5</sup> In fact, those issues often resurfaced in the discussions by, e.g. researchers of rhetoric, yet they hardly triggered any other reflection than noting the fact that a creator, including a philosopher, etc., utilises such and such tropes, figures or compositional structures, including *topoi*.<sup>6</sup>

4 Cf. Ch. Perelman, *Rhetoriques, Éditions de l'Université de Bruxelles*, Brussels 1989, p. 67. Perelman quoted the fragment from Kant's work, yet its meaning in French is somewhat different; additionally, in the translation there appears the notion of *persuasion*, while in the original there is the notion of *Überzeugung* ("conviction"). Please note that Walter Mesch discussed the problem in his article comprehensively – idem., "Überredung Überzeugung", [in:] *Historisches Wörterbuch der Rhetorik*, Hrsg. G. Ueding, G. Kalivoda, Band 9: St-Z, Niemeyer, Tübingen 2009, col. 858-870.

5 C.S. Lewis, *Rozważania o Psalmach*, trans. A. Motyka, Wydawnictwo Esprit, Kraków 2011, p. 9 [English version: C.S. Lewis, *Reflections on the Psalms*, Harper Collins, New York 1958].

6 Too many names come to mind at this point so I shall limit myself only to indicating those studies which attempted to summarise if not the entire then a considerable portion of the research into the matter. Those include: M. Fumaroli *Histoire de la rhétorique dans l'Europe moderne: 1450-1950*, P.U.F., Paris 1999; *Historisches Wörterbuch der Rhetorik*, Bände 1-12, Niemeyer, De Gruyter, Tübingen 1992-2015; *The Present State of Scholarship in Historical and Contemporary Rhetoric*, ed. W.B. Horner, Columbia, London 1990 (more recent editions exist!); E. Norden, *Die antike Kunstprosa vom VI. Jahrhundert v. Chr. bis in die Zeit der Renaissance*, Bände 1-2, Verlag von B.G. Teubner, Leipzig 1898 (reprints and translations exist); J.Z. Lichański, *Retoryka od renesansu do współczesności – tradycja i innowacja*, DiG, Warszawa 2000, pp. 188-259 (state of research as of 2000). Some summaries were also published in such journals as: *Rhetorica*, *Rhetorik. Ein Jahrbuch*, *Forum Artis Rhetoricae*.

Finally, allow me to quote this observation by Plato, to whom, in my opinion, we continue to assign too little attention (PL., *Gorg.*, 503B): “the endeavour [of rhetoric], that is, to make the citizens’ souls as good as possible, and the persistent effort to say what is best, whether it prove more or less pleasant to one’s hearers.” Plato only reminded us that rhetoric is inevitable in the communication process, but also in education, and that we can never avoid it – which he also indicated in *Phaedrus* when he stated that it exists both in public affairs, and in private matters, and it applies to all issues (PL., *Phaed.*, 261A–B).

## Definition of the problem

Therefore, the problem is simple, as Wilhelm Windelband stated in the early 20<sup>th</sup> c:

[...] Aus Grammatik und Rhetorik sollten die rechten Regeln des Denkens geschöpft werden, und eine vorwiegend sprachliche Bildung mit ihrem ästhetischen Formalismus erklärte es für die Aufgabe des gebildeten Menschen, sachgemäß über die Dinge reden zu können [thanks to grammar and rhetoric we should learn about the proper rules of thinking; and mainly thanks to linguistic education with its aesthetic formalism they [the rules] explained that the task of educated people is to be able to talk on [various] matters in the proper manner].<sup>7</sup>

The quoted remark appeared at the time (or a few years prior to) of a fundamental change in the approach to, e.g. language as a tool for **describing and interpreting reality**.<sup>8</sup>

7 W. Windelband, “Die neuere Philosophie”, [in:] *Allgemeine Geschichte der Philosophie*, Hrsg. W. Wundt, Teubner Verlag, Leipzig 1909, p. 389 [382–541] (*Die Kultur der Gegenwart*, t. 1.5.).

8 “Wissenschaftliche Weltauffassung: Der Wiener Kreis”, [in:] *Veröffentlichungen des Vereines Ernst Mach*, Hrsg. vom Verein E. Mach, Artur Wolf Verlag, Vienna 1929, pp. 299–332 and the following; V. Kraft, *Der Wiener Kreis. Der Ursprung des Neopositivismus. Ein Kapitel der jüngsten Philosophiegeschichte*, Springer Verlag, Vienna 1990, pp. 21–77 and the following; T. Milewski, *Zarys językoznawstwa ogólnego*, part 1: *Teoria językoznawstwa*, Towarzystwo Ludoznawcze, Lublin–Warszawa 1947; B. Malmberg, *Nowe drogi w językoznawstwie. Przegląd szkół i metod*, trans. A. Szulc, PWN, Warszawa 1969; *Języki indoeuropejskie*, L. Bednarczuk (ed.), vol. 1–2, PWN, Warszawa 1988. It is also worth mentioning the Vienna Circle (*Der Wiener Kreis*) which focussed on, among other things, the issues of language, as indicated by the studies by, e.g. Rudolf Carnap and Ludwig Wittgenstein, cf. *Wissenschaftliche...*, pp. 299–332 and the following; V. Kraft, *op. cit.* I should probably also mention the seminal works by Ferdinand de Saussure, and Charles C. Peirce – cf. F. de Saussure, *Zamietki po obszczej lingvistike*, trans. B.P. Narumov, commentary by N.A. Slijusarva, Izdatel'stvo Progress, Moscow 1990; Peirce's views discussed after: M. Bergman, *The Secret of Rendering Signs Effective: the Import of C.S. Peirce's Semiotic Rhetoric*, 2017, <http://www.helsinki.fi/science/commens/papers/renderingsigns.pdf> [accessed on: 20.12.2018]

The problem, as I presented it above, could be summarised in the following hypothesis: **thanks to rhetoric we are able to not only prepare any given texts, but also analyse the thoughts which caused the text to be formed.**

### Analysis

In order to verify the above hypothesis, I must refer to the remark of Wolfram Ax regarding the division of every expression into two spheres: *lexis* and *dianoia*.<sup>9</sup> The first one is the somewhat “empty” grammatical structure of an expression, while the other is the thought one “inserts” into that “empty” structure. Allow me to use the invocation from Virgil’s *Aeneid*:<sup>10</sup>

Arma virumque canō, Trōiae quī prīmus ab orīs  
 Ītaliā, **fātō profugus**, Lāvīniaque vēnit  
 lītora, multum ille et terrīs iactātus et altō  
 vī superum saevae memorem Iūnōnis ob iram;  
 multa quoque et bellō passūs, dum conderet urbem,     5  
 inferretque deōs Latiō, genus unde Latinum,  
 Albānique patrēs, atque altae moenia Rōmae.  
 Mūsa, mihī causās memorā, quō nūmine laesō,  
 quidve dolēns, rēgīna deum tot volvere cāsūs  
**īnsīgnem pietāte virum, tot labōrēs**                     10  
 impulerit. Tantaene animīs caelestibus irae [emphasis J.Z.L.]?

### Description and analysis

The literal layer, sometimes referred to as historical, is, or rather was for Virgil’s contemporaries, the truth. The fact that for us it is no longer the truth is irrelevant for studying the work; moreover, it is also irrelevant for the problem I am analysing. Therefore, a problem arises when one moves to the matters of allegorical-mystical and moral meanings. The first problem one faces is the expression: *fato profugus* (exiled by fate).<sup>11</sup> The other is related to epistemological and ontological

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and V. Colapietro, “C.S. Peirce’s Rhetorical Turn”, *Transactions of the Charles S. Peirce Society* 2007, Vol. 43, No. 1, pp. 16–52 (NB, access to the legacy of Ch.C. Pierce in Poland is not easy, and editors are only starting to consistently study and publish his surviving works).

<sup>9</sup> W. Ax, *Lexis und Logos. Studien zur antiken Grammatik und Rhetorik*, Hrsg. F. Grewing, Stuttgart 2000, pp. 54–55 and the following; J.Z. Lichański, *Filologia – Filozofia – Retoryka. Wprowadzenie do badań (nie tylko) literatury popularnej*, DiG, Warszawa 2017, pp. 18–22.

<sup>10</sup> Cf. <http://www.thelatinlibrary.com/vergil/aen1.shtml> [accessed on: 27.07.2017]. As a more complete analysis was published elsewhere, I shall present only some of the conclusions.

<sup>11</sup> There appears the problem of the well-known motto. In Loeb’s English edition, the expression appears as: *exiled by fate*, cf. [https://www.loebclassics.com/view/virgil-aeneid/1916/pb\\_LCL063.263.xml](https://www.loebclassics.com/view/virgil-aeneid/1916/pb_LCL063.263.xml) [accessed on: 28.07.2018]. Therefore, was Aeneas an *exile* (as intended by Fate) or did *Fate exile*

matters: one applies to the *trials sent onto the righteous man*,<sup>12</sup> and the other, i.e. is the ire of gods, or rather *is ire befitting of gods*.

Yet do deep theological and philosophical matters translate well into images? Can it be done through **association**, through **secondary modelling systems**, or maybe in some other way? Please note that non-fictional content, abstract possibly, once transformed into images, acquire, unfortunately, additional meanings. And those meanings may be completely detached from the content which one wishes to convey.<sup>13</sup>

Roman Ingarden did warn us:<sup>14</sup>

[...] **values** are supposed to be “subjective” in the sense that they are **truly not assigned** to objects of various kinds (items, **works of art**, people, modes of operation, e.g. moral acts, logical creations, e.g. theories), but **they constitute some illusions or fictions of individual people who assign them for various reasons to various items so that it appears as if the items truly were entitled to those** [emphasis J.Z.L.].<sup>15</sup>

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him, sentencing him to *wandering*? The question is reasonable, cf. J. Henry, *Aeneidea*, Vol. 1, London 1873, pp. 123–130 (repr. G. Olms Vlg., 1969). The author indicated that the grammatical structure in Latin enables both readings. That reading can be found in Herman Broch's work *Der Tod des Vergil* (Death of Virgil). He wrote: “Hastened by fate, I could not become him [guide] myself, not to mention for others. Yet wherever you got thrust, you had always showed the way.” (idem., *Death of Virgil*, trans. M. Kurecka, W. Wirpsza, Wydawnictwo Dolnośląskie, Wrocław 1993, p. 338). In the original version, the passage was stronger: “Getrieben und schicksalgetrieben, war ich mir selber kaum Führer, geschwiege für andere. Wohin's dich auch immer getrieben, immer war's Weg, den du wieset” (idem., *Der Tod des Vergil*, DTV, Munich 1965, p. 253).

- 12 It resembles the problem that appeared in the *Book of Job*. Therefore, it is not only a question posed by Virgil, but a more serious problem.
- 13 In other words: at the *inventio* stage one knows they wish to express that content in a work, yet at the *elocutio* stage one has to find lexical equivalents, which inevitably may change the meaning of a text, e.g. by using tropes and figures which in turn are surely going to be read somewhat differently by different recipients, cf. notes 11 and 12.
- 14 During a discussion it was pointed out to me that Roman Ingarden supposedly assumed the objective (=non-subjective) nature of value; however, as was indicated by the philosopher himself and by his researchers, “[...] value [...] is a classification of the quality of an object [...] Aesthetic values emerge as classifications of aesthetic objects being the specifications of works of art dominant in specific acts of perception [...] Moral values are also determined in quality terms, yet they represent a quite different type of value; they are, too, independent, yet they require a different carrier. That carrier is a person being a conscious entity” (J. Makota, “Wartości estetyczne a wartości moralne w filozofii Romana Ingardena”, *Etyka* 1988, issue 22, pp. 184, 185). In her continued discussion the author emphasised that the ontological and epistemological status of value in Ingarden's philosophy was unclear as the philosopher himself “[...] mentioned in passing the need to seek out some intermediary mode of [value's] existence (between real existence and purely intentional existence)” (cf. *ibid.*, p. 191).
- 15 R. Ingarden, *Książeczka o człowieku*, Wydawnictwo Literackie, Kraków 2017, p. 106.

Ingarden indicated a problem which is normally glossed over, i.e. what the nature of the values which apply to works of art is. However, before addressing this issue, one must pose a much more important question: are works of art entitled to any values per se? Is not actually the case, as Ingarden used to say, that those values are *subjective*, as they emerge in the process of reception?<sup>16</sup> A part of the problem was clarified by Henryk Elzenberg when he indicated that “[...] an image, under certain circumstances, enables the definition of a perfectly specific quality in a completely equal manner or with a higher approximation than a term.”<sup>17</sup> Ingarden was extremely accurate in indicating the manner in which a creator links abstract and philosophical content with strictly linguistic problems. Of course, one must, in that case, describe the mode of “making” a literary image. Yet that is relatively simple as, e.g. some help is offered by the description of the elocutionary sphere of a work of literary art, including tropes, figures, and the style and its harmony. One could also use the study of W.A. Zarięcki, who offered probably the most comprehensive discussion of the problem of literary images.<sup>18</sup> His general thesis was that **the meaning of a literary image** somewhat “grows” or “undergoes a constant transformation” as it is being read, when one receives new details.<sup>19</sup>

Please note that if any graphic form (I understand that notion broadly, to cover both photography and “motion pictures”<sup>20</sup>) is the dominant element, then there also exist other stimuli apart from those indicated by Ingarden, Elzenberg, and Zarięcki. In the most general terms, I would define them as associations; those, in turn, constitute a **recipient’s individual decisions**.<sup>21</sup>

Therefore, in the process of reception, there exists – and this is a trivial conclusion – a strong dependency between the **understanding of the content of a message** and not only the **individual decisions of a recipient** but **also their compe-**

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16 An interesting approach to the matter was provided by Max Scheller, who discussed the fact of the creation of a “false reality” as, e.g. one indicates the subjective perception/experiencing of reality as its objective description, cf. M. Scheller, *Resentyment a moralność*, trans. J. Garewicz, PWN, Warszawa 1977, p. 81 and the following; also J. Tischner, *Etyka a historia. Wykłady*, foreword, edition by D. Kot, Instytut J. Tischnera, Kraków 2008, pp. 469–470, 479.

17 H. Elzenberg, *Pisma estetyczne*, editing and foreword by L. Hostyński, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 1999, p. 130.

18 W.A. Zarięcki, “Obraz jako informacja”, trans. L. Suchanek, *Pamiętnik Literacki* 1969, Year 60, col. 1, pp. 257–278.

19 I believe that suggestion could be expanded to apply to any work of art, possibly a cultural text, yet it is only a suggestion and the problem should be verified.

20 A notion of Terry Pratchett.

21 S. Skwarczyńska, “Językowa teoria asocjacji w zastosowaniu do badań literackich”. [in:] idem., *Studia i szkice literackie*, IW PAX, Warszawa 1953, pp. 303–333.



**tences.** At this point, it is worth mentioning Yuri M. Lotman, who addressed the issue of whether and how recipients “decode” the meanings of messages.<sup>22</sup>

Finally, the time has come to consider **rhetoric** as a research tool. Some help comes from the studies of Sonja K. Foss, in particular her concise 1989 study. She explained:

[...] the aim is to teach students how to think rhetorically—i.e. ask questions on the nature and function of symbols. The course is designed around on three major questions which students/critics are likely to ask: “What is the relationship between rhetoric and its context?”, “How does a message construct a specific reality for the audience and the speaker?”, and “What does rhetoric suggest about the rhetor?”<sup>23</sup>

As Foss continued: “[...] the questions are posed to develop knowledge on the rhetorical process: “The study and the evaluation of rhetoric acts and artifacts in order to understand rhetorical processes.”<sup>24</sup> In other words, the object of the analysis is both the rhetorical act itself and the artifacts (those could be literary texts, public presentations, advertisements, films, architecture, statues, etc.): generally speaking, as Burke wrote, symbols which we use throughout our lives.

Allow me to proceed to the description of the method proposed by Sonja K. Foss:

One question emphasizes the context or the environment that spawned the rhetorical artifact: “What is the relationship between rhetoric and its context?” The relationship between a rhetorical artifact and its context is, of course, the subject of the continuing debate in the speech communication field. Some critics believed that contexts or situations call rhetoric into existences, while others believe that the existences of situation and how they are defined depend on the perspectives of the individuals involved. A middle view holds that the situation does not control the response of the rhetor, but neither is the rhetor free to create a situation at will.<sup>25</sup>

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22 J.M. Łotman, *Struktura chudożestvennogo teksta*, Moscow 1970 (Polish translation *Struktura tekstu artystycznego*, trans. A. Tanalska, PIW, Warszawa 1984); idem., *Uniwersum umysłu. Semiotyczna teoria kultury*, trans. B. Żytko, Wydawnictwo Uniwersytetu Gdańskiego, Gdańsk 2008). I am omitting the fact that a creator/creators of films/games/comics may be “convincing for the convinced”; for other recipients the intentions of the creators may be unclear. Though the reception of Ingmar Berman’s films (e.g. *Wild Strawberries* and *Seventh Seal*) seems to somewhat contradict that, I would consider it a mere exception proving the rule.

23 S.K. Foss, *Rhetorical Criticism: Exploration and Practice*, Waveland Press, Prospect Heights IL, 1989, pp. 191–196.

24 Cf., *ibid.*, p. 5.

25 *Ibid.*, p. 92.

Therefore, the item one should define first is the context or rather the circumstances in which a rhetorical expression emerges or which impact(s) the subject of the debate. That item, clearly identified, constitutes the centre of communicative process.

In this specific example, the impact of the author on that which they present is both minor and not minor. That is because the author poses philosophical and theological questions. It is not because actually Aeneas' fate was nothing to be envious of: he lost his homeland, he wandered the seas, he met a woman with whom he fell in love, or so he thought, and, finally, he had to abandon his apparent stability to continue his search of a new homeland. Please note that the described situation assumed that the influence of the gods on human fate is obvious and not subject to debate; moreover, it was the gods who defined the direction of human life, whether people like it or not, cf. *Si gua fata sinant [...] sic volvere Parcas* (VERG., A., I.22, 26). But should one **show** that? We have become too secularised to simply accept that suggestion as an obvious and true judgement!

The second question is important:

The second question covered in the course is: "How does a message construct a particular reality for the audience and the rhetor?" Here the critic's primary focus is on the message and on what happens within the message so that it generates a particular world view, reality, or perspectives for those in those involved with it.<sup>26</sup>

Foss stressed the vital problem of **the impact of an expression on the perception and interpretation of the world** both by a speaker and the audience. Plato's remark that Homer was the educator of Hellas was an excellent example of this, as it indicated that through Homer's works people organised their world and defined their place in it.<sup>27</sup>

This results from the obvious fact indicated by Burke when he spoke of the relationship between the meaning of, e.g. words and persuasion.

Finally, the third question:

In some instances, the critic is interested primarily in the personal dimension of the artifact or in the artifact as an expression of its rhetor. Such a focus on the

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<sup>26</sup> Ibid., p. 192.

<sup>27</sup> That also applied to the discussed example. Virgil referred to the perception and interpretation of reality common in his time. At the same time, the questions the poet posed were no "decorations"; those were, surely, questions posed by regular Romans. Since I am religious, etc., why do the gods keep burdening me with such difficult tasks? An interesting attempt at answering (from the perspective of a pious Roman) a slightly differently phrased question was offered by Steven Saylor, e.g. in the novel *Wrath of the Furies*.

rhetor is guided by the question: “What does a rhetorical artifact suggest about the rhetor?” The critic who is interested in the artifact as reflective of its rhetor generally seeks to discover how rhetors perceive and interpret the world, what their inner life, and how their perspectives motivate them to act as they do; rhetor’s symbol use provides clues to help answer these questions.<sup>28</sup>

This issue is particularly important, and an excellent example of such an analysis is Burke’s famous analysis of *Mein Kampf*.<sup>29</sup> Such an analysis enables one to present or rather reveal the true intentions of a speaker who even in a seemingly objective expression includes some more or less hidden thoughts, which they intend to convey to the audience. Therefore, did Virgil somehow “present” himself in the quoted fragment? Yes, as he became a prophet, as suggested by Horace in Ode 3.1 (*Odi profanum vulgus*), and by Plato before that in the Apology of Socrates, where he suggested that “sometimes a god enters a poet” (PL., *Apology* 22C). The questions in the *Invocation* suggested that the epic poem would also include answers to those questions; because it was never finished, those questions have remained without unequivocal answers.

However, did the indicated example, or examples, indicate a path to understanding the hypothesis stated in the title? I believe so. In fact, the earlier remarks and mainly the proceedings indicated by rhetorical criticism enable one to “transcend the veil of words.”<sup>30</sup>

The problem which the theory of rhetoric tries to solve is the “translation” of thoughts into words, into syntactical constructs, into tropes and figures, *topoi*, and a comprehensive whole. The fifth volume by Quintilian indicates how that “translation” occurs (QUINT., V, *passim*).<sup>31</sup> However, it is worth “reading” Quintilian through Lewis and Lotman;<sup>32</sup> then one acquires the answer to the title hypothesis. Thus, a thought (*dianoia*), which is “inserted” by a creator into “empty” grammatical structures of an expression being prepared, is always determined by

28 Ibid., p. 194.

29 Cf. K. Burke, “Retoryka Mein Kampf”, [in:] *Nowa Krytyka. Antologia*, selection H. Krzeczowski, trans. M. Szpakowska, PIW, Warszawa 1983, pp. 344–377 (it is a chapter of Burke’s book, *The Philosophy of Literary Form*, The University of California Press, Berkeley et al. 1973, pp. 191–220).

30 Kenneth Burke had a very similar approach to those matters, yet, as I believe, he did not formulate such categorical conclusions, cf. K. Burke, “Lexicon Rhetoricae”, [in:] *Critiques and Essays in Criticism, 1920–1948*, selected by R.W. Stallmann, New York 1949, pp. 234–240 (Polish translation in: *Teoria badań literackich za granicą*, S. Skwarczyńska (ed.), vol. 2, part 2, Wydawnictwo Literackie, Kraków 1981, pp. 606–627).

31 S. Śnieżewski, *Terminologia retoryczna w Institutio Oratoria Kwintyliana*, Księgarnia Akademicka, Kraków 2014, pp. 113–147.

32 J.M. Łotman, *Struktura...*, *op. cit.*; idem., *Uniwersum umysłu...*, *op. cit.*; C.S. Lewis, *Rozważania o...*, *op. cit.*

those elements which were indicated by Lotman, and Lewis (and many others, e.g. R.E. Curtius) in their studies. The rhetorical analysis of expression enables one to indicate those determining factors; I presented this in the study of *Niobe* by Konstanty Ildefons Gałczyński, and in the volume *Filologia – Filozofia – Retoryka*.<sup>33</sup>

## Conclusions and discussion

The conclusions are obvious (they conclude the previous chapter of the study), yet has the hypothesis truly been verified? I could try and avoid answering that by indicating, e.g. the detailed studies of similar problems which can be found in the works of, e.g. Barbara Bogołębska.<sup>34</sup> However, that would not constitute a complete answer as those studies confirmed only the accuracy of the application of rhetorical tools in analysing various expressions, including artistic ones. They did not offer an answer to the posed question as that was not Bogołębska's task.

It is by the theory of rhetoric that one **shapes an expression, by using the rhetorical tools of that image**. Yet the operation can be "reversed." A speaker or, more generally, a creator of any text cannot hide their intentions; they may make it extremely difficult to read them (consider the rather obvious example of *Finnegan's Wake* by James Joyce), yet provided that one knows the language system in which the text was written and they are familiar with culture codes,<sup>35</sup> the intentions behind a text can always be read. Today, in fact, it is so much easier as we know much about the expectations of recipients, about their perceptions of the world, about the conventions of both creating and receiving text, etc.

The conclusion is clear: rhetoric offers the tools not only for creating and analysing texts, but also for describing the thoughts which lay at the foundation of those texts. In fact, if one correctly reads the remarks by Aristotle and Quintilian, and the study by Leonhard von Spengler, the above conclusion becomes ob-

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33 J.Z. Lichański, "Niobe Konstantego Ildefonsa Gałczyńskiego: 'Ty jesteś moja światłość świata...'", Universitas, Kraków 2015; idem., *Filologia...*, op. cit.

34 B. Bogołębska, *Studia o stylistyce i retoryce*, Studia Graf, Zgierz 2001; idem., *Od tradycji do nowatorstwa, od transgresji do adaptacji na wybranych przykładach literackich i publicystycznych*, Primum Verbum, Łódź 2013; idem., *Retoryka, genologia i stylistyka tekstów literackich i dziennikarskich*, Primum Verbum, Łódź 2015. Cf. also *Forum Artis Rhetoricae* 2015, 3 (42), pp. 53–61, which offers prof. Bogołębska's complete bibliography.

35 I made this reservation to avoid the accusation that texts composed using the linear A writing system disprove my argumentation; I would like to indicate a study devoted to reading hieroglyphics, where the author discussed how Champollion read hieroglyphics as apart from "reading" the signs of the language, he also "read" the culture in which the language existed, cf. D. Meyerson, *Tajemnica hieroglifów. Champollion, Napoleon i odczytanie Kamienia z Rosetty*, trans. M. Witkowska, Prószyński i S-ka, Warszawa 2015.

vious (ARIST., *rhet.*, I.1354a1-3; 1355b26-27; QUINT., V.10.54).<sup>36</sup> It is also worth adding this remark by Aristotle from the *Nicomachean Ethics* (ARIST., *eth.nic.*, I.3.1094b23-30):

In the same spirit, therefore, each type of statement should be received; for it is the mark of an educated man to look for precision in each class of things just so far as the nature of the subject admits; it is evidently equally foolish to accept probable reasoning from a mathematician and to demand from a rhetorician scientific proofs.

Therefore, the attitude of a speaker, or an author, should be based on ethics. Without it our thoughts (and, in turn, our speech) will be devoid of any major value; they will be mere chaff and insults to the gods.

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<sup>36</sup> L. von Spengel, "Die Definiton und Eintheilung der Rhetorik bei der Alten", *Rheinisches Museum für klassische Philologie* 1863, vol. 18, pp. 481–526.

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Jakub Z. Lichański

## Retoryka jak narzędzie badania naszych myśli: czym jest *téchne rhetoriké*?

### *Streszczenie*

Retoryka jest nie tylko metodologią nauk humanistycznych; jest najważniejszą z nauk, jaką zostawili nam antyczni myśliciele. Określa ona nie tylko metody argumentacji z przesłanek niepewnych, jest nie tylko teorią tekstu, ale przede wszystkim – jest narzędziem do organizowania naszych myśli i przygotowywania tekstów, których celem ma być przekonywanie, ale tak, aby *uzyskać wiedzę* a nie *mmiemanie* (Kant).

Jednakże jak wiemy, język, którym się posługujemy, jest niezwykle zawodny. Ostrzegali przed tym i Platon, i Arystoteles. Zarazem oni zbudowali podwaliny *téchne rhetoriké*, której kształt systemowy zawdzięczamy Kwintylijanowi. Retoryka – jak twierdzili jej zarówno antyczni, jak i współcześni badacze – nie jest *słownikiem chwytów* (Volkmann); jest raczej *analogonem logiki* (Volkmann). Jak powiada Wilhelm Windelband, „dzięki gramatyce i retoryce poznaliśmy prawidłowe reguły myślenia”.

Autor sięga nie tylko do tradycji badań nad retoryką, ale i nad językiem, głównie odnosząc się do tradycji Koła wiedeńskiego (*Der Wiener Kreis*). Acz dorobek współczesnego językoznawstwa, a także współczesnych badań nad filozoficznymi podstawami badań nad językiem będą uwzględnione, to jednak perspektywa zarówno wyznaczona przez Immanuela Kanta, jak i badaczy z kręgu *Der Wiener Kreis* jest dominująca.

Celem niniejszego studium jest nie tylko przypomnienie tezy Windelbanda, ale i jej pełniejsze dowiedzenie.

**Słowa kluczowe:** retoryka, język, językoznawstwo, metodologia nauk, M.F. Quintilianus, W.C. Booth, I. Kant, R.E. Volkmann, W. Windelband, der Wiener Kreis.



## Rhetoric as a Tool for Studying Our Thoughts: What is *Téchne Rhetoriké*?

### Summary

Rhetoric is not only a methodology of the humanities. It is the most important of the sciences the ancient thinkers left us. It defines not only the methods of argumentation from uncertain premises, and not only is it a theory of text, but most of all it is a tool for organising our thoughts and preparing texts, the aim of which is to convince, but in a way which ensures knowledge and not opinion (Kant).

However, the language that we use often fails us. Both Plato and Aristotle warned us about this. At the same time, they developed the foundations for *téchne rhetoriké*, the systemic shape of which we owe to Quintilian. Rhetoric, as posited by its ancient as well as contemporary researchers, is not a *lexicon of gimmicks* (Volkman). It is rather an *analogue of logic* (Volkman). As Wilhelm Windelband said: “thanks to grammar and rhetoric we have learnt the correct rules of thinking.”

The author discusses not only the history of the studies of rhetoric, but also of language, mainly referring to the traditions of the Vienna Circle (*Der Wiener Kreis*). Though the achievements of contemporary linguistics and the contemporary studies on the philosophical foundations of linguistic studies are considered, the perspectives defined by Immanuel Kant and the researchers from the Vienna Circle are dominant. The aim of this study was not only to reiterate Windelband’s thesis, but also to verify it more comprehensively.

**Keywords:** rhetoric, language, linguistics, science methodology, M.F. Quintilian, W.C. Booth, I. Kant, R.E. Volkman, W. Windelband, der Wiener Kreis.

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*Literatura i Kultura Popularna*, and in the collected volumes of the *Fantastyczność i cudowność* (Zielona Góra, Poznań) and *POPkultura – POPLiteratura* (Uniwersytet Wrocławski) series. One of the authors of the *Historisches Wörterbuch der Rhetorik* group. Member of the Polish Philosophical Association, Association of the Friends of History, International Society for the History of Rhetoric, editor-in-chief of *Forum Artis Rhetoricae*. Vide also Wikipedia entry (Jakub Z. Lichański).

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# Rhetorical Styles in Knowledge Communication

## Introduction

Style is one of the core notions of culture. It appears in fashion, art, and architecture. It is used in language and in linguistics, in literature, and in literary studies, in rhetoric, and in rhetorical research. Just as the general category of “text” manifests in specific genre instances, so does the general category of “style – in specific stylistic instances, i.e. in different styles.

Style can be studied at various levels of generality. Depending on the theoretical framework adopted, several basic styles are distinguished. At ever lower levels of generality, more and more differences (e.g. intra-stylistic variants) are taken into account. With increased detailing, one can examine the individual style of a given author (after all, “the style is the man himself”, as Georges-Louis Leclerc de Buffon once famously said).

To a large extent, it is the subject matter and style of communication of research by scientists that determines what journalists as recipients of their texts will continue to publicize in the media. Therefore, both journalists and scientists could enrich their professional performance by applying the rhetorical perspective to interpreting the style of scientific texts. The rhetorical model enables one to highlight different persuasive resources employed in texts written in either the plain, middle or grand styles.

## Style as a focus of research

Stylistics is distinguished as a separate area of research, with its own metalanguage, concepts and research directions.<sup>1</sup> From the point of view of the methodology of

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<sup>1</sup> Vide, e.g. B. Bogotębska, “Proces wyodrębniania się teorii stylu na przełomie wieku XIX na XX”, *Stylistyka* 1993, issue 2, pp. 163–171; eadem, *Tradycje retoryczne w stylistyce polskiej. Narodziny*

style research, it is useful to recall two ways of functioning of conceptual schemes.<sup>2</sup> Despite the differences between them, a certain degree of adequacy is expected between the conceptual framework and empirical material in both.

Within the former, the schemes may *reflect* the already existing organisation of material: therefore, they refer to nature and its laws (e.g. describing and explaining the law of gravity). Within the traditional perspective, they refer to Aristotle and Thomas Aquinas' definition of truth as adequacy of reality and cognition (*adaequatio rei et intellectus*).

In the latter case, it is schemes that *organise* material: they offer various rules for dividing and hierarchization, which define complex and heterogenic phenomena and make them understandable (e.g. cultural phenomena, including style). Therefore, it is not a question of the one truth but of applicable conceptualisations made from different points of view, considering various criteria and characteristics. The proposed schemes entail a certain degree of organisational adequacy, yet one pattern does not disprove another. Thus, they can coexist, as each of them offers different cognitive benefits, and as each is constructed according to different assumptions and criteria regarding the organisation of material. If a given ordering principle turns out to be *useful* (not true, because it cannot be), it is a sufficient criterion to consider the scheme as helpful and to include it in the repertoire of tools for learning and acting. That is why various concepts of style coexist at different levels of generality and use different criteria.<sup>3</sup>

## Rhetorical concepts of style

The authors of scientific texts are seldom specialists in rhetoric, nor could they name the techniques they apply. However, as Quintilian argued:

It is not [...] that when we publish handbooks, we invent some modes of arguing; in fact, everything which was offered as a recipe had its practical application with orators, and only later did theoreticians extract and collect all that and publish it as a whole. [...] the creators [...] of norms are those who spoke [...].<sup>4</sup>

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*dyscypliny*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 1996; eadem., *Studia o stylistyce i retoryce*, Studio Graf, Zgierz 2001; on the academic style vide, e.g. S. Gajda, *Podstawy badań stylistycznych nad językiem naukowym*, PWN, Warszawa 1982.

<sup>2</sup> The division was discussed in D. Davidson, *Inquiries into truth and interpretation*, Clarendon Press, Oxford 1984, pp. 183–198; vide also M. Załęska, *Retorica della linguistica. Scienza, struttura, scrittura*, Peter Lang, Frankfurt am Main etc. 2014, pp. 181–183.

<sup>3</sup> Vide, e.g. B. Bogotebska, "Romantyczny model retoryki i nauki o stylu. Przegląd problematyki", *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 1998, issue 1, pp. 139–152.

<sup>4</sup> Quintilian, *Institutionis oratoriae libri XII*, 5, 10, 24, I quoted after: M. Korolko, *Sztuka retoryki. Przewodnik encyklopedyczny*, Wiedza Powszechna, Warszawa 1990, p. 31 [Unless indicated otherwise, English quotations were translated from Polish].

Scientists are practitioners who create standards in the field of scientific communication methods. Their ways of communicating scientific knowledge, despite their specificity, can, however, be described within the rhetorical framework. The rhetorical approach includes co-existing conceptual schemes that articulate the conceptual area of 'style.' Theoretical distinctions regarding style were discussed in important rhetorical treatises, such as Aristotle's *Rhetoric*,<sup>5</sup> in the works of his student and successor Theophrastus,<sup>6</sup> in Cicero's texts<sup>7</sup> and in *Rhetorica ad Herennium*<sup>8</sup> written by an unknown author, but for centuries erroneously credited to Cicero.

Each speaker during the speech has three tasks (*officia oratoris*) to fulfill: to teach / to prove (*docere / probare*), to delight (*delectare*), and to evoke emotions of the listeners (*movere*). The speaker frames his/her message in one of three kinds of expression (*genera dicendi*): judicial kind (*genus iudiciale*), demonstrative kind (*genus demonstrativum*) and deliberative kind (*genus deliberativum*). The kind of expression influences the author's decisions primarily in the field of *inventio*, i.e. at the stage of constructing argument. However, as part of the third stage of text preparation – i.e. seeking the proper linguistic-stylistic form (*elocutio*) – the speaker has at his/her disposal three types of style (*genera elocutionis*): the plain style (*genus humilis*), the middle style (*genus medium*), and the grand style (*genus grande / grave / sublime*).

In *Rhetorica ad Herennium*, speakers were advised to consider two factors when developing their texts: the intention and the topic. The author's intention is to accomplish mainly one of the above-mentioned three tasks of the speaker. Each task has its counterpart at the level of kinds of expression (*genera dicendi*) and the kinds of style (*genera elocutionis*). Then, the nature of a discussed topic, being a consequence of appropriateness (*aptum/decorum*),<sup>9</sup> which is one of the recommended qualities of *elocutio*, requires the speaker to choose the adequate style.

As in the case of any abstract notion, the purity of a model is achieved through reduction, simplification or omission of individual features and by highlighting general tendencies (*one* task of the speaker, *one* kind of expression, *one* style). However,

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5 Aristotle, *Retoryka. Retoryka dla Aleksandra. Poetyka*, trans. H. Podbielski, Wydawnictwo Naukowe PWN, Warszawa 2004.

6 In some studies it was Theophrastus who was credited with the greatest influence on the development of the theory of three levels of style (plain, middle and grand) and their specific applications in various text genres (vide the entry "retorica" [in:] <http://www.treccani.it/enciclopedia/retorica/> [accessed on: 15.09.2018]).

7 Vide, e.g. Marek Tulliusz Cynceron, *O mówcy*, trans. B. Awianowicz, Wydawnictwo Marek Derewiecki, Kęty 2010.

8 *Ad C. Herennium: de ratione dicendi (Rhetorica ad Herennium) [Cicero]*, trans. from English by H. Caplan, Harvard University Press, Cambridge MA / William Heinemann, London 1989.

9 The *aptum/decorum* models were discussed in M. Worsowicz, *O "duchu stosowności". Teoria retoryczna a współczesna praktyka medialna*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2013.

since the writing of texts is a creative act performed in a continuously evolving culture, the practice of communication reveals more complex than the idealised standard. The author may for example try to fulfil more than one task (e.g. *docere/probare* as well as *delectare*); the text, at the level of *inventio*, may belong to the judicial kind, but at the level of *elocutio* – instead of being realised in the plain style, typical for the judicial kind – it may be formulated in the middle style. Due to limitations of space of the paper, I shall only discuss general tendencies.

### Plain style in communicating scientific content

Within the rhetorical model outlined above, the plain style (*genus humile*) consists of using colloquial speech and its characteristic freedom of expression. Among the three rhetorical tasks of the speaker, the plain style focuses on *docere*, i.e. “teaching”, “informing”, or *probare*, i.e. “proving”. It is why the plain style is sometimes associated with the judicial kind (*genus iudiciale*), which consists of proving guilt or innocence.

The main resource of the plain style is reason which enables teaching and conducting an argumentation (*docere/probare*). In an ideal situation, the judicial kind, practised in court speeches, focuses on the search of truth and establishing facts (e.g., who was the killer? who is guilty and of what?). However, as the accuser or the defender, each speaker strives to make plausible a particular version of the facts. Depending on the pre-defined argumentative role, the speaker argues either a person’s culpability or innocence.

If one extends the framework of the three rhetorical kinds outside its original applications, it is the judicial kind that fits the best the traditional mode of communicating science. The declared goal of the exact sciences is indeed to seek the truth by establishing facts concerning nature and identifying cause and effect relations. In the humanities and social sciences, the purpose is rather to argue in favour of various interpretations regarding cultural issues, including human motivations and actions. The interpretations are argued within different research paradigms (e.g. cognitivism or constructivism) focused on peculiar sets of features. According to the traditional approach, scientific activity is based exclusively on reason. Therefore, the rhetorical function of *docere/probare* is the most important in communicating scientific results. The implementation of this function helps to achieve the basic task of scientific activity, as formulated by Wilhelm von Humboldt: to know and to understand more.

The plain style – applied, in the cultural context of Greek rhetoric, in court speeches – meant arguing in a simple way, understandable for uneducated audiences. If we expand the original rhetorical model to modern communication contexts, the plain style is characteristic of expressive communication, realized in such genres as diary, biography, and letter. In literature, the plain style is typical of

popular comedy or satire. In scientific communication, an expressive form of cognition is an essay,<sup>10</sup> a genre that allows presenting a personal view of the world, unrestricted by the requirements of any method, expressed through unconstrained language, without any terminological discipline.

The conceptual category of current language is associated with common knowledge and practical reason. Therefore, the preference for colloquial language is also manifested in less expressive and more factual genres, for example texts of scientific popularization, as they require references to a shared experience, used as a steppingstone for presenting the less obvious forms of scientific cognition.

However, along with the specialization and professionalization of cognition and its procedures (e.g. legal, scientific), the *docere/probare* goal can also be achieved by applying counterintuitive principles of methodical conduct according to higher standards of proof. This applies to genres such as a scientific article or scientific monograph, whose declared intention is to present facts objectively. The purpose of *docere/probare* is achieved in accordance with the rules of specialist cognition.

An adequate scientific style, as Stanisław Gajda<sup>11</sup> puts it, is presenting information in accordance with the principles of truth, completeness (sufficiency), clarity, rationality, logic in generalization and inference. Advanced skills of reasoning at a high level of abstraction, ability to create and understand scientific theories, knowledge of methodological criteria for their verification and falsification are required.

In addition to these epistemic categories, Gajda also lists heuristic categories (e.g. strength of inspiration), praxeological categories (efficiency and effectiveness), and instrumental categories (economic, technical and functional matters necessary to achieve prestige).

In the scientific style, reasoning is formulated in adequate technical terms. Colloquial speech is therefore supplanted by specialist terminology, applied in an ascetic manner, without stylistic ornaments.<sup>12</sup> The plain style in this form therefore gives the impression of “style-less” implementation, which is of major persuasive

10 Vide, e.g. M. Montaigne, *Essais*, Garnier, Paris 1958 [original 1580]; A. Berardinelli, *La forma del saggio. Definizione e attualità di un genere letterario*, Marsilio, Venezia 2002; R. Sendyka, *Nowoczesny esej. Studium historycznej świadomości gatunku*, Universitas, Kraków 2004.

11 S. Gajda, “Styl naukowy”, [in:] *Współczesny język polski*, J. Bartmiński (ed.), Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin, 2001, p. 185. In translating that approach to style into rhetoric categories, Gajda framed style within categories which combine *inventio* and *elocutio*.

12 Of course, stylistic abuses sometimes occur, a fact which is often mocked in parody scientific papers (vide, e.g. M. Załęska, “Parodie dyskursu akademickiego”, [in:] *Humor. Teorie, praktyka, zastosowania/Humour. Theories, Applications, Practices*, vol. 1: *Zrozumieć humor*, S. Dżereń-Głowacka, A. Kwiatkowska (eds.), Naukowe Wydawnictwo Piotrkowskie, Piotrków Trybunalski 2009, pp. 109–120).

importance in scientific communication.<sup>13</sup> These formal stylistic features, as well as the above-mentioned epistemic and heuristic values and the overarching *docere/probare* goal suggest that communicating science can be treated as a peculiar implementation of the rhetorical plain style.

### Middle style in communicating scientific content

The middle style (*genus medium*) is located between the plain style (characterized by simplicity, factuality, dispassionate nature) and the grand style (which exploits emotionality and its impact on decision-making). The middle style avoids colloquialisms and commonality. The text is expected to attract attention and to delight the audience with its creative inventiveness (especially in terms of decorativeness, i.e. *ornatus*). This is how the author accomplishes the purpose of *delectare*.

Within the rhetorical framework, the middle style fits best the so-called ceremonial oratory (*genus demonstrativum*). The purpose of *genus demonstrativum* is to praise or blame from the perspective of values important to a group. Since the values are known and shared by the group, no one needs convincing about their worth.<sup>14</sup> Therefore, the main rhetorical purpose of the epideictic kind is to delight (*delectare*): a text which expresses values considered as common knowledge, and thus potentially uninteresting, is supposed to become entertaining in reception thanks to sophisticated formal choices.

Within the cultural universe of ancient rhetoric, the main genres of speech which employed the middle style were apologias (e.g. speeches praising heroes), eulogies (funeral speeches) and public criticism (e.g. the famous speeches of Cicero against Catiline). By expanding the repertoire with literary genres, the middle style is characteristic of those literary forms in which artistry and formal invention count, such as poetry, avant-garde dramas and columns.

As part of academic communication, this style is implemented in genres that express evaluation (e.g. in doctoral or professor laudations, in reviews and in other

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<sup>13</sup> As indicated by Joseph Gusfield: "The writer must persuade the audience that the results of the research are *not* literature, are *not* a product of the style of presentation. The style of nonstyle is itself the style of science" (J. Gusfield, "The literary rhetoric of science: Comedy and pathos in drinking driver research", *American Sociological Review* 1976, no. 41, p. 17).

<sup>14</sup> That was why Chaim Perelman and Lucy Olbrechts-Tyteca considered educational discourse as an example of the epideictic kind. According to their idealised frame, a teacher speaks as a representative of generally shared social values which are generally agreed upon by society. What a teacher says does not seem controversial as the teacher only reports on that which had already been proven by scientists. Teachers also fulfil a social role which gives them an indisputable right to speak (Ch. Perelman, L. Olbrechts-Tyteca, *Trattato dell'argomentazione. La nuova retorica*, trans. C. Schick, M. Mayer, E. Barassi, Einaudi, Torino 2001 [original 1958], pp. 55–56). The authors did not discuss the epideictic kind in relation to the middle style, which is why their remarks only applied to *inventio*.



critical statements); in showy genres (the FameLab<sup>15</sup> competition for scientists, or the well-known TED [Technology, Entertainment, Design] conference which may also include scientists popularizing science) and in strictly scientific genres (articles, books).

In the latter category, communication using the plain or the middle style is even interpreted as a manifestation of the hierarchy of values (ethical, epistemic and aesthetic) of a given author, co-creating his/her researcher ethos. The choice of the middle style instead of the plain style as a way of communicating scientific content indicates that the world of science appreciates not only cognitive qualities.<sup>16</sup> Therefore, the implementation of the function of *delectare* in scientific texts has long been the subject of controversy.

According to the view, proclaimed e.g. by the Royal Society in the 17<sup>th</sup> and 18<sup>th</sup> centuries, texts were to fulfill only the function of *docere* and remain as close as possible to the explicitness of the formal record, like in mathematics.<sup>17</sup> The purpose of *delectare*, in the context of science, was associated with the risk of diverting people's attention from the scientific substance. Such a perception of the relationship between the beauty of a statement and its truthfulness might have also been affected by the practices of "brilliant scientific communication" (in French: *divulgation brillante*). This Enlightenment genre, whose introduction is attributed to a French writer, Bernard le Bovier de Fontenelle, was aimed at explaining new scientific discoveries. The general public lacked proper education and therefore considered science unintelligible and boring. The genre mainly fulfilled the function of *delectare*: the principal intention of authors was to ensure the attractiveness of the message, so they wrote in a vivid manner omitting any intellectually difficult areas and simplifying complex notions so as to offer a light, easy and pleasant reading. Despite the popularity of many of those works, widely appreciated by readers,<sup>18</sup> scientists criticised them for their numerous factual errors.

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15 The rhetorical analysis, on the basis of a presentation by a scientist at the FameLab conference, was discussed in the article by M. Załęska "Retoryczne aspekty popularyzacji naukowej", *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 2016, issue 1(31), pp. 59–70.

16 S. Peck MacDonald, *Professional Academic Writing in the Humanities and Social Sciences*, Southern Illinois University Press, Carbondale and Edwardsville 1994, pp. 141–144.

17 According to the style's model, it would be necessary "[...] to separate the knowledge of Nature from the colors of Rhetorick, the devices of Fancy, or the delightful deceit of Fables", and, as a consequence, "to reject all the amplifications, digressions, and swellings of style: to return to the primitive purity, and shortness, when men deliver'd so many things, almost in an equal number of words [...] bringing all things as near the Mathematical plainness as they can" (Sprat 1667, p. 62, as cited in: M. Pera, *The Discourses of Science*, The University of Chicago Press, Chicago–London 1994, p. 130).

18 One example could be the work of B. Le Bovier de Fontenelle entitled *Éléments de la géométrie de l'infini. Suite des memoires de l'Academie Royale des sciences*, L'Imprimerie royale, Paris 1727,

Sometimes, though, the purpose of *delectare* supplementing *docere* is appreciated. One could identify two main methods of using the middle style in scientific communication.

In the first one, the form outweighs content, becoming a somewhat autonomous means of persuasion utilised directly to be “showy” (including in the negative sense of the term) for self-promotional purposes, even at the cost of epistemic qualities. Using the example of New Historicism communication practices, Peck MacDonald discusses it as [...] an anecdotal style – one that is nonepistemic, not explicitly focused on disciplinary knowledge making [...].<sup>19</sup>

The author describes this way of communication as “epideictic rhetoric” and discusses its impact on communication of scientific content: „Cumulative knowledge building, knowledge compacting, and disciplinary adjudication appear to be less important, to some practitioners of the New Historicism, than other epideictic goals involving celebration or promotion. [...] Epideictic rhetoric may, in modern academy, have shifted away from traditional celebration towards performance. Michael Carter’s<sup>20</sup> characterization of scholarship as the ‘rhetoric of display’ offers the possibility that in current literary discourse what is being promoted or celebrated may not be literature itself or a community’s interpretations, but a scholar’s personal virtuosity. That is, scholars display prowess, privilege originality, and amplify on paradoxical themes.”<sup>21</sup> The author also mentions Schumway’s comment: „[...] it has become less important for a contributor to be right than to be noticed [...]”.<sup>22</sup>

That resembles the practices of *scientia curiosa*, so typical for the so-called “age of curiosity”, i.e. the 17<sup>th</sup> century.<sup>23</sup> Epistemic qualities (the categories of truth and falsehood, characteristic for the previously discussed judicial kind) may prove less important than promotional qualities (categories related to directing people’s attention: attractive/unattractive, interesting/uninteresting), and aesthetic qualities (such categories as pretty/ugly, simple/complex) functionally related to the promotional ones.

The other method of using the middle style in scientific communication is to fulfil both the purpose of *docere* and the purpose of *delectare* in a balanced manner, appropriate for the essence of the issue. Unlike fiction (from French: *belles lettres*, where the adjective *belles* ‘beautiful’ indicates aesthetic categories), scientific

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[https://commons.wikimedia.org/wiki/File:Fontenelle\\_-\\_%C3%89lements\\_de\\_la\\_geometrie\\_de\\_l%27infini,\\_1727\\_-\\_1520530.jpg](https://commons.wikimedia.org/wiki/File:Fontenelle_-_%C3%89lements_de_la_geometrie_de_l%27infini,_1727_-_1520530.jpg) [accessed on: 1.09.2018].

<sup>19</sup> S. Peck MacDonald, p. 140.

<sup>20</sup> M. Carter, “Scholarship as rhetoric of display; or, why is everybody saying all those terrible things about us?”, *College English* 1992, no. 54, pp. 303-313.

<sup>21</sup> S. Peck MacDonald, p. 142 (see also 143-144). The author’s comments on literary discourse also apply to communication practices in other disciplines.

<sup>22</sup> D. R. Schumway, “Comment on ‘Beyond Literary Darwinism’”, *College English* 1991, no. 53, p. 833

<sup>23</sup> J. Partyka, *Między scientia curiosa a encyklopedią: europejskie konteksty dla staropolskich kompendiów wiedzy* [in print].

communication is commonly considered as... non-beautiful while, in fact, any text should fulfil (though in various configurations) all three rhetorical purposes. In the plain style, the purpose of *delectare* is not actually the highest, yet the form of expression should not hinder comprehension or discourage readers. For example, very long and complex sentences focus the recipient's attention on understanding formal semantic-syntactic relationships instead of helping them to follow the author's argument. The authors' neglect of quality of style may discourage readers from science itself. Therefore, to interest readers, more and more scientists try to convey complex intellectual content in aesthetically sophisticated form. These practices continue the tradition of scientific *literature* that the authors of scientific treatises and textbooks cultivated until the mid-eighteenth century.<sup>24</sup> Creating texts in which skillful selection of content (*inventio*) is accompanied by fortunate formal choices (*elocutio*), so that the author can also achieve the goal of *delectare*, is of great benefit to science. Steven Pinker<sup>25</sup> recommends a modern, revised version of the "classical style"<sup>26</sup> as best suited to the purposes of disseminating science. The array of the means used includes such artistic techniques as dramatisation, anecdotes, metaphors, and creating suspense and sensation.

### Grand style in communicating scientific content

While the plain style in its original application has an expressive function, the grand style (*genus grande/grave/sublime*) fulfils an impressive function. According to the rhetorical model, the grand style is best suited for the deliberative kind (*genus deliberativum*): the purpose of both is *movere*, i.e. to mobilize emotions to encourage advised actions. Therefore, the grand style appeals to the will of readers, engaged in suggested activities and discouraged from others. The grand style best suits serious, important issues on which to make important decisions. Within the communicative universe of antiquity, the main genres created in this style were political speeches on matters important for a city-state, as well as the addresses of leaders to their armies. Some more contemporary examples include, apart from the political genres, also sermons, motivational speeches and books, self-help books, lifestyle magazines, and coaching practices.

24 Vide, e.g. M.L. Altieri Biagi, *Fra lingua scientifica e lingua letteraria*, Istituti Editoriali e Poligrafici Internazionali, Pisa-Roma-Venezia-Vienna 1998; T. Sierotowicz, "Galileuszowe ćwiczenia z retoryki. Bajka o koniku polnym z 'Wagi probierczej' jako argument 'ab exempla'", [in:] *Retoryka – krytyka – wiedza*, M. Załęska (ed.), PTR, Warszawa 2016, pp. 83–111.

25 S. Pinker, *Piękny styl. Przewodnik człowieka myślącego po sztuce pisania XXI wieku*, trans. A. Nowak-Młynikowska, Smak Słowa, Sopot 2015.

26 F.-N. Thomas, M. Turner, *Clear and simple as truth. Writing classic prose*, Princeton University Press, Princeton 1994.

In the academic context, prototypical examples of the application of the grand style include ceremonial speeches, e.g. official academic year opening ceremonies during which a chancellor encourages students to pursue knowledge and engage in the academic community. Grant applications intended to motivate the grant institutions to finance the proposed projects, are a relatively new genre which utilises the resources of the grand style.

Similar to the middle style, the grand style encompasses not only scientific popularization genres, but also strictly scientific genres: articles and books.

The traditional presentation of science in the plain style (*docere/probare*) suggests a factographic approach: a description, analysis and interpretation of facts of events “as they are” or “as they are conceptualised” within a discipline (in line with the already-mentioned distinction by Davidson). That factographic approach focusses on objects, models, statistics, but not on people in their complex life situations, with which readers could identify.

In the grand style, though, the “impressive” frame of science relates the matter it discusses to a serious major issue for all readers: their own lives. Content is presented in such a manner as to fulfil mainly the function of *movere*: (a) convince people *that* the matter is interesting – it is significant, useful and thus exciting within the context of readers’ lives – and, therefore, it is worth their attention; (b) advise, encourage or discourage, *how* readers may use the knowledge from the discussed discipline for making decisions in their private and social lives. Such a mode of presenting science offers readers a sense of not only knowledge but also agency, and, consequently, of increasing their control over their lives. In that approach, science is presented not only as worth knowing, but also as worth experiencing.

The application of the resources of the grand style, i.e. the “impressive” convention of communicating scientific content, is not only related to presenting the practical aspect of science in decision-making. It also involves the scientists using their professional knowledge as an argumentative resource while publicly discussing decisions important to the lives of all citizens.

Researchers who perceive themselves as public intellectuals<sup>27</sup> use their disciplinary knowledge to problematize what the non-specialists overlook or take for granted. Scientists also have professional competence to encourage or discourage important decisions relevant to the life of the society in which they live. In this way they introduce their disciplinary knowledge into public debate through media genres: interviews, journalistic comments, press articles and blogs. In these forms of expression, researchers deal with human experience – what people talk about, what they feel and what matters to them – in the framework of disciplinary knowledge, but avoiding specialized terminology.

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<sup>27</sup> In English terminology, the role is defined as *public intellectuals*, vide R.A. Posner, *Public Intellectuals*, Harvard University Press, Cambridge MA 2001.

Apart from fulfilling the role of public intellectuals, scientists also act as experts. In this role they can argue the relevance of certain criteria known thanks to science and encourage politicians to make decisions on their basis. Ideally, in such communicative situations, impartiality is maintained, and the suggestions are based only on expert knowledge. However, if experts are financed by interest groups, there is doubt as to whether they advise selflessly. Objections not only about ethics, but also about the quality of knowledge are also directed at self-appointed experts and pseudo-scientists.

The grand style is therefore characteristic of various forms of “engaged” science. Scientists frame their research problems in such a way to engage in solving the current problems faced by both individuals and whole communities. The choice of topics, transformation of scientific data into premises for arguments for or against a decision, more or less explicit reference to emotions (*movere*) mean that science is presented not as knowledge for knowledge but as knowledge for life.

## Conclusions

In the plain style, knowledge is presented for knowledge’s sake, omitting any issue of its brilliance or utility (in the future, even a seemingly insignificant detail may prove useful). Scientific texts in the plain style seem to contain “boring” details that make the difference between scientific and non-scientific cognition: the methodology, the data and variables constitute necessary information for scientists, but they are considered unnecessary and unintelligible for non-specialist readers.

The middle style is the most attractive and pleasant to read. Intra-style diversity includes both texts in which literary devices – such as abridgements, perspective, figurativeness – prevail over the quality of scientific content, as well as texts with high scientific and literary values. The artful nature of these texts places them within scientific *literature*, while in some cases they seem to be a form of *edutainment*, i.e. education and entertainment.

Texts developed within the grand style emphasise agency through knowledge, which makes them attractive. Thanks to this way of presentation, science is not perceived as alienating and alienated from the universe of human needs. Quite the opposite: scientific knowledge thus framed can facilitate making good choices in life.

Since any text can (or even should) achieve the three goals of the speaker mentioned above, various stylistic configurations can be observed in each. Once aware of the theory of style, authors and readers can identify their own stylistic inclinations, i.e. the way of communicating that reflects the way of thinking. Moreover, each of these stylistic preferences can be implemented successfully or unsuccessfully, which confirms an insightful observation made by Jean Cocteau: “For some, style is a complex manner of saying simple things. For others, it is a simple manner of saying complex things.”

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Maria Załęska

## Retoryczne style przedstawiania wiedzy naukowej

### Streszczenie

W artykule zastosowano retoryczną koncepcję trzech stylów, aby objaśnić pewne praktyki komunikacyjne w dyskursie akademickim. Wykorzystując zasoby perswazyjne stylu niskiego, autorzy skupiają się na retorycznym celu *docere/probare*, tj. nauczać/dowodzić. Ascetyczna rzeczowość stylu niskiego sugeruje czytelnikom, jakoby stylu w ogóle nie było, przekonując ich, że treść odzwierciedla rzeczywistość

bez jakiegokolwiek retorycznego zapośredniczenia. Wybierając perswazyjne środki stylu średniego, badacze łączą cele epistemiczne i estetyczne, starając się osiągnąć retoryczny cel *delectare*, tj. zachwycać. Zajmujący styl pomaga wciągnąć czytelników w złożoną intelektualnie problematykę. Styl wysoki ułatwia osiągnięcie retorycznego celu *movere*, tj. poruszać, skłaniać do działania. Służy on do przedstawienia treści naukowych jako informacji użytecznych w podejmowaniu decyzji w życiu konkretnego czytelnika, zatem bywa wykorzystywany przez zaangażowanych naukowców i intelektualistów.

**Słowa kluczowe:** styl, retoryka, metajęzyk, dyskurs akademicki, popularyzacja.

## Rhetorical Styles in Knowledge Communication

### Summary

The author of the article applied the rhetorical framework of three styles (*genera dicendi*) to highlight some of the communicative practices employed in academic discourse. By utilising the persuasive resources of the plain style, authors focus on the rhetorical purpose of *docere/probare*, i.e. to teach/to prove. The sober matter-of-factness of the plain style suggests to readers that there is no style at all, convincing them that the content reflects reality without any rhetorical mediation. In choosing the persuasive means of the middle style, researchers combine epistemic and aesthetic goals, trying to reach the rhetoric purpose of *delectare*, i.e. to delight. An engaging style helps them draw readers into intellectually complex issues. The grand style facilitates the reaching of the rhetorical purpose of *movere*, i.e. to move or induce action. It serves to present science as a helpful resource for readers to make decisions in their lives, hence it is likely to be used by engaged scholars and public intellectuals.

**Keywords:** style, rhetoric, metalanguage, academic discourse, scientific popularization.

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# Self-promotion of TV Stations from a Rhetorical Perspective Persuasion Techniques

## Persuasive techniques

When discussing the functions of audio-visual media, researchers usually address those which are mainly focussed on the recipients of the media, i.e. informative, educational, and entertainment functions. In fact, they are enumerated in the Polish Radio and Television Act.<sup>1</sup> There is, however, one more important objective of the media from the perspective of a broadcaster: the capturing and keeping the attention of the largest number of viewers in order to be attractive for potential advertisers. It is the latter who, by paying for airtime, enable broadcasters, commercial ones in particular, to remain in the media market.<sup>2</sup> Therefore, the mass media have become production companies. By offering recipients specific goods and services, they operate within the market economy and are subject to the economic laws of supply and

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- 1 Art. 1(1) of the Radio and Television Act indicates the following tasks for radio and television: providing information, rendering accessible cultural and artistic assets, facilitating the utilisation of education, sports and scientific achievements, propagation of civic education, providing entertainment, and supporting domestic audio-visual creativity, (Radio and Television Act of 29 December 1992, J. of L. of 1993 No. 7 Item 34, <http://isap.sejm.gov.pl/DetailsServlet?id=WDU19930070034> [accessed on: 7.11.2014]).
- 2 There are three main means of financing the media. Public media, which are owned by society, are financed based on a television licence and commercials. The funds from the television licence are spent on the so-called mission, while income from commercials is spent on other purposes (e.g. entertainment shows). Commercial media are financed through private capital and commercials. Finally, social media are funded through their owners' funds and from recipients' donations.

demand. In their operations, they implement the long-term assumptions of their marketing policies, one of which is self-promotion.

In media marketing, self-promotion is defined as

all marketing operations of a promotional nature which utilise the potential of one's own radio and television broadcasts or press/website space, where the carrier of the content, the product being promoted and the promoting medium belong to the same owner, and the activities are undertaken only within that medium.<sup>3</sup>

What this means in practice is that a medium promotes itself and its medial products (shows), or individual media products promote other products.

Extensive scholarly literature on the subject usually presents the problem of media self-promotion in Poland from the perspectives of media science, marketing or law.<sup>4</sup> My aim is to conduct an analysis of self-promotion in terms of rhetoric, or more precisely: to discuss the persuasive techniques used in self-promotion activities by television stations. Following Charles Bazerman, I understand rhetoric to be the analysis of how people use language and other symbolic means in order to achieve specific objectives or during specific operations.<sup>5</sup> Self-promotion, as an intentional operation in response to a situation (need) and aimed at recipients, is subjected to such a consideration. The starting point of my analysis will be the description of such elements of the rhetorical act as the context of media operations, the intended recipient, and the goal which a broadcaster intends to achieve, since these factors determine the selection of persuasive techniques.

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3 A. Jupowicz-Ginalska, "Syndrom wirującego bąka, czyli rzecz o autopromocji medialnej", *Studia Medioznawcze* 2010, issue 3, p. 39 [Unless indicated otherwise, English quotations were translated from Polish].

4 Vide A. Jupowicz-Ginalska, "Medialna autopromocja – próba klasyfikacji (rys teoretyczny)", [in:] *Oblicza komunikacji społecznej*, M. Kaczmarczyk (ed.), Oficyna Wydawnicza „Humanitas”, Verbum, Sosnowiec–Praga 2013, pp. 93–115; idem., "Promowanie mediów w mediach. Ze studiów nad marketingiem medialnym", [in:] J. Olędzki, *Public relations – społeczne wyzwania*, Oficyna Wydawnicza Aspra-JR, Warszawa 2007, pp. 33–57; idem., "Medialne public relations – rzecz o public relations środków masowego przekazu", [in:] J. Olędzki, *Public relations we współczesnym świecie. Między służbą organizacji i społeczeństwem*, Oficyna Wydawnicza Aspra-JR, Warszawa 2011, pp. 123–137; *O własnej promocji środków przekazu w Polsce – między teorią a praktyką*, A. Jupowicz-Ginalska (ed.), Wydawnictwo Instytutu Dziennikarstwa Uniwersytetu Warszawskiego, Warszawa 2013.

5 Ch. Bazerman, *Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science*, Madison, Wisconsin 2000.

## Contextual conditions and the objectives of self-promotion

The structure and the rules of how the media market functions constitute the context of the self-promotion activities of audio-visual media. First of all, the television market is characterised by fierce competition. The three main broadcasters in Poland: TVP public television, and two commercial stations, i.e. Polsat and TVN, offer nearly 50 channels.<sup>6</sup> The average viewer can choose from several dozen. This entails not only the need to fight for viewers, but also that there are fewer and fewer thematic niches which are still available for the taking. As a result the media offer, particularly that of general channels, continues to homogenise, which is clearly visible when one analyses, e.g. *talent shows*, *cooking shows*, *reality shows* or *pseudo-documentaries*. As an example, in 2013–2015, TVP1, TVP2, TVN and Polsat broadcast such music shows as: *The Voice of Poland* (TVP2), *X Factor* (TVN), *Must be The Music* (Polsat), cooking shows: *Master Chef* (TVN), *Kuchenne rewolucje* (TVN), *Doradca Smaku* (TVN), *Top Chef* (Polsat), *Hell's Kitchen. Piekielna kuchnia* (Polsat), *Ugotowani* (TVN), *Kuchenne rewolucje* (TVN); pseudo-documentaries: *Szkoła* (TVN), *Szpital* (TVN), *Ukryta prawda* (Polsat), *Dlaczego ja?* (Polsat), *Pamiętniki z wakacji* (Polsat); reality shows: *Rolnik szuka żony* (TVP1), *Kto poślubi mojego syna?* (TVN). Furthermore, similar TV formats are broadcast by various stations in parallel: on the same days and at the same time. As a result, the overlapping offers of nearly identical TV formats blur the dividing lines between broadcasters, leading to viewers becoming lost as they begin to perceive media broadcasts as one homogeneous pulp.

Secondly, the availability of various channels and a rich (though not necessarily diverse) media offer requires broadcasters to fight for viewers. Broadcasters find it increasingly hard to reach viewers and gain their loyalty while viewership determines the position of a broadcaster in the advertising market. A position which largely determines whether they will continue to exist or not.<sup>7</sup> Therefore, self-promotional activities must ensure that a broadcaster stands out in the media market and their products make an impression in the perceptions of various viewer groups. They also constitute, apart from the shows offered, a tool in the fight for viewers.<sup>8</sup>

6 In 2018, TVP's channels included: TVP1, TVP2, TVP Info, TVP Polonia, TVP Sport, TVP Kultura, TVP Historia, TVP Seriale, TVP Rozrywka, TVP abc; ITI Group's channels included: TVN, TVN7, TVN Style, TVN Turbo, TVN International, TVN24, nSport, TVN Warszawa, TVN24 BIS, TVN Meteo, TVN Fabuła, TTV, HGTV, Travel Channel; Polsat's channels included: Polsat, Polsat News, Super Polsat, Polsat 1, Polsat 2, Polsat News 2, Polsat Film, Polsat Docu, Polsat Play, Polsat Cafe, Polsat Romans, TV4, TV6, Polsat CI, Polsat Music, Disco Polo Music, Eska TV, Polo TV, VOX Music TV, Polsat Sport, Polsat Sport Extra, Polsat Sport Fight, Polsat Sport News, Polsat Foodnetwork.

7 T. Kowalski, "Radio czy podcasting?", [in:] *Media na rynku*, T. Kowalski, B. Jung (eds.), Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006, p. 183.

8 The issue was discussed by, e.g. A. Jupowicz-Ginalska w *Marketingu medialnym* (Difin, Warszawa 2010, pp. 183–184) and *Syndromie wirującego bąka...* (p. 38).

Thirdly, another important aspect of self-promotional activities are the legal limitations regarding the time of airing and the ability to self-promote. According to the amended Radio and Television Act of 2011,<sup>9</sup> self-promotion constitutes any content delivered by the provider of a media service intended for direct promotion of their shows, goods or services, while the self-promotional content broadcast between shows cannot be broadcast for more than two minutes an hour. Before that, self-promotional activities were not legally regulated and, theoretically, broadcasters could have broadcast trailers of their shows non-stop. KRRiT (the National Broadcasting Council) also introduced the obligation to indicate self-promotion content in the media with the word “autopromocja” (self-promotion). One exception from the rule is a situation where self-promotion is broadcast together with other advertisements within a block indicated as “commercials” or “paid announcement”. Those provisions greatly limited the broadcasters’ self-promotional opportunities,<sup>10</sup> but they also spurred new methods of self-promotion.

Finally, self-promotional activities, being a response to such a situation, are supposed to fulfil several objectives. The general objective is to develop a specific image of a station, strengthen the position of a broadcaster and of specific products (shows) when compared to the activities of competitors, and to gain an image-based edge over them. The specific objectives of self-promotional activities are supposed to induce specific behaviour in viewers, i.e. to: (1) encourage them to watch a specific station and specific shows (for that, it is important to inform them about the currently offered shows, new releases and seasonal changes to the programming); (2) strengthen viewer habits, which ensure the audience’s attachment to a specific station; and (3) attract new viewers. Self-promotion helps stimulate the demand for specific media products, which means it is a tool for increasing viewership.

Therefore, the persuasive techniques utilised by broadcasters for self-promotional activities help them fulfil their objectives, yet they are determined by such context-based factors as formal and legal limitations, ever increasing competition

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9 In 2011, the Sejm amended the Radio and Television Act (Radio and Television Act of 29 December 1992, J. of L. of 2011 No. 43 Item 226, as amended), by introducing in the Polish legal norms EU Directives on audiovisual media services (OJ L95 of 15 Apr 2010), vide also: B. Secler, “Autopromocja i ogłoszenia nadawców w Radiofonii i Telewizji – dotychczasowe doświadczenia i wnioski na przyszłość”, [in:] *O własnej promocji...*, pp. 117–118.

10 TVN is the most active in the field of self-promotion, and it offers the clearest example of how the amending of the act caused self-promotion to be limited. For three quarters of 2011, TVN aired 15,000 self-promotional pieces of content, and 10,700 in 2012. Polsat aired 14,000 self-promotional pieces of content in 2011 and 11,000 in 2012; both TVP1 and TVP2 in both years aired approx. 9,500 pieces of such content. (M. Fura, “Więcej własnych spotów TVP, TVN i Polsatu”, [http://biznes.gazetaprawna.pl/artykuly/658635,wiecej\\_wlasnych\\_spotow\\_tvp\\_tvn\\_i\\_polsatu.html](http://biznes.gazetaprawna.pl/artykuly/658635,wiecej_wlasnych_spotow_tvp_tvn_i_polsatu.html) [accessed on: 14.11.2015]).

in the media market among entities providing similar media products, and the fight for viewers. The final one poses a particular challenge for broadcasters.

### Television show viewers as a challenge for broadcasters

Despite the growth of the internet, television still holds a major position in the system of contemporary media and continues to occupy a permanent place in people's everyday lives,<sup>11</sup> though the mode of using it has changed dramatically. Thanks to digitalisation, television content has become available in various ways. Viewers are not longer bound to their televisions at specific times of the day. They can watch whatever they want to, using new devices (computers, telephones) and using *VOD* or *catch-up TV* services. Television content can be used in a non-linear manner, outside the limitations of a station's programming. Of course, it is not only television that has undergone technological change. Viewers have been changing, too. The rise of 'participatory culture'<sup>12</sup> ousted the traditional model in which a relatively small group of broadcasters influenced passive media consumers. Harold Lasswell's model of mass communication, in which the recipient assumed a passive role, is a thing of the past. As Wiesław Godzic<sup>13</sup> put it, contemporary television viewers are no longer lazy or passive in watching television from the comfort of their sofas, or at least that paradigm is marginal for the current situation. Contemporary television activates the audience. The popularity of cellular telephones and social media offer them the opportunity to co-create media events. That is particularly visible in competition-based *reality* and *talent shows*. At some point in such shows, the viewers become one of the judges. It is them who, by casting

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11 The most recent *International Communication Market Report 2014* ([https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0030/26796/icmr\\_2014.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0030/26796/icmr_2014.pdf) [accessed on: 28.07.2015]) indicated that despite the growing popularity of the internet, in most countries the time spent watching television has been consistently growing. Poland occupies one of the top spots in terms of the time people spend in front of their televisions. On average, the daily time spent in Poland in front of a television in 2013 was 247 minutes; to give you some context: it was 293 minutes in the USA, 261 minutes in Italy, 244 minutes in Spain, 239 minutes in Russia, 232 minutes in the UK, 226 minutes in France, and 221 minutes in Germany (*ibid.*, p. 11). The significance of television in people's life was also discussed by: M. Halawa, *Życie codzienne z telewizorem*, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006; M. Lisowska-Magdziarz, *Media powszednie. Środki komunikowania masowego i szerokie paradygmatu medialne w życiu codziennym Polaków u progu XXI wieku*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2008; M. Bogunia-Borowska, *Fenomen telewizji. Interpretacje socjologiczne i kulturowe*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2012.

12 Cf. H. Jenkins, *Kultura konwergencji. Zderzenie starych i nowych mediów*, trans. M. Bernatowicz, M. Filiciak, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006, p. 9.

13 W. Godzic, *Raport o mediach audiowizualnych*, <http://www.kongreskultury.pl/title,pid,169.html> [accessed on: 16.11.2015].

their votes, approve or reject a show's participants. Broadcasters' websites and specific shows offer an opportunity to exchange opinions on the shows. Viewers (particularly the fans of specific shows) lobby there for specific content, demand programming changes, and sometimes decide what will happen to the characters of television series. The viewers are increasingly becoming active recipients of what television stations offer. They also have their habits. Research shows that they mainly draw information on television shows from a given station, less so from TV listings.<sup>14</sup> Therefore, the purpose of self-promotion is to guide viewers through the overwhelming media offer and satisfy their needs for information and guidance, but also entertainment. To indicate what there is to watch, suggest what is worth watching, but also offer pleasure, surprise, entertain and be intriguing because, as William McGuire<sup>15</sup> argued, the first step in the process of persuasion is to ensure the engagement of the recipient in the discourse.

Yet this is no easy task, particularly considering the viewers' declared aversion to commercials, while self-promotion is often performed through commercials in commercial breaks. Research shows that 12% of viewers stop watching television during commercial breaks, and the most common reaction of a commercial break is turning off of a television or switching to another channel (38% of answers).<sup>16</sup> That means that media broadcasters must seek other means of self-promotion than image-building commercials. Therefore, the tools and means of persuasion they utilise have to consider the specificity and the needs of the audience, thus defined. From the rhetorical point of view, it is viewers who determine the rhetorical activities undertaken at specific stages of the rhetorical process, starting with invention, through disposition and elocution, and ending with *actio*.

## Techniques of persuasion

The purpose of a persuasive action is to influence the mode of thinking, attitudes and behaviour of recipients in line with the intentions of the sender. Persuasion, as a process of inducing, convincing or shaping opinions, requires one to apply specific

<sup>14</sup> J. Murawski, "Sami swoi w TVN", *Newsweek Polska* 2008, issue 50, [pp. 78–79], <http://www.newsweek.pl/sami-swoi-w-tvn,30023,1,1.html> [accessed on: 28.07.2015].

<sup>15</sup> W. McGuire identified five steps necessary for persuasion to be successful: (1) engagement in discourse, (2) understanding of the object of persuasion, (3) yielding to persuasion, (4) consolidation of new convictions, and (5) action (vide P. Lewiński, *Retoryka reklamy*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 1999, pp. 44–46).

<sup>16</sup> According to a 2011 survey by CBOS (Polish Public Opinion Research Center), 86% of Poles do not like commercials, and only one in seven (13%) are neutral about them. Vide *Komunikat z badań. Nudzą, drażnią, dezinformują – Polacy o reklamach*, K. Wądtowska, M. Feliksiak (eds.), Centrum Badań Opinii Publicznej, Warszawa 2011, [http://www.cbos.pl/SPISKOM.POL/2011/K\\_016\\_11.PDF](http://www.cbos.pl/SPISKOM.POL/2011/K_016_11.PDF) [accessed on: 9.11.2014].

arguments and techniques which affirm the legitimacy of the expressed opinions. Following Michał Gajlewicz's argumentation,<sup>17</sup> I understand a persuasive technique as a specific mode in which the sender within the process of communication operates, in which in order to increase performance, the sender emphasises or modifies certain elements of the process, in particular the content and the form of a communication, but also the manner of its presentation and delivery to a recipient.

Therefore, in my discussion I shall focus on the persuasive techniques utilised by media broadcasters in self-promotion activities fulfilled at three levels: (1) the mode of providing information, (2) content, and (3) the form of communication.

In terms of the mode of providing information, the legal limitations on self-promotion and the attitudes of television viewers to advertising content, which are familiar to media broadcasters, result in self-promotional activities being fulfilled in two manners: overtly and covertly. Overt self-promotion occurs when a broadcaster's intentions are clearly stated and viewers, being aware of the impact, have the opportunity to identify a persuasive communication.

Instances of overt self-promotion include broadcasting TV spots, usually during commercial breaks, i.e. longer content lasting from 10 to 30 seconds, labelled as "autopromocja" (self-promotion), "programator" (programmer) or "ogłoszenie nadawcy" (broadcaster announcement). They fulfil several functions:

- image-building,<sup>18</sup> by presenting major media products, including specific shows and brand ambassadors; such self-promotion sometimes is connected with programming—it mainly supports new autumn or spring programming and promotes the whole channel;
- informative, by providing details on a broadcaster's programming at a specific moment: month, week, day, often as a *call to action*, i.e. indicating the date and time when a product is going to air. Those include trailers of films, television series, shows, and film series. They exist for the benefit of a show or a series of shows, e.g. the evening *Wieczór strachu* [Evening of fear] (TVN7), *Miłosne soboty* [Romantic Saturdays] (TVP1), *Soboty we dwoje* [Saturdays for couples] (TVN).

The technique of persuasion utilised in this case is perseveration. The same persuasive content is replayed many times within a period. Programming spots appear most often on two occasions within a year (in spring and autumn) preceding changes to the programming and later reminding viewers of the new programming. Information spots are broadcast on a regular basis throughout the year, several times a day. Their presence is adjusted to the airing times of individual shows.

<sup>17</sup> M. Gajlewicz, *Techniki perswazyjne. Podstawy*, Difin, Warszawa 2009, p. 35.

<sup>18</sup> A. Jupowicz-Ginalska, "Efektywna promocja własna jako źródło wizerunkowego sukcesu organizacji medialnej – na przykładzie TVN S.A.", *Zeszyty Naukowe Uniwersytetu Przyrodniczo-Humanistycznego w Siedlcach* 2013, col. 98, p. 393.

Considering the fact that in the reception process one loses information at three stages: perception, interpretation and remembering, the repetitions may be considered a major condition for the success of persuasive activities. Human perception is selective, and already at the stage of taking in impressions and objects from the external world, we select some pieces of information while rejecting others. Depending on our knowledge, experience and needs, we take note of some elements of reality while omitting others.<sup>19</sup> Then, we lose some information at the level of interpretation. Those mainly include those details which we find hard to anchor, i.e. relate them to the information we already possess. Finally, some information is lost during the remembering stage, i.e. when we transform physical and sensory input data and we create their representations, which we store in our memory.<sup>20</sup> That is why it is so important to constantly and consistently repeat the major elements of a communication, self-promotional communication in this case. One should bear in mind, though, that excessive use of the technique may lead to the so-called “boomerang effect,”<sup>21</sup> i.e. a recipient’s rejection of an excessively persistent persuasion. If a communication is repeated often, it may cause a recipient to become tired of it. To avoid this, media broadcasters prepare different versions of information spots regarding the same product (they air the same message in a slightly altered form but making sure it is identifiable with the related show) or, in the case of image-building spots, they use spots varying in length (full vs. shortened versions). In summary, one could state that for a perseveration technique to be successful, it should refer to the message of a communication rather than its form. Clearly, the fact of repeating the same content in varied forms may translate into higher impact as it is less tiresome for recipients.<sup>22</sup>

Covert self-promotion consists of persuasive activities aimed at image-building which are not, however, fulfilled directly, and without indicating their self-promotional function. In that case a recipient is not aware they are being influenced, and the fact of not knowing that, often combined with insufficient experience, prevents them from reliably verifying incoming information. Recipients do not know they are dealing with an advertising communication, and they treat it as an informational or entertainment communication.

The persuasive technique applied in this case is called the “inherited audience.” It consists of adding a persuasive communication to something which draws the viewers’ attention more.<sup>23</sup> Therefore, broadcasters use the attention and the pres-

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19 J. Stankiewicz, *Komunikowanie się w organizacji*, 2<sup>nd</sup> edition amended, Astrum, Wrocław 1999, pp. 140–141.

20 R.J. Sternberg, *Psychologia poznawcza*, trans. E. Czerniawska, A. Matczak, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 2001, pp. 203–219.

21 M. Gajlewicz, p. 123.

22 *Ibid.*, p. 124.

23 *Ibid.*, p. 128.



ence of people who are primed for receiving content other than advertising. This is achieved by such activities as:

- media product placement in television series, e.g. characters in a series aired by TVN follow the *Fakty TVN* news show, they watch the *TVN 24* channel or TVN's *You Can Dance – Po prostu tańcz*;<sup>24</sup>
- editorial advertising when some of a station's own shows or stars are mentioned in other shows, e.g. on *TVN X Factor* judges and winners are the guests of the *Kuba Wojewódzki* talk show, the hosts of *Pytanie na śniadanie* are the judges in *Top Model. Zostań modelką*, and the *Co za tydzień* show offers a sneak peek into how other shows by TVN are made. On the *Dzień dobry TVN* morning show one can learn the main topics on the *Fakty* evening news show;
- self-referential quotes, when some shows use fragments of other shows of the same broadcaster, e.g. a news show quotes fragments of a topical debate programme aired earlier on the same channel;
- discussing the successes of the media company, bragging about, e.g. viewership results, which is particularly visible in the case of news shows, such as *Wydarzenia* (Polsat), *Wiadomości* (TVP1), *Panorama* (TVP2), and *Fakty* (TVN);
- broadcasting self-referential shows, i.e. shows specialising in offering a sneak peek into how shows are made; those mostly include interviews with the participants, gossip from the set, and an overview of the production process, e.g. *Kulisy serialu M jak miłość* (TVP2), a behind the scenes of such shows as *Rolnik szuka żony* (TVP1), *X Factor* (TVN), etc.;
- promoting brand ambassadors,<sup>25</sup> an effective technique of covert self-promotion, as it utilises emotions. If a media product acquires a person's face, viewers can more easily relate to it and stop being indifferent to it.<sup>26</sup> As Anna Jupowicz-Ginalska indicated, it consists of several stages:

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<sup>24</sup> J. Murawski, *op. cit.*

<sup>25</sup> The matter was discussed extensively in: A. Jupowicz-Ginalska w *Marketingu medialnym* (pp. 196–204).

<sup>26</sup> It is a strategy which engages a recipient considerably. As R. Przyszlak, the director of the marketing department at TVN, stated in an interview: "Viewers like shows which feature stars, so it is only natural for the shows to feature only the most popular people. And the fact that they are also affiliated with TVN can only prove the efficiency of such cross-promotional operations. TVN knows how to create stars. It was no accident that 'Taniec z gwiazdami' [Dancing with the Stars] was often won by TVN's celebrities. But the show was also won by, e.g. actors who starred in TVP2's television series, so it would be hard to talk about some aggressive self-promotion. One could only pity the fact that our competitors did not produce so many stars as TVN and because of that you could have the impression that you keep seeing the same faces on television or in movies all the time" ("Autopromocja to najskuteczniejsze i najtańsze narzędzie promocji", interview with R. Przyszlak, *Magazyn Biznesowy Akademicki* 2014, issue 53, [http://www.wszpou.edu.pl/magazyn/?strona=mag\\_wyw52&nr=52&p=](http://www.wszpou.edu.pl/magazyn/?strona=mag_wyw52&nr=52&p=); [accessed on: 9.11.2015]).

First of all, upon pre-selecting a candidate (usually a representative of a hit media product), it is necessary to promote them as the guest of entertainment shows and, if they have the potential and if it is justified, news shows. Secondly, their face has to appear in self-promotion spots and other product visualisations (at least on the station's website or on Facebook). Thirdly, their hobbies have to be emphasised (travel in the case of Martyna Wojciechowska, or writing books in the case of Kinga Rusin), and fourthly, they have to be encouraged to write a blog.<sup>27</sup>

The procedure of creating brand ambassadors utilises the rule of persuasion called the halo effect or the rule of positive associations, according to which people usually support things which are supported or chosen by people whom they like.<sup>28</sup> If people like a person who, in turn, supports a product, they are usually also more positively disposed towards the product itself and they are ready to "buy" it or, in this case, watch a show. A well-known face on television translates to higher viewership.

Another area of persuasive activities is the planning of the content of self-promotion communications. A broadcaster must decide which details about them they wish to include; which they will emphasise and which they will omit. The selection technique is mostly used in this case. To increase their impact, a broadcaster selects information which complies with the vision of the intended reception. They do that in the broadcast texts: mainly in spots, but also in slogans, statements by journalists, hosts and brand ambassadors. In this case, the persuasion is mainly achieved via a peripheral route<sup>29</sup> – self-promotion communications refer to emotions. The starting point is the creation of an appropriate image of a broadcaster by manipulating their qualities of reliability, attractiveness and power, and the goal is to evoke acceptance. In terms of the technique of selection, a broadcaster utilises two kinds of devices. The first one could be called fragmentation. It consists of presenting only some elements of an offer (selected shows or films), those which are considered the most attractive for viewers and which best draw their attention. Usually programming spots through which a station promotes itself present the entertainment offer: *reality shows*, *talk shows*, and *talent shows*. They usually skip topical debate or news shows. The other device is positive selection. It is a technique of selecting and emphasising only some features of a media broadcaster, i.e. a station. A broadcaster, of course, refers to that which they consider desirable

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<sup>27</sup> A. Jupowicz-Ginalska, *Efektywna promocja własna...*, p. 398.

<sup>28</sup> R. Cialdini, *Wywieranie wpływu na ludzi. Teoria i praktyka*, trans. B. Wojciszke, Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2000, p. 159.

<sup>29</sup> Vide J. Caccioppo, R. Petty, D. Schumann, "Central and peripheral routes to advertising effectiveness: The moderating role of involvement", *Journal of Consumer Research* 1983, no. 10, pp. 135–146.

from the point of view of potential media recipients. The most commonly emphasised features include:

- high-tech and quality (application of new technology, the highest quality of broadcast), e.g. “wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino” [all channels in HD, excellent viewing experience, true home cinema] (Canal+),
- exclusivity, exclusive rights to specific formats or to broadcasting specific events, e.g.: “Dziennik telewizyjny – unikatowy zapis PRL-owskiej rzeczywistości, tradycyjnie cieszący się niesłabnącą popularnością, ma w sezonie jesiennym zapewnioną kontynuację” [Dziennik telewizyjny – a unique record of the reality of the PRL, always highly popular among viewers, is guaranteed to be continued in the autumn season] (TVP Historia, 2011), “sport na żywo i na wyłączność” [sports live and exclusively] (Canal+), “Pamiętajcie, tylko w Canal plus obejrzyjecie sto procent T-mobile ekstraklasa” [Remember, only on Canal plus can you watch 100% of T-mobile Ekstraklasa] (Canal+), “Carlos. Prawdziwa historia legendarnego terrorysty tylko w Canal plus” [Carlos. The true story of the legendary terrorist only on Canal plus] (Canal+);
- the station’s pioneering achievements, introducing new technical solutions, innovative programming, purchases of new formats, modern tools, etc.: “Pierwsza telewizja informacyjna w Polsce” [The first news channel in Poland] (TVN 24), “Niezwykłe wydarzenie jesieni. Premiera TVN” [Exceptional event of autumn. Premiere on TVN] (TVN);
- extensive reach, e.g.: “TVN wszędzie” [TVN everywhere] (2012, 2013), “TVN i tu, i tu” [TVN both here and there] (2011), “ani to fraszka, ani tren wszędzie się kręci TVN” [it’s no song nor a poem, TVN is everywhere a rollin’] (TVN 2013), “Polsat 2 dla Polaków na całym świecie” [Polsat 2 for Poles around the world] (Polsat2);
- diverse offer, e.g.: “Dobre kino, nieprzerywane reklamami. Muzyka z najlepszych festiwalu i sal koncertowych. Teatr, do którego nie muszę wychodzić z domu. Czyli wszystko, co lubię, o normalnej porze” [Good films, not interrupted by commercials. Music from the best festivals and concert halls. Theatre from the comfort of your living room. In short: everything I like at a normal time of day] (TVP Kultura), “Fakty. Rozmowa. Komentarz. Analiza. Uśmiech” [Facts. Conversations. Commentaries. Analyses. Smiles] (TVN24).

The quoted examples indicate that apart from the technique of positive selection, broadcasters also utilise in the process of persuasion a strategy which Gerald Marwell and David R. Schmitt<sup>30</sup> referred to as a *rewarding activity*, also known as

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<sup>30</sup> G. Marwell, D.R. Schmitt, “Dimensions of Compliance-Gaining Behavior: An Empirical Analysis”, *Sociometry* 1967, no. 30(4), pp. 350–364.

the “carrot strategy”.<sup>31</sup> It consists of emphasising the benefits of yielding to persuasion. In this case, the choice of one media broadcaster and not the other is supposed to ensure specific benefits to viewers, be it positive emotional experiences, comfort of viewing, convenience, etc., e.g.: “Canal plus. Dodaje emocji” [Canal plus. Adds emotions] (Canal+), “Wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino” [all channels in HD, excellent viewing experience, true home cinema] (Canal+), etc.

That strategy is further strengthened by the inaccessibility principle, according to which obstructed or limited accessibility of certain goods impacts how people evaluate them, and it elevates their attractiveness in the eyes of recipients.<sup>32</sup> Therefore, media broadcasters stress the exclusivity of their offers, e.g.: “Sport na żywo i na wyłączność” [sports live and exclusively] (Canal+), “Pamiętajcie, tylko w Canal plus obejrzycie sto procent T-mobile ekstraklasa” [Remember, only on Canal plus can you watch 100% of T-mobile Ekstraklasa] (Canal+), etc.

Another technique used for increasing the persuasive force of a communication and emphasising the attractiveness of a media broadcaster’s offer is to refer to a statement by an authority figure. The term “authority figure” should, in this case, be considered broadly, usually as a collective authority figure: viewers or an institution. The convincing factor is supposed to be the viewership of a show, which indicates that viewers trust the show and that the offer is attractive (e.g. “17 milionów Polaków oglądało finałowy mecz Mistrzostw Świata w siatkówce” [17 million Poles watched the final Volleyball World Cup match] (Polsat)). The citation of positive opinions and self-referential judgements, e.g. information on the awards received can also function as authority figures: “4 lata istnienia to także szereg nagród, m.in. dla najlepszego kanału informacyjnego, za oprawę graficzną, za czołówkę, kilka nagród za działania CSR oraz dwie nagrody Grand Press” [4 years of operation has also meant a series of awards, e.g. for the best news channel, for the layout, for the intro, a dozen or so CSR awards, and two Grand Press awards] (Polsat News), “Program, który zaskoczył wszystkich, podbił serca milionów Polaków i zdobył Telekamerę powraca” [A show, which surprised everyone, which won the hearts of millions of Poles and won a Telekamera award, returns] (TVP1), “A w ‘Faktach’ dwie Agnieszki, jeden Agustin i jedyna w swoim rodzaju Martyna. To nasze cztery Telekamery i wielkie gratulacje dla naszej czwórki nagrodzonej przez państwa, czyli przez widzów” [And in *Fakty*, there will be two Agnieszkas, one Augustin, and the one and only Martyna. Those are our four Telekamera awards and a huge congratulations to our four stars recognised by you, our viewers] (TVN). In this case, persuasion is based on the principle of preference, already

31 Z. Nęcki, *Komunikacja międzyludzka*, Wydawnictwo Profesjonalnej Szkoły Biznesu, Kraków 1996, pp. 72–73.

32 R. Cialdini, pp. 214–219.

discussed by Aristotle: “[what is] more desirable [...] that which is more likely to be chosen by the prudent or by the good man or by the right law, or by men who are good in any particular line, when they make their choice as such, or by the experts in regard to any particular class of things.”<sup>33</sup>

As I have already mentioned, persuasion in self-promotion is mainly aimed at increasing the attractiveness of a product in the eyes of viewers, and the purpose of the activities of a broadcaster is to do everything they can for viewers to experience positive emotions regarding a specific media product, to desire it and, as a result, choose it. In this context, what is important is not only the choice of content but also the composition of specific visual, aural and lexical-syntactic means in self-promotional communications. Being faced with an exceptional variety of the research material, I wish to focus solely on image-building and informational spots.

The means of persuasion applied are mainly aimed at increasing a communication’s perceptibility. It has to be prepared in such a way that it will stand out from the multitude of other communications with the same function offered by competing broadcasters. Uniqueness and the ability to surprise recipients is, therefore, desirable. This is difficult to accomplish because, of course: “the problem with uniqueness is that it works with full force only the first time it is used and then it becomes something normal, average, which does not draw the attention of recipients in any particular manner.”<sup>34</sup>

The uniqueness of communication technique, which can be defined as such a preparation, modification or delivery of a persuasive communication so that it stands out among other communications,<sup>35</sup> was fulfilled in the study material through a non-stereotypical well-developed composition. The spots were short, no more than a minute long, which means their dominant quality was a high concentration of content: within a few dozen seconds broadcasters had to present themselves (image-building spots) or their programming (information spots) to viewers and convince them to watch their broadcasts. Such spots refer to several codes simultaneously. They consist of images and sounds. In terms of sounds, they can be classified as statements (which are usually short), music, and special effects, such as street noise. Trailers usually feature the original sounds of the shows being advertised. Sounds possess a persuasive function; music is particularly important as it evokes emotions, it triggers associations, it influences viewers’ attitude towards the message as well as – or maybe most of all – ensures the retention of the content in memory. The advantage of musical compositions is that they “stay in your head” for some time.

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33 Aristotle, “Topiki”, [in:] Arystoteles, *Dzieła wszystkie*, vol. 1, trans. K. Leśniak, PWN, Warszawa 1990, p. 376 [English version: Aristotle, *Topics*, trans. by W.A. Pickard-Cambridge, University of Adelaide, Adelaide 2015].

34 M. Gajlewicz, p. 148.

35 Ibid.

The structures of the spots follow one of the three following patterns. In the first one, usually used in programming trailers or a station's film range, a spot is a montage of pieces of films selected to follow a particular script, which emphasises the advantages of the show or shows being presented. The technique used there could be referred to as patchwork. The whole is a compilation of film footage organised in such a way as to create a coherent story, build tension, amuse, leave viewers wanting more and asking what is going to happen next. Such a spot utilises the original audio of films, i.e. fragments of dialogues, and selected scenes from various communications (shows, films or episodes of TV series). Such a presentation may include closed captioning or off-screen commentary, the function of which is to strengthen the persuasive power of the message, e.g.:

Oferta jesienna TVP historia jest bogata różnorodnością swoich propozycji. Na hit sezonu zapowiada się sonda. Dziennik telewizyjny – unikatowy zapis PRL-owskiej rzeczywistości, tradycyjnie cieszący się niesłabnącą popularnością, ma w sezonie jesiennym zapewnioną kontynuację. Kolejna nowość to przegląd polskiego filmu wojennego, czyli najlepsze polskie filmy wojenne. Startuje także nowe pasmo – Polska z historią w tle. *Exlibris* to najlepszy przewodnik po nowościach wydawniczych [TVP Historia's autumn offer is rich in various opportunities. Sonda appears to be the hit of the season. Dziennik telewizyjny – a unique record of the reality of the PRL, always highly popular among viewers, is guaranteed to be continued in the autumn season. Another première is an overview of Polish wartime films, i.e. the best Polish war films. A new series will also première: Poland with history in the background. *Exlibris* is the best guide to new publications] (TVP Historia, 2011<sup>36</sup>).

Codziennie premiera, najnowsze filmy dokumentalne, seriale i koncerty po raz pierwszy w telewizji nieprzerywane reklamami. Wersja z lektorem lub z napisami, wersja dla niesłyszących, krystaliczny dźwięk przestrzenny, sport i film od kuchni, sport na żywo i na wyłączność, najwyższa jakość transmisji, wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino [Every day new premières, the most recent documentaries, TV series and concerts for the first time on television without commercial breaks. Versions with voice-over or closed captioning, versions for the hearing impaired, crystal-clear surround sound, a behind-the-scenes look at sports and cooking, exclusive live sports, the highest quality of broadcast, all channels in HD, excellent viewing experience, true home cinema] (Canal+, 2011<sup>37</sup>).

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<sup>36</sup> <http://www.youtube.com/watch?v=liAu2DfcgHU> [accessed on: 5.08.2015].

<sup>37</sup> <http://www.youtube.com/watch?v=4Uv5c9evl9g> [accessed on: 5.08.2015].

Premiera! Powojenna zawierucha i trzech Polaków z różnych zaborów, których drogi nieoczekiwanie się krzyżują. Władek, były podporucznik w armii polskiej, były porucznik armii cesarsko-królewskiej i Bronek, były oficer w armii rosyjskiej. Młodzieńcza brawura, przygoda i miłość. A to wszystko w wolnej Polsce. Po raz pierwszy na ekranie czasy chaosu, nadziei i tryumfu. Serial *1920 Wojna i miłość*, od drugiego marca w Jedyńce [Première! Post-war turmoil and three Poles from different partitions whose paths suddenly cross. Władek, a former second lieutenant in the Polish army, a former lieutenant in the Imperial-Royal army, and Bronek, a former officer in the Russian army. Youthful bravado, adventure, and love. And all that in independent Poland. For the first time on the screen: the time of chaos, hope, and triumph. The *1920 Wojna i miłość* series, from 2 March on Channel 1] (TVP1, trailer of the 1920. *Wojna i miłość*<sup>38</sup> series).

Wiedzą, czego chcą, mają co pokazać oraz brak im skrępow. Skandalizują, szokują, a najbardziej wyjątkowych złoty przycisk od razu przeniesie do finału. Nowy sezon największego show w Polsce. *Mam talent* od soboty 6 września w TVN [They know what they want, they have things to show, and they lack any inhibitions. Scandalising, shocking, and the golden button will send the most exceptional of them straight to the final. A new season of the biggest show in Poland. *Mam talent* from Saturday 6 September on TVN] (TVN, commercial spot for the *Mam talent* [Poland's Got Talent] show, 2014).

The second model utilises the potential of brand ambassadors. In this case the script of promotional content has to follow the presentations of the persons who host specific shows or who are featured in those. That is why the authority figure strategy is dominant in this case. This is the model most often used for promoting original shows, e.g. *Kuba Wojewódzki* (TVN), *Kropka nad i* (TVN24), *Na językach* (TVN), and information programmes or breakfast shows, e.g. *Pytanie na śniadanie* (TVP 1) or *Dzień dobry TVN* (TVN).

The third model applies to spots in a dramatised form. This is mostly used for promoting specific shows or films. By using images and music, it tells a simple story whose characters may be brand ambassadors. Such a form features all the qualities of narration: characters and a story in which one can build tension and introduce the element of surprise.

One example was a promotion spot for a TV series aired by Canal+. It was set in a prison; there was a criminal being led down a prison corridor by the guards for his execution. When they reached the destination, the warden asked the felon:

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38 [https://www.youtube.com/watch?v=mlf\\_\\_Ogie84](https://www.youtube.com/watch?v=mlf__Ogie84) [accessed on: 5.08.2015].

Chcesz się zobaczyć z żoną? /brak odpowiedzi/ A z księdzem? /brak odpowiedzi/  
To może chcesz zapalić? /brak odpowiedzi/ To czego ty chcesz? Skazaniec: Chce  
zobaczyć Carlosa.

Głos z offu: Carlos. Prawdziwa historia legendarnego terrorysty tylko w Canal plus.  
[Would you like to see your wife? /no answer/ What about a priest? /no answer/  
Maybe you would like to have a smoke? /no answer/ So what do you want? The felon  
answered: I want Carlos.

Off-screen voice: Carlos. The true story of the legendary terrorist only on Canal  
plus.] (Canal+, trailer of the *Carlos*<sup>39</sup> series).

The richness of self-promotional communications, as well as the essence of its uniqueness, resulting from the fact that one cannot presume which ideas are still going to be fulfilled, prevent one from indicating all the persuasive devices used in self-promotion. Nonetheless, realising the fact that it is only a part of the whole, one can list the major or the most noticeable devices: comicality, the anthropomorphism and subjectification of objects, the reification of people, and the application of the means of linguistic persuasion.

Comicality is a means of persuasion which aids uniqueness. Spots mostly utilise situational and verbal comical devices. They violate pre-established conventions in terms of the presentation of characters and their behaviour, and the characters are presented in surprising settings and incredible situations. Comicality is mainly used in dramatised spots. It is accompanied by such devices as animations of symbols and the anthropomorphism of objects. TVN did this twice (autumn 2014 and spring 2015) by making a blue dot, the station's logo, the main character of its self-promotional spots, by assigning it human qualities. In the 2014 spot, the "dot" was cooking together with the hosts of a popular cooking show, it was being seduced by the host of a gossip show, and it engaged in extreme challenges while being cheered on by the judges of a talent show. Such a spot is supposed to evoke emotions and amuse the audience. The core of the process of persuasion is a reference to that which is known, i.e. the knowledge of loyal viewers, who follow the shows and thus can identify the characters in a spot. At the same time, it is a communication triggering the emotions of a new viewer who simply sees a comical film clip.

The reification of people may constitute another device. This device was used by TVP Kultura, which turned Wojciech Mann [a well-known journalist, a comedian and a show host] into a multimedia installation. The spot included Mann lying on a lounge sofa, with the brand names of the shows offered by the station displayed on his body, and he said:

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<sup>39</sup> <http://www.youtube.com/watch?v=NO9P6bn42Uo> [accessed on: 5.08.2015].



Nazywam się Wojciech Mann. Jestem instalacją multimedialną. Dobre kino, nieprzerywane reklamami. Muzyka z najlepszych festiwalu i sal koncertowych. Teatr, do którego nie muszę wychodzić z domu. Czyli wszystko, co lubię, o normalnej porze. TVP Kultura – polecam całym sobą [My name is Wojciech Mann. I am a multimedia installation. Good films, not interrupted by commercials. Music from the best festivals and concert halls. Theatre from the comfort of your living room. In short: everything I like at a normal time of day. TVP Kultura – I recommend it with all my... body] (TVP Kultura, 2012<sup>40</sup>).

Persuasive devices are also introduced in the language. Mind you, those devices are not sophisticated. For a text to work well, it has to be not only attractive (in the sense of attracting attention) but mainly understandable for recipients, which is why broadcasters mainly use simple metaphors, wordplay based on phraseological reconfigurations, and paraphrases of well-known quotes, e.g.:

Fani gotowania stawiają się na wezwanie. Chcą pożreć przeciwników z kopytami. Do walki przygotowują się w kuchni, ale z wrogiem rozprawiają się przy stole. Wszystko po to, by sycić się wygraną. *Ugotowani*, trzeci sezon od niedzieli 9 września w TVN [Fans of cooking responding to the call. They want to eat their opponents whole. They prepare for the fight in the kitchen, but they tackle their enemies at the table. All for the sake of winning. *Ugotowani*, third season from Sunday 9 September on TVN] (TVN, commercial spot of the *Ugotowani* show, 2012).

It is necessary to bear in mind that those communications are intended for a wide audience with various communicational and linguistic competences, and they will fulfil their persuasive role only if they are decoded successfully. Only if they are read successfully, can allusions and puns draw recipients into the discourse giving them a sense of satisfaction and enabling them to feel connected with the broadcaster, which is a *sine qua non* of successful persuasion.

In terms of lexis, one will find vocabulary which positively evaluates the object being described. The offered programmes are *hits*; stations offer *the best* programmes and series, and *the greatest* shows, and invite *the biggest* stars. The category of *newness* is used extensively. It supports “otherness” and “originality”, which are most desired from the point of view of viewers. Choosing one means rejecting the other, and to help justify that decision a broadcaster must offer something exceptional. That is why the content being broadcast must be: “new”, “première”, “hit” (e.g. “film hit”). The offer is “unique”, a show is “new”, “starting anew”, it is “the first”, “the only” or it “returns in a completely new version.” A new season

<sup>40</sup> <http://www.tvp.pl/kultura/aktualnosci/wojciech-mann-jako-instalacja-multimedialna/7917631/spot-wizerunkowy-tvp-kultura-cz-1/7917644> [accessed on: 12.06.2015].

means that “changes are coming”, and a broadcaster announces: “We are starting a completely new chapter in our history, you will meet new characters.”

At the syntactic level, the technique of building tension using questions is most often used. This is a simple persuasive device, which introduces the element of dialogue, e.g.:

W życiu Agaty zanosi się na wielkie zmiany. Czy jest na to gotowa? Zobacz, jak Agata pogodzi się z tym, co ją czeka. Nowy sezon „Prawa Agaty” od wtorku 2 września” [Huge changes are coming to Agata’s life. Is she ready for it? Find out how Agata will cope with that what awaits her. A new season of *Prawo Agaty* from Tuesday 2 September] (TVN, a spot for the *Prawo Agaty* TV series, 2014).

Czy to zdarzenie pogodzi lekarza z szefową? Zobacz. *Lekarze* TVN [Will the event help the doctor become reconciled with his boss? See for yourself. *Lekarze* TVN] (TVN, a spot for the *Lekarze* TV series, 2014).

In summary, one could state that the persuasive techniques applied at the level of building a communication are:

- using interesting plots which form a story around a media product;
- applying verbal and situational comedy and, as a result, creating the halo effect, i.e. transferring positive emotional reactions from a self-promotional communication onto a media product;
- using symbols, including verbal, i.e. images, music, lexis, metaphors, etc., which are, first of all, easily identifiable, and, secondly, which are going to evoke positive emotional associations.

## Conclusion

The problems which contemporary television broadcasters face are the consequences of technological changes: the unification of media products, the overwhelming increase in the amount of information, and the growing global competition. Today it is no longer enough to have a good show. Many other broadcasters also have good shows. That is why a broadcaster’s image and their standing out from a crowd of other broadcasters have become more important. As I have discussed, in the process of creating their images and promoting their products, television stations utilise specific persuasive techniques. In terms of conveying information, the perseveration technique is most commonly used in overt self-promotion, and the technique of inherited audience in covert self-promotion. The latter enables broadcasters to dull the vigilance of viewers with an aversion to commercials. In terms of the manner of shaping the contents of communications in order to increase their impact, media broadcasters utilise the selection technique with the

sub-techniques of fragmentation and positive selection. They are amplified by emphasising the benefits of interacting with a medium (the carrot strategy), triggering the unavailability rule, and increasing the attractiveness of a communication by referring to broadly understood authority figures, including the so-called majority (the principle of conformity). Thus, the objective is achieved based on trust placed in a broadcaster after a properly created image, on pleasant associations or expected benefits.<sup>41</sup>

Then, when considering the form of a communication, one could assert that the norm is Jack Trout's well-known marketing proposition to "differentiate or die!" The persuasive activities of media broadcasters are clearly poised to create communications which are going to be different from those of their competitors, and which are going to be new, original and different. Media broadcasters utilise the technique of uniqueness. It must be stressed, though, that the inventiveness and thinking out of the box of media broadcasters, in terms of preparing and modifying the form of a communication, are limited by the requirement already defined by Aristotle, namely the requirement of the efficiency of a persuasive communication, which means adjusting it to recipients. In this case the recipients are viewers who form a group which is not homogeneous—diverse in terms of age, sex, education, origin, and experience, which is why the application in communications of self-promotional techniques and making them more attractive at the level of the form (structure and elocution) are not the most sophisticated there are. That is because their measure of success is how easily those can be decoded by the average viewer.

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<sup>41</sup> P. Lewiński, pp. 48–49.

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Barbara Sobczak

## Autopromocja stacji telewizyjnych z perspektywy retorycznej. Techniki perswazyjne

### *Streszczenie*

Przedmiotem opisu są techniki perswazyjne wykorzystywane przez nadawców medialnych w działaniach autopromocyjnych stacji telewizyjnych. Technika perswazyjna rozumiana jest jako określony sposób postępowania nadawcy w procesie komunikowania, w którym, w celu zwiększenia skuteczności oddziaływania, akcentowane lub modyfikowane są pewne elementy tego procesu. Punktem wyjścia jest założenie, że dobór technik perswazyjnych jest pochodną takich retorycznych determinant, jak kontekst funkcjonowania mediów (skutki zmian technologicznych: unifikacja produktów medialnych, lawinowy przyrost liczby informacji, coraz większa, globalna konkurencja), programowany odbiorca i cel, jaki chce osiągnąć nadawca. Materiał badawczy pozwolił na wyodrębnienie w działaniach autopromocyjnych nadawców medialnych technik perswazyjnych realizowanych na trzech poziomach: 1) sposobu przekazania informacji (np. powtarzanie i publiczność odziedziczona); 2) treści (np. technika selekcji pozytywnej, fragmentacja, wykorzystanie reguły nieodstępności, eksponowanie korzyści płynących z interakcji z medium, zwiększanie atrakcyjności przekazu poprzez powoływanie się na szeroko rozumiane autorytety) i 3) formy przekazu (technika niezwykłości).

**Słowa kluczowe:** autopromocja, media, kreowanie wizerunku, perswazja, technika perswazyjna.

## Self-promotion of TV Stations from a Rhetorical Perspective. Persuasion Techniques

### *Summary*

This paper discusses the persuasive techniques employed by media broadcasters in the self-promotional activities of television stations. A persuasive technique is understood as a specific manner of conduct of a broadcaster in the process of communication in which in order to increase their impact, a broadcaster emphasises or modifies some elements of the process. The starting point is the assumption that

the selection of the persuasive techniques is related to such rhetoric determiners as the context of the operations of the media (consequences of technological changes: unification of media products, overwhelming increase in the amount of information, and ever growing global competition), the intended recipient, and the aim a broadcaster intends to achieve. The research material enabled the identification of the persuasive techniques in the self-promotional activities of media broadcasters employed at three levels: (1) mode of conveying information (e.g. repeating, and inherited audience); (2) content (e.g. positive selection technique, fragmentation, utilisation of the inaccessibility principle, emphasising the benefits of interacting with a medium, increasing the attractiveness of a communication by referring to broadly understood authority figures); and (3) form of communication (the technique of uniqueness).

**Keywords:** self-promotion, media, image creation, persuasion, technique of persuasion.

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## Creation Out of Nothing. The Fascist Propaganda in Litzmannstadt

Being the fifth largest city of the Reich, the city of Litzmannstadt<sup>1</sup> was significant in terms of propaganda because its German spirit had been discovered anew, and due to the fact it had become a resettlement centre – *Volkdeutsche Mittelstelle*. The resettlement process to intermediate camps and later to the villages and towns of Reichsgau Wartheland and the Old Reich applied to tens of thousands of Germans from Volhynia, Galicia and the Baltic States, mainly peasants. The political organisations of the Third Reich mainly faced the major propaganda task of instilling the national socialist world view in the newcomers.

The notion of settlement and colonisation of areas was a key concept in the theoretical output of the Nazi state. Initially, it was a result of the natural tendency to mystical elevation and idealogising the peasant life as the source of national strength. Peasants constituted the natural political force of Nazi ideology, being the example of life strongly bound to the fatherland. Many efforts were made to prevent the rural population from migrating to cities. In order to make life in the countryside the basis for future policy, the authorities supported the theoreticians of peasant colonisation, e.g. Heinrich Sohnrey. In terms of theory, the program of populating areas with peasant colonisers stemmed from the studies on strengthening the German countryside, constituting its further modification. Sohnrey, with the internal situation of Germany mainly in mind, wrote in one of his works: “The complete lack of a safe, peaceful and hopeful place at the warm fire of one’s own homeland (*Heimstätte*) is the first and the main reason for people fleeing the

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1 After the defeat of September 1939, Łódź was incorporated into the Reich and in 1940 it was renamed as Litzmannstadt. Reichsgau Wartheland or das Wartheland was created.

countryside.”<sup>2</sup> Therefore, Sohnrey proposed a series of actions aimed at preventing the degradation of the rural population. His main proposal was to create a legal act on labourer pensions, which would offer “every professionally active and morally chaste”<sup>3</sup> individual the option to purchase a certain amount of land and a residence so that they could feel like true peasants, and to create a legal act on houses for labourers, the aim of which would be to ensure the success of the pension act. In 1894, Sohnrey founded *Verein für ländliche Wohlfahrts- und Heimatpflege* (Association of rural charity and patriotic care), an association which declared that its purpose and organisation served

a targeted development of healthy internal settlement at the core of which there lies the creation of new social opportunities for the development of the peasant population together with the families of rural labourers. Settlement locations [...] should be defined by rural communes consisting of large, medium, small and the smallest households and areas. That also applies to settling labourers in the countryside.<sup>4</sup>

When the Nazi Party seized power, the the organisations termed *Siedlungsgesellschaften*<sup>5</sup> (Settlement Societies) were given new opportunities for utilising the living space in the East. Sohnrey’s charitable work also had a spiritual and artistic dimension,<sup>6</sup>

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2 H. Sohnrey, *Der Zug vom Lande und die soziale Revolution*, Verlag von Reinhold Werther, Leipzig 1894, p. 33 [Unless indicated otherwise, English versions of quotations were translated from Polish]. Sohnrey founded the *Das Land* periodical and in 1908 an archive of internal colonisation (*Archiv für innere Kolonisation*).

3 Ibid.

4 Ibid., pp. 136–137.

5 The first *Siedlungsgesellschaft* was like a peasant self-help organisation, and was the model of a non-capitalistic natural settlement. In the brochure *Wegweiser für das Land*, Sohnrey defined the tasks of a *Siedlungsgesellschaft* to include the organisation of a peasant commune, and its purchasing land and distributing the land between rural labourers. The explicit aim was to “ensure that every diligent and thrifty labourer can within a colony purchase for a minor sum his own home” (*Wegweiser für das Land zur Gestaltung und Bereicherung des dörflichen Lebens*, Deutsche Landbuchhandlung, Berlin 1939, pp. 113–114). In less than two years, the organisation purchased new settlement locations in Pomerania 171. This ideology resonated with the mystical and racist thought later used by the Nazi Party, the core of which was the practical combination of the notions of: *Volk*, *Blut* and *Boden*. Its purpose was to create an internal relationship with the people (*Volk*). The Nazis expanded on Sohnrey’s thought by adding the notions of *Raumgestaltung* and *Landschaftsgestaltung*, which were planned spatially in accordance with the principles of national socialist aesthetics.

6 Sohnrey wrote: “Peasant life is close to the nature not because peasants work with plants and animals [...], but because life in the countryside strengthens family bonds, and it is life for the family” (idem., *Wegweiser für das Land...*, p. 9). He devoted much space to the soul of the

as in his writings he combined social policy with the natural sciences and folk poetry.<sup>7</sup>

In the Third Reich, the task to properly shape rural life in line with the national socialist spirit, understood as the continuation of Sohnrey's principles and teachings, was fulfilled by the *Amt für Dorfgemeinschaftsleben*<sup>8</sup> authority, which was part of the central party structure (*Hauptkulturamt der NSDAP*).<sup>9</sup> The *Sechs Jahre Neubauern-Auslese*<sup>10</sup> brochure, published by the *Neues Bauerntum* periodical, discussed the selection criteria and guidelines for settlement, indicating an increase in candidates for settlement. Around one third of all settlers came from Pomerania, Eastern Prussia, and Silesia. Settlement problems in Reichsgau Wartheland became the topic of academic analyses around 1944. Various specialist periodicals raised it, e.g. *Das Wartheland* and *Wirtschaft und Statistik*. The latter published an article by Wilhelm Zoch entitled "Ergebnisse und Erfahrung der Ansiedlung im Wartheland."<sup>11</sup> In it the author discussed Litzmannstadt's problem with settling Germans from other areas. At the beginning of 1944, the population of Germans in Reichsgau Wartheland reached 1 million. That meant that nine in ten of all the relocatees of German descent (*Volksdeutsche*) to the areas acquired during wartime activities came to live there.<sup>12</sup> That was a result of the resettlement and colonisation program which had begun in 1939. It faced various organisational difficulties: lack of German maps of the areas intended for settlers, lack of state or party structures, and the harsh winter of 1939/1940.<sup>13</sup> Zoch listed ten settlement waves in Reichsgau Wartheland as a result of which the authorities settled approx. 50,000 Baltic Germans (*Baltendeutsche*), mostly urban populations, then 90,000 Germans from Galicia, Volhynia and the Narew area mainly in Posen, Litzmannstadt and Gnesen. Germans of peasant descent from Volhynia settled in the east of the land (Wieluń, Łask, Konin, Turek, Łęczyca), Germans from Northern and Southern Bukovina and Bessarabia (approx. 60,000) arrived in 1940–1941 and settled around Sieradz, Ostrów, Krotoszyn and Kalisz.<sup>14</sup> Moreover, approx. 30,000 Germans were relocated from around Chełm and Lublin. In early 1944, there began the relocation operation of Germans from the Russian territories of the Dnieper and Donetsk

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people – *Volksseele*: "Though the times and circumstances change [...], the soul of the people remains constant." (idem., p. 241).

7 Particularly in *Wegweiser für die ländliche Wohlfahrtsarbeit*, Aufl. 4, Berlin 1930.

8 Office for the affairs of the rural communal life.

9 The office was headed by Martin Bormann.

10 *Neues Bauerntum*, Deutsche Landbuchhandlung, Berlin 1940.

11 W. Zoch, "Ergebnisse und Erfahrung der Ansiedlung im Wartheland" *Wirtschaft Und Statistik* 1944, H. 2, Februar, pp. 156–161.

12 Propaganda-natured data (ibid., p. 156).

13 Cf. *Wirtschaft und Statistik* 1944, February, p. 156.

14 Ibid., map p. 158.

and from eastern Volhynia and Polesia.<sup>15</sup> Another group of Germans came from the areas of the Black Sea, Bessarabia, Dobruja and the Ukrainian steppes, stretching from the Bug to the Don.<sup>16</sup> Litzmannstadt was subjected to the settling of various mixed ethnic groups. Thus, the atmosphere of the city was dominated by its inhabitants' uncertainty concerning their future, powerful Germanisation, and forced settlement and relocations.<sup>17</sup>

Already in December 1939, a special commission of around 300 people arrived in Volhynia. Working in primitive and hastily erected offices for even twenty hours a day, they developed a census of the relocatees and their belongings. The commission also worked in Galicia and the basin of the Narew. The relocatee population totalled 130,000 people. Their main destination was the area of Reichsgau Wartheland, from where in late-1939 and at the beginning of 1940 approx. 87,000 Poles were displaced so that the colonists from Volhynia, Galicia and the area of the Narew could settle in their property. It was planned that another 80,000 were to be displaced in 1940 to the General Government.<sup>18</sup>

Such an extensive relocation operation posed a huge logistical challenge, especially in wartime. Therefore, it is no surprise that approx. 100,000 relocatees did not immediately receive abandoned Polish property, and they had to spend the time in special camps called *Beobachtungslager* ("observation camp"). Litzmannstadt played a major role in those plans. In organisational terms, it became the centre of the relocation operation. It received the relocatees who were directed to the temporary *Beobachtungslagern*. Their role was fulfilled not actually by any purpose-built barracks but rather buildings from which Poles and Jews were expelled, allotments, factories and school buildings within the Łódź city limits, as well as in Pabianice, Zgierz and Kalisz. Special commissions worked at those camps studying the usefulness of the newly arrived "ethnic individuals" in terms of race biology. They analysed family histories and verified personal details, and then decided whether to grant them Reich citizenship and the ability to settle in Reichsgau Wartheland

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<sup>15</sup> Germans from Bukovina and eastern Galicia have been termed Carpathian Germans (Old Austria - *Altösterreich*).

<sup>16</sup> The article was based on the speech of Artur Greiser entitled *Der Aufbau im Osten*, printed in an issue of the *Kieler Vorträge* 1942, H. 68, pp. 15-26.

<sup>17</sup> An interesting introductory study into the matter was offered by Otto Heike, a well-known Łódź German. He wrote that the colonisation operation began already in 1939. By the end of 1940, over 15,000 families were settled in the eastern part of Reichsgau Wartheland, with the largest group, i.e. 5,500 families, in Łódź and around it. Over 1,500-2,000 families were settled in Kutno, Łęczycza, Łask, Sieradz and Wieluń, between 600 to 1,000 in Kalisz, Turek and Gostynin, and several hundred around Ostrów, Września, Jaroszyn, Krotoszyn, Wągrowiec, Płock and Konin (O. Heike, *Das Deutschtum in Polen 1918-1939*, own publication by Otto Heike, Bonn 1955, p. 27).

<sup>18</sup> *Ibid.*

or at another location in the Reich.<sup>19</sup> The relocation operation entailed casualties: difficult sanitation conditions, exhaustion due to long journeys, and poor immunity to various illnesses in general resulted in high mortality among the relocatees. Of course, Nazi propaganda covered up any such instances; the preferred image was one of a physically strong Volhynia peasant who could endure much.

A separate propaganda task was the ideological formation of the newcomers. This included shaping assumptions regarding the stereotype of being German, which entailed specific expectations of cultures defined as ethnic communities and the source of race. Those requirements included people's proper adjustment to the racial model, understood in physical terms as a set of skull and facial dimensions, and body proportions, as well as a specific personality profile.

Being the centre of relocation, Litzmannstadt operated in line with the racial policy of the Reich, providing hundreds of thousands of relocatees to fulfil the principle of homogeneity of the Reich area in language and ethnic terms. Therefore, the efforts to populate the areas which once had belonged to Poland also entailed propaganda and political activities, in which mostly women's and youth associations participated, such as Hitlerjugend, BDM, and NS-Frauschaft.<sup>20</sup> Maria Fiebrand stressed the fact that after relocation, healthcare for the newcomers mainly meant racial hygiene, which became the focus of the healthcare services in Reichsgau Wartheland.<sup>21</sup>

The reproductive value of the race was particularly important for the centre of relocation in Litzmannstadt. The authorities began sterilising relocatees without consulting the local healthcare services or the actual subjects. Therefore, the main objective of the operation conducted by the *Einwandererzentralstelle* headquarters was to

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19 In Reichsgau Wartheland, relocatees were mainly settled in the countryside: just over 78,000 people. They were classified under one of four categories, depending on their value in racial terms. The majority was classified under group 3, i.e. received a low evaluation, being members of ethnic groups. Cf. S. Döring, *Die Umsiedlung der Wolhyniendeutschen in den Jahren 1939 bis 1940*, Peter Lang, Frankfurt am Main 2001, p. 214.

20 The number of publications on the propaganda importance of those Nazi organisations in organising relocation operations has been growing consistently. In terms of the major ones, one should mention the studies written in the People's Republic of Poland by Polish researchers (cf. Cz. Madajczyk, *Polityka III Rzeszy w okupowanej Polsce*, vol. 1–2, PWN, Warszawa 1970; *Zamojszczyzna – Sonderlaboratorium SS. Zbiór dokumentów polskich i niemieckich z okresu okupacji hitlerowskiej*, Cz. Madajczyk (ed.), vol. 1–2, Ludowa Spółdzielnia Wydawnicza, Warszawa 1977), as well as contemporary German studies, mainly Maria Fiebrandt's book *Auslese für die Siedlergesellschaft. Die Einbeziehung Volksdeutscher in die NS- Erbgesundheitspolitik im Kontext der Umsiedlungen 1939–1945* (Vandenhoeck&Ruprecht, Göttingen 2014, p. 484 [Selection of the relocatee population. Entangling ethnic Germans in the national socialist policy of healthy racial heritage in the context of the 1939–1945 relocations]).

21 E. Fiebrandt, *op. cit.*, p. 39 and the following.

suppress the biological hazards for the race which could have been potentially posed by the relocatee population. The sterilisation operation was expanded to also include Polish children, so as to weaken the biological strength of the Polish nation.<sup>22</sup> One of the most noteworthy publications on the subject was written by Marcus Leniger. In his book entitled *Nationalsozialistische „Volkstumsarbeit“ und Umsiedlungspolitik 1933–1945. Von der Minderheitenbetreuung zur Siedlerauslese*<sup>23</sup> he concentrated on the presentation of the fortunes of the relocatees displaced between October 1939 and 1942 from eastern and southern Europe to Germany. The propaganda apparatus promoted the benefits of the operation to them. In reality, though, they were treated by various commissions as aliens, a “racial risk.” Having been placed in special camps referred to as *Umsiedlerlager*, they were subjected to indoctrination and continuous control of their world view. The main goal was to strip them of the identity they carried from their places of origin, distinctive folk customs, and their ways of life. They were subjected to harassment, which often ended in them being sent to concentration camps. Therefore, the theory of race was a major part of the propaganda efforts.<sup>24</sup> It was crucial in the case of relocatees. The commissions established for that purpose tested the newcomers specifically in terms of their racial patterns. Depending on the results, they were directed inland into the Reich, the so-called Old Reich or *Altereich*, or remained in Reichsgau Wartheland. One can find out what those tests looked like by studying the publications written under the academic supervision of Prof. Egon Freiherr von Eickstedt, the director of the Institute of Anthropology at the Breslau University, and Ilse Schwidetzky, his assistant. One of Eickstedt’s major research goals was to study the Upper Silesian population in terms of racial patterns. That goal was fulfilled in a series of publications entitled *Rasse, Volk, Erbgut in Schlesien*. The second volume of the series by Ilse Schwidetzky, Ph.D., was published by Fritz Arlt, the head of the racial policy office at the office of the Silesian Governor (*Rassenpolitisches Amt bei der Gauleitung*) and the Silesian national office for racial affairs (*Landesamt für Rassen- Sippen- und Bevölkerungswesen*). The publication was entitled *Badania rasy północnowschodniego Śląska (okręgi Kluczbork,*

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<sup>22</sup> *Ibid.*, p. 389.

<sup>23</sup> M. Leniger, *Nationalsozialistische „Volkstumsarbeit“ und Umsiedlungspolitik 1933–1945. Von der Minderheitenbetreuung zur Siedlerauslese*, Frank&Timme GmbH, Berlin 2006, p. 146 and the following. [*National socialist “work with the nation and the 1933–1945 relocation policy. From care over ethnic minorities to selection of relocatees*].

<sup>24</sup> It was particularly important for the lives of the citizens of the Third Reich, due to the Nuremberg Acts, which permitted only people of the Aryan race to hold German citizenship. In many situations, e.g. when getting married or undertaking employment, it was necessary to provide a certificate of Aryan descent, which was issued by the Ministry of the Interior of the Reich (*Reichsinnenministerium*) in its division called *Reichsstelle für Sippenforschung*, later converted to *Reichssippenamt*. The racial certificates were fundamental for establishing whether a person was of Jewish descent (the so-called Jewish issue – *die Judenfrage*).

*Olesno, Dobrodzień*) (*Rassenkunde des nordöstlichen Oberschlesien [Kreise Kreuzberg, Rosenberg, Guttentag]*) [Studies of the race of north-eastern Silesia (districts of Kluczbork, Olesno, Dobrodzień)]. It discussed the results of the anthropometric research conducted on the Silesian population with the distinct assumption that race was related to one's place of residence, land, and the landscape of the country of origin, in short: it defined the qualitative notion of localness. There were more representative, i.e. racially better, types of local communities. Racial characteristics were transmitted genetically, and it was assumed that they could be diluted.<sup>25</sup> The starting point of an examination was the identification of the individuals featuring maximum racial purity for a given race, and the definition through measurements of the developmental intermediary types between races. That was supposed to add to the research on the characteristics of local ethnic groups.<sup>26</sup> The results of those tests were used for propaganda purposes, for portraying racially perfect local types. In the same manner, the political propaganda authorities in Litzmannstadt framed the specific type of a German from the area. That image was present in the media of that period as an illustration of one of the cultural roots of race.



**Photo.** Model German Litzmannstadt labourer

Source: *Der Osten des Warthelandes. Herausgegeben anlässlich der Heimatschau in Litzmannstadt*, Hrsg. H. Müller, Stähle&Friedel, Stuttgart 1940.

<sup>25</sup> In his main work *Rassenkunde und Rassengeschichte der Menschheit* (1934), Eickstedt divided races into Europide, Mongolide, and Negride.

<sup>26</sup> Of course, the tests consisted of measuring a person's physical characteristics, i.e. height, dimensions of the skull (length and width) with particular consideration of the total length of the face, and the proportionally measured size and shape of the nose and cheek bones. Examiners defined the colour of a subject's hair and eyes. The measurements were exact, i.e. provided in millimetres.

The centre for relocation was called *Volksdeutsche Mittelstelle Einsatzstab Lodsch*. It received trains full of relocatees from Galicia, Volhynia and the Narew area (the Bialystok district). *Volksdeutsche Mittelstellen* also existed in the Reich (Rheinefelde and Saalfeld in Turingen, and Templin – Ackermark, Lichterfelde-Süd). It was reported triumphantly by *Lodzer Zeitung*.<sup>27</sup> A few weeks later the newspaper reported on the nearing end of the operation. The article “100,000 Rückgeführte. Die Rückführungsaktion vor dem Abschluss” reported on the extent of the propaganda operation:

Yesterday, Burgstadt [Kórnik] received train no. 386B, which brought a group of refugees totalling one hundred thousand [...] In celebration of that the train station was festively decorated. The locomotive pulling into the station was decorated with a wreath with a sign “100,000.” Obersturmbannführer Woppler, the manager of the relocation headquarters, offered the newly arrived Volhynia folk [*Volksgenosse*] cordial words of welcome indicating the gravity of that historic event [...].<sup>28</sup>

The propaganda vision of Litzmannstadt was probably best described in Hubert Müller’s publication entitled *Der Osten des Warthelandes*.<sup>29</sup> The book was published to accompany a patriotic exhibition organised by the Ministry of Propaganda of the Reich and it was supposed to present the achievements of the German city. Since it had not been included in German maps, the publication also constituted an attempt at justifying the city’s cultural union with the Reich.<sup>30</sup> Most of all,

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<sup>27</sup> In the article “Fast ein Drittel wieder im Reich” dated 9 January 1940.

<sup>28</sup> *Lodzer Zeitung* in a issue of 28 January 1940.

<sup>29</sup> *Der Osten des Warthelandes. Herausgegeben anlässlich der Heimatschau in Litzmannstadt*, Hrsg. H. Müller, Stähle&Friedel, Stuttgart 1940. Müller was a press clerk at the Propaganda Office of the Reich (*Reichspropagandaamt*).

<sup>30</sup> The fact that Łódź became the German city of Litzmannstadt was recorded by German travel guides in 1941. One of those was *Reichs-Handbuch der deutschen Fremdenverkehrs-Orte*, published by Erwin Jäger Verlag. It provided the following general information on the city: “Litzmannstadt is the seat of several important party and state offices, and the central point of the relocation operation – it lies at the intersection of three main routes which form transport axes: Central Germany – Central Russia, the Baltic – the Black Sea, and the Adriatic – the Baltic. In cultural and economic terms, it constitutes the central point of eastern Reichsgau Wartheland. The largest city of the Reich east of the Oder with a population of approx. 600,000, the largest German city of the textile industry ensuring over 10% of the total German textile production. Its population includes approx. 110,000 Germans, partly relocated (Balten, Bessarabiern, Galiziern and Wolynierndeutsche), and Poles. The land elevation within the city limits varies between 170 m a.s.l. in the south-west and 270 m a.s.l. in the north-east. The city is located between the water routes of the Oder and the Vistula.” (*Reichs-Handbuch der deutschen Fremdenverkehrs-Orte*, Erwin Jäger Verlag, Berlin 1941, p. 520).



the ancient German history of this area was presented as indisputable. The history of Łódź was being written anew.

Litzmannstadt could not have developed from the city of Łódź without German peasants and craftsmen, whose numbers within the 150 years of their presence there were estimated at approx. 200,000. The main thesis of the publication expressed in the chapter “The East of Reichsgau Wartheland” could be summarised as the position that the commonly known theory of the district’s Polish-Russian nature was false.<sup>31</sup> Its author, Fritz Gissibl, editor of the volume and officer of the Office of Propaganda of the Reich (*Reichspropagandaamt*), openly stated that the German peasantry had played a vital role of the creators of culture in the area. Under the supervision of Ludwik Wolf, they performed excellent work as a notional minority in central Poland. Their work in the area was referred to by Sigismund Banek, a well-known German poet of the period, as a constant battle.

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31 In another study written for high mayor (*Oberbürgermeister*) Müller, the writer was more radical and struck political propaganda tones with greater intensity. In *Litzmannstadt - Deutschlands größte Großstadt baut auf* (in the author’s repository) one can read the following: “Since the time when Litzmannstadt emerged from the Polish Łódź, the authorities began, with German precision, changing in administrative terms everything that constituted any former value. Even today, the city is undergoing such a change, which once seemed impossible in such a short time and to such an extent. Litzmannstadt already displays the typical main characteristics of a German city. Of course, putting aside the urban architecture, which in the following decades will require extreme changes in the national socialist spirit. [...] Surely there is no other German city where opposites would play such a role as in Litzmannstadt. [...] Side by side you will find grand structures built by the ruling class of former Poland and miserable huts, the Asian stench of which words cannot describe. Until recently, 300,000 Jews inhabited the city, to whom it owed the image of dirt and backwardness. Another typical characteristic of the culture of Poles is that this gigantic city does not have a water and sewage system, which is the reason why the inhabitants often suffer malicious diseases. In fact, the common name for tuberculosis used to be “the Łódź sickness.” The lack of hygiene caused by Poles and Jews is the reason why the city evokes anxiety regarding the possibility of coming into contact with contagious diseases; moreover, it is a true Eldorado for all kinds and varieties of insects. A German would not be able to comprehend that even in the most elegant Jewish or Polish flats equipped with every amenity possible, there is so much filth as in the worst of hovels. Since German soldiers moved in and the grand city of the east was taken over by the Reich, the administration has done wonders in terms of combating filth, insects, and sickness. The fact of establishing a closed residential area for Jews will be recorded in the city’s history as the most necessary and universal of rectifying means essential for normal development. Only when Jews vanished from the city’s streets, did it become possible to make surprising changes, even those strictly external in nature. Litzmannstadt is the first big German city free of Jews. Whoever strolls the city established by Germans has their eyes wide open, realising that it was once subject to the Polish and Russian influence.” [typescript]

Far from the homeland and forced to rely only on themselves, they engaged in a fight with the forces of nature and the destructive influences of the ethnically alien environment. They retained, remaining true to their German blood, their own way of life, their language and the customs of their forefathers. Generation after generation rose the crops of their struggles.<sup>32</sup>

It was typical to refer to Polish work and business activities as detrimental and hostile. The common approach was to use the well-known negative stereotype of “Polish economy” (*polnische Wirtschaft*):

Huge mismanagement of Poland’s ruling class in the period prior to the final disintegration [partitions] of the state led to a total collapse of both state administrative structures and agriculture. To ensure a permanent source of income, Polish landowners leased land to German peasants who came in growing numbers, and who felled centuries old forests.<sup>33</sup>

Thus, according to Banek, within twenty years by 1800, fifty German villages were established in forest areas around Litzmannstadt. The author mentioned the business enterprises of numerous German factory owners: Johann Friedrich Zachert, Karl August Meissner in Zgierz, Benjamin Krusche in Pabianice, Heinrich Schlösser in Ozorków, and, of course, Karl Gottlieb Sänger, Karl Scheibler, Ludwik Geyer and others. He concluded his discussion with a statement that in 1860 Litzmannstadt was already two thirds German.<sup>34</sup>

Another fundamental thesis of the propaganda was that the areas surrounding Łódź were not pre-historically Slavic. When writing about the Germanic history of the areas, Adolf Kargel, an archaeologist, referred to the research of Karl Schuchhardt who had conducted archaeological studies during the First World War. The

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<sup>32</sup> S. Banek, “Deutscher Aufbau im Litzmannstädter Land”, [in:] *Der Osten des Warthelandes...*, p. 17.

<sup>33</sup> *Ibid.*, p. 18.

<sup>34</sup> The basic source of knowledge on the history of Litzmannstadt was for the occupying forces a survey conducted for Frederick William II, King of Prussia. In 1793, the Prussian Chamber in Piotrków Trybunalski delivered it to the king. The survey by the Prussian State Archive in Berlin described Łódź as a particularly poor and backward city: “Łódź is a town. The town is completely open, meaning it has no walls, and its streets are not cobbled. In has forty-four stacks (houses). All the houses are wooden, two of those are shingled, 42 are thatched, and there are eleven empty houses. Additionally, there are eleven vacant buildings and 44 barns. Records show there is a Catholic church with a Catholic priest. There are no schools.” The question regarding public utility buildings received the answer: “Wooden prison in a very poor shape.” As cited in: *Preussisches Staatsarchiv in Berlin*, 22 April 1794, ref. no. Fasc. 761/15, 909/4, 910/10.

first findings came from Wilczyca n. Poddębice in the form of stone graves. In a lecture he delivered at the Anthropological Society in Berlin in 1915 and in later publications,<sup>35</sup> he defined the graves as old-Germanic belonging to the Lusatian period (*Lausitzer Periode*), ca. 1400–400 BC. Another find which confirmed the indicated thesis was made near Aleksandrów, where archaeologists found Germanic urns dated from the *Hallstatt-Periode* period, 1100–500 BC. Kargel also referred to the works of Polish archaeologists and their findings: in the village of Zalew n. Lutomiersk and in Gledzianówek in the Witonia commune n. Łęczycza, which included tableware with the sign of the swastika.

Although Polish archaeologists, mainly Prof. Kostrzewski from the University of Poznań, claim that the pre-culture of the period was Slavic and that Germans stayed in the country only during wartime operations, that seems to be contradicted by the exceptional sizes and extents of cemeteries, which would indicate that Germans lived for extensive periods in the lands.<sup>36</sup>

Also, around Biernacice n. Uniejów, researchers found bronzeware (dated as 800 BC) decorated with the distinct motif of a swan making a circle in the shape of the sun. The author posited that those motifs came from Germanic beliefs. In the Middle Ages, traces of Germanic culture could be found in Christian structures, i.e. chapels erected in the palaces of the rich in Łęczycza, Sieradz and Szadek. In the 12<sup>th</sup> c., a Roman church in the village of Tum n. Łęczycza was a monument to the mediaeval German culture. The Gothic style was applied to the churches built in Piotrków, Łask and other towns. The first town with a German pedigree was Warta n. Sieradz. It had a German mayor by the name of Wolfram. In the settlement documents of 1255, the town was referred to by its German name as *Libewarde*. The names of many citizens of Łęczycza and Szadek, e.g. Wilhelm, Theoderich, Kerstan, Hermann, Kunz and Franz, found in many official documents, indicate the German nature of the areas in the Middle Ages. In that context, researchers listed many villages defined as German, e.g. near Szadek: Wilamów, Wieka Wieś, and Kromolin, near the Cistercian Monastery n. Sulejów: Bałdrzyków, Dabrowka, Iwonie, Piotrów, and Zagorzyce, and, finally, near Pabianice: Chocianowice and Kolno, to name but a few.

During the Second World War, propaganda was mostly disseminated via the press, film and radio. The press was the most widely accessible. A considerable amount of attention was paid by the Nazi propaganda to the history of the German-language Łódź press. The first German-language newspaper was the *Lodzer*

<sup>35</sup> A chapter devoted to the archaeology of the Litzmannstadt district (*Der Osten des Warthelandes...*, pp. 30–35).

<sup>36</sup> *Ibid.*, p. 32.

*Anzeiger*, established in 1863 by Johann Petersilge. Its first issue appeared on 2 December. The newspaper was published twice a week. Initially, it published official texts and announcements and classified ads in Polish and German. From 1865 it was published exclusively in German, three times a week, and under the new name of the *Lodzer Zeitung*. Pressured by its competition, i.e. the *Lodzer Tageblatt*, established in 1881 with Leopold Zoner as editor-in-chief and published in a large format six times a week, the *Lodzer Zeitung* was forced to change its format and adjust to its competitor's frequency of publication. In 1902 the *Lodzer Tageblatt*<sup>37</sup> was bought by Alexis Drewing and Alexander Milker, and it was turned into the *Neue Lodzer Zeitung*.<sup>38</sup> From 1904 both German language Łódź newspapers were published twice a day. Both newspapers were, politically speaking, moderate, they offered a wide perspective and a distance towards Russian and Polish matters. A truly German nationalist profile, as stressed by Nazi propaganda officers, was eventually offered by the *Lodzer Rundschau*, which was published for two years after 1911. During the First World War, there was also, for a short time, the *Deutsche Lodzer Zeitung* (an altered title of the *Lodzer Zeitung*) and the *Deutsche Post*. During the interwar period, German-language press mainly consisted of the *Lodzer Freie Presse*, whose editor-in-chief was Adolf Kargel. Periodicals were also published after November 1918 by Verlagsgesellschaft Lodzer Freie Presse m.b.H.; it also operated a bookshop and the Libertas press house. The same publishing house ran a newspaper for German peasants: the *Volksfreund* (August Utta was its editor-in-chief). Also, there was the *Der Deutsche Weg* (with Ludwig Wolff as its editor-in-chief), which was an outlet of the *Der Deutsche Volksverband* association. Nazi propaganda proudly stated that during the interwar period one fourth of all newspapers and magazines in Poland were published in German. One fact is that, after 1933, there were published such titles as the *Völkischer Anzeiger* (between January 1935 until 1937) and the *Deutscher Volksbote* with the supplement *Der Deutsche Lehrer in Polen*, which were partly financed by the Third Reich and shared its world view bias.

Since Litzmannstadt and the Łódź district on the Warta were defined by the propaganda as genuinely German lands, the life of Germans in the area prior to 1939 was described in terms of ethnic struggles with the Polish element. The formation of the Polish state was described as an ethnic catastrophe for Germans. In trying to defend themselves from losing their identity, they established numerous organisations of a political nature.<sup>39</sup> In 1923, August Utta, a deputy for the Sejm

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<sup>37</sup> The newspaper was published after 1905.

<sup>38</sup> From 1933 an outlet of Jungdeutsche Partei. The periodical is available in the digital library of the University of Lodz at: <http://www.bcul.lib.uni.lodz.pl/dlibra/publication?id=4996&tab=3> [accessed on: 18.01.2019].

<sup>39</sup> Surely that was facilitated by the fact that by being a minority, they were represented in the Sejm of the Polish Republic.

and later a senator, created a political party called *Deutscher Volksverband*. Nazi propaganda only considered Utta's association and *Jungdeutsche Partei* as parts of their history, excluding the *Deutscher Kultur- und Wirtschaftsbund*<sup>40</sup> organisation, which it considered under the Polish influence and defined it as a nationalist mock organisation. The authorities unequivocally rejected any relations with *Deutsche Sozialistische Arbeiterpartei*, a labourer organisation, termed as a leftist-Marxist organisation inspired by the leftist forces of the old Reich. After Józef Piłsudski came to power in 1926, the number of representatives of Łódź Germans in the parliament fell from six to just one. The period after 1933 was most intensively used by *Jungdeutsche Partei* headed by Rudolf Ernst Wiesner. The consolidation of the activities of German parties, particularly in the countryside, was largely aided by the non-aggression pact between the Reich and Poland of 26 January 1934. From that moment on the parties intensified their propaganda operations in Łódź and the surrounding area. The outcomes of that became clear in 1938 when over 20,000 votes were cast in favour of the uniform German list during communal and Sejm elections. The German minority received six spots on the City Council.

One important characteristic of Nazi propaganda was the fact that it had a considerable impact on the activities of the government authorities in Litzmannstadt. While following the official world view of the Reich, the propaganda also formulated the guidelines for the governing administrative bodies. It was particularly visible in the case of the centre for relocation.

The necessity of ensuring residence for the Germans relocated from Volhynia, Galicia, the district of the Narew and the Baltic States put the municipal administration (*Stadtverwaltung*) in a difficult position. It was necessary to assign residence for the officials from the Reich invited to work in Litzmannstadt who were drawn to the province with the promises that their standard of living would be improved. That was indicated both in the monthly reports of the municipal administration (*Stadtverwaltung Litzmannstadt*) sent to the mayor in 1940,<sup>41</sup> and in the political reports of the office responsible for the relocations, i.e. *Volkspflegeamt*.<sup>42</sup> On 11 May 1940, an officer by the name of Karutz<sup>43</sup> wrote his April report (*Lagebericht*) to the mayor. It stated that the Reich Governor Arthur Greiser and his office acting as

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40 The association ran the periodical *Deutscher Volksbote: Wochenschrift für Politik, Kultur, Wirtschaft und Verständigung*. The periodical is available in the digital library of the University of Lodz at: <http://www.bc.ulib.uni.lodz.pl/dlibra/publication?id=24638&tab=3> [accessed on: 18.01.2019].

41 *Stadtverwaltung Litzmannstadt: monatliche Lageberichte der Ämter 1940* (in the author's repository).

42 *Monatsberichte der Stadt Litzmannstadt. Volkspolitische Lageberichte des Volkspflegeamtes 1943,44* (in the author's repository).

43 Officer at *Umsiedlungs- Quartier- und Wohnungsamt* (Office for relocation, quarters, and flat affairs).

the commissioner for the defence of the Reich (*Reichsverteidigungskommissaar*) in the district (*Gau*) of *Wartheland* assigned Litzmannstadt's high mayor Marder the right to requisition in the city flats from Poles. Once cleared by the *Treuhand* Trust agency, they could be assigned to relocatees and Germans, with priority offered to those who came to Łódź from the Reich. On 30 April 1940, the relocation headquarters for the Baltic Germans concluded its operations. After then, any settling of newcomers was the responsibility of the *Umsiedlungsamt* office managed by one Friedrich Engels. Based on the indicated report, it seems he assigned the right to settle in 6,787 cases out of the total of 7,408 Baltic Germans directed for settlement, and in the previous reporting month 306 persons out of 927 applicants. Despite the evictions of Poles and thus gathering a considerable number of flats (reports indicated 4,500 empty flats and 1,500 furnished ones), there was a large demand for residence. Engels stated in a letter of 1 June 1940 that he assigned flats to 308 out of the 320 Baltic Germans who arrived in the city.<sup>44</sup> He also informed the high mayor Marder that he made approx. 600 requests with the officers who arrived in Litzmannstadt from the Reich who lived in furnished flats to render available one bedroom for the City Hall's disposal. Therefore, the evacuation operation caused major residential difficulties in the city, and despite that the relocated Germans received a preferential treatment from the *Umsiedlungsamt* office.

The activities of the propaganda of the Third Reich in Litzmannstadt perfectly illustrated work in line with the national socialist world view (assuming the genuineness of the ideology). It was understood as a few fundamental principles based on the spiritual, personality and racial unity of the notion of a nation: *Volk*. The purpose of political and military operations was to restore and maintain the ability to culturally dominate other nations. The Nazi state was ethnically, linguistically and racially homogeneous—it knew not the notion of tolerance towards ethnic minorities. The central notion of the ideology was the nation as an ethnic community, land, and leadership in struggle. The guiding principle of the world view was the fight for the dominance of the stronger over the weaker, i.e. a complete negation of the fundamentals of humanism. This extremely idealised world view, detached from reality, was imposed with the utmost intensity not so much on Poles as, in the form of unrelenting indoctrination, on the relocatees in the camps of the centre of relocation. Tempted by the propaganda promises, they left their property and more or less stable lives in the east to, in the new surroundings, be subjected to racial selection and, in turn, sometimes to forced sterilisation or euthanasia. An important characteristic of the propaganda was its influence on the operations of the administration; one could venture the claim that with its program it formulated the “guidelines” to be fulfilled by the municipal administration of Litzmannstadt.

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44 From the author's repository.

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Marek Ostrowski

## Kreacja z niczego. Faszystowska propaganda w Litzmannstadt

### *Streszczenie*

Artykuł omawia działalność propagandy nazistowskiej w Litzmannstadt. Propaguje ona centralne pojęcia ideologii faszystowskiej, takie jak *Volk*, ziemia i przywództwo w walce. Celem działania politycznego i militarnego jest przywrócenie i utrzymanie zdolności dominacji kulturowej nad innymi narodami. Państwo nazistowskie jest jednolite etnicznie, językowo i rasowo – nie zna pojęcia tolerancji wobec mniejszości etnicznych. Istotną cechą tej propagandy jest jej wpływ na działania organów administracyjnych.

**Słowa kluczowe:** Litzmannstadt, propaganda nazistowska, II wojna światowa.

## Creation Out of Nothing. The Fascist Propaganda in Litzmannstadt

### *Summary*

The article discusses the activities of Nazi propaganda in Litzmannstadt. It promotes the central notions of the Nazi ideology, such as *Volk*, land, and leadership in struggle. The purpose of political and military operations was to restore and maintain the ability to culturally dominate other nations. The Nazi state was ethnically, lin-



guistically and racially homogeneous – it knew not the notion of tolerance towards ethnic minorities. A major characteristic of the propaganda was its influence on the activities of administrative bodies.

**Keywords:** Litzmannstadt, Nazi propaganda, Second World War.

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

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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 interview<sup>5</sup>), but a statement of the state of things (vide the widely popular internet interviews by the six-year-old Laura<sup>6</sup>). 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:<sup>7</sup>

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 [...].<sup>8</sup>

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

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(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](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 [...].<sup>9</sup>

Contemporary interviews both follow the canonical model and modify it, as indicated by researchers.<sup>10</sup> 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 19<sup>th</sup> c.<sup>11</sup> 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*, English<sup>12</sup> and French:<sup>13</sup> *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*)<sup>14</sup> [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

<sup>9</sup> M. Wojtak, *Genologiczna analiza...*, p. 64.

<sup>10</sup> 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.

<sup>11</sup> 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.

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

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

<sup>14</sup> [http://www.wsjp.pl/do\\_druku.php?id\\_hasla=22177&id\\_znaczenia=0](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.<sup>15</sup> As the material basis I used the anthology: *Wywiady prasowe wszech czasów*<sup>16</sup> [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 1982<sup>17</sup>), 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*.<sup>18</sup>

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 19<sup>th</sup> and the 20<sup>th</sup> 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-

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<sup>15</sup> 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.

<sup>16</sup> *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.

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

<sup>18</sup> <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.<sup>19</sup> 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,<sup>20</sup> 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.<sup>21</sup> 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 19<sup>th</sup> and early 20<sup>th</sup>-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.

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<sup>19</sup> 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].

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

<sup>21</sup> 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 prototype<sup>22</sup> of the interview, i.e. the one published on 20 August 1859 in the *New York Tribune*.<sup>23</sup> The interviewer was Horace Greeley, a journalist, a press publisher, who in 1841 created the *New York Tribune*;<sup>24</sup> before that he was a typesetter, but also a politician and a congressman with strong views: an abolitionist.<sup>25</sup> With the help of his friend, he arranged to meet with Brigham Young, a politician and the president of Mormon Church,<sup>26</sup> 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: [...].<sup>27</sup>

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,<sup>28</sup> in every guidebook on journalistic technique there is a section on the technical resources to be used during a conversation,

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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](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](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.<sup>29</sup> 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.<sup>30</sup>

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."<sup>31</sup> 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.<sup>32</sup> 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."<sup>33</sup> 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 19<sup>th</sup> 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.

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<sup>29</sup> 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).

<sup>30</sup> *Ibid.*, pp. 12–13.

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

<sup>32</sup> And many other interviews in the anthology.

<sup>33</sup> *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!”<sup>34</sup> 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,<sup>35</sup> 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”<sup>36</sup>) 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.”<sup>37</sup>

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,<sup>38</sup> which did not mean retreating into the shade of the interviewee.<sup>39</sup> 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

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<sup>34</sup> *Ibid.*, p. 33.

<sup>35</sup> “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)

<sup>36</sup> *Ibid.*, p. 42.

<sup>37</sup> *Ibid.*

<sup>38</sup> 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.

<sup>39</sup> 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.<sup>40</sup>

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.<sup>41</sup>

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.<sup>42</sup>

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.

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<sup>40</sup> 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.

<sup>41</sup> 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 [19<sup>th</sup> 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).

<sup>42</sup> *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,”<sup>43</sup> 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.<sup>44</sup>

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.<sup>45</sup> 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.<sup>46</sup> In the early years of the genre, the canonical model had not yet solidified, which is why one could talk about some variant instances.

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<sup>43</sup> *Ibid.*, p. 73.

<sup>44</sup> *Ibid.*, pp. 73–74.

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

<sup>46</sup> 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 19<sup>th</sup> 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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## Linguistic and Stylistic Polyphony of Occasional Journalism

This article was intended as an attempt at defining a specific press publication in the form of a genre collection.<sup>1</sup> It was the supplement to the *Tygodnik Powszechny* weekly (issue 29 of 2018) entitled “Festiwal Stolica Języka Polskiego” [Capital of Polish Language Festival]. The publication took the form of a press magazine, as apart from the festival program it included in the second page of the cover an editorial, i.e. an announcement text (supplemented with a table of contents and the festival program), and a few other texts representing various press genres, e.g. interviews, reviews provided in the form of press articles, commentaries, and, as components of the micro-collection, the bios of selected participants of the festival. Thus, it offered a co-occurrence of specific statements in a specific place and time which are typical for such a collection. Another distinctive feature of the collection was that the whole could be assigned the function of announcing a cultural event, i.e. the festival, and the function of promoting it.

For the perspective of description used in this study, the genological status of the publication was of a secondary importance. What was most important was the explanation of the term ‘polyphony’ used in the title. I thus refer to my own proposal of characterising the stylistic diversity of traditional press and interpreting this phenomenon from the discursive perspective.<sup>2</sup> There is no need to extensively discuss the theoretical

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1 For a discussion of the notion of a genre collection and the genre in the form of a collection vide M. Wojtak, “Gatunek w formie kolekcji a kolekcja gatunków”, *Poznańskie Spotkania Językoznawcze* 2006, vol. 15, pp. 143–152; idem., *Współczesne modlitewniki w oczach językoznawcy. Studium genologiczne*, Biblos, Tarnów 2011, pp. 21–22.

2 M. Wojtak, *Głosy z teraźniejszości. O języku współczesnej polskiej prasy*, Wydawnictwo Wyższej Szkoły Przedsiębiorczości i Administracji, Lublin 2010 [Unless indicated otherwise, English quotations were translated from Polish].

backbone, which I have addressed in several of my books,<sup>3</sup> so allow me only to restate that “I will [...] understand [voices] as expressions (or their fragments or collections) shaped in pragmatic (i.e. for communicational purposes) and linguistic (stylistic) terms published in traditional press which co-form the polymorphic nature of the message.”<sup>4</sup> Some of those voices take the form of expressions which typify the patterns of specific genres. It is worth adding that “[...] the notion of voice seems to be an independent phenomenon, which cannot be reduced to language, style, nor discourse.”<sup>5</sup> There is one more important initial ascertainment: “The press discourse, considered as a mosaic of various discourses, only quoted or absorbed and transformed [...], assigns various functions to the same linguistic measures, including them both within individual forms of communication (genres), and in specific expressions.”<sup>6</sup>

Allow me to reiterate that in the selected perspective it is not so much the question of the genre form of the analysed expressions as their immersion in discourse, i.e. specific communicative practices typical for contemporary press which form the complex network of strategies, goals and forms of communication, which, in turn, determine the form of contemporary press.<sup>7</sup>

The analytical objective of this paper is to present the communicative polyphony of a specific collection of journalistic expressions, that is, those which interpret a specific reality and are used for convincing readers to accept that interpretation. Individual communicational streams will be referenced in the titles of the paper’s sections. Both the wordings of the titles and the interpretations signalled by those constitute the author’s propositions.

## Polyphony of the editorial

The collection’s introductory text exhibits the qualities of an editorial, i.e. primarily the voice of the editor-in-chief (or another representative of the editorial board).<sup>8</sup> An editorial is used to indicate the focus of an issue and it is an interface genre

<sup>3</sup> Ibid., pp. 13–25; idem., *Rozłożone gazety. Studia z zakresu prasowego dyskursu, języka i stylu*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2015, pp. 31–44; 95–105.

<sup>4</sup> M. Wojtak, *Głosy z teraźniejszości...*, p. 9.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., p. 11.

<sup>7</sup> M. Wojtak, *Rozłożone gazety...*, pp. 203–217. The analysed collection lacks genre specimens, i.e. original and surprising expressions, even if those might had included signals of their genre affinity. A discussion of those, vide: B. Bogołębska, “Prasowe eksperymenty gatunkowe”, [in:] *Gatunki i formaty we współczesnych mediach*, W. Godzic, A. Kozieł, J. Szyłko-Kwas (eds.), Wydawnictwo Poltext, Warszawa 2015, pp. 71–81.

<sup>8</sup> On the genre features of an editorial vide M. Wojtak, *Analiza gatunków prasowych. Podręcznik dla studentów dziennikarstwa i kierunków pokrewnych*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2008, pp. 96–108.

of an announcement, commentary, review and essay. That is because the process of announcing, as a communicative practice, consists of informing readers of press material, as well as of advertising it, notifying readers about selected components of reality (usually with elements of interpretation), and directing their reading.

The analysed text, entitled “Roztocze. Wschód Kreatywności”, was not a classical editorial mainly due to its author. This function was fulfilled not by Michał Sowiński, the supplement’s editor-in-chief, but by Piotr Duda, the festival’s director. Actually, the only element that connected the text to the conventions of an editorial was the following fragment: “We are going to discuss that in Szczeczeszyn. Now, I would like to invite you to read our supplement, which presents the guests of this year’s Festival, and offers a closer look into the world of the artists of the Skamander group, the patrons of the 4<sup>th</sup> edition of the Festival.”

That invitation to read the publication edited as a statement of a collective sender (“our supplement”) could be interpreted as a communication mask (the communicative roles assumed by the author). Another, and clearly more important, role was to act as the manager of the (cultural) event. Traditional editorials do not feature such a voice.

The Festival’s director discussed the event in business and marketing terms. The notional and stylistic decorum was clearly marked, though one could not argue that the text fulfilled all the characteristics of marketing discourse.<sup>9</sup> The style is subdued and subtle. The only keywords (or, actually, witness words, i.e. lexical forms connected with naming the reality of a specific epoch) that appeared in it were “iwent” [event] (with that particular spelling), creativity (the creative sector), the culture industry, project, and potential for innovation. The Festival was presented as an implementation of the vision of the actions of “local leaders”, actions undertaken with passion and engagement, and with belief in their success. The word “success” was not actually used, yet the director’s text was a success story.

To emphasise the indicated polyphonic nature of Piotr Duda’s statement, allow me to quote the following fragments (I emphasized the lexis of marketing discourse in bold):

A few years back, after a meeting with **a group of local leaders** in Szczeczeszyn, I described my vision of organising **a literary event of national significance**. It triggered huge enthusiasm and eagerness to collaborate. At that time, all we had was hope and a lot of work to be done.

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<sup>9</sup> This discourse was defined in the monograph: M. Smoleń-Wawrzusiszyn, *Polskie dyskursy marketingu. Perspektywa lingwistyczna*, Wydawnictwo Katolickiego Uniwersytetu Lubelskiego, Lublin 2018.

Today, as I am writing these words, we have already organised **three exceptional editions of the Capital of Polish Language Festival**. They happened thanks to the **efforts and engagement of many people** to whom I am extremely grateful. [...]

Together **we created an art event** which is authentic, smart, original, and which is not just another “**iwent**”. It builds a sense of value; it presents the beauty of art and it offers **opportunities for the development** of one of the most beautiful regions in our country. [...]

**New challenges** await us. We wish to engage in a discussion on **further development**, which would capitalise on the existing **potential of the Festival**. [...] I have worked for over 20 years **in the culture industry** and I am a proponent of **developing projects** which **carry a potential for innovation and stimulate the development of the creative sector**. That is why we prepared the publication *Roztocze. Wschód Kreatywności* specifically for the Festival. It is an attempt at answering the question whether our activities (the Festival) may inspire other **initiatives**. [...] I am certain that in Roztocze **the culture industry** and **the creative sector** can develop, and it can **propel** the entire region.

I do not intend to evaluate that style in this paper, though it did not make the greatest of impressions. By assuming the descriptive approach, I only conclude that the first component of the stylistic polyphony of the analysed collection was the voice of a culture manager devoted to his activities. He perceived the project he described (a cultural event) in business terms, which was the dominant perspective, and in humanistic terms (as a value). The Festival, he was eager to indicate, was not just another “**iwent**”.

The other voices further specified and solidified this perspective.

## Poet about poets

In the interview *Pięciu wspaniałych*, moderated by Michał Sowiński and Justyna Sobolewska, Piotr Matywiecki spoke of the poets of the Skamander group.<sup>10</sup> His somewhat controlled voice (mind you, an interview is normally a dialogue, while here it was a polylogue) described the significance of the poetic group, the fortunes of its poet-members, their by the readers, and the selected components of their styles. Matywiecki’s statements did resonate with some literary criticism (which, actually, is in line with his profession), yet a personal tone was the stylistically dominant feature of the interview.

Matywiecki spoke about the significance of the group in the literary community as follows: “Skamanderers very quickly took the central spot in the literary community, becoming authority figures in poetry. After only a few years, they be-

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<sup>10</sup> “Pięciu wspaniałych”, interview with P. Matywiecki by M. Sowiński, J. Sobolewska, *Tygodnik Powszechny* 2018, issue 29, “Festiwal Stolica Języka Polskiego” supplement, pp. 4–7.

gan anointing writers of the younger generation.” The ideological attitude was expressed in the following words: “Despite their initial anarchistic attitude, they were close to traditional Polish patriotism.” The approach of readers to selected members of the group, Tuwim in particular, was evident in the following fragment: “If Tuwim had received the Nobel Prize before the Second World War, it would have been considered an insult by Polish intelligentsia. No one offers the Nobel Prize to Homer. Tom Mann, sure, why not, but Tuwim?”

The following remarks of Matywiecki referred to the Skamanderers’ mode of work: (1) “I have to agree with Miłosz that Young Poland damaged the syntax of Polish poems, while the initial works by Skamaderers were, in technical and structural terms, at a considerably higher level”; (2) “Due to his classical rhythms and rhymes [Lechoń – M.W.] was afraid of being labelled a traditionalist. Yet despite the anachronistic nature, his verse was of superb quality. He was the master of the sentence segment, which gave even traditional poems dynamism and strength”; (3) “He was not a man of simple emotions [Słonimski M.W.] and yet he wrote sentimental poems which emanated intellectual cool. He was probably the most anachronistic among the five poets, but his early mighty epic poems [...] resembled those of the surrealist French poets or futurists.”

By revealing the point of view of both a literary critic and a poet, Matywiecki presented Skamaderers as the masters of words, yet, mind you, in his own peculiar manner.

## Apologia of genre literature

Another voice which co-formed the analysed collection was the article by Konrad Janczura entitled “Horror zwyczajności”.<sup>11</sup> It unequivocally followed the principles of a classical press article, though it also included the elements of the poetics of a review. That came as no surprise since it was a text concerning the literary works of a specific author. Already the lead provided an initial presentation of the author: “Wojciech Chmielarz is a writer who suggestively describes the murky underbelly of the Polish reality concealed under a friendly mask.” The bio attached to the article indicated that Chmielarz was a prose writer and journalist, and the author of nine crime stories, with the most recent published in 2018, entitled *Żmijowisko*.

The author of the article began with a thesis which he tried to prove in the subsequent sections of the article.<sup>12</sup> Specifically, he indicated the value of genre literature through the following statement:

11 K. Janczura, “Horror zwyczajności”, *Tygodnik Powszechny* 2018, issue 29, “Festiwal Stolica Języka Polskiego” supplement, pp. 10–11.

12 Vide K. Wolny-Zmorzyński, A. Kaliszewski, “Artykuł publicystyczny”, [in:] *Słownik terminologii medialnej*, W. Pisarek (ed.), Universitas, Kraków 2006, p. 11, which includes the following observation: “The content of an article usually follows an author’s pre-defined which she/he

There are probably no more people who need convincing about the value of genre literature. Gombrowicz's mockery of Sienkiewicz as the "primary example of a secondary writer" sounds rather pretentious than witty (eventually Gombrowicz stated that belles lettres was for wimps). Even if the division into primary and secondary literatures had ever existed, the writers of horror, crime, love or dramatic novels have in recent years skilfully emancipated themselves from that secondary classification. [...]

His [Chmielarz's] prose completely [...] fulfils the genre conventions; it is consistent and disciplined, and it does not demand any "higher" instance appreciation.

Having included Chmielarz in the group of those emancipated writers, the author of the article sought in him and his writings such qualities which would confirm his initial diagnosis: "An unequivocally solid and skilful craftsman with words"; "[...] any excess emotionality common for belles lettres is foreign to him"; "It would be also difficult to find in his works any pretentious symbols or obtrusive cultural allusions"; "[...] Chmielarz focusses [...] on developing a thick and carefully woven story in which every now and again there emerge problems typical for the Polish society: racism, xenophobia and chauvinism"; "The language consistently used by the author has always been simple, saturated with humour, and his typical self-mockery."

The articles concluded suggestively: "Therefore, if you were to find a Polish author who could be put side by side with Jo Nesbø or Philip Kern, then Wojciech Chmielarz would be your perfect choice."

### Linguistic elegance in the works of a specific writer

The next voice was also conveyed in a journalistic frame. That initial ascertainment applies to the article by Katarzyna Trzeciak entitled "Ostrze stylu".<sup>13</sup> Already the lead indicated to readers the topic and the attitude of the author: "Rylski's linguistic elegance has nothing to do with nostalgic escapism. It is radical, almost domineering, as it holds a fundamental importance for the community."

In describing the writer's style, the journalist introduced a whole array of linguistic devices used for expressing admiration. She drew them mainly from reader opinions, by quoting or paraphrasing them and supplementing them with refer-

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proves based on problem descriptions indicating facts or applying generalisations." The genre characteristics of an article and its polymorphic character are discussed in more detail in: M. Kasiak, "Architektonika tekstów dziennikarskich. Refleksje strukturalne wokół meta- i paratekstu artykułu publicystycznego", [in:] *Gatunki i formaty...*, pp. 84–86.

<sup>13</sup> K. Trzeciak, "Ostrze stylu", *Tygodnik Powszechny* 2018, issue 29, "Festiwal Stolica Języka Polskiego" supplement, p. 12.

ences to a review. The expression “the virtuoso of words” was the most general one she used. Among the quoted epithets, which co-formed to the poetics of amazement, the author included the following lexical forms: “arch stylist”, “recognisable style”, and “refined Polish language.”

The interpretative part included the following fragments, which should be understood, it would seem, as attempts at justifying the praise. Consider the selected fragments:

Rylski has many of those and similar labels. Sometimes, they are invoked almost automatically, as an ID which is to name and place the writer in line with other Polish writers. “Eustachy Rylski, the style guy.”

And the linguistic elegance has nothing of the nostalgic escapism from the world of live speech towards solidified stylisations. Rylski’s attitude is radical, domineering even, and his elegance is closer to the sharpness of a dagger than to a dusty pen.

The author returned to linguistic matters upon discussing (in short) Rylski’s most recent novel entitled *Blask*, in which the writer “drew a vision of a declining national community controlled by a shadow of an absent dictator.” Allow me to refer to the final paragraph of the article, which bore many qualities of a review:

*Blask* is a novel on the importance of language, which is why the style has particular significance in it. If the elegance of speech has the sharpness of a dagger, then in *Blask* it is used for cutting the manipulative clichés of communication. The ostentatious attachment to style is, therefore, an expression of a distance towards the devaluation of speech. And the distance ensures the place from which criticism stems—an attitude necessary for triggering change.

The analysed expression features the attitude of the journalist who used other people’s words as the basis for her strong private interpretations. It was a very suggestively sounding voice. It perfectly fulfilled the advertising purpose of the entire collection.

## Poetry at the borderline of worlds

I apply that label to the voice of Katarzyna Trzeciak in the article entitled “Atomy języka,”<sup>14</sup> which referred to the poetry of Urszula Zajączkowska, a poet and a botanist, “whose works combine the attributes of science with the records of aesthetic experiences.”

14 K. Trzeciak, “Ostrze stylu”, *Tygodnik Powszechny* 2018, issue 29, “Festiwal Stolica Języka Polskiego” supplement, p. 15.

The author formulates the starting thesis quite clearly and suggestively: “The opposition between nature and culture continues, despite many efforts, to constitute one of the most tenacious frameworks of our thinking.” The following fragment of the article illustrates the attitude of scientists towards the reality they study, and the manner in which they express it in scientific texts:

The division between the orders [of nature and culture – M.W.] also impacts the language–naturalness connotes genuineness and constancy, thus serving as a final and indisputable argument. Culturalness is sometimes associated with falseness, so it is sometimes unconvincing as a layer encapsulating the real world.

That tendency of language to create opposing orders is, fortunately, ever so often abated by post-humanistic research, which hallmarks the dusk of anthropocentric speech and the resulting ontological certainty. Yet the language in which we formulate the research is still marked with our all-encompassing human perspective.

One peculiarity of Zajączkowska’s poetry is the attempt at crossing the line between science, where language stems from the instrumental mind (according to the author), and art, as a “cognitively reliable dimension.” The poet includes “19<sup>th</sup> century etchings from biology handbooks with her commentary” in her poetry collection. The following journalistic interpretations apply to the existence of a borderline between the worlds:

She wrote, for example: “The only thing that keeps me going is the fact that sometimes a perfect blob of tea appears on a graph and a weasel cuts through a cable in the Large Hadron Collider.” The poet looks at etchings but sees in them something which is not the core, which appears in a situation which from the perspective of science has no significance whatsoever. The scientific approach protects against this, as it uses language which organises experience. There forms a screen from behind which one cannot see “that here and now/ a drop/ falls on a leaf.”

Poetry, according to Zajączkowska, can transcend the divisions developed on the basis of the scientific description of the world in which people studying nature only try to expand their rule. That does not, however, mean that poetry describes the joyful coexistence of people and non-human organisms. Mind you, harmony is but a human construct. The coexistence and cooperation of space present in both of Zajączkowska’s collections constitute a not completely tension-free coexistence in the land of mildness. [...]

Her poetry, by focussing on the finest elements, fragments and atoms of existence throws the order of scientific divisions out of balance. Therefore, language is not so much in opposition to the discourses of science but rather it serves to diminish their categorical nature and to open them to new experiences. Only when we realise that we need many languages and neither is self-sufficient, can we transcend the hierarchical vision of humans and nature.



## Journalistically transformed child's voice

I shall devote this part of the study to a discussion of the voice of a journalist who interprets various phenomena associated with children's speech. This will be a discussion of the collection's closing article by Katarzyna Stolarczyk, entitled "Dzieci mówią lepiej" [Children talk better].<sup>15</sup> The title itself reflects the author's non-conventional attitude. According to the social stereotype, children speak worse. They do not always pronounce individual sounds and their clusters properly, they are not familiar with grammar rules, and their vocabulary is deficient. So where did that article's thesis on the "better" quality of their speech come from?

The author was able to perceive the phenomena she discusses in such a way because in her observations and remarks she refers to the worlds behind words, i.e. to children's thinking, which is reflected in their statements. The beginning of the article already defined the perspective:

"A child is born thanks to the politeness of the dad!" spurted Julka, a five-year-old, and I froze. It was not the first time a child had stopped me in my stride. I have often exited the kindergarten with a head full of children's thoughts, broken sentences or words which suddenly assumed new meanings. Each time they are combined in absolutely non-obvious ways, with the addition of their trademark nonchalance. Children mould words like they do with Play-Doh. They are word-formation artists, the difference being their works are not devised—they are fresh, authentic and extremely creative.

The author wondered about the sources of the observations and associations expressed in children's words, indicating their originality by using specific examples. That did not only apply to the form but to the way in which a child reacts to specific stimuli in the form of questions or to a generally defined situation. The first case was illustrated in the following fragment: "I once asked Kalinka: 'Who is the first lady?' Kalinka responded immediately: 'Oh, but a lady doesn't always have to be first, because if she's late, then she's second.' Try to hold it in and not burst out laughing." Another one was presented in a fragment in which the author described a conversation about taboos with a group of three-year-olds: "I began the talk trying to avoid the most difficult topics. Suddenly I noticed a girl staring at me. I heard: 'But, ma'am, when someone is dying, you have to hug them really tight.' The room went silent."

Part of the author's narration was devoted to the presentation of examples of lexical innovations. For example, she quoted a child's reaction to the sight of dead bird: "Oh, daddy, look, what a nice corpse." Immediately followed by an anecdote:

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<sup>15</sup> K. Stolarczyk, "Dzieci mówią lepiej", *Tygodnik Powszechny* 2018, issue 29, "Festiwal Stolica Języka Polskiego" supplement, pp. 21–22.

“Mum, sing me the song about the little cow’, asked a boy. ‘About the little cow?’ asked the surprised mother. The boy went on to sing: ‘Śpiewajcie i grajcie mu, małe muuu, małe muuuu!’”. [A Polish Christmas carol where the word “mu”, i.e. “to him”, is elongated, resembling the sound a cow makes – translator’s note]

The following anecdotes include specifically selected examples of freshness in children’s perception of the world. Consider the following fragment as an illustration:

When Sir Ken Robinson, an excellent writer and a master of creativity and innovation, decided to seek inspiration, he set off to travel the world visiting children at schools and kindergartens. [...] At one school, he participated in a drawing class. At some point the teacher came up to one of the pupils and asked her what she was drawing. The pupil, without stopping her work, responded: “I am drawing God.” Clearly amused, the teacher said: “But no one knows what God looks like.” To which the girl responded calmly: “Well, in a minute they will.”

Why did I quote the exchange? Because it holds the essence of childness. It lifts all the barriers and borders which entangle our freshness of thought in our adult heads. I once asked children: “Which one of you usually takes the stage to speak?” and a small girl responded: “No one takes it, it belongs to everyone.”

The article’s conclusion includes the following message, or plea, if you will: “[...] we are together responsible for our children always being able to speak in their own voices. Because then the world will be not only more creative, but also better, not only in terms of word formation.”

The analysed press texts feature a richness of cognitive perspective and points of view because the individual texts which form the collection discuss linguistic problems by juxtaposing statements of various origins (in press research, there exists the term “allowed voices”). They were quoted or transformed and included in press texts with specific genre determinants, usually of a press article, which I consider to be a typical quality of the press discourse. This enables one to bring forward the author’s *I* and make a text subjective, offering an individualised interpretation of the presented matters. Thus, the texts feature the simplifications and reductions of facts typical for any journalist, and a tendency to combine those to illustrate a starting thesis formulated as a certain judgement (and, less often, a hypothesis).

However, the journalistic polyphony had a special purpose in the discussed case: to inform people about the festival, which applied to various linguistic phenomena, and convince readers to participate in the exceptional event. Therefore, the use of various genres of expression (in their classic or modified versions) and the fact of combining them in a unifunctional collection was a fully justified editorial decision.

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Maria Wojtak

## Językowa i stylistyczna wielogłosowość publicystyki okolicznościowej

### *Streszczenie*

Artykuł jest pomyślany jako próba charakterystyki konkretnej publikacji prasowej, mającej kształt gatunkowej kolekcji. Jest to bowiem dodatek do „Tygodnika Powszechnego” (nr 29 z 2018 roku) pt. *Festiwal Stolica Języka Polskiego*. Publikacja ta powieliła formę magazynu prasowego, gdyż oprócz programu festiwalu zawiera: *editorial*, wywiady, recenzje, teksty komentujące i biogramy wybranych uczestników festiwalu. Mamy zatem do czynienia z typowym dla kolekcji współwystępowaniem konkretnych wypowiedzi w określonym miejscu i czasie. Całości przypisać można funkcję powiadamiania o wydarzeniu kulturalnym (festiwalu) oraz funkcję promowania imprezy.

Autorka analizuje wspomnianą publikację w perspektywie dyskursywnej, a więc zwraca uwagę na określone, typowe dla współczesnej prasy praktyki komunikacyjne, tworzące skomplikowaną siatkę strategii, celów i form komunikacji, składających się na kształt współczesnej publicystyki.

Analitycznym celem artykułu jest pokazanie komunikacyjnej polimorficzności konkretnego zbioru wypowiedzi publicystycznych, a więc interpretujących określoną rzeczywistość i służących przekonaniu czytelników do tej interpretacji.

Poszczególne wypowiedzi są traktowane jako *głosy*, czyli komunikacyjnie (pragmatycznie) i formalnie ukształtowane typy działań językowych.

**Słowa kluczowe:** komunikacja, dyskurs, dyskurs prasowy, publicystyka, gatunek wypowiedzi.

## Linguistic and Stylistic Polyphony of Occasional Journalism

### *Summary*

The article was intended as an attempt at defining a specific press publication in the form of a genre collection. It was the supplement to the *Tygodnik Powszechny* weekly (issue 29 of 2018) entitled “Festiwal Stolica Języka Polskiego” [Capital of

Polish Language Festival]. The publication utilised the form of a press magazine, as apart from the program of the festival, it also included: an editorial, interviews, reviews, commentaries and the bios of selected festival guests. Thus, it offered a co-occurrence of specific statements in a specific place and time which is typical for such a collection. The whole could be assigned the function of announcing a cultural event (the festival), and the function of promoting it.

The author analyses the publication from the discursive perspective, i.e. she focussed on specific communicational practices typical for contemporary press, which form a complex network of strategies, goals and forms of communication, which, in turn, form contemporary journalism.


The analytical objective of the paper was to present the communicational polyphony of a specific collection of journalistic expressions, that is which interpret a specific reality and were used for convincing the readers to accept that interpretation. Individual texts were treated as *voices*, i.e. in types of linguistic actions formed in communicational (pragmatic) and formal terms.

**Keywords:** communication, discourse, press discourse, journalist, text genre.

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## Children's Magazines as Tools for (Not Only) Reading Education

The main aim of the article is to answer the question of how children's magazines may be used as tools for reading education, understood as building the habit of reading periodicals and books. It is generally assumed in the scholarly literature that periodicals for children may be an effective tool in building a reading habit. Unfortunately, this segment of the press market, just as all other segments, faces declining readership due to the expansion of digital media. This article constitutes a part of a planned series of articles devoted to various aspects of children's press. The author has already published two articles in the series, where he discussed the history of the children's press in Poland,<sup>1</sup> the place of children's press in the media market, and the relationship between children's press and children's literature since

children's periodicals are a special segment of the press market. On the one hand, they are subject to the regulations of the press law but, on the other, they are studied by not only media researchers but also teaching specialists and psychologists [...] [while] studies on children's press often refer to children's literature.<sup>2</sup>

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- 1 Cf. A. Adamski, "Historia i terażniejszość prasy dla dzieci w Polsce", [in:] *Nowe opisanie świata. Literatura i sztuka dla dzieci i młodzieży w kręgach oddziaływań*, B. Niesporek-Szamburska, M. Wójcik-Dudek (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2013, pp. 321–334.
- 2 A. Adamski, "Czasopisma dla dzieci: między prasą a literaturą", [in:] *Nauki o mediach i komunikacji społecznej. Krystalizacja dyscypliny w Polsce. Tradycje, nurty, problemy, rezultaty*, A. Adamski, S. Gawroński, M. Szewczyk (eds.), Oficyna Wydawnicza Aspra, Rzeszów–Warszawa 2017, p. 363 [Unless indicated otherwise, English versions of quotations were translated from Polish].

Therefore, the article provides an overview and discusses the existing state of research and knowledge<sup>3</sup> to create the theoretical base and the starting point for further research, which will cover, for example, studies of the educational content in Polish children's periodicals, as well as the opportunities and the possible extent of their use in education by teachers and parents. One of the planned articles will also address the issue of advertisements in children's periodicals.

The article stems mainly from the discipline of the "science of social communication and the media", yet it has an interdisciplinary nature due to its references to teaching and psychology.

### Readership and multimedia

According to a report of the National Library, 38% of Poles read at least one book in 2017. Students and pupils exceed the national average: 75% of them declared that they read at least 1 book a year, while 19% declared having read over 7 books. Those results have been stable over the last decade (there was a considerable decline in 2004–2008).<sup>4</sup> Zofia Zasacka's research among secondary school pupils published in 2008 indicated that a decade ago only an insignificant number of pupils graduating secondary school admitted to not having read anything – only a few persons declared that within the six months prior to the study they had not read a single book (even the set books) nor any periodicals. 99% of the study subjects encountered the written word, while approx. 4% of the young people surveyed read periodicals but did not read books. In general, press material constituted a rather important and common source of reading for teenagers in their free time, yet they chose not only titles intended specifically for them but also those which they found at their homes and which were bought and read by their parents.<sup>5</sup> A similar study published in 2014 indicated the persistence of the above-mentioned tendencies; sadly, though, its authors completely omitted in their research methodology the role of children's periodicals in shaping the reading culture.<sup>6</sup> Pilot studies con-

<sup>3</sup> That was the author's conscious decision, which was necessary due to the structure of the planned series.

<sup>4</sup> *Stan czytelnictwa w Polsce w 2017 r.*, Biblioteka Narodowa, <https://www.bn.org.pl/download/document/1529572435.pdf> [accessed on: 1.10.2018].

<sup>5</sup> Cf. Z. Zasacka, *Nastoletni czytelnicy*, Biblioteka Narodowa Instytut Książki i Czytelnictwa, Warszawa 2008, p. 53.

<sup>6</sup> Cf. *Streszczenie raportu końcowego z badania „Czytelnictwo dzieci i młodzieży”*, Z. Zasacka (ed.), Instytut Badań Edukacyjnych, Warszawa 2014. It may seem surprising that the case of using children's periodicals in shaping their reading habits is so often omitted in the scholarly literature, both Polish and international, even in studies devoted specifically to shaping reading habits and reading skills, e.g. J. Truskolaska, *Wychować miłośnika książki czyli czytelnictwo i okolice*, Maternus Media, Tychy 2007; N.K. Duke, M.K. Block, "Improving Reading in the Primary



ducted by Krzysztof Kruszka indicated that approx. 41% of young pupils admitted reading children's periodicals, yet he did not differentiate the results either on the basis of the children's sex or the place of residence (it was, actually, a local study and its results cannot be extrapolated to any national result).<sup>7</sup>

What is increasing is the number of hours a statistical Pole (including children and teenagers) spend in front of the television and surfing the internet. According to Mariusz Bugara:

in spite of the development of printing technology and the constant improvements in the attractiveness of various children's periodicals, that type of social medium [press – A.A.] has been recently losing to television and other commonly used forms of mass communication.<sup>8</sup>

Clearly the rapid civilisational changes which became prominent in the latter half of the 20<sup>th</sup> century have also influenced people's relationships with the printed word. "Receptive play, commonly known as reading books or viewing images, is increasingly taking the form of watching films and various television shows."<sup>9</sup> Television and the internet have become one of the main sources of information regarding various domains of life. Due to the rapid development of electronic media and multimedia, the position of the family and school as the prime sources

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Grades", *The Future of Children* 2012, vol. 22, no. 2, pp. 55–72; T. Jolls, M. Johnsen, "Media Literacy: A Foundational Skill for Democracy in the 21<sup>st</sup> Century", *Hastings Law Journal* 2018, vol. 69, issue 5, pp. 1379–1408; D. Buckingham et al., *The Media Literacy of Children and Young People. A review of the research literature on behalf of Ofcom*, Ofcom, London 2005; H. Martens, "Evaluating Media Literacy Education: Concepts, Theories and Future Directions", *Journal of Media Literacy Education* 2010, no. 2:1, pp. 1–22; K. Erjavec, "Media Literacy of Schoolgirls and Schoolboys in an Information Society", *Journal of Contemporary Educational Studies* 2010, no. 1, pp. 174–191; *Małe dzieci w świecie technologii informacyjno-komunikacyjnych. Pomiędzy utopijnymi szansami a przesadzonymi zagrożeniami*, J. Pyżalski (ed.), Wydawnictwo Eter, Łódź 2017.

7 Cf. K. Kruszko, "Zainteresowania czytelnicze dzieci w wieku wczesnoszkolnym", *Lubelski Rocznik Pedagogiczny* 2015, vol. 34, col. 2, pp. 185–186.

8 M. Bugara, "Edukacyjny charakter prasy dziecięcej", *Edukacja i Dialog* 2001, issue 4(127), p. 62 [62–68], [http://edukacijadialog.pl/archiwum/2001,99/kwiecien,168/edukacyjny\\_charakter\\_prasy\\_dzieciecej,1130.html](http://edukacijadialog.pl/archiwum/2001,99/kwiecien,168/edukacyjny_charakter_prasy_dzieciecej,1130.html) [accessed on: 15.09.2018].

9 M. Kielar-Turska, A. Kołodziejczyk, "Przemiana kompetencji czytelniczych dzieci pod wpływem mediów elektronicznych", [in:] *Po potopie. Dziecko, książka i biblioteka w XXI wieku: diagnozy i postulaty*, D. Świerczyńska-Jelonek, G. Leszczyński, M. Zając (eds.), Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, Warszawa 2008, p. 148. J. Kumiega quoted a statement by one pupil in a television survey. When asked about what she reads, the pupil answered that her desire for learning about the world is completely satisfied by television and video. Cf. *Czasopisma dla dzieci i młodzieży w latach 1990–1996*, J. Kumiega, A. Leszczyńska (eds.), Wojewódzka i Miejska Biblioteka Publiczna im. Tadeusza Mikulskiego we Wrocławiu, Wrocław 1996, p. 9.

of information for a child have been reduced. Electronic media surely have their place in education; however, researchers have indicated their possible detrimental effect on the process of education and upbringing, especially if they are used incorrectly (i.e. in a passive, thoughtless and uncritical manner, completely submitting to their influence). The improper use of media may have a negative effect on the cognitive component of a child's personality (intellectual indolence, ethical and cognitive relativism, intellectual passivity), on a child's emotions and behaviour, and they may result in increased aggression. Excessive use of electronic media also has a negative effect on establishing and maintaining interpersonal relations.<sup>10</sup>

Numerous studies on the impact of electronic media on reading have been conducted. They indicated, e.g. that persons who are less proficient at reading are more willing to watch television. Children who are socially passive, who display fewer interests, have lower intellectual levels, and who have less affluent parents spend more time in front of the television. Additionally, it was indicated that children's reading proficiency translates to the amount of contact with television: children who are less proficient readers tend to choose television. Thus, it is worth stressing that the attitude to reading is not so much a result of the impact of electronic media as of reading proficiency. Therefore, it is likely that a child who has learnt how to read will strive to master the skill. What is also worth stressing is that the fact of becoming proficient at reading (which is subject to testing at school and to social evaluation) influences a child's self-esteem.<sup>11</sup>

If a child at a primary school level does not become sufficiently motivated to read, the child may develop functional illiteracy. Persons suffering from this condition have not achieved the proper reading proficiency and avoid contact with the printed word once they complete their education. Moreover, since they do not practice, they regress, and they lose the few skills they acquired.<sup>12</sup> Children who socialise in environments with high media noise resulting from electronic media quickly become accustomed to the condition of information overload. It results in changes in the brain (the number and structures of inter-neuron connections), as well as in compromising children's abilities to use analogue sources of knowledge such as books and printed periodicals.<sup>13</sup> Janusz Morbitzer stressed that

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<sup>10</sup> Cf. J. Izdebska, "Dziecko w świecie mediów i multimediów. Wyzwania dla edukacji szkolnej", [in:] *Dziecko - nauczyciel - rodzice. Konteksty edukacyjne*, R. Piwowarski (ed.), Wydawnictwo Uniwersytetu w Białymstoku, Białystok-Warszawa 2003, pp. 90-91 [90-94].

<sup>11</sup> M. Kielar-Turska, A. Kołodziejczyk, *op. cit.*, pp. 148-149.

<sup>12</sup> Cf. J. Papuzińska, *Książki, dzieci, biblioteka. Z zagadnień upowszechniania czytelnictwa i książki dziecięcej*, Fundacja „Książka dla Dzieci”, Warszawa 1992, p. 20.

<sup>13</sup> Cf. M. Jędrzejko, D. Morańska, *Cyfrowi Tubylcy (socjopedagogiczne aspekty nowych technologii cyfrowych)*, Wyższa Szkoła Biznesu, Oficyna Wydawnicza Aspra-JR, Dąbrowa Górnicza-Warszawa 2013, p. 63.

the replacement of contacts with actual humans with a child–screen relation blocks the development of the so-called mirror neurons, which are responsible for learning through imitation, and which reflect other people's actions, intentions and emotions, thus serving a special role in communication processes. In the situation where that is coupled with the excessive number of stimuli with which children are incessantly bombarded, children's brains develop chaotic neuronal structures.<sup>14</sup>

According to Nicolas Carr, the benefits of digital media come at a price: The internet changes the way the human brain operates, compromising people's ability to concentrate and contemplate things. Even if one does not use the internet, our brains are tuned to accepting information in that manner as if we were *online*, i.e. in the form of a broad and rapidly flowing stream of data which one has to scan for the main words, paragraphs, threads, and pieces of information.<sup>15</sup> Therefore, the impact of audio-visual media is characterized by some ambivalence: they both present reality and obscure it; they inform and misinform (as they can easily mix facts with fantasy); they present variety in the world but at the same time, they limit people's visions; and they value and over-value things.<sup>16</sup>

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<sup>14</sup> J. Morbitzer, "Edukacja medialna (małego) dziecka", [in:] *Małe dzieci w świecie...*, p. 208.

<sup>15</sup> Cf. N. Carr, *The Shallows: What the Internet Is Doing to Our Brains*, W.W. Norton & Company, New York 2011, pp. 5–11. It seems, however, that the changes had started much earlier, already in the age of television. Over two decades ago Derrick de Kerckhove posited that as a result of watching television, small children performed different eye motions while reading than proficient readers did: they "throw their eyes" at a page as if transferring the manner of watching a television screen to reading a text and thus they tried to compile the text out of separate pieces in order to understand the whole page. According to Kerckhove, "this may have an important cognitive impact: Instead of scanning text to create and store images, children who watch TV must quickly generalize from loosely connected fragments and reconstitute the object of vision. This is very different from labelling objects and stringing them together in coherent sentences. Text requires elaborate rules and conventions to avoid ambiguity. No wonder we need training to learn to read, and further education to interpret text fully. Nobody needs any instruction to watch TV. With TV, we are constantly rebuilding images that are neither complete on the screen nor in our mind. This is a dynamic process that bears some of the characteristics of our nervous systems. TV cuts up information into minimal and often unconnected segments, jamming together as much as possible in the shortest possible time. We complete the picture, making instant generalizations from a few clues. At the same time, programmers and editors have learned to take advantage of our readiness to fill in the gaps. This doesn't imply that we are making sense, just that we are making images. Making sense is another thing altogether, which doesn't seem to be essential for watching TV. *Odkrywanie nowej elektronicznej rzeczywistości*, trans. W. Sikorski, P. Nowakowski, 2<sup>nd</sup> edition, Wydawnictwo Mikom, Warszawa 2001. [English version: *The Skin of Culture*, Kogan Page, London 1997]

<sup>16</sup> Cf. B. Kostrubiec, "Mentalność audiowizualna dzieci i młodzieży", [in:] *Środki audiowizualne w katechezie*, S. Kulpaczyński (ed.), Wydawnictwo Polihymnia, Lublin 2004, p. 18.

## Intellect or emotions?

One should note that the final decades of the 20<sup>th</sup> century brought a change in the views on readership and the reception of text illustrated in children's periodicals. Those changed views were mainly related to the contact between a text and its recipient. There was a shift of emphasis, from intellectual reception to the emotional extreme, with an emphasis on the role of subconscious processes occurring in the minds of young readers.<sup>17</sup> At this point it worth remembering that in terms of the reception of a cultural communication, i.e. a literary text, two elements can be indicated: the understanding of the meaning of the content being communicated, and the reader's personal interpretation of it. Both elements are mutually relative and conditional. They are not always the stages which occur one after the other in a specific order. Often, they exist simultaneously, overlapping each other in time.<sup>18</sup>

To understand the content being communicated one must understand more than just individual signs or words. It rather requires the understanding of the meaning of the entire work. In the case of reading among small children, it is not rare for them to be able to sense and experience the meaning of a work despite not understanding one particular word (yet one should remember that for that the recipient must first understand the historical and cultural contexts of the work). A personal interpretation then is something more than an intellectual interpretation, as it consists of assigning to the content being read an emotional tint and having an intellectual approach to it (acceptance or rejection).<sup>19</sup>

## The need for media and reader education

Therefore, it is necessary to ensure media education. Its aim would be to offer children and the youth concrete knowledge and skills which would enable them to consciously and critically receive media communications. The ability to select and critically evaluate the content communicated by the media is one of the major aims of this branch of education. It is also extremely important to shape a critical approach to the media. The media education of children and adolescents offers the foundation for the development of a person who not only collects knowledge and experience, but also functions in an uninhibited way in the media society, who can utilise contemporary communication technology, and as

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<sup>17</sup> Cf. I. Konopnicka, "Edukacja czytelnicza dzieci w młodszym wieku szkolnym a ambiwalentny charakter współczesnych czasopism komiksowych", [in:] *Dziecko - nauczyciel...*, p. 382.

<sup>18</sup> Cf. A. Przecławaska, "Literatura dla dzieci i młodzieży a kształtowanie więzi międzypokoleniowej", [in:] *Wartości w świecie dziecka i sztuki dla dziecka*, M. Tyszkowa, B. Żurkowski (eds.), PWN, Warszawa-Poznań 1984, pp. 105-106.

<sup>19</sup> Cf., *ibid.*, pp. 106-107.

a result are able to develop their humanity and cooperate with others in creating the common good.<sup>20</sup> Therefore, one of the main tasks today is to help society understand the need to develop the eagerness for and the habit of reading.<sup>21</sup> Anna Łobos was right in saying that “in the age of the computer and other electronic means of communication one of the main problems is how to teach children to choose periodicals and books, use libraries, reading rooms, and the broadly defined cultural assets.”<sup>22</sup> With the right approach, electronic media do not have to be a threat to readership but actually prepare children for it and support it. It is important, though, for reading not be used only instrumentally (“I read to find out about something, learn something, avoid errors”) but to bring pleasure and to be a form of play. Obviously, that is an extremely demanding task for authors, parents and educators.<sup>23</sup>

The need to come into contact with a book can only occur in a child if the contact is introduced into the area of the child's personal experiences.<sup>24</sup> That mainly means creating strong motivation for reading and making the act of reading attractive and alluring. A child must be convinced that the act of reading can satisfy their various needs and desires. For that the act of reading must be surrounded with attractive activities verging on play and adventure, which can produce positive associations and result in a child's eagerness to maintain their contact with the printed word.<sup>25</sup> That is important considering the fact that teachers often use literary works as mere teaching tools expecting that the didactic analysis of a work is going to result in a controlled change in a pupil's knowledge. Reading, which used to be fun, becomes a mundane struggle with set books and

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20 Cf. D. Bis, “Edukacja medialna jako wymiar wychowania integralnego”, [in:] *W trosce o integralne wychowanie*, M. Nowak, T. Ożóg, A. Rynio (eds.), Wydawnictwo Katolickiego Uniwersytetu Lubelskiego, Lublin 2003, pp. 472–474.

21 Cf. G. Leszczyński, “Współczesna literatura dla dzieci – gatunki, tematy”, [in:] *Dziecko i książka. Materiały z ogólnopolskiej konferencji Biblioteka Narodowa 27–28 października 2003 roku*, G. Lewandowicz-Nosal (ed.), Biblioteka Narodowa, Warszawa 2004, p. 15. The author also noted that “the society buys few books not only due to their relatively high prices. No one needs convincing to buy clothes, food, televisions, computers, cellular phones or cars. Yet people must be encouraged to buy books or visit theatres as those are not natural human needs, and for a person to develop and retain them, the person requires careful stimulation and long-term strategies.” (ibid., p. 15) That also applies to buying periodicals, including those for children.

22 A. Łobos, *Język czasopism i programów telewizyjnych dla dzieci*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2003, p. 8.

23 Cf. M. Kielar-Turska, A. Kołodziejczyk, *op. cit.*, pp. 154.

24 Cf. J. Papuzińska, *Inicjacje literackie. Problemy pierwszych doświadczeń dziecka z książką*, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 1981, p. 13.

25 Cf. J. Papuzińska, *Książki, dzieci, biblioteka...*, p. 19.

the required discussions and analyses in class, which are often very conventional and stereotypical.<sup>26</sup> Therefore, when discussing the need to stimulate the passion for reading among children, researchers mainly indicate how a child can benefit from the reading process. They provide such key terms as: support of personal development, providing interesting experiences, stimulation of imagination, and providing answers to difficult questions.<sup>27</sup>

A child's entire environment must be engaged in the process, i.e. not only the school and the school library. Parents, grandparents and guardians should be engaged in the child's reading initiation. They should do it by organising joint activities, increasing competences, and inspiring self-development, and they should engage in discussions.<sup>28</sup> Initially, it is up to the teachers and parents to shape a child's range of reading interests, as they can suggest some materials while discouraging others. In time, as a child becomes more proficient with reading and displays a lower need to remain close and in contact with adults, the significance of the peer group increases, including in terms of the selection of reading material.<sup>29</sup> This is already noticeable in pre-schoolers, parallel to the considerable increase in a child's ability to manage their own actions.<sup>30</sup>

## Reading and a child's development

The fact of remaining in constant contact with books and periodicals plays an important role in supporting and inspiring pupils' diverse multifaceted development – in terms of knowledge, emotional development, and the development of their imaginations.<sup>31</sup> A person who comes into contact with illustrations and text always becomes a participant of the social process of communication, while a message in the form of text and images, included in, e.g. children's periodicals, becomes learning material: a child processes and records it in their memory, even if unintentionally.<sup>32</sup> Images and illustrations which we view as children naturally model and shape our imagination. To some degree, adults throughout their lives use those images which settled in their memory during their childhood and school years. Chil-

<sup>26</sup> Cf. K. Krasoń, *Dziecięce odkrywanie tekstu literackiego – kinestetyczne interpretacje liryki*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2005, p. 11.

<sup>27</sup> Cf. I. Konopnicka, *Edukacja czytelnicza...*, pp. 382–383.

<sup>28</sup> Cf. J. Papuzińska, *Książki, dzieci, biblioteka...*, pp. 20, 25.

<sup>29</sup> Cf. K. Krasoń, *op. cit.*, p. 11.

<sup>30</sup> Cf. L. Nicz, "Czasopismo 'Miś' w pracy wychowawczo-dydaktycznej przedszkola", [in:] *Innowacje i zmiany w nauczaniu początkowym*, A. Kargulowa (ed.), Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 1985, p. 46.

<sup>31</sup> I. Konopnicka, *Edukacja czytelnicza...*, p. 382.

<sup>32</sup> I. Konopnicka, *Czasopisma dziecięce w kształceniu wczesnoszkolnym*, Wydawnictwo Uniwersytetu Opolskiego, Opole 2006, p. 17.

dren, as recipients, often lack critical apparatus, which is why the artistic qualities they record in their childhood memory are often the basis for their later aesthetic preferences. In fact, the first works of art that children view are illustrations in children's periodicals and books, which is why the images in periodicals and books must meet high aesthetic standards, and they must also be believable and free of ambiguity.<sup>33</sup>

Thanks to their special influence, children's periodicals may become an element which links the contents of a child's experiences in their home with that which they receive from other media and which applies to various facts and phenomena occurring in the social environment and nature.<sup>34</sup> Illustrations in children's periodicals become like building blocks for children's conceptual constructs. They are the concrete elements enriching a child's observations and helping them connect them in chains. They help them understand facts and situations. It must be stressed, though, that moving images viewed on a television screen do not offer the same opportunities as static images, e.g. illustrations in periodicals. That is because static images offer more opportunities for questions to be asked while viewing them, share experiences, and listen to other people's explanations. Also, they can be stored if a child is interested in them – they can return to them at any time, which is impossible in the case of dynamic television images.<sup>35</sup> The same applies to tablets and smartphones –

many children who experience the three-dimensional world rich in polysensory stimuli through flat two-dimensional screens experience the so-called video deficit. [...] Additionally, flat screens prevent them from learning about reality in a spatial manner, and the eyesight in such a situation does not develop the ability to correctly interpret the images the brain receives.<sup>36</sup>

## Words and images

Therefore, children's press seems to be a tool for reading education and as something which encourages children to read. It should be stressed that both children's press and literature are not limited to text. They also include rich illustrations. It is generally assumed that children perceive the external world in terms of words

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<sup>33</sup> Cf. A. Boguszewska, "Ilustracja książkowa jako środek wychowania estetycznego", [in:] *Edukacyjne konteksty rozwoju dziecka w wieku wczesnoszkolnym*, K. Kusiak, I. Nowakowska-Buryła, R. Stawinoga (eds.), Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2009, pp. 342–345.

<sup>34</sup> Cf. L. Nicz, *op. cit.*, p. 43.

<sup>35</sup> Cf., *ibid.*, p. 45.

<sup>36</sup> J. Morbitzer, *op. cit.*, p. 208.

and images. In terms of images, they receive that which influences their senses directly (i.e. scents and sounds as well), while words are symbols thanks to which they acquire information on things past or future, or distant, as well as on general and abstract content.<sup>37</sup> Children's literature and press are the main sources of this information. The limits of the external world are also expanded by images, in the form of illustrations and photographs, which communicate direct information on things or events. Therefore, children's external world consists of verbal and image-based elements.<sup>38</sup>

That does not, of course, only apply to children. It is widely accepted nowadays that a person's reception of the external world and their internal perceptions are based on both words and images. The entirety of the processes involved in acquiring knowledge is therefore conditioned by the verbal-image nature of human cognition. However, if one were to consider visual and verbal communication as separate codes, one should introduce the principle of double perception. In this, images and words do exist in the reception of the world, but they form two separate sources of knowledge. Another way is offered by Allan Paivio's theory of dual coding. Here, the visual and verbal pieces of information, which constitute two separate codes, are recorded in human memory as two separate systems.<sup>39</sup> That would suggest the need for compliance between the content of a text and the content of the accompanying illustrations: "the verbal-visual message should repeat the same pieces of information both in the verbal and the visual layers to facilitate remembering, as the more diverse the stimuli are, the higher are the chances that one will be remembered."<sup>40</sup>

Grzegorz Łuszczak stressed that communication via a visual text results from the combined effort of three elements: the author of the visual text, the visual text itself, and the viewer (recipient). That means a text is not perceived in the communication process as something passive but rather a subject which in its own way

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<sup>37</sup> Cf. I. Konopnicka, *Czasopisma dziecięce...*, pp. 16–17. Of course, one cannot limit the role of words to mere conveyors of details. The very informative function of words may be of a descriptive or evaluative-intentional nature. There is also a whole host of non-informative functions of words, e.g.: creating situations in reality – the performative function; expressing emotions, will or judgements (expressive function). Additionally, there is a wide array of expressions of impressive nature (questions, imperatives and requests, persuasion, manipulation). Finally, there are the phatic function (maintaining contact), creative function (creating a work of art, expressing thoughts and convictions), and the mystery function (participation in religious events). Cf. R. Grzegorzczkova, "O tak zwanej reprezentatywnej funkcji języka w świetle nowszych badań psycholingwistycznych", *Język a Kultura* 2008, vol. 20: *Anniversary Volume*, A. Dąbrowska (ed.), pp. 131–132.

<sup>38</sup> Cf. I. Konopnicka, *Czasopisma dziecięce...*, pp. 16–17.

<sup>39</sup> Cf. N. Pater-Ejgierd, *Kultura wizualna a edukacja*, Wydawnictwo Centrala, Poznań 2010, p. 147.

<sup>40</sup> *Ibid.*



observes the viewer and changes them while it itself undergoes a change. Thus, it becomes a proposition (a provocation) for an interpretation by the recipient. Yet in this situation the viewer is also an active creator of the communication process, as by viewing the text the viewer decodes the information included in an audio-visual text. In doing so, the viewer applies their own understanding to the text and undergoes a change as well.<sup>41</sup>

It is generally assumed that the iconosphere has achieved a considerable advantage over the logosphere:<sup>42</sup> images prevail over words and they have begun to oust them. Researchers indicate that both academic studies and common observations of the surrounding world and everyday life indicate that images speak to participants of culture with more ease and efficiency than words.<sup>43</sup> And they are

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<sup>41</sup> G. Łuszczak, "Media w dydaktyce katechetycznej", [in:] *Wychowanie w wierze w kontekście przemian współczesności*, R. Buchta, S. Dziekoński (eds.), Księgarnia św. Jacka, Katowice 2011, pp. 271-272. However, it should be noted that due to the development of digital media and, in turn, the hyper-media nature of communications, the role of the recipient has also been changing. Due to the interactive nature of the media, the models of media communication described within the "one-for-many" pattern have lost validity in many areas and are now better described within the "many-for-many" pattern. Due to the blurring of the line between the recipient and the sender, the division into active and passive recipients is also not valid any more. And the situation, first of all, carries many other consequences (which are often described as threats), and, secondly, it is not as simple as it might seem. In terms of the possible threats, researchers indicate the recipient's loss of the sense of reality, as the recipient believes that the media are not as much part of their world as they themselves have become part of the world of the media, and they live in a peculiar media immersion. To some extent that may be the result of a constant diffusion between the three types of communication: informative, persuasive and propaganda (as well as other types of communications, as indicated in note 35 - A.A.). Vide M. Polaczek-Bigaj, "Rola odbiorcy we współczesnym przekazie medialnym", *Państwo i Społeczeństwo* 2017, vol. 17, no. 3, pp. 194-196. As for the matter indicated by the word "secondly", which applies to a deeper complexity of the situation than might seem: it is not directly related to the topic of this article, yet it applies to the ambiguity in the evaluations regarding the areas of the influence of "traditional" media (press, radio, television) and professional editorial boards and journalists. In short, often in the literature on the subject one might find opinions stating that despite the pretence of interactivity and the regular recipient's ability to operate as the sender, the influence of professional journalists and large broadcasters in the area of shaping public opinion is, despite some visible erosion, still quite high, while bloggers and citizen journalists may supplement the media discourse and fill the gaps in it (especially in topics considered as inconvenient) but they cannot replace or eliminate professional editorial boards and big broadcasters.

<sup>42</sup> D. Bis defined it as the "eye-centric culture." Cf. D. Bis, *op. cit.*, p. 473.

<sup>43</sup> Cf. A. Lepa, *Mity i obrazy*, Archidiecezjalne Wydawnictwo Łódzkie, Łódź 1999, p. 30. At this point one could quote K. Kofta who stated that "contemporary colour magazines are intended for the new generation of children and teenagers who developed in the world of television and video, in the world of images not letters." As cited in: D. Żebrowska, "Kulturotwórcza rola

much easier to remember (it is referred to as the mnemonic superiority of images effect. It requires, however, a specific organisation of the content which must be rather simple and not too detailed).<sup>44</sup> In the case of primary school children, the learning process features a prevalence of images over text (though one should bear in mind that a child experiences the world not so much exclusively through vision as through various sensory experiences: motion, auditory, and image-based; it is also worth bearing in mind individual perception preferences, i.e. visual, auditory or kinaesthetic sensory recipients). As time goes by, the role of images in education gradually evolves towards an equal existence of images and words<sup>45</sup> (though in the age of multimedia, the process may be distorted, which could even result in changes in brain function, as indicated by Nicholas Carr). Despite this, researchers agree that the strongest visual-auditory effect can be achieved when verbal information is illustrated by visual information.<sup>46</sup>

Therefore, some people advocate including comic books in education and assigning them more value. They could be treated as unconventional teaching tools, since picture stories are eagerly read by children; they have become a part of the mass culture, and they can no longer be omitted or eliminated from children's reading lists.<sup>47</sup> According to Serge Tisseron, comic books, just like films, feature a script, editing, and the development of individual sets. Yet unlike in the case of films, the medium of a comic book is paper. Thus, a comic book introduces a child into the world of the conventions which govern the images of various kinds. Comic books offer another advantage: they help children understand the basic division between *objective images*, which we view, and our representations, i.e. so-called *internal images*. This division teaches them about tolerance and triggers their curiosity. It helps them become accustomed to the fact that each person sees the same image differently. It triggers curiosity because one must ask other viewers about their opinions on the jointly viewed image to find out about them.<sup>48</sup>

That does not, however, affect the stipulation of the need to educate children to engage with the written word. In the image civilisation, a person's interest in the written word should be considered as something exceptional, particularly considering the fact that the printed word is one of the most difficult forms in which

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współczesnych polskich czasopism młodzieżowych", [in:] *Edukacja kulturalna w społeczeństwie obywatelskim*, J. Żebrowski (ed.), Gdańskie Towarzystwo Naukowe, Gdańsk 1997, p. 149.

<sup>44</sup> Cf. N. Pater-Ejgierd, *op. cit.*, pp. 147–148.

<sup>45</sup> Cf. B. Krasieńska, "Rola wizualnych przekazów informacji w docieraniu do najmłodszych czytelników", *Biblioteka i Edukacja* 2016, issue 10, <http://www.bg.up.krakow.pl/newbie/index.php/bie/article/view/158/157> [accessed on: 27.12.2018].

<sup>46</sup> Cf., *ibid.*

<sup>47</sup> I. Konopnicka, *Edukacja czytelnicza...*, pp. 386–387.

<sup>48</sup> Cf. S. Tisseron, *Dziecko w świecie obrazów*, trans. E. Burakowska, Instytut Wydawniczy Pax, Warszawa 2006, p. 54.

words appear – and one must remember that reading (and listening in the case of younger children) and understanding is extremely important not only because of a child's school education, but because it is one of the habits necessary for their future life.<sup>49</sup> Therefore, more value should be assigned to teaching children how to read, and to reading to them, as the very activity of reading aloud constitutes the start of an interpersonal relationship between the reader and the child-listener. Through listening, a child acquires the ability to focus their attention. In doing so a child utilises their sensory, imagination and conceptual resources, their readiness for deep experiencing, and their ability to absorb information in their own unique manner. The ability to focus on the content of auditory communication is quite significant. A child who can achieve that level of concentration while listening to something is able to become completely engaged in a present situation, appreciate the beauty in a moment, and the charm of everyday matters.<sup>50</sup> At the same time, a child develops and expands their logosphere.<sup>51</sup> Thus a child become a person who is receptive, internally beautiful and rich, open to knowledge, with a keen interest in the world and people, and is eager to explore and create.<sup>52</sup>

That does not change the fact that for contemporary periodicals to attract readers, they must be printed in colour and on good-quality paper. The cover is also important (it must be coloured and clever, composed according to the principles

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49 Cf. A. Łobos, *op. cit.*, p. 11.

50 [author not credited], *Jak zachęcać dzieci do czytania*, article published on the Polish Committee of the World Organisation for Early Childhood Education and Care OMEP website, <https://omep.org.pl/jak-zachca-dzieci-do-czytania/> [accessed on: 17.09.2018].

51 A. Lepa noted that in its broad meaning, the logosphere means the entire layer of a word in the environment of a person – thus it is unimportant what position the word occupies. It may be even dominated by the iconosphere (the image layer) or the sonosphere (the sound layer). Moreover, every human has their own logosphere; every person's logosphere is different, just like their subjective reception and experiences. Within its exact meaning "logosphere is the special social environment where in a special manner a person is influenced by a word, which the person treats as their primacy, both in their own environment and in specific interpersonal relations." Cf. A. Lepa, "Logosfera jako środek wychowania do mediów", [in:] D. Bis, A. Rynio, *Media w wychowaniu chrześcijańskim*, Wydawnictwo Katolickiego Uniwersytetu Lubelskiego, Lublin 2010, pp. 80–81. The author was also right to indicate that in the contemporary philosophy of science, the term *logosphere* is used in another meaning: some researchers argue the presence of the so-called logic space distinguished by the existence of meaning in it, and it is referred to as logosphere. Lepa, however, defined his understanding of the term as the "sociological approach." Cf. A. Lepa, *Pedagogika mass mediów*, Archidiecezjalne Wydawnictwo Łódzkie, Łódź 1998, p. 178. I discussed the matter in more detail in the following article: A. Adamski, "Fotografia a słowo w prasie", [in:] *Media audiowizualne i cyfrowe wobec wyzwań współczesnego społeczeństwa*, A. Adamski, A. Gralczyk, K. Kwasik, M. Laskowska (eds.), Wydawnictwo Elipsa, Warszawa 2012, pp. 275–289.

52 [author not credited], *Jak zachęcać...*

of graphic design and modern editing). A periodical should also discuss matters in which children are interested in an accessible manner and without excessive didacticism.<sup>53</sup>

A richly illustrated children's book has a similar impact as a periodical, yet a periodical has the advantage of being released periodically, providing ever new content,<sup>54</sup> and repeating genre patterns while diversifying them – thus a child has the chance to develop their knowledge and their understanding of the need to vary their approach depending on the genre and the literary convention of a text, and they have the ability to seek specific kinds of content.<sup>55</sup> As Krystyna Kuliczowska aptly noted:

a book offers a child a one-time strong experience with unidirectional tension [...], while a periodical accompanies [...] them every day, it stimulates their interests in a multifaceted manner, it enriches elusive and abstract observations of phenomena with facts, it nourishes both their intellect and imagination, it shapes their practical mind, it satisfies their desire for entertainment, and, finally, it introduces a child to current affairs, community life and to a whole host of peers scattered throughout the country.<sup>56</sup>

Research shows that children can defend hard copy periodicals (even if sometimes they lose in the battle for children's attention). They argue that: paper works even without electricity and it does not require any devices, the physical sensation of coming into contact with paper is pleasant and it offers positive sensory stimulation, the information provided in printed material is reliable and valuable, while it is more difficult to think and analyse it while sitting in front of a computer; periodicals offer attractive bonus material, children can read them together with their parents, and, finally, they better remember content provided in hard copy.<sup>57</sup>

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<sup>53</sup> Cf. *Czasopisma dla dzieci i młodzieży...*, p. 4.

<sup>54</sup> Cf. Z. Sokół, "Oblicze współczesnych czasopism dziecięco-młodzieżowych", [in:] *Młody czytelnik w świecie książki, biblioteki i informacji*, K. Heska-Kwaśniewicz, I. Socha (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 1996, p. 122.

<sup>55</sup> Cf. M. Lisowska-Magdziarz, "Barbie wyrusza do pokonsumpcji (i nie ma przy sobie gotówki). Trening postaw konsumpcyjnych w magazynach ilustrowanych dla dzieci", [in:] *Dziecko w świecie mediów i konsumpcji*, M. Bogunia-Borowska (ed.), Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2006, p. 60.

<sup>56</sup> K. Kuliczowska, "Dzieci czytają czasopisma", *Dziennik Polski* 1948, issue 244; as quoted in: S. Frycie, *Literatura dla dzieci i młodzieży w latach 1945–1970. Tom II – baśń i bajka, poezja, książki dla najmłodszych, utwory sceniczne, grafika, czasopiśmiennictwo, krytyka literacka*, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 1982, p. 174.

<sup>57</sup> Cf. B. Staniów, K. Biernacka-Licznar, "The press without children, children without the press? Contemporary magazines for children in Poland", *Toruńskie Studia Bibliologiczne* 2011, issue 2(11), p. 64.

## More than just literacy training

Apart from stressing the educational functions of literature and press for children and teenagers and their importance for shaping reading habits, the ability to think in a linear fashion and focus on larger more complex texts, some studies indicate the “social function of literature.” It is understood more broadly than the educational function and it means “all the transformations of the social reality, the production of new values and relations in interpersonal relations, which form as a result of readers’ experiences.”<sup>58</sup> Therefore, when children regularly read periodicals intended for them (not necessarily strictly educational as there are not so many of those on the Polish market<sup>59</sup>) it has a profound impact on children’s minds as they reach outside the simple effect of absorbing the content of articles and illustrations. Apart from the already mentioned habit of shaping the ability to read and understand and comprehend longer texts, one could also list:

- educating and preparing readers of newspapers and periodicals, intended for both teenagers and adults, and preparing them to read those in the future. Children’s periodicals develop the habit of buying and reading press in children (thus teaching them to purchase reading material and also to seek out specific content);<sup>60</sup>
- creating opportunities for introducing children to operate within the media market: how media work, who publishes them, why some periodicals emerge while other disappear, etc. One could also introduce children to various forms of the coexistence and functioning of press titles with other types of media, as the publishers of children’s periodicals nowadays utilise various strategies, e.g. of linking new periodicals with characters of specific cartoons or products (e.g. Lego bricks; based on ZKDP data, in the first half of 2017, the Lego Ninjago periodical was the leader in paid distribution among all children’s periodicals), and they change the frequency of releasing periodicals (many periodicals start out as bimonthlies and quarterlies but when it becomes apparent they may gain a better market position, they change to monthlies). Yet periodicals can just as easily disappear from the market, and the decisions are made solely by the

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<sup>58</sup> A. Przecławski, *op. cit.*, p. 95.

<sup>59</sup> The main qualities of educational periodicals include: the prevalence of educational content, often in the form of themed issues, presenting an extensive analysis of a specific matter; publications based on knowledge and familiarity with facts; an excellent level of editorship; cooperation with schools and parents and psychological and educational support for them; promoting self-reliance among children and stimulating their intellectual and emotional development; support of children’s creativity, play and expressiveness; bonus material – usually in the form of posters. The best example of this among Polish periodicals is the *Świerszczyk* biweekly, a periodical with a long and fine history (currently being released by the Nowa Era publishing house). Then, there are the periodicals published by the Cogito Group: *Kumpel*, *Victor Junior*, *Victor*, and *Cogito*. Cf. B. Staniów, K. Biernacka-Licznar, *op. cit.*, pp. 52–56.

<sup>60</sup> Cf. M. Lisowska-Magdziarz, *op. cit.*, p. 60.

publishers based on ongoing analyses. There is also a clear tendency for supporting periodicals by creating multimedia online platforms, which are related by a common theme. Nowadays, publishers treat children's periodicals and teenager magazines as a "promising segment", which allows one to expect it will develop further<sup>61</sup>;

- this thematic linking of various media products intended for a specific recipient is sometimes defined as Disneyfication. It may lead to blurring of the line between advertisements and their objects (considering the points of view of the sender and the recipient). Thus, children's periodicals somewhat condition children to processing advertisements. On the one hand, they help build consumer attitudes (though when in excess one would be hard pressed to consider this aspect as desirable), but, on the other, they offer an opportunity for children to talk to their parents and educators about developing not only consumer but also altruistic attitudes, and about the fact that advertising messages are not always credible, that they can be misleading, and that they are shaped to best fulfil the intentions of publishers and broadcasters.<sup>62</sup>

In the conclusion of this article it must be stated that children's periodicals play a profound role in the shaping of reading habits, and, in turn, in media education. In the following articles within the intended series I shall discuss the matter in more detail and support it with qualitative and quantitative research.

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<sup>61</sup> Cf. J. Sopyło, "Klapnięte uszko 'Misia'", *Press* 2010, issue 7(174), p. 54; J. Mejer, "W 2016 roku najaktywniejszy był segment prasy dla najmłodszych i najstarszych", <https://www.press.pl/tresc/47064,w-2016-roku-najaktywniejszy-byl-segment-prasy-dla-najmlodszych-i-najstarszych> [accessed on: 28.12.2018]; J. Korucu, "Lego Ninjago liderem segmentu pism dla dzieci", [https://www.press.pl/tresc/50224,\\_lego-ninjago\\_-liderem-segmentu-pism-dla-dzieci](https://www.press.pl/tresc/50224,_lego-ninjago_-liderem-segmentu-pism-dla-dzieci) [accessed on: 28.12.2018]; "Media dziecięce", *Media&Marketing Polska*, insert by an advertising company, September 2012, [http://pic.media.com.pl/pic/SKLEP/Do\\_pobrania/2012/Media%20dzieciece\\_09\\_2012.pdf](http://pic.media.com.pl/pic/SKLEP/Do_pobrania/2012/Media%20dzieciece_09_2012.pdf) [accessed on: 28.12.2018].

<sup>62</sup> Cf. H. Pilzak, "Demiurgowie masowej wyobraźni – o wpływie mediów na zainteresowania czytelnicze młodych odbiorców literatury", [in:] *Nowe opisanie świata. Literatura i sztuka dla dzieci i młodzieży w kręgach oddziaływań*, B. Niesporek-Szamburska, M. Wójcik-Dudek (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2013, pp. 376–377.

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## **Czasopisma dla dzieci jako narzędzie edukacji (nie tylko) czytelniczej**

### *Streszczenie*

Głównym celem artykułu jest odpowiedź na pytanie, w jaki sposób czasopisma dla dzieci mogą być narzędziem edukacji medialnej, rozumianej jako wychowanie do odbioru środków przekazu, ale również jako budowanie nawyku czytelnictwa prasy i książek. Hipoteza: W literaturze przedmiotu powszechnie przyjmuje się, że prasa dla dzieci może być efektywnym narzędziem budowania nawyku czytelnictwa. Jednak ten segment rynku prasowego, podobnie jak pozostałe, musi zmagać się z tendencjami do spadku czytelnictwa prasy i książki w zderzeniu z ekspansją mediów cyfrowych. Metodologia: Autor analizuje dane zastane (m.in. raporty z badań) oraz opracowania naukowe z zakresu wpływu mediów, pedagogiki, edukacji medialnej oraz psychologii mediów. Artykuł ma charakter teoretyczny. Jest osadzony w dyscyplinie „nauki o komunikacji społecznej i mediach”, ale ma charakter interdyscyplinarny z uwagi na odniesienia do pedagogiki, edukacji i zagadnień technologicznych.

**Słowa kluczowe:** prasa dla dzieci, edukacja medialna, edukacja czytelnicza, czytelnictwo.

## **Children's Magazines as Tools for (Not Only) Reading Education**

### *Summary*

The main aim of the article is to answer the question of how children's magazines may be used as tools for media education understood as educating children on how to process media, and also as instilling the habit of reading periodicals and books. Hypothesis: It is generally assumed in the scholarly literature that periodicals for children may be an effective tool in encouraging a reading habit. Unfortunately, this segment of the press market, just as all other segments, faces declining readership due to the expansion of the digital media. Methodology: An analysis the existing data (e.g. study reports) and academic analyses in terms of the impact of the media, pedagogy, media education, and media psychology. The article is

theoretical in nature. It stems from the discipline of the “science of social communication and the media”, yet it offers an interdisciplinary approach, due to its references to pedagogy, education, and technology.

**Keywords:** children’s press, media education, reading education, readership.

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## Karol Wojtyła's Philosophy on the Issue of Modernity

### Anthropology within the horizon of truth and love

In celebrating the 40<sup>th</sup> anniversary of Karol Wojtyła's election as pope and in discussing the impact of the 27 years of his papacy on the modern world, one should remember that his personality-focussed philosophical observations, which solidified before he had become pope, i.e. when he was a professor of philosophy and a bishop at the Second Ecumenical Council of the Vatican, permeated the teachings of this Polish pope deeply. In his seminal encyclical entitled *Redemptor hominis*, he stressed that the Gospel indicates the grand amazement at the value and dignity of man, and it presents a vision of the Church for which man is the main path.

He associated the Gospel with the basic dimensions of human existence and operation, which is why he spoke of the "Gospel of life", the "Gospel of family" and the "Gospel of work." Only through the contemplation of the face of Christ can one fully know themselves as Christ reveals man to man. John Paul II applied the image of humanity found in the Gospel to the questions and problems of contemporary man. Being a philosopher, he understood that at the base of the extensive area of culture, politics and economics, there lies the question about man, his essence, about his position in relation to other beings, and about the meaning of human actions. He believed that the personalist philosophy was key for the whole philosophy of human matters. He opposed any inklings of alienation, which he understood as the forgetting about the grandness and exceptionality of man and his superiority towards his own creations. In the introduction to *Osoba i czyn* [The Acting Person], he stressed the role of amazement in relation to a human being. To philosophically study a person means both to discover the truth about man, and to recover and creatively strengthen the proper place of man in the world. "That

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means to touch the human reality at the most appropriate point—at a point which is indicated by the human experience and from which man cannot withdraw without the sense of getting lost.”<sup>1</sup>

Anthropology has a not only doctrinal dimension, but also a well pronounced existential component. Its purpose is not only to develop objective views on the human being, but also to know oneself and to apply respective care about one’s human whole. Wojtyła’s anthropological reflection followed the path which had been prepared in the European tradition in the pre-Christian era by Socrates, and by St. Augustine in Christian times. They were not the thinkers whom he quoted the most often; what was more important was the very method of their anthropological studies. Socrates’ care for the soul and Augustine’s prioritising wisdom over knowledge resulted from the fact that they had discovered the human subjectivity to be the determining factor of a human being.

The search for the truth about oneself leads to discovering one’s interior as the stead of subjective existence and, at the same time, for meeting other beings in the same manner. Augustine’s consideration of the restless heart is the path in which anthropology transcends the theological horizon. *Noverim Te noverim me!* Man cannot fully get to know himself without getting to know God. To know oneself consists not only of a cognitive approach to the objective state of affairs things but it mainly builds relationships between individuals, which emerge as love. Anthropology is the initiation into the human matter; an initiation in which the alethic and agapic aspects transcend one another because they constitute an indivisible whole. The spiritual exercise consisting of seeking the truth about oneself concludes in the act of experiencing love from the Creator and the Redeemer of man. John Paul II indicated not only that it was possible but actually existentially necessary to include the humanistic content of the Christian revelation in realistic anthropology, which, on the one hand, began with the question about man, a question similar to any other question about any other real being, and, on the other, with the question man poses to himself about the meaning of their existence.

Man cannot live without love. He remains a being that is incomprehensible for himself, his life is senseless, if love is not revealed to him, if he does not encounter love, if he does not experience it and make it his own, if he does not participate intimately in it.<sup>2</sup>

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1 K. Wojtyła, *Osoba i czyn oraz inne studia antropologiczne*, Wydawnictwo Towarzystwa Naukowego KUL, Lublin 1994, p. 70 [Unless indicated otherwise, English quotations were translated from Polish].

2 John Paul II, *Redemptor hominis*, 10, [in:] *Encykliki Ojca Świętego Jana Pawła II*, Wydawnictwo Św. Stanisława B.M. Archidiecezji Krakowskiej, Kraków 1996, p. 15.

St. John Paul II emerged on the global scene as the pope of the Gospel of man, within which he developed the personalist philosophy, in such a historical moment which could be defined as the dusk of humanisms. More apocalyptic minds even prophesied an “anthropological catastrophe.” This pope, whose biography was marked by the outcomes of the evil of the totalitarian systems of Nazism and communism, saw with his own eyes the demonic violations of human beings as they were humiliated and deprived of their dignity. His appreciations of the value of a person resulted from his realisation of the presence of an upper and lower limit of humanity defined at the one extreme by holiness and heroism, and at the other by savagery. While never downplaying the extent of evil suffered by his generation, he managed to avoid the pessimism of the time. George Wiegel depicted him as an unrelenting defender of man, completely devoted to propagating the culture of human rights.<sup>3</sup> Ferdinando Adornato wondered whether he was not “the last moralist-philosopher” of the West, who during a time of almost universal scepticism and relativism, indicated man’s innate grandness related to man’s transcendence.<sup>4</sup> According to this representative of Italian liberalism, the pope caused an “anthropological tremor” by going against the weak thought which propagated the dusk of man, the end of history and the epidermal culture of the moment.

For John Paul II, Christianity, with its personalistic vision of man, did not lose in a struggle with history. Though many attempts were made to undermine and diminish the Christian faith, it could still inspire the creation of a better world. Moreover, when facing radically anti-Christian modernism, which stemmed from the rationalistic rejection of the supernatural, Christians should even more strongly consider the humanistic ideals rooted in the Gospel, which were fervently propagated when modernism was starting to develop, as their own. He noticed the fruit of goodness which emerged from the soil of the Enlightenment. According to the message of the Second Ecumenical Council of the Vatican, Christians should establish a constructive dialogue with post-Enlightenment humanity, whose principles developed on the basis of secularism secularisation. The defence of humanism should be the key motif of that dialogue.

Christians can engage with the modern world and enter into a constructive dialogue with it. Like the Good Samaritan, they can also come to the aid of suffering man, tending the wounds that he bears at the beginning of the twenty-first century.

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3 Vide G. Weigel, “John Paul II as Defensor Hominis – Christian Humanism and the Gods that failed”, [in:] *Servo Veritatis. Materiały Międzynarodowej Konferencji dla uczczenia 25-lecia pontyfikatu Jego Świątobliwości Jana Pawła II. Uniwersytet Jagielloński 9–11 października 2003 r.*, Wydawnictwo Naukowe PAT, Kraków 2003, pp. 405–415.

4 Vide F. Adornato, “Karol Wojtyła: jedyny (ostatni?) filozof moralista naszego czasu”, trans. A. Wierzbicki, *Ethos* 2002, issue 3–4(59–60), pp. 40–53.

Care for the needy is incomparably more important than polemics and denunciations concerning, for example, the role of the Enlightenment in paving the way for the great historical catastrophes of the twentieth century. The spirit of the Gospel is seen primarily in this willingness to offer fraternal help to those in need.<sup>5</sup>

One should consider whether there exist any major philosophical arguments for Christians to engage in a “constructive dialogue” with people who belong to the traditions of the Enlightenment. Clearly, there have been numerous cases of mutual intellectual conflict between the people of Enlightenment and Christians. The era of the maturity of humankind was supposed to arrive, according to Immanuel Kant, along with the emergence of the self-sufficiency of the human reason, which abandoned any additional supports. Revelation and faith, so fundamental for Christian identity, were thus rejected as the possible sources of recognising the truth about man. Despite the fact that extreme Enlightenment anthropocentrism is not sustainable, and it cannot be integrated with Christianity, the Enlightenment introduced some important notions into anthropological thought. Even if those notions were not entirely original when it comes to the history of Christianity, they were undoubtedly expanded upon by modern thinkers, beginning with Descartes. One should add to those the notions of consciousness, freedom and the relativity of a human being. One can also find them as the central notions discussed in Wojtyła’s main philosophical work, i.e. *Osoba i czyn*. Significantly enough, this Catholic thinker, who became pope in the final quarter of the 20<sup>th</sup> century, decided to synthesise in his work the classic philosophy of being with the modern philosophy of a subject. He did so in his philosophical analyses of the topic of person.

What enabled this Catholic philosopher to creatively and effectively discuss modernism? To adequately answer the question, one must first discuss the very notion of modernism. The interpretation of modernism that was dominant until recently, to which post-modernism actually referred, though with some distance and irony, stated that modernism was a progressive emancipation of the human kind, and that was why its practical outcome was supposed to be atheism, which established a world without God, completely immanent, which guaranteed human autonomy and total casuality. That interpretation of modernism was challenged by Augusto Del Noce in his studies on modernity.<sup>6</sup> Through the study of modern thought in terms of philosophical essence, he indicated that modernism consisted of three branches: rationalism, ontologism, and empiricism. According to Del Noce, modernism was not a unidirectional process leading to secularisation and atheism. He rather discussed it as a dispute between two (or actually three) anthro-

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5 John Paul II, *Pamięć i tożsamość*, Wydawnictwo Znak, Kraków 2005, p. 114.

6 Vide A.M. Wierzbicki, *Filozofia a totalitaryzm. Augusta Del Nocego interpretacja moderny*, Wydawnictwo Katolickiego Uniwersytetu Lubelskiego, Lublin 2005.



political approaches. All of those developed on the basis of Descartes' philosophy. The main dispute on man in modern thought falls along two lines: from Descartes to George W.F. Hegel, and from Descartes to Antonio Rosmini. The former was a rationalist option, while the latter developed existential-religious thinking. Both lines belonged to modernism, since their philosophies were practised within the anthropological paradigm. Therefore, the human experience is the starting point of modern philosophical discourse. A diverse, or even divergent, interpretation of experience was the reason why modernism became a field in which humanisms confronted each other: the so-called Christian humanism and lay humanism.

The personalist philosophy practised by Wojtyła was, due to its philosophical core, a continuation – and a kind of discovery of – the line of the modern philosophy of man which combined the analysis of subjectivity with the analysis of religious experience. What is worth mentioning is Wojtyła's interest in the early days of his intellectual work in the figure and works of St. John of the Cross. While preparing his doctoral dissertation at the Angelicum Roman university, the young Polish priest discovered, in an unconventional manner, humanism in the Spanish mystic: "The point is to find man in God and to mutually discover God in man."<sup>7</sup> He expanded on the thought:

Therefore, one could discuss the real form of humanism in the works by St. John of the Cross as the union with God and the whole set of forces which serve him directly include the real humanistic content, is the matter of man. Thus, it is also subject to experience, it enables one to identify it and describe from the side of experience, and it demands explanation through cognition.<sup>8</sup>

It would be difficult to exaggerate the importance of St. John of the Cross' lesson in humanism for Wojtyła's style of thinking.<sup>9</sup> Its importance far exceeded the period of his work on his doctoral dissertation. Though the personalistic analyses by the author of *Miłość i odpowiedzialność* *Love and Responsibility* and *Osoba i czyn* *The Acting Person* matched the tension between the key tendencies of the "anthropological turn" in philosophy, Wojtyła did not actually find and creatively expand on the modern religious humanism through historical studies. He was not a philosopher along the lines of Etienne Gilson, who discovered the philosophical actuality of St. Thomas Aquinas' thought through insightful and careful historical study of modernism. Wojtyła became the continuator and the restorer of modern

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<sup>7</sup> K. Wojtyła, "O humanizmie św. Jana od Krzyża", [in:] idem., *Świętego Jana od Krzyża nauka o wierze*, Towarzystwo Naukowe KUL, Lublin 2000, p. 235.

<sup>8</sup> Ibid., p. 242.

<sup>9</sup> Vide R. Buttiglione, *Mysł Karola Wojtyły*, trans. J. Merecki SDS, Instytut Jana Pawła II KUL, Lublin 2010, pp. 82–93.

religious humanism through phenomenological explorations of human experiences. His studies of the works by St. John of the Cross enabled him to grasp the role of experience in the search of the truth on man, and they also revealed the presence of religious, deeply mystical humanism at the threshold of the modern era, before its later representatives too eagerly and unilaterally associated modernism with secularisation.

## Subjectivity and consciousness

The notions of subjectivity and consciousness awareness constitute the leading issues of modern thought. One should discuss the turning point in the development of anthropology. We owe to the Christian thought the notion of person, which has been defined in metaphysical categories: *individua substantia* (Boethius), *incommunicabilis subsistentia* (St. Thomas Aquinas), *incomunicabilis existentia* (Richard of Saint Victor), indicating it is, as Fr. Tadeusz Styczeń used to say, “higher” and “different” among other beings. The Christian metaphysical traditions solidified the understanding of person as a subject of his/her their existence and actions (*suppositum*), yet that was an approach from the outside, within the cosmological perspective. What was noticed, then, was the highest ontological significance of the person and, at the same time, the person as the *suppositum* was considered among other beings. Allow me to quote the beautiful and apt observation by St. Thomas Aquinas: *persona est aliquid perfectissimum in tota natura, scilicet substantia*. Such an objectivistic approach seemed to meet the requirements of realism. Yet it is insufficient in relation to the reality of a person who gets to know themselves from the inside, being aware of their existence as the only and unique “I”. The modern philosophy of consciousness awareness approached that layer of human experience, in which man’s personal non-reducibility is revealed. Between the classic metaphysics of the person and the modern philosophy of consciousness awareness, one could, however, erect various theoretical barriers. It seemed that those anthropological paradigms were unreconcilable, that they were completely divergent due to their different starting points.<sup>10</sup>

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<sup>10</sup> Many authors discussed the importance of Wojtyła’s attempt at synthesising the philosophy of consciousness with the philosophy of a being; allow me to recall a few: J. Seifert, *Karol “Cardinal Wojtyła (Pope John Paul II) As Philosopher and The Cracow/Lublin School Of Philosophy”*, *Aletheia. An International Journal of Philosophy* 1981, vol. 2, pp. 130–199; R. Buttiglione, pp. 188–204; A. Półtawski, *Po co filozofować? Ingarden – Wojtyła – skąd i dokąd?*, Oficyna Naukowa, Warszawa 2011, pp. 237–257; J. Merecki, “Podmiotowość i transcendencja. Świadomość w filozofii Karola Wojtyły i Jana Pawła II teologii ciała”, *Ethos* 2013, issue 1(101), pp. 95–104; J.W. Gałkowski, *Szkice o filozofii Karola Wojtyły*, Instytut Jana Pawła II, Wydawnictwo Academicum, Lublin 2017, pp. 23–40.

In classic thought, among Thomists in particular, the ideological consequences of the philosophy of consciousness raised many reservations. Wojtyła introduced a division into "subjectivism" and "subjectivity".<sup>11</sup> Subjectivism emerges through the absolutisation of the awareness aspect, or, in other words, a part is considered as the whole, and thus subjectivism is an epistemological error. Since realism demands an appropriate approach to the being of a person, a realist cannot omit the fact that the awareness aspect indicates a direct link between the human "I" and one's self, nor that it is realised in the experience of one's subjectivity. Wojtyła explained it thus:

Consciousness is not a direct subject, yet it is of key importance for understanding the personal subjectivity of man. [...] There are two completely different dimensions: to be a subject (*suppositum*) and to experience oneself as a subject; in the latter dimension, one touches upon the actual reality of the human "I".<sup>12</sup>

It seems that a deeper phenomenological insight into the functions of consciousness is required. Within phenomenology, researchers, beginning with Edmund Husserl, began to assign it a cognitive function. Wojtyła did accept the relationship between consciousness and knowledge, yet he did not see consciousness itself participating in the cognitive act; it only fulfilled a reflective role. Thanks to it the recognising subject reflects his/her objective self-knowledge. That does not, however, exhaust its activities, as its other function consists of experiencing his/her own subjectivity. The author of *Osoba i czyn* *The Acting Person* referred to it as the reflective function, which internalised the human "I" as consciousness turns to the subject. Through the other function of consciousness, a person experiences his/her subjectivity and the casuality of his/her actions.

In his philosophy of person, Wojtyła seemed to reconcile the two cognitive tendencies, on the one hand ensuring the objectivisation of subjectivity, making it the "*suppositum*" specified within the unique human "I", stressing that a person is someone, and, on the other, ensuring that subjectivity was not reduced to solely objective categories.

However, considering all the various circumstances of human existence, one must always retain in that striving more place for "that which is non-reducible", it must be given as if were some advantage in the thinking on man, in theory and in practice. *L'irréductible* means, in fact, also all that which is invisible in man, which is entirely internal, and through which every human being is as if an eyewitness to himself, his humanity and his person.<sup>13</sup>

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<sup>11</sup> Vide K. Wojtyła, *Osoba i...*, pp. 106–107.

<sup>12</sup> Idem., "Osoba: podmiot i wspólnota", [in:] *ibid.*, p. 382.

<sup>13</sup> Idem., "Podmiotowość i to, co nieredukowalne w człowieku", [in:] *ibid.*, pp. 440–441.

The fact of considering the non-reducibility of a person also explains the more comprehensive meaning of the statement that man is the basic path of the Church. That applies to specific people: rooted in their consciousness, corporeality and history. Already during his presentations at the Second Ecumenical Council of the Vatican, Abp. Wojtyła displayed a deep understanding of the fact that in preaching the truth held by the Church, one cannot depart from the consciousness of the people to whom one speaks:

The problem is not to present truth which we all know far too well, but *how* we find it and how the world accepts it. A teacher who is a specialist in his area can teach that which he knows well by referring to the so-called “heuristic” method, thus enabling students to find the truth as if in themselves.<sup>14</sup>

The point is to create such conditions of communication for objective truth to be able to also become subjective truth.

## Freedom in truth

The essence of the modern anthropological project is to assign being-based autonomy and the related creative power to man. In studying the notional streams which resulted in the formation of the modern social imaginary, Charles Taylor assigned major significance to the notion of freedom. It released social energies as a result of which instead of a *porous self* completely immersed in the life of a community and subordinate to the influence of cosmic forces, there emerged the *buffered self*, which became the leader in exclusive humanism.<sup>15</sup> According to the interpretation, which to an extent resembled Hegel’s phenomenology of the spirit, freedom is the starting point for the historical process directed by the coincidence of ideals which form social imaginary. The explanation is correct if one considers the social dimension of consciousness, and intends to explain how “modern man” emerged as a being aware of his historical power, yet it is insufficient to understand why the notion of freedom reveals its value and may motivate people to engage in actions which imply the highest spiritual powers. Wojtyła’s book *The Acting Person Osoba i czyn* includes a precise answer to this question. He explained that freedom is not only an attribute of human actions, but it is also a property of a person, which is why they are capable of self-existence and causality. Thanks to freedom, man creates the world in which he lives, and creates himself as a subject maturing to his

<sup>14</sup> R. Skrzypczak, *Karol Wojtyła na Soborze Watykańskim II. Zbiór wystąpień*, Centrum Myśli Jana Pawła II, Warszawa 2011, p. 286.

<sup>15</sup> Vide Ch. Taylor, *A Secular Age*, The Belknap Press of Harvard University Press, Cambridge Massachusetts 2007, p. 26 and the following.

personal whole. Wojtyła thus found the anthropological roots of human activity in the world and showed that human activity also covers man's own being, as in his study he presented freedom as the foundation of morality and the self-fulfilment of a persons in their actions.

Freedom is inscribed in the deepest existential structure of person, it is based on the structures of self-possession and self- dominion, and it is reflected in self-determination. The fact that a person is the source of his/her decisions enables one to talk about vertical transcendence, which consists of freedom towards oneself. It is supplemented by horizontal transcendence, which defines the cognitive and volitive references to the world on the outside. Wojtyła stressed that

transcendence is somewhat of a middle name of a person. It is that which emphasises man's appropriate subjectivity. If subjectivity is revealed through self-determination, it is so because in self-determination the transcendent dimension of specifically human actions is expressed, which, at the same time, stops with a person as a subject, which cannot go past a person as mainly in a person it can find its *raison d'être* and meaning. Thus, casuality of a person emphasises the subjectivity they deserve—every time, in every action, choice or outcome, it somewhat extracts it from darkness and makes it a distinct “phenomenon” of human experience.<sup>16</sup>

Wojtyła's humanism could not be referred to as exclusive or immanent humanism; it should rather be termed as ethical humanism. Like Kant, he saw the personalistic norm as the basic moral norm, yet he justified it completely different way to Kant. Where in Kant's argumentation the categorical imperative requires one to treat a person as the end and not the means, being a consequence of the thesis on the autonomy of a person understood as the moral lawmaker, in Wojtyła's argumentation that same personalistic norm was read on the basis of the experiences of a person within himself/herself and others. Wojtyła's ethics was free of voluntarism. In its justification it referred to recognising the truth on the dignity of a person as a goodness which must be affirmed for its intrinsic value.

If one reads *Osoba i czyn* *The Acting Person*, one might be even surprised when anthropological analyses regarding freedom move towards ethical analyses. That surprise may be all the more justified considering the fact that at the beginning of the book Wojtyła stated that he engaged in anthropological studies suspending temporarily ethical problems, which meant that without losing significance they were left outside the focus of the analyses. Why, then, did Wojtyła include it in the very core of his discussion on freedom? He did so when analysing conscience, which is key to understanding personal transcendence, as it is in conscience that an freely connects with the cognised truth and establishes himself morally. The fact

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<sup>16</sup> K. Wojtyła, *Osoba: podmiot...*, pp. 285–386.

of recognising and accepting truth on the one hand engages the freedom of the subject and, on the other, gives meaning to freedom. According to Wojtyła, freedom in its basic meaning consists of the self-reliance a subject achieves through referring to truth.

The affirmation of truth means one's dependence on it without destroying the freedom and superiority of a person in relation to the world and themselves. Wojtyła argued that it is:

that dependence that makes will independent from objects and from their presentations while giving a person that superiority in relation to their own dynamism, which we defined as transcendence in action (vertical transcendence). A person is independent of the objects of their actions through a moment of truth, which they include in every authentic decision or choice.<sup>17</sup>

Fr. Tadeusz Styczeń, Wojtyła's student, concisely summarised the point of arrival of the analyses of his Master: "to be oneself is to govern oneself through truth."<sup>18</sup>

One cannot omit the fact that I govern myself through truth both when I had already recognised it through critical verification, and when I am only beginning to search for it by asking questions, sometimes expressing doubts regarding the views which are not subjectively convincing to me. In the latter case, I can fall back on an authority figure, support myself with their credibility, hoping that sooner or later the truth offered by them shall reveal itself to me in its objective obviousness. In each of those situations, conscience appears as the guard of the subjective sovereignty of a person. Freedom loses its ethical meaning outside truth becoming freedom outside of good and evil. In Wojtyła's vision of ethical humanism, a person's self-fulfilment in his/her own actions consists of seeking and affirming the truth about goodness; moreover, that means the truth about goodness, which is a person. It is humanism with dramatic qualities, as a person exercising his/her freedom may become fulfilled, but he/she may also foil[fail?] his/her fulfilment and in extreme cases, the most tragic ones, even destroy his/her moral character by becoming a morally bad person.

Karol Wojtyła's personalist philosophy exceeded the objectivity vs. subjectivity antinomy. His thought was a continuation of the anthropological turn initiated by the philosophers of modernism and thus it responded to the relativistic and subjectivistic bias of the turn. However, the correction of the anthropological turn

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<sup>17</sup> Idem., *Osoba i...*, p. 183.

<sup>18</sup> T. Styczeń SDS, "Być sobą to przekraczać siebie", [in:] idem., *Świadek prawdy. O świętym Janie Pawle II - Uczeń, Dzieła Zebrane*, A.M. Wierzbicki (ed.), Towarzystwo Naukowe KUL, Lublin 2015, vol. 6, p. 30 and the following.

was not introduced at the price of obscuring the subjectivity of a person for the benefit of an objective order, which exists independently of consciousness and the freedom of a subject. A person, as Fr. Styczeń expanded on Wojtyła's thought, is the witness and the holder of truth.<sup>19</sup> Objective truth is morally binding only if the subject binds themselves with it, making it his/her truth which he/she himself/herself experience and understand.

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Alfred M. Wierzbicki

## Filozofia Karola Wojtyły wobec problemu moderny

### *Streszczenie*

Specyfiką antropologii Karola Wojtyły jest synteza obiektywizmu i subiektywności, łączy on wątki aleteiczne i agapiczne. Akceptując nowożytny zwrot antropologiczny, z jednej strony, podejmuje w swych pracach próbę syntezy klasycznej filozofii bytu z filozofią świadomości, a z drugiej strony, dąży do korekty skrajnego antropocentryzmu myśli nowożytnej. Autor artykułu analizuje związek Wojtyły koncepcji świadomości i podmiotowości z personalistycznym stylem duszpasterstwa Jana Pawła II, głoszącego, że „człowiek jest podstawową drogą Kościoła”. Drugim filarem analizy jest pytanie o sens ludzkiej wolności. W myśli Wojtyły oraz w nauczaniu Jana Pawła II rozważania o wolności jako podstawowej właściwości bytu osoby łączą się z namysłem nad jej etycznym wymiarem.

**Słowa kluczowe:** personalizm, moderna, świadomość, podmiotowość, wolność, sumienie.



## Karol Wojtyła's Philosophy on the Issue of Modernity

### Summary


Karol Wojtyła's anthropology is characterised by a synthesis of objectivity and subjectivity, and his combination of alethic and agapic notions. By accepting the modern anthropological turn, on the one hand, he attempted in his works a synthesis of the classic philosophy of being with the philosophy of awareness, and, on the other, he strived to correct the extreme anthropocentrism of modern thought. The author of the article analysed the relationship between Wojtyła's concept of awareness and subjectivity with the personalistic style of John Paul II's ministry of "man as the basic path of the Church." The other pillar of the analysis is the question about the meaning of human freedom. In Wojtyła's thought and in the teachings of John Paul II, any discussion of freedom as the basic property of a personal being was combined with a reflection on its ethical dimension.

**Keywords:** personalism, modernism, awareness, subjectivity, freedom, conscience.

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## Interpreting Texts in Various Discourses

In recent years, the notion of discourse has received various linguistic and sociological definitions. I shall not quote any of those as none of them applies to the communication-related approach adopted in this article. Thus, discourse is not a language, nor an academic discussion, nor a text, nor a collection of texts. As we see it, it is an area of meanings which formed through the interpretation of texts. Those meanings remain in our memory and are active as per communicational needs. A text which one cannot interpret is not a text for us. Interpretation is a process which enables the formation of a text, which in itself is not significant until it can be interpreted. When one sees a text, even before knowing its a text, one assumes hypothetically that it is a text, but only upon its interpretation, which leads to its understanding, i.e. discovering the meaning it conveys, does it become a text. If upon noticing a text, a person is not ready to interpret it, it is no longer a text for them. The meanings achieved through interpreting and understanding a text co-create discourse, within which the interpreted text formed.

The meanings of texts which create individual discourses may be verbal or non-verbal (visual, musical, etc.) In other words, the verbal, visual, audio form of a text is simply the form of the text, and not discourse, as meanings do not possess any form. The meanings recorded and stored in our memory enable us to understand and interpret new texts, which emerge in the space of a discourse. Then, upon interpreting those new texts, their remembered meanings expand the area of the meanings of the discourse in which they formed. The meanings forming a discourse constitute a basis for reference, its own logic,<sup>1</sup> which enable the interpretation of a message.

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1 A. Awdziejew, *Logiki dyskursów* (in print) [Unless indicated otherwise, quotations in English were translated from Polish].

The typologies of discourses have always been related to their established definitions. In the communicational approach we assume that

[...] different kinds of communication possess different bases for the reference of meaning, and different interpretation mechanisms enabling one to achieve a state of understanding [...] In other words, one could assume that there is one initial universal logic enabling the rationalisation of the entire process of human analysis of reality, classifying its elements, and defining the cause and effect relations between them, yet it does not enable one to conduct a successful interpretation and understand messages in every complex communicational situation and in every specialist discourse.<sup>2</sup>

A clear conclusion ensues, namely that one must learn how to participate in specific discourses. In considering the general purpose of communication and the special base of reference of meaning, we identified such discourses as: academic, official, journalistic, and artistic,<sup>3</sup> which one could narrow down to more specific sub-discourses.

The original form of communication formed within colloquial discourse, to enable people to coordinate joint activities and express emotional attitudes.<sup>4</sup> We believe this discourse constitutes the basis for all other discourses.<sup>5</sup> Aleksy Awdiejew described it with eminent clarity:

**Colloquial discourse**, being a prototype of all future specialist discourses, is synthetic in nature – the entire area of meaning being produced divides into a few interrelated modules: **ideational**, i.e. creating an ontological description of a jointly observed reality, the communicative purpose of which is to truly (or rather reliably) present that reality, and in a text the model is represented by assertive and modal expressions; **axiological**, i.e. creating an evaluation of a jointly observed reality, having the communicative purpose of evaluating, and it is represented in a text by evaluating expressions (opinions); **directive**, i.e. expressing the intention of the participants in a communication to change the observed reality, which in a text is represented by acts of demanding, requesting, proposing, asking, etc.; and **ludic**, the communicative purpose of which is to have an aesthetic experience, and which in a text is represented by various linguistic games, *non-bona-fide* narrations, and other idea-based instances. All those interrelated modules introduce special shades

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<sup>2</sup> Ibid.

<sup>3</sup> A. Awdiejew, G. Habrajska, *Wprowadzenie do gramatyki komunikacyjnej*, vol. 2, Wydawnictwo Leksem, Łask 2006, pp. 190–193.

<sup>4</sup> Vide B. Malinowski, "Ogrody koralowe i ich magia", [in:] *ibid.*, *Dzieła*, vol. 5, PWN, Warszawa 1987.

<sup>5</sup> We offered a detailed description of the academic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*, and its interactional level was discussed in detail by Aleksy Awdiejew, *Gramatyka interakcji werbalnej*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2004.

of meaning, and they form a synthetic image of understanding [...]. The presented modules of the colloquial discourse, being the original discourse, constitute, we believe, the seeds of all known discourses, which emerged in the historical development of interpersonal communication.<sup>6</sup>

Examples of expressions of the **ideational** module include assertions, e.g. *Janek przyjechał wczoraj* (Janek arrived yesterday), when the speaker takes responsibility for its truthfulness and verifiability, and modal expressions, e.g. *Janek na pewno wczoraj przyjechał* (Janek arrived yesterday for sure) (certainty), *Janek chyba wczoraj przyjechał* (Janek probably arrived yesterday) (assumption), *Wątpię, żeby Janek wczoraj przyjechał* (I doubt that Janek arrived yesterday) (doubt), etc. The **axiological** module is represented by emotive-evaluative acts, e.g. *Jesteś wspaniałym partnerem* (You're a wonderful partner), *Cieszę się, że cię poznałem* (I'm glad I met you), *Jest pan chamem* (You, sir, are a boor), etc. The expressions formulated in the **directive** module in their pure form influence the recipient, i.e. they are mostly of a persuasive nature. Those include such speech acts as a request: *Czy mógłbyś sprawdzić mój tekst?* (Could you check my text?), a command: *Wynieś śmieci!* (Take out the trash!), or a prohibition: *Palenie zabronione!* (No smoking!) Finally, the **ludic** module is represented by such expressions as: *Jurek ogórek kielbasa i sznurek, dzieńdoberek, mam taką obamę!* etc. In all those instances, the speakers abandon the factual level and engage the *non-bona-fide* level.

The **ideational module** within colloquial discourse gives rise to **academic discourse**, which forms through the application of the module on logical disciplines. In academic discourse, the purpose of communication is to detect truth/reliability. Senders composing texts within that discourse strive to find a means of a reliable description of reality, a methodology for studying it, formulating general rules which predict qualitative and quantitative changes in the study subjects being discussed. From that point of view, the main function of those texts is the logical function of truth, and their structure is assigned to classified argumentation chains respectively. Argumentation within academic discourse has a factual nature (1–2), e.g.:

(1) (P<sub>OG</sub>):<sup>7</sup> *wszyscy ludzie są śmiertelni* (all humans are mortal)

(P<sub>S</sub>): *Sokrates jest człowiekiem* (Socrates is human)

(C): *Sokrates jest śmiertelny* (Socrates is mortal)

(2) (P<sub>G</sub>): *gotująca się woda intensywnie paruje i bulgocze* (boiling water evaporates profusely and bubbles)

<sup>6</sup> A. Awdiejew, *Logiki dyskursów*.

<sup>7</sup> (P<sub>G</sub>) – general premise; (P<sub>S</sub>) – specific premise; (C) – conclusion

(P<sub>S1</sub>): *woda w czajniku intensywnie paruje* (water in the kettle is evaporating profusely)

(P<sub>S2</sub>): *woda w czajniku bulgocze* (water in the kettle is bubbling)

(C): *woda w czajniku się gotuje* (water in the kettle is boiling)

To interpret academic texts, their recipient must possess specialist training. The interpretational field is related to the knowledge one possesses in a specific academic domain. Therefore, to properly process an academic text, one must possess extensive factual training and prior experience in receiving similar texts. In other words, in order to understand an academic lecture, the recipient should remain in continued contact with the practice and the theory of the related domain, i.e. use academic discourse every day. The following texts may serve as examples – the first one from the mathematical sub-discourse (3), while the other from the natural sciences sub-discourse (4):

- (3) Value  $y$  is the *function (relative variable)* of value  $x$  (*non-relative variable or argument*), when the values are linked with each other by a relationship (“functional relationship”); by assigning different values to value  $x$ , one acquires through that relationship the relevant values  $y$ .

That means the following:

$y = f(x)$ , or  $y = \varphi(x)$ , or  $y = F(x)$  etc.

Symbol  $f$  (or  $\varphi$ ,  $F$ ) means a set of actions which must be performed in relation to every value  $x$ , in order to acquire the appropriate value  $y$ .

E.g.  $y = 2x^2 + 3$ ,  $y = x + \sin x$ .

- (4) In the surrounding nature, plants and animals exist as countless various beings. We combine individuals of identical appearances and external build that possess the ability to have offspring into a species.

From this point of view, academic training covers not only the absorption of the necessary scientific details, but also the ability to communicate linguistically with specialists in a field. Academic texts mainly appear graphic form as articles, monographs, textbooks, academic reviews, etc. They also exist in an oral form as presentations at conferences and academic symposia, and discussions and lectures devoted to the domain.<sup>8</sup>

**Legal discourse** constitutes the specialisation of the **directive module** in its pure form, and a version of this with which we all come into contact at some point is the **official sub-discourse**. Every legal or official document, being a component

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<sup>8</sup> We offered a special description of the academic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*.

of the entire corpus of legal texts being created within legal discourse, should meet the basic condition of compliance with other texts of the type, which have a superior or inferior nature in relation to the text. This means that the rights and obligations of all legal persons presented in a specific document must comply with the rights and obligations defined in other documents. In this discourse, the sender and the recipient operate in the roles of specifically defined legal entities having pre-assigned competences, modes of conduct and modes for the execution of their rights, i.e. they fulfil in those instances the legal roles with which they have been assigned. The objectives fulfilled within that discourse are to induce/force a recipient to conduct a specific action under pain of specific legal-administrative sanctions. The interpretative field in the discourse is almost inaccessible for a regular citizen as without knowing legal interpretations they cannot interpret regulations. The interpretative field in this discourse requires the recipient to possess legal knowledge, and without it they can only trust a competent interpreter who possesses competences to interpret the law. Sadly, an excellent command of the language is not enough, as even the interpretations of legal regulations by linguists are disputed by lawyers. Legal and official texts are fulfilled in graphic form as legal acts: resolutions, acts, ordinances, etc.<sup>9</sup> The following texts may serve as examples; the first is a fragment of a legal act, i.e. the Polish Constitution (5), while the other is an official text, i.e. an application (6):

(5) **Chapter II**

**THE FREEDOMS, RIGHTS AND OBLIGATIONS OF PERSONS AND CITIZENS GENERAL PRINCIPLES**

**Article 30**

*The inherent and inalienable dignity of the person shall constitute a source of freedoms and rights of persons and citizens. It shall be inviolable. The respect and protection thereof shall be the obligation of public authorities.*

**Article 31**

*Freedom of the person shall receive legal protection.*

*Everyone shall respect the freedoms and rights of others. No one shall be compelled to do that which is not required by law.*

*Any limitation upon the exercise of constitutional freedoms and rights may be imposed only by statute, and only when necessary in a democratic state for the protection of its security or public order, or to protect the natural environment, health or public morals, or the freedoms and rights of other persons. Such limitations shall not violate the essence of freedoms and rights. [...]*

Constitution of the Republic of Poland

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<sup>9</sup> We offered a detailed description of legal/official discourse in the cited book *Wprowadzenie do gramatyki komunikacyjnej*.

(6)

Wrocław, 10 Oct 2000

Adam Węch  
ul. Konstytucji 1  
56-555 Wrocław  
NIP Tax ID No.: 777-302-30-01

Revenue Office  
ul. Rybacka 10  
55-555 Wrocław

### Application

I wish to kindly request a remission of the remainder of the donation tax in the amount of 1,251 zł. The donated item, for which I still owe the amount of 1,251 zł, is located in Masuria and it is an old dilapidated small house with a plot of land. I am a humble employee of the City Hall, while my wife works for the railways. I support 4 small children. **Currently, I do not possess the means to pay the remainder of the tax for the donation I received from my father.**

I wish to thank you in advance for a positive decision regarding my request.  
Adam Węch

Orders, bans, official announcements, etc. may also take a graphic form (Photo 1–2), e.g.:



Photo 1. No smoking



Photo 2. No cycling

**Journalistic discourse** formed as a result of the development of the **axiological module** within colloquial discourse. There occurred a broadening of the evaluated reality from the area of everyday life to the issues of social life. The basic discriminant of texts created within the journalistic discourse is persuasion, i.e. exerting influence on recipients. That influence is intended to cause change or consolidate their systems of beliefs and guide their behaviour within society. The senders (authors) of the journalistic discourse are usually journalists and radio and television editors, who by presenting the opinions of specific social groups strive to influence recipients and shape their attitudes in a specific direction. The authors of journalistic texts also



often include participants in discussions and debates; politicians and social activists expressing their opinions while not being professional journalists. Recently, when many people have stopped buying newspapers and decided not to own a television, texts within this discourse are increasingly often created by internet users. Society as a whole is the recipient of such texts, or, more precisely, mainly those people who actively participate in social communication, who read the press on a regular basis, who consciously watch the news and political television shows, and who browse and comment upon news on websites, blogs and social media on a regular basis.

The senders of texts within journalistic discourse use various means of persuasion referring both to rational arguments and irrational gimmicks, which capitalise on the convictions and emotional experiences of recipients in relation to the objects of persuasion. This discourse is dominated by axiological argumentation (7–8), which utilises the heuristic rules well known in the relevant culture, which are shared by some social groups and rejected by others.<sup>10</sup> For example:

- (7) (GP):<sup>11</sup> *prezydenta należy szanować* (the president ought to be respected)  
 (QJ): *Andrzej Duda jest prezydentem* (Andrzej Duda is the president)  
 (C): *Andrzeja Dudę należy szanować* (Andrzej Duda ought to be respected)
- (8) (GP): *osoby niepełnosprawne wymagają poświęcenia rodziny* (the families of disabled people have to make sacrifices)  
 (QJ): *Kowalski jest osobą niepełnosprawną* (Kowalski is disabled)  
 (C): *Kowalski wymaga poświęcenia rodziny* (Kowalski's family have to make sacrifices)

The goal is proven in the selection of the means of communication, mainly emotionally loaded, based on the social requirement for emotional solidarity, their subjective nature, and occasional proofs indicating the current state of social moods.

Journalistic texts are fairly diverse, and they mainly appear in the mass media. They play a huge role in shaping public opinion and social integration, they shape the image of governments, political parties and their representatives, and they present the major problems of social and economic life. They exist in the form of printed texts, audio content in radio and television shows, discussions between politicians, journalists, and sometimes experts, including broadcasts of parliament debates, photoreports, documentaries, memes, advertisements, etc. Due to this diversity, texts created

<sup>10</sup> A. Awdiejew, "Ideologia, postawa a komunikacja", [in:] *Ideologie w słowach i obrazach*, I. Kamińska-Szmaj, T. Piekot, M. Poprawa (eds.), Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2008, pp. 65–72.

<sup>11</sup> (GP) – general principle; (QJ) – qualifying judgement; (C) – conclusion

within journalistic discourse require similarly diverse interpretative competences. On the one hand, those are competences related to the topic, i.e. social-political knowledge within the scope of the related text, and, on the other, competences related to the ability to interpret various communication codes: verbal, visual (photography, images), and sound (mainly musical), especially when they are interconnected to form a single text (a film, meme, advertisement).<sup>12</sup> Here are several examples of journalistic texts:

fragment of a press interview (9)

(9) **Przemysław Szubertowicz:** Don't you think Poland is becoming blanketed with a thick cloud of stupidity? Despite having liberty, economic transformations, democracy.

**Olga Lipińska:** Well, the thing with democracy is that everyone feels obliged to present what they think. The problem is that not everyone thinks. And that's why things are as they are. Stupidity has existed forever, but now you could say that it's particularly attractive for the media. The national and religious pathos mixed with grubbiness and arrogance of the government. Can one feel confident having support in the riffraff? Sure. The end justifies the means and a few more such rules and off with her head! Well, I would like to know how that is only one man has a plan for "perfecting" my homeland. [...] Why the government is squandering my money? Without even asking.

2006

– report/documenting photograph (Photos 3–5)



Photo 3. Tram 1947–1948<sup>13</sup>



Photo 4. 1 May<sup>14</sup>



Photo 5. August 1980  
(© Bogusław Nieznalski)<sup>15</sup>

<sup>12</sup> We offered a special description of the journalistic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*.

<sup>13</sup> [https://www.google.com/search?q=fotografia+dokumentalna+Warszawa+tramwaje&hl=pl&tbm=isch&source=iu&ictx=1&fir=hfeHSLIGcnHDyM%253A%252CPNDUbg-s8qcUtM%252C\\_&sg=\\_\\_27ciQ8XKqSJCcx8sQ85gJKGHzUc%3D&sa=X&ved=0ahUKEwisxp38ie7aAhUMiCwKHQ UxA9lQ9QEIKTAA#imgsrc=HgEDNmitcJYEDM:&spf=1525506345433](https://www.google.com/search?q=fotografia+dokumentalna+Warszawa+tramwaje&hl=pl&tbm=isch&source=iu&ictx=1&fir=hfeHSLIGcnHDyM%253A%252CPNDUbg-s8qcUtM%252C_&sg=__27ciQ8XKqSJCcx8sQ85gJKGHzUc%3D&sa=X&ved=0ahUKEwisxp38ie7aAhUMiCwKHQ UxA9lQ9QEIKTAA#imgsrc=HgEDNmitcJYEDM:&spf=1525506345433) [accessed on: 5.01.2019].

<sup>14</sup> <http://www.dzienniklodzki.pl/historia/a/1-maja-w-prl-pierwszomajowe-pochody-paradowaly-ulicami-naszyc-miast,9932080/> [accessed on: 5.01.2019].

<sup>15</sup> <https://adrianwykrota.fotoblogia.pl/279,co-z-ta-fotografia-dokumentalna-rozwoj-polskiego-dokumentu-i-reportazu> [accessed on: 5.01.2019].

– memes

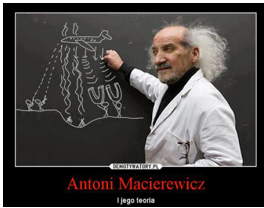


Photo 6. Meme 1<sup>16</sup>



Photo 7. Meme 2<sup>17</sup>



Photo 8. Meme 3<sup>18</sup>

To understand memes, one must possess additional discursive knowledge on the persons or situations presented in them. Without this one would be hard-pressed to decipher the persuasive intentions of the authors. To interpret meme #1 one has to know what a scientific theory is, that on a blackboard someone draws the plan of the plane crash in Smolensk and the role of Antoni Macierewicz in propagating his theory of the coup (Photo 6); one has to know why the demonstrating elderly women are referred to as the youth team (Meme #2 – Photo 7), and who Pawłowicz and Grodzka are, and what views they hold (Meme #3 – Photo 8).

– advertisements



Photo 9. Advertisement of the ZUBR beer<sup>20</sup>



Photo 10. Advertisement of the PEPSI beverage<sup>19</sup>

- 16 <https://demotywatory.pl/3972302/Antoni-Macierewicz> [accessed on: 5.01.2019].
- 17 <https://www.google.com/search?q=memy+PiS+m%C5%82odzie%C5%BC%C3%B3wka&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwil1Jsk3NDbAhXD3SwKHfJoA5cQsAQlJg&biw=1093&bih=496#imgsrc=By2py3RREvbJQM:> [accessed on: 5.01.2019].
- 18 <https://www.google.com/search?q=Paw%C5%82owicz+i+Grodzka+memy&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjsIZnV3NDbAhWBGSwKHbgUCUsQsAQlJg&biw=1093&bih=496#imgsrc=7Mr1BlgAUoETJM:&spf=1528895797035> [accessed on: 5.01.2019].
- 19 [https://www.google.pl/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=870wXKTjCsPVwQL484uoDg&q=reklamy+PEPSI+-+wyzwanie+smaku&oq=reklamy+PEPSI+-+wyzwanie+smaku&gs\\_l=img.3...0.0..54886...0.0..0.0.....0.....gws-wiz-img.ISRSZidebIA#imgsrc=UcSYS4BEIkZqjM:](https://www.google.pl/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=870wXKTjCsPVwQL484uoDg&q=reklamy+PEPSI+-+wyzwanie+smaku&oq=reklamy+PEPSI+-+wyzwanie+smaku&gs_l=img.3...0.0..54886...0.0..0.0.....0.....gws-wiz-img.ISRSZidebIA#imgsrc=UcSYS4BEIkZqjM:) [accessed on: 5.01.2019].
- 20 <https://www.google.pl/search?q=reklamy+piwa+%C5%BBubr&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjhlu7V3PbQAhUIXiwKHeCKAJAQsAQlJQ&biw=1188&bih=559#imgsrc=QXdY5lSNMuV--M:> [accessed on: 5.01.2019].

To interpret advertisements, it is also necessary to introduce discursive knowledge, usually from colloquial discourse, even though advertisements belong to journalistic discourse, since they aim to persuade and promote. The reference to colloquial discourse requires one to employ in their interpretation predicative patterns and semantic standards. The advertisement of the Żubr beer (Photo 9) utilises the predicative pattern of OPRZEĆ SIĘ (REST) [SOMETHING1 ON SOMETHING2] and OPRZEĆ (BASE) [SOMEONE, SOMETHING ON SOMETHING]. The image refers to the physical meaning: OPRZEĆ SIĘ (REST) [something1: LOG, on something2: ON BISON], while the slogan and the photograph of the product being advertised convey a metaphorical meaning: NA BALU [AT PARTY (the Polish word “bal” is a polyseme: (1) a log, (2) a party)] > DRINK [someone: ?, something: ŻUBR BEER] & GOOD > AT A PARTY > HAVE A TIME [someone: ?]. When the recipient recalls those patterns, they can decipher the persuasive and promotional goal:

- GP: with ŻUBR beer everyone has a good time
- QJ: you want to have a good time (at the party)
- C: **buy ŻUBR beer** (and take it to the party)

The interpretation of the advertisement of the popular PEPSI beverage (Photo 10) has to begin with the analysis of the advertising slogan: *Podejmij wyzwanie i odkryj smak lata* (Take the challenge and discover the taste of summer), noting the reference to the predicative pattern: DISCOVER [SOMEONE, SOMETHING], de-trivialised in the form of: DISCOVER [SOMEONE, something: NEW or GOOD > TASTE]. Then, one notices the obvious semantic standards: TO BE HOT [IN SUMMER] → DRINK [SOMEONE, SOMETHING] & TO BE COLD [SOMETHING], which became de-trivialised in the form of: IN SUMMER > DRINK [SOMEONE, something: COLD > BEVERAGES] & HAVE [COLD > BEVERAGES, TASTE OF SUMMER]. That leads to noting the relationship: BE GOOD [TASTE OF SUMMER] and noting the metaphor: DISCOVER [SOMEONE, TASTE OF SUMMER]. When considering the other elements of the text included in the advertisement, the recipient will read: THE TASTE OF SUMMER IS THE TASTE OF PEPSI (written overtly), which leads to the conclusion: DISCOVER [SOMEONE, TASTE OF SUMMER] is to DISCOVER [SOMEONE, TASTE OF PEPSI]. Finally, one must interpret the repeated “challenge”, which indicates the predicative pattern: CHALLENGE [SOMEONE1, SOMEONE2, to something: TO A DUEL] & ACCEPT [SOMEONE2, something: CHALLENGE]. The authors of the advertisement used the device of personifying the taste of PEPSI, which enabled the de-trivialisation of the pattern in the following form: CHALLENGE [someone1: TASTE (PEPSI), SOMEONE2, to something1: DRINK (SOMEONE, something2: PEPSI)] & ACCEPT [SOMEONE2, something3: CHALLENGE]. The image adds new content as

the character of Santa Claus drinking PEPSI in summer constitutes a suggestion to drink the beverage all year long.

The least studied discourse within the theory of communication is **artistic discourse**, which constitutes the extension of the **ludic module** within colloquial discourse. Its inherited communicational purpose is to offer aesthetic experiences. The only thing that changed, and expanded considerably, is the array of means which offer such experiences. The notion of aesthetic experience has an unclear and complex nature. However, one might identify four main components. The first one is the depiction of the world specific for each trend in art. The world depicted in those texts is usually fictional, invented by their author. That is not relevant as their main purpose is not to provide information on reality but for a recipient to actively “participate” in the invented world, i.e. to experience it, which would be impossible without extensive imagery and elevated expressiveness. Such participation is, of course, ludic in nature. A recipient’s ability to thus participate in something depends on their interpretative and ideatory capabilities. This requires practice and receptivity, and it is not available for everyone. Sample verbal (10) and visual texts (Photos 11–13):

(10) Nie wychyłaj się, spójrz: plac  
 – z rąk mi wypadł,  
 potoczyło się, oddaliło  
 śródmieście,  
 a w górę  
 – gdy nas rozkosz dwoi –  
 Niesie  
 podsadzony pięcioma piętrami  
 pokoik!

Poza rozwarte okno, ścian na-  
 bitych – wypał,  
 z twego ciała wycaluj mnie  
 w śmigłą przestrzeń!  
 Niebo obrywa się błyskawicznie  
 w dół,  
 w wichurę,  
 i drga burzą nagie powietrze.

Na niebie, z burzy, którą piorun  
 błyskawicą spruł,  
 rozrabiające tęczę  
 śmigło!

Don’t lean out, look: square  
 – I dropped it,  
 it rolled down, away the downtown,  
 and up  
 – when pleasure doubles us –  
 Carries  
 a room elevated on five storeys!

Outside an opened window, nailed  
 walls – it fell,  
 from your body kiss me over into  
 swift space!  
 The sky is falling lightning fast to  
 the ground,  
 into gales,  
 and twitches the bare air with the  
 storm.

In the sky, from the storm torn by  
 a lightning,  
 a rainbow distorted by a  
 propeller!

Julian Przyboś *Burza*



Photo 11. *Violín y candelabro*  
George Braque<sup>21</sup>



Photo 12. *Slave ship*  
William Turner<sup>22</sup>

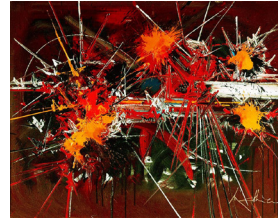


Photo 13. *Expressive abstractionism*  
George Mathieu<sup>23</sup>

The second component of an aesthetic experience is to experience it subjectively. That mainly entails experiencing emotions of various origins, e.g. love, tenderness, admiration, etc. Examples in literature include the descriptions of emotions and descriptions of nature (11–13), and within the visual code, the presentations of emotional scenes and, again, images of nature (Photos 14–18). Here are a few examples of this:

(11) Ty przychodzisz jak noc majowa,  
biała noc, noc uśpiona  
w jaśminie,  
i jaśminem pachną twoje słowa,  
i księżycem sen srebrny płynie.  
[...]

You come as a May night,  
white night, night asleep in jasmine,  
and jasmine is the scent of your words,  
and the moon flows in your silver  
dream. [...]

Władysław Broniewski, *Poezja*

(12) Bóg stworzył świat  
bo chciał pogłaskać kota  
i oprzeć się wieczorem  
o szarozłoty brzozy pień  
Bóg stworzył świat  
bo chciał ciebie przytulić

God created the world  
because we wanted to strike a cat  
and lean in the evening  
on the grey and golden trunk of  
a birch

God created the world  
because he wanted to hold you close

Joanna Ślósarska, *Genesis z czułości*

<sup>21</sup> <https://pl.pinterest.com/pin/196188127490927310/> [accessed on: 5.01.2019].

<sup>22</sup> [https://www.google.pl/search?q=romantyzm+malarstwo&hl=pl&dcr=1&tbn=isch&source=iu&ictx=1&fir=NGq9AzfguocEzM%253A%252CHyLM2fEwJbAGeM%252C\\_&usg=\\_\\_kChZOUX7MpCjIPYm1UsWU6KqZok%3D&sa=X&ved=oahUKEwjyocmW\\_v\\_ZAhWrxayKHW2uBmUQ9QEiUjAG#imgrc=upZpsucL9sPD7M:&spf=1521723638092](https://www.google.pl/search?q=romantyzm+malarstwo&hl=pl&dcr=1&tbn=isch&source=iu&ictx=1&fir=NGq9AzfguocEzM%253A%252CHyLM2fEwJbAGeM%252C_&usg=__kChZOUX7MpCjIPYm1UsWU6KqZok%3D&sa=X&ved=oahUKEwjyocmW_v_ZAhWrxayKHW2uBmUQ9QEiUjAG#imgrc=upZpsucL9sPD7M:&spf=1521723638092) [accessed on: 5.01.2019].

<sup>23</sup> [https://www.google.pl/search?q=abstrakcjonizm&sa=N&hl=pl&dcr=1&biw=1093&bih=496&tbn=isch&source=iu&ictx=1&fir=LzRh4CXzE9Z58M%253A%252COBy-rH-3ZkCeRM%252C\\_&usg=\\_\\_KHfybWZVpAjjYHa\\_5C7ivmrzcmQ%3D&ved=oahUKEwiTtGynYDaAhWiBZoKHeYmDYc4ChD1AQgoMAA#imgrc=PgdYtJHF6ZAF5M:&spf=1521731988468](https://www.google.pl/search?q=abstrakcjonizm&sa=N&hl=pl&dcr=1&biw=1093&bih=496&tbn=isch&source=iu&ictx=1&fir=LzRh4CXzE9Z58M%253A%252COBy-rH-3ZkCeRM%252C_&usg=__KHfybWZVpAjjYHa_5C7ivmrzcmQ%3D&ved=oahUKEwiTtGynYDaAhWiBZoKHeYmDYc4ChD1AQgoMAA#imgrc=PgdYtJHF6ZAF5M:&spf=1521731988468) [accessed on: 5.01.2019].

(13) A niebo poczęło się zaciągać coraz mroczniej; chmury wypełzały ze wszystkich jam, podnosiły potworne łby, przeciągały zgniecione kadłuby, rozwichrzały sine grzywy, zielonawymi kłami błyskały i szły całym stadem – groźną, ponurą i milczącą cizbą waliły się na niebo;

The sky, too, was now overcast, ever with darker clouds, which came creeping up out of every cavern, raising heads of monstrous size, stretching forth long lean flanks, throwing their grey manes to the winds, baring gigantic discoloured teeth, and coming on in mighty battalions.

Władysław Reymont, *Chłopi*



Photo 14. Author Joanna Kostecka



Photo 15. Author Joanna Kostecka

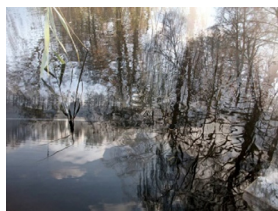


Photo 16.  
Author Bronisław Czerkas<sup>26</sup>



Photo 17. *Przed burzą*<sup>24</sup>  
Józef Chełmoński



Photo 18. *Zima*<sup>25</sup>  
Piotr Mastalerz

<sup>24</sup> [https://www.google.com/search?hl=pl&q=przed+burz%C4%85+j%C3%B3zef+che%C5%82m%C5%84ski&tbs=isch&source=iu&ictx=1&tbs=simg:CAESvgIJ3S6I5P1wdsasgLEKJU2AQaBAgVCAIMCxCwjKcGmIKYAgDEiilFaQVxgv4CogLphXVCqcVwwwXFdc-tzq5Org6lDjYPrQ6tjrLK\\_1otGjCoQfJPIHfFpKV4apr7pvSU4BLguZMmkQXfJPVAF8Ctcg1tYQB4he3f3u3ZwSBGTokgBAwLEl6u\\_1ggaCgolCAESBMe9Y\\_1kMCxCd7cEJGpoBChoKCHBhaW5oaW5n2qWl9gMKCggvbS8wNXFkaAodCgpydXJhbCBhcmVh2qWl9gMLCgkvbS8wMWYodGQKIwoQd2FozXJjb2xvciBwYWludNqliPYDCwoJL2ovMDE4a3RwChgKBWdyYXNz2qWl9gMLCgkvbS8wOHQ5Y18KIQoOd29ya2luZyBhbmltYWZapYj2AwsKCS9tLzA3X2dtbAw&fir=17dd8UXFKH7m\\_M%253A%252C404-WDusa3-MxM%252C\\_&usg=AI4\\_-kRqgx5ZmK6I58kIBwHmNFORZ5AQxg&sa=X&ved=2ahUKewjm1\\_mfxNffAhUBKIAKHxYdIQ9Q9EwAnoECAYQBA#imgrc=17dd8UXFKH7m\\_M](https://www.google.com/search?hl=pl&q=przed+burz%C4%85+j%C3%B3zef+che%C5%82m%C5%84ski&tbs=isch&source=iu&ictx=1&tbs=simg:CAESvgIJ3S6I5P1wdsasgLEKJU2AQaBAgVCAIMCxCwjKcGmIKYAgDEiilFaQVxgv4CogLphXVCqcVwwwXFdc-tzq5Org6lDjYPrQ6tjrLK_1otGjCoQfJPIHfFpKV4apr7pvSU4BLguZMmkQXfJPVAF8Ctcg1tYQB4he3f3u3ZwSBGTokgBAwLEl6u_1ggaCgolCAESBMe9Y_1kMCxCd7cEJGpoBChoKCHBhaW5oaW5n2qWl9gMKCggvbS8wNXFkaAodCgpydXJhbCBhcmVh2qWl9gMLCgkvbS8wMWYodGQKIwoQd2FozXJjb2xvciBwYWludNqliPYDCwoJL2ovMDE4a3RwChgKBWdyYXNz2qWl9gMLCgkvbS8wOHQ5Y18KIQoOd29ya2luZyBhbmltYWZapYj2AwsKCS9tLzA3X2dtbAw&fir=17dd8UXFKH7m_M%253A%252C404-WDusa3-MxM%252C_&usg=AI4_-kRqgx5ZmK6I58kIBwHmNFORZ5AQxg&sa=X&ved=2ahUKewjm1_mfxNffAhUBKIAKHxYdIQ9Q9EwAnoECAYQBA#imgrc=17dd8UXFKH7m_M): [accessed on: 5.01.2019].

<sup>25</sup> <https://www.touchofart.eu/Piotr-Mastalerz/pmas12-Zima/>: [accessed on: 5.01.2019].

<sup>26</sup> Photograph held by the author.

The third component is the ability to reflect, i.e. the ability to experience wisdom. It covers the ability to see the paradoxes of our existence, the ability to perceive the same phenomena from various perspectives, to step outside of stereotypes, and to see things in a unique new light. Examples include literature (14) and art which demands reflection:

(14) Ty! co jesteś Miłości-profilem,  
 Któremu na imię Dopełnienie;  
 To – co w Sztuce mianują  
 Stylem,  
 Iż przenika pieśń, kształci  
 kamienie...  
 O! Ty – co się w Dziejach  
 zowiesz Erą,  
 Gdzie zaś ani historii zenit jest,  
 Zwiesz się razem: Duchem  
 i Literą,  
 I „*Consummatum est*”...  
 O! Ty – Doskonałe-wypełnienie,  
 Jakikolwiek jest Twój  
 – i gdzie?... znak...  
 Czy w Fidiusu? Dawidzie?  
 czy w Szopenie?  
 Czy w Eschylesowej scenie?...  
 Zawsze – zemści się na tobie:  
 BRAK!...  
 – Piętnem globu tego –  
 niedostatek:  
 Dopełnienie?... go boli!...  
 On – rozpocząć woli  
 I woli wyrzucać wciąż przed się  
 – zadatek!  
 – Kłos?... gdy dojrzał jak złoty  
 kometa,  
 Ledwo że go wiew ruszy,  
 Dészcz pszenicznych ziarn  
 prószy,  
 Sama go doskonałość  
 rozmieta...

Oh You! Love's profile  
 Fulfilment your name:  
 These – Art dubs them style,  
 Who penetrate song, who shape stones  
 ...  
 Oh! You – who in chronicles sign  
 yourself Era,  
 Where you are, aren't, history's Zenith,  
 Are Spirit and Letter in one,  
 “Consummatum Est” ...  
 Oh! You – Exquisite fulfilment,  
 Whichever you are, And where? ...  
 Are a sign ...  
 In Phidias? David? Or Chopin?  
 Or a scene out of Aeschylus? ...  
 Evermore – vengeance upon you: PRI-  
 VATION! ...  
 Globe's Stigma – penury:  
 How it hurts him! ... Fulfilment? ...  
 He – who prefers to begin  
 Forever to throw out before him –  
 down payed!  
 – “Ear of Corn”? ... like a gold comet  
 ripened,  
 Wind's breath barely stirs it,  
 A rain of wheat sprinkles down grains  
 Perfection along sweeps away ...

Cyprian Kamil Norwid, *Chopin's  
 Piano*

[Translated into English by Jerome  
 Rothenberg]





**Photo 19.** *The Garden of Earthly Delights*<sup>27</sup>  
Jerome Bosch



**Photo 20.** *The Starry Night*<sup>28</sup>  
Vincent van Gogh

The non-systemic depiction of the world and paradoxical thinking are directly linked to experiencing comicality, which is a special case of this type of thinking and it possesses an aesthetic value. The experience of wisdom cannot be compared to the systematic cognition of science, as it is essentially of an entertainment nature. Examples of this include jokes, anecdotes and sayings (15–17), and satirical images (Photos 21–22), less often paintings (Photo 23):

(15) Są dwa ważne powody,  
Dla których Polska mi zbrzydła:  
Za dużo świeconej wody  
Za mało zwykłego mydła.

There are two reasons,  
Why Poland is tiring:  
Too much holy water  
And too little cleaning.

Jerzy Paczkowski<sup>29</sup>

(16) – Kaziu, gdzie ty – pracujesz?  
– Nigdzie.  
– A co robisz?  
– Nic.

“Kaz, where do you – work?”  
“Nowhere!”  
“So what do you do?”  
“Nothing.”

<sup>27</sup> [https://pl.wikipedia.org/wiki/Ogr%C3%B3d\\_rozkoszy\\_ziemi%C5%9Bkich#/media/File:Hieronimus\\_Bosch\\_023.jpg](https://pl.wikipedia.org/wiki/Ogr%C3%B3d_rozkoszy_ziemi%C5%9Bkich#/media/File:Hieronimus_Bosch_023.jpg) [accessed on: 5.01.2019].

<sup>28</sup> [https://pl.wikipedia.org/wiki/Vincent\\_van\\_Gogh#/media/File:Van\\_Gogh\\_-\\_Starry\\_Night\\_-\\_Google\\_Art\\_Project.jpg](https://pl.wikipedia.org/wiki/Vincent_van_Gogh#/media/File:Van_Gogh_-_Starry_Night_-_Google_Art_Project.jpg) [accessed on: 5.01.2019].

<sup>29</sup> <http://naszemiasto.pl/arttykul/za-malo-zwyklego-mydla,4527730,art,t,id,tm.html> [accessed on: 5.01.2019].

- To wspaniałe zajęcie!
- Ale duża konkurencja.

“What a wonderful occupation!”  
 “But the competition is fierce.”

Alosza Awdiejew,  
*Opowiem ci dowcip*

(17) Stoi Nowy Ruski nad rzeką i łowi ryby. Wędkę ma ze złota a kołowrotek z platyny. Nagle złapał złotą rybkę. Ale jako ekolog wypuścił ją z powrotem. A rybka wróciła i mówi:  
 - Jestem złota rybka. Może jakieś życzenie, proszę pana?  
 - Dobrze – mówi Nowy Ruski  
 - Mów życzenie i spływaj, bo nie mam czasu.

A New Russian stands on a river and angles. His rod is made of gold and his fishing reel is made of platinum. Suddenly he catches a goldfish. Yet being an environmentalist, he sets it free. But the goldfish returns and says:  
 “I am a goldfish. What about a wish, sir?”  
 “All right,” says the New Russian, “Say the wish and get lost ‘cause I don’t have time for this.”

Alosza Awdiejew,  
*Opowiem ci dowcip*



Photo 21. Henryk Sawka<sup>30</sup>



Photo 22. Andrzej Mleczek<sup>31</sup>



Photo 23. *The Dutch Proverbs*<sup>32</sup>  
 Pieter Bruegel the Elder

<sup>30</sup> [https://www.google.com/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=mbwwXJXnCc\\_srgSOs6HACw&q=henryk+sawka+rysunki+satyryczne+nie+zdradzam&oq=henryk+sawka+rysunki+satyryczne+nie+zdradzam&gs\\_l=img.3...65126.67329..67571...0.0..0.118.903.12j1.....0...1..gws-wiz-img.....0i30.Rrh5ivon49o#imgrc=4C2uB195U5FDwM](https://www.google.com/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=mbwwXJXnCc_srgSOs6HACw&q=henryk+sawka+rysunki+satyryczne+nie+zdradzam&oq=henryk+sawka+rysunki+satyryczne+nie+zdradzam&gs_l=img.3...65126.67329..67571...0.0..0.118.903.12j1.....0...1..gws-wiz-img.....0i30.Rrh5ivon49o#imgrc=4C2uB195U5FDwM): [accessed on: 5.01.2019].

<sup>31</sup> <https://www.google.com/search?q=mleczek+rysunki+i+aforyzmy&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=oahUKewjU5pbglrfbAhUBqCwKHf4CD6QQsAQIjg&biw=1093&bih=496#imgrc=PCIEO5dT19l5kM:&spf=1528018379690> [accessed on: 5.01.2019].

<sup>32</sup> [https://pl.wikipedia.org/wiki/Pieter\\_Bruegel\\_\(starszy\)#/media/File:Pieter\\_Brueghel\\_the\\_Elder\\_-\\_The\\_Dutch\\_Proverbs\\_-\\_Google\\_Art\\_Project.jpg](https://pl.wikipedia.org/wiki/Pieter_Bruegel_(starszy)#/media/File:Pieter_Brueghel_the_Elder_-_The_Dutch_Proverbs_-_Google_Art_Project.jpg) [accessed on: 5.01.2019].

The fourth and the best visible factor resulting in aesthetic experiences is the formal organisation of an artistic text. The description of the organisation may be found in various studies and analyses of different works of art: literature, painting, sculpture, architecture, film, music, etc. Clearly, the texts created within artistic discourse feature the greatest diversity and richness of forms among all the discourses. The interpretative fields are, in that case, different and they depend on the type of text.<sup>33</sup> Below, I included the examples of the formal organisation of verbal texts: a poem (18), and visual texts: painting (Photo 24), sculpture (Photo 25) and architecture (Photo 26), the forms of which evoke aesthetic experiences.

(18) Wtedy gdym biegło za aniołami a ziemia jak zatrwożona matka plątała moje korzenie i zasypywała żwirem Wtedy gdy błękitniałam kwitnąc i szumiąc w rozpalone usta słońca i nie pamiętałam o podziemnych strumieniach nie pamiętałam pić i gdym umierało biegnąc w tiulach powietrza coraz wyżej śniłam buciki na korzeniach z purpurowymi wstążkami i dzwoneczkami śniłam swoje delikatne stopy na miękkich chmurach i poustawiane obok buciki wszyscy aniołowie mówili mi że oszalało ale ja śmiałam się z ich lęku i wyszedł do mnie Bóg który był szewcem i mnie ubrał	When I ran following angels and the earth as anxious mother tangled my roots and buried under grit Then when I blued blooming and hummed in the burning lips of the sun and I did not remember about underground streams I did not remember to drink and when I was dying running in the tulle of air ever so high I dreamt tiny shoes on roots with purple ribbons and bells I dreamt my tender feet on soft clouds and the tiny shoes standing by all the angels told me that I was mad but I laughed at their fear and out to me came God who was a cobbler and clad me
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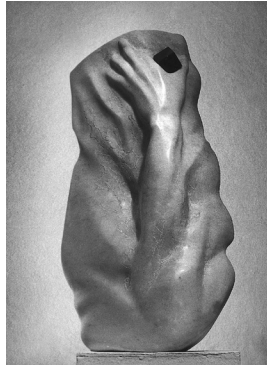
Joanna Ślósarska,  
*Monolog leśnego drzewa*<sup>34</sup>

<sup>33</sup> We provided a detailed description of artistic discourse in the cited book *Wprowadzenie do gramatyki komunikacyjnej*.

<sup>34</sup> The author dedicated the poem to Prof. Anna Krupska-Perek.



**Photo 24. Musical**  
Thomas Lange<sup>35</sup>



**Photo 25. Staccato**  
Zbigniew Władyka<sup>36</sup>



**Photo 26. Walt Disney concert hall**  
project by Frank Gehry<sup>37</sup>

Clearly, each discourse introduces different rules of interpretation, which a participant must learn. Discourses develop and exist within their own interpretative fields. Participation in a discourse both expands and improves its interpretative field. When a person does not participate in a discourse, they drop out of the discourse altogether. It is worth remembering that people possess various levels of readiness to participate in specific discourses.

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<sup>36</sup> Photograph held by the author.

<sup>37</sup> <https://internityhome.pl/odkrywaj/trendy/style-architektury-wspolczesnej-przewodnik/> [accessed on: 5.01.2019].

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Grażyna Habrajska

## Interpretacja tekstów w różnych dyskursach

### *Streszczenie*

W ujęciu komunikatywistycznym dyskurs to obszar sensów powstałych wskutek interpretacji tekstów, które to sensy pozostają w naszej pamięci i są aktywowane w miarę potrzeb komunikacyjnych. Sensy tworzące dany dyskurs, stanowią swoistą bazę odniesienia – własną logikę. Zatem musimy się nauczyć, jak uczestniczyć w poszczególnych dyskursach. Uwzględniając ogólny cel komunikacyjny i swoistą bazę odniesienia sensu, wyróżniliśmy dyskursy: potoczny, naukowy, urzędowy, publicystyczny i artystyczny, w obrębie których można wyróżniać tematycznie węższe subdyskursy. Teksty tworzone w obrębie poszczególnych dyskursów i subdyskursów mogą mieć formę zarówno werbalną, jak i wizualną. Każdy dyskurs wprowadza odmienne reguły interpretacji, których uczestnik musi się nauczyć. Dyskursy rozwijają się i istnieją we własnych polach interpretacyjnych. Uczestnictwo w dyskursie równocześnie rozszerza i usprawnia jego pole interpretacyjne. Kiedy człowiek nie uczestniczy w danym dyskursie, to z tego dyskursu wypada. Pamiętać trzeba, że ludzie mają różny stopień gotowości uczestniczenia w poszczególnych dyskursach.

**Słowa kluczowe:** dyskurs, pole interpretacyjne, interpretacja tekstu.

## Interpreting Texts in Various Discourses

### *Summary*

Within the communication-based approach, discourse is an area of meanings, which are formed through the interpretation of texts. Those meanings remain in our memory and are active as per communicational needs. The meanings forming a discourse constitute a particular basis for reference, i.e. its own logic. Therefore, one must learn how to participate in specific discourses. In considering the general purpose of communication and the special base of reference of meaning, we identified such discourses as: academic, official, journalistic, and artistic, which one could narrow down to more specific sub-discourses. The texts created within a discourse or sub-discourse may take both verbal and visual forms. Each discourse introduces different rules of interpretation, which a participant must learn. Discourses develop and exist within their own interpretative fields. Participation in a discourse both expands and improves its interpretative field. When a person does not participate in

a discourse, they drop out of the discourse altogether. It is worth remembering that people possess various levels of the readiness to participate in specific discourses.

**Keywords:** discourse, interpretative field, text interpretation.

**Grażyna Habrajska** – professor; for over a decade she has collaborated with A. Awdiejew on building the theory of the communication science, publishing highly appreciated works in the field. Her academic interests include: the theory and practice of communication (communication studies) in terms of verbal and visual communication, communication grammar, discourse analysis, persuasion and manipulation, axiology in communication, etc. Together with A. Awdiejew she published *Wprowadzenie do gramatyki komunikacyjnej* (vol. 1 – 2004, vol. 2 – 2006) and *Komponowanie sensu w procesie odbioru komunikatów* (2010). She is the author of the monographs: *Komunikacyjna analiza i interpretacja tekstu* (2004), *Wybrane zagadnienia wprowadzające do nauki o komunikowaniu* (2012), and over a hundred academic papers. She is the editor of various collective academic monographs; since 2007, she is the editor of the series of annual monographs entitled *Rozmowy o komunikacji*.



## Karolina Dobrosz-Michiewicz\*

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# On not Yielding to Temptation

## Instead of an introduction

The notion of yielding to temptation has already been studied by ethnographers, sociologists, and morality researchers. Yet the situation is different in the area of social psychology. My review of literature in that scope indicated the existence of two dominant research perspectives used in the studies on the situation of giving in to temptation: the perspective related to resocialisation psychology, which discusses the notion in terms of antisocial behaviour,<sup>1</sup> and the perspective of the psychology of morality.<sup>2</sup> The results of the research by Zaleski and

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- 1 Vide, e.g.: K. Pospiszyl, *Psychologiczna analiza wadliwych postaw społecznych młodzieży*, PWN, Warszawa 1973; idem, *Psychopatia. Istota, przyczyny i sposoby resocjalizacji antysocjalności*, PWN, Warszawa 1985; K. Pospiszyl, E. Żabczyńska, *Psychologia dziecka niedostosowanego społecznie*, PWN, Warszawa 1980; *Problemy psychologiczno-psychiatryczne w procesie karnym*, J.M. Stanik (ed.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 1985; *Psychologiczne i psychiatryczne opiniodawstwo sądowe w ramach nowych uregulowań prawnych*, J.M. Stanik, Z. Majchrzyk (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2001; J.M. Stanik, "Warunki opiekuńczo-wychowawcze w rodzinie, radzenie sobie z wymaganiami szkolnymi a stopień ryzyka przestępczości nieletnich", [in:] *Przestępczość nieletnich. Aspekty psychospołeczne i prawne*, J.M. Stanik, L. Woszczyk (eds.), Wydawnictwo Uniwersytetu Śląskiego, Katowice 2005; J.M. Stanik, "Diagnozowanie niedostosowania społecznego i asocjalności", [in:] *Resocjalizacja. Teoria i praktyka pedagogiczna*, J.M. Stanik, B. Urban (eds.), vol. 1, PWN, Warszawa 2007; J.M. Stanik, "Wybrane koncepcje i wyniki badań kryminologicznych a perspektywy resocjalizacji", [in:] *Resocjalizacja. Teoria i praktyka pedagogiczna*, J.M. Stanik, B. Urban (eds.), Warszawa 2007; J. Kucharewicz, *Psychologiczna analiza procesów motywacyjnych przestępstw popełnianych przez nieletnich (na przykładzie przestępstw agresywnych i nieagresywnych)*, Katowice 2008, doctoral dissertation prepared at the University of Silesia, Faculty of Pedagogy and Psychology.
- 2 Vide, e.g.: M. Kosewski, *Ludzie w sytuacji pokusy i upokorzenia*, Wiedza Powszechna, Warszawa 1985; Z. Zaleski, A. Woźnicka, "Uleganie pokusie czynu nielegalnego z perspektywy psychologicznej", *Prakseologia* 2003, issue 143, pp. 331–349.

Woźnicka,<sup>3</sup> which indicated that in most cases people are ready to yield to the temptation of easy gains despite their declared appreciation of the legal and ethical norms prohibiting the misappropriation of other people's property, form the starting point for my study. What else if not the legal framework can prevent a person from giving in to temptation when it arises? What role does our personality play here?

### The situation of temptation from the psychological perspective<sup>4</sup>

There are a few definitions of temptation developed on the basis of psychological theories. Zaleski and Woźnicka defined temptation as

a situation in which at a minimum cost one can acquire some goods (items, authorship, land, or money) expecting the fact never to be revealed publicly, either by a law enforcer or by anyone else. The behaviour of a person in a specific situation depends on a host of facts, which dynamically interact with one another.<sup>5</sup>

In defining temptation, Kosewski referred to Lewin's concept of conflict: "temptation is a situation of conflict between opposite pursuits which draws us in opposite directions."<sup>6</sup> Conflict, in turn, was defined by Lewin as "the psychological state which formed as a result of the internal struggle of motivations and decisions made, where one must make a choice as to the mode and object of an action."<sup>7</sup> In such a situation the choice seems a difficulty which manifests itself, on the one hand, in a person's behaviour (uncertainty, deferring, irritation, doubts), and, on the other, in their internal experiences (anxiety and hesitation). When experiencing conflict in psychological terms, a person always experiences uncertainty as to the legitimacy of the decision they are about to make. That is because a psychologically healthy individual knows they may make a mistake, and if so, is aware of the

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<sup>3</sup> Z. Zaleski, A. Woźnicka, *op. cit.*

<sup>4</sup> The issue of the mode and the object of misappropriation, though exceeding the limits of the study presented in this article considerably, seems extremely interesting. There are various kinds, and thus various levels, of social and personal approval or disapproval, tolerance or lack thereof, indifference or contempt, for the act of misappropriation. The verification of the hypotheses also in this area seems an interesting undertaking, though requiring a separate (and extensive) study.

<sup>5</sup> Z. Zaleski, A. Woźnicka, *op. cit.*, p. 334 [Unless indicated otherwise, English quotations were translated from Polish].

<sup>6</sup> M. Kosewski, *Ludzie...*, p. 21.

<sup>7</sup> K. Lewin, *Field Theory of Social Science: Selected Theoretical Papers*, D. Cartwright (ed.), Harper & Brothers, New York 1951, as quoted in: C.S. Hall, G. Lindzey, *Teorie osobowości*, trans. collective work, Wydawnictwo Naukowe PWN, Warszawa 1998, p. 393.

related consequences – the sometimes irreversible outcomes of their actions. Thus, conflict is an experience which is naturally related to experiencing anxiety.

Lewin defined three kinds of conflict.<sup>8</sup> In the first kind, i.e. *striving – striving*, two valuable items exist simultaneously. The conflict plays out at the level of the choice between two desirable items. The situation is resolved when, after making their choice, a person is content with their decision.

The second kind of conflict is *avoiding – avoiding*, where all the possible choices seem to be negative and unpleasant. The internal struggle of motivation leads to choosing the lesser evil.

The third kind of a conflict, and the most detrimental, is the *striving – avoiding* conflict. It appears when a person may acquire some positive value, but at the expense of accepting a negative value. As the person nears their aim, the intensities of both striving and of avoiding increase. If the person abandons their desire to acquire the positive value, in their perception the value's desirability increases. Some aspects of the situation encourage the person to resist the temptation (striving), while others encourage them to yield to it (avoiding). An unresolved conflict is always the source of fear and negative emotions, sometimes transforming into neurosis.

The temptation situation is, according to Kosewski, an example of the striving – avoiding conflict.<sup>9</sup> On the one hand, the person strives to acquire an easy benefit, but, on the other, the fact of acquiring it entails negative consequences for them. An individual thus faces a dilemma where they either yield to the temptation of increasing their wealth, or, due to their respect for the law and moral rules, or from fear of social condemnation, they abandon their striving for the goods.

The situation of temptation is inseparably linked with the necessity of the person transgressing certain standards developed by society and culture for organising interpersonal relations and limiting people's avarice. Thus, the psychological field of (intra-psychological) conflict receives the addition of the category of a transgression of social, legal, cultural or religious standards. A person who operates in various areas and communities, who experiences the influences of various factors and forces, faces a set of motivations and stimuli regarding which they must act in a specific manner.

The ability to offer an excuse for oneself as a determining factor in a person's behaviour in a situation of temptation was also discussed in Leon Festinger's theory of cognitive dissonance. By providing an excuse for themselves, a person yields to temptation yet retains their positive image of themselves from before.<sup>10</sup> That is because by possessing an excuse for their actions they can reduce the cognitive

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<sup>8</sup> Ibid., pp. 401–403.

<sup>9</sup> M. Kosewski, *Ludzie...*, p. 21.

<sup>10</sup> M. Kosewski, *Agresywni przestępcy*, Wiedza Powszechna, Warszawa 1977, p. 71.

dissonance caused by their choice of either behaving in a socially accepted manner or acquiring the desired goods. According to Festinger, cognitive dissonance is a “feeling of discomfort, originally defined as being caused by holding two or more inconsistent cognitions and subsequently defined as being caused by performing an action that is discrepant from one’s customary, typically positive self-conception.”<sup>11</sup> In order to remove the unpleasant tension felt, a person undertakes actions aimed at reducing it. Towards that end, they reformulate one or both cognitive elements so that there is as little conflict as possible. Sometimes, the person also adds a new cognitive perspective, which changes the perspective of earlier elements.<sup>12</sup> The mechanism for reducing cognitive dissonance explains a person’s behaviour in situations when one must make a choice contrary to one’s attitude, values, or beliefs.

A similar pattern applies to the mechanism of the criminal neutralisation or rationalisation.<sup>13</sup> An act of violating the law is also conducted by reducing dissonance and finding a “reliable excuse” for it. Criminals offer various mechanisms which involve rationalising their criminal acts, manipulating the evaluations thereof, and trying to find various justifications for their actions. People provide themselves with those excuses both before and after committing an illegal act.<sup>14</sup> Their actions are often determined by fear.

### **Fear as the determining factor for human behaviour in situations involving temptation**

Fear is “an emotional condition with an unpleasant tint for the individual, which features the sensations of unjustified anxiety or sense of threat, with various levels of intensity and duration.”<sup>15</sup> Fear may fulfil stimulating or indicating functions, which are positive, but it may also fulfil destructive functions when experiencing it exceeds an individual’s adaptive capabilities. According to research,<sup>16</sup> fear is sometimes the basis for various kinds of antisocial behaviour among humans. Both the permanent propensity to react in an elevated level of anxiety to various situations (fear-feature) and the current level of fear being experienced by a person

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11 E. Aronson, T.D. Wilson, R.M. Akert, *Psychologia społeczna – serce i umysł*, trans. A. Bezwinska, E. Hornowska, Zysk i S-ka, Poznań 2004, p. 397 [English version: idem, *Social Psychology*, Pearson Education, Inc., Boston 2013, p. 136].

12 Ibid., p. 397.

13 M. Kosewski, *Agresywni przestępcy*.

14 Ibid., p. 78.

15 Charles D. Spielberger, as quoted in: T. Sosnowski, K. Wrześniewski, “Polska adaptacja inwentarza STAI do badania stanu i cechy lęku”, *Przegląd Psychologiczny* 1983, vol. 26, issue 2, p. 353 [393–412].

16 J. Kucharewicz, *op. cit.*

(fear-condition) may thus correlate to a person's propensity to succumb to – or the ability to resist – the temptation to misappropriate someone else's property.<sup>17</sup>

## The personality of an individual and giving in to temptation

The factor analyses which had been conducted for decades, and the results of psychometric studies and laboratory experiments, led Hans J. Eysenck to the conclusion that there exists a tri-factor structure of temperament, which consists of: PSYCHOTISM (P), EXTROVERSION (E) AND NEUROTISM (N).<sup>18</sup>

A recent study by Joanna Kucharewicz<sup>19</sup> regarding the personality-based conditions of antisocial behaviour confirmed the existence of a relationship between a high intensity of psychotic qualities and a person's propensity for antisocial behaviour, and between a high level of fear as a state and a person's propensity to avoid antisocial behaviour. Even Eysenck, during his many years of research, indicated the existence of the following relationships: introverts, i.e. persons with whom the conditioning process occurs more easily, are less prone to crime than extroverts, as it is easier to create in them a fear reaction which prevents them from engaging in antisocial behaviour. Moreover, extroverts, due to their lower susceptibility to conditioning, are less successful in absorbing the rules of community life than introverts. Persons who display antisocial behaviour feature a higher level of neurotism. The same applies to the dimension of psychotism: the higher the intensity of the characteristic, the more a person is prone to antisocial behaviour.<sup>20</sup>

## In search of psychological correlations of succumbing to temptation Assumptions and the course of study into the situation of temptation

The aim of the study was to answer the following research question: *Do personal traits constitute correlates of yielding to temptation (using the example of misappropriating someone else's property)?*

Based on the above theoretical discussion, I formulated the following research hypotheses:

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17 Vide T. Sosnowski, "Lęk jako stan i jako cecha w ujęciu Charlesa D. Spielbergera", *Przegląd Psychologiczny* 1997, vol. 20, no. 2, pp. 349–359.

18 Vide P. Oleś, *Wprowadzenie do psychologii osobowości*, Wydawnictwo Naukowe „Scholar”, Warszawa 2003.

19 J. Kucharewicz, *op. cit.*

20 P. Brzozowski, R. Drwał, *Kwestionariusz osobowości Eysencka. Polska adaptacja EPQ-R. Podręcznik*, Pracownia Testów Psychologicznych, Warszawa 1995; R. Drwał, *Adaptacja kwestionariuszy osobowości. Wybrane zagadnienia i techniki*, Wydawnictwo Naukowe PWN, Warszawa 1995.

H1: Persons who yield to the temptation of misappropriating someone else's property possess a lower level of fear, considered as their characteristic, than people who resist temptation.

H2: Persons who yield to the temptation of misappropriating someone else's property possess a higher level of extroversion than people who resist temptation.

H3: Persons who yield to the temptation of misappropriating someone else's property possess a higher level of psychotism than people who resist temptation.

H4: Persons who yield to the temptation of misappropriating someone else's property possess a higher level of neurotism than people who resist temptation.

H5: Persons who yield to the temptation of misappropriating someone else's property possess a lower level of the desire for social approval than people who resist temptation.

In order to verify the hypotheses, I conducted a study using the following research tools: Simulated Situations of Temptation (8 *quasi*-experimental scenarios of temptation of my own creation, which I used to operationalise the variable of yielding to the temptation of misappropriating someone else's property), the State-Trait Anxiety Inventory by C.D. Spielberger as adapted by Kazimierz Wrześniewski and Tytus Sosnowski, and the Eysenck Personality Questionnaire-Revised.

120 persons (78 women and 42 men) aged 19–25 participated in the study; they were students of courses in humanities at the University of Lodz. The members of the group were in a similar financial situation. All the subjects had completed at least secondary education. They lived in cities with populations of at least 400,000. The above details were stated in subject interviews which preceded the study.

## The results

The analyses of the results indicated the existence of various relationships between the analysed relative (being discussed) variable of yielding to the temptation of misappropriating someone else's property and the level of psychotism, neurotism, extroversion (as per Eysenck's concept), fear as a trait and as a state (as understood by Spielberger), and the desire for social approval.

In the regression analysis model of the entire group of subjects, I achieved statistically significant relationships between the level of psychotism, the desire for social approval, and fear as a state, which explained the 34% changeability of the value of yielding to temptation. The highest frequency of yielding to the temptation to misappropriate someone else's property was recorded in the subjects with elevated levels of psychotism, while persons who had a larger desire for social approval and a higher level of fear as a state less often recalled having misappropriated property. Those findings were later confirmed by an analysis of the correlation between specific variables and the variable of yielding to temptation. Apart from the level of psychotism, the desire for social approval and fear as a state, the rela-

tionship between a higher level of extroversion and the higher level of yielding to temptation also proved statistical valid.

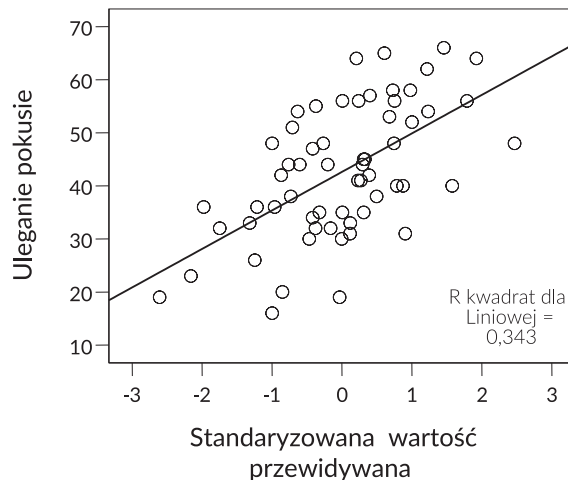
I used the method of step-based analysis of linear regression for the entire study group, where as the discussed (relative) variable I used the index of yielding to temptation, and as the defining (non-relative) variables I used fear as a trait, fear as a state, neurotism, extroversion, psychotism, and the desire for social approval. Thus, I achieved a model where the interactions with the discussed variable proved statistically significant for three variables: psychotism, fear as a state, and the desire for social approval. The analysis of the variants indicated the appropriate adjustment of the statistical model to the data held (significance below  $p < 0.001$ ), meaning that the relationships between the variables were of a linear nature.

The R-squared determination coefficient = 0.34 indicated that the presented set of relationships between the variables explains 34% of the entirety of the variability of the results achieved (cf. Table 1 and Diagram 1).

**Table 1.** Major relationships between the variable of yielding to temptation and the defining variables

Defining variables	Beta coefficient	R-squared	Relevance
Psychotism	-.460	.34	.000
Fear state	.225		.004
Social approval	.186		.024

Source: own study.



**Diagram 1.** Graphic representation of the determination coefficient for the regression analysis model for the variable explaining yielding to temptation

Source: own study.

As the results regarding yielding to temptation increased, the results related to the level of psychotism decreased, which meant that a lower propensity to yield to temptation entailed a lower level of psychotism, while persons with higher level of psychotism more often yielded to temptation. Such a relationship displayed high statistical significance, i.e.  $p < 0.001$ , while its strength (the Beta coefficient =  $-460$ ) could be considered as moderate. The level of fear as a state and the desire for social approval positively correlated with higher results of the indicator of a situation of temptation, which meant that a higher fear as a state and a higher level of the desire for social approval existed along with a lower level of yielding to the temptation to commit an illegal act. The intensity of those relations was minor (the Beta coefficient amounted to  $.225$  and  $.186$  respectively), yet both were statistically relevant (measuring  $p < 0.01$  and  $p < 0.05$  respectively).

A comparison of the average results of personality changes for the two groups of subjects, i.e. those who yielded to temptation and those who resisted it, confirmed the observed relations for the variables of psychotism and the desire for social approval, and it indicated a statistically relevant difference in the level of fear as a trait. The study subjects who resisted temptation had, on average, a higher level of fear as a relatively permanent personality trait (Table 2).

**Table 2.** Average values of independent variables in the groups of subjects who yielded to temptation (N=58) and those who resisted it (N=62)

Variable independent	Temptation	Average	Standard deviation	Difference in average	T	Relevance
Fear - state	Resisting	5.61	1.894	.509	1.344	.509
	Yielding	5.10	2.253			
Fear - trait	Resisting	5.52	2.014	.758	2.078	.040
	Yielding	4.76	1.976			
Neurotism	Resisting	5.03	2.567	.067	.160	.873
	Yielding	4.97	1.937			
Extrovertism	Resisting	6.42	1.635	-.132	-.385	.701
	Yielding	6.55	2.112			
Psychotism	Resisting	4.19	1.854	-1.565	-3.989	.000
	Yielding	5.76	2.423			
Social approval	Resisting	5.77	2.425	1.257	2.864	.006
	Yielding	4.52	2.379			

Source: own study.

The psychotism variable proved the most significant in the discussed analyses ( $t = 3.989$ ,  $p < 0.001$ ). Persons who yielded to temptation had, on average, a higher level of psychotism in the Eysenck model than those who resisted it. Also the difference in the level of the desire for social approval proved statistically relevant



( $t = 2.864$ ,  $p < 0.01$ ), i.e. persons who resisted temptation had, on average, a higher level of the desire than those who yielded to it, and the difference amounted to slightly over a half of standard deviation. This difference was achieved by the level of fear as a trait ( $t = 2.078$ ,  $p < 0.05$ ). Persons who yielded to temptation had, on average, a statistically relevant lower level of the variable of fear as a relatively permanent personal trait when compared to those who resisted it. The remaining variables did not produce statistically relevant results.

The analysis of the correlations for all the study subjects together and when divided into women and men proved the existence of a relationship between the variables of psychotism and the desire for social approval. Additionally, upon analysing all the subjects and then only women, I was able to verify the relevance of the level of fear as a state (Table 3).

**Table 3.** Correlation between independent variables and the variable of yielding to temptation

Independent variables	r Pearson	Relevance
Neurotism	.097	.291
Extrovertism	-.243	.008
Psychotism	-.511	.000
Social approval	.363	.000
Fear - state	.180	.049
Fear - trait	.156	.088

Source: own study.

The analysis indicated four statistically relevant correlations. Apart from the relevant correlations between the variables identified based on the analysis of regression (psychotism, social approval, and fear as a state), I also obtained a correlation between the indicator of temptation and the level of extroversion among the study subjects. The level of psychotism attained the highest correlation with the variable of yielding to temptation. The result of  $r = 0.511$ ,  $p < 0.001$  indicated the moderate strength of the negative correlation, i.e. a higher level of psychotism means a lower numerical index of yielding to temptation, which in turn means more frequent yielding to temptation (the lower the result in the indicator for yielding to temptation, the higher the propensity to yield to it, and the higher the result, the lower the propensity to yielding to it). There also existed a moderate positive correlation ( $r = 0.363$ ,  $p < 0.001$ ) between the level of the desire for social approval and the indicator of yielding to temptation. A higher level of the desire for social approval existed along with a lower tendency for yielding to temptation (expressed as a higher numerical result). In the study, I obtained a negative correlation

between yielding to temptation and the level of extroversion  $r = -0.243$ ,  $p < 0.01$ . That indicated that as the level of extroversion increased, the indicator of yielding to temptation decreased, i.e. persons with a higher level of extroversion were more prone to yielding to temptation. The lowest correlation existed between the variable of temptation and fear as a state ( $r = 0.18$ ,  $p < 0.05$ ), which indicated the coexistence of a higher level of fear currently being experienced and a lower propensity to yielding to temptation, though the strength of the correlation was minor.

## Discussing the results

An analysis of the results of the study enabled me to offer a positive answer to the question about the existence of personality-based determining factors for yielding to the temptation of misappropriating someone else's property. The results unequivocally proved the hypothesis on the existence of a significant correlation between the level of psychotism and yielding to this temptation. Persons who display a higher level of this trait considerably more often declared that they had displayed such behaviour. The correlation emerged from various statistical analyses, usually with moderate intensity, it applied to both women and men, though it was much stronger in men. The result remained in line with the results of the studies by Kucharewicz on antisocial behaviour among teenagers,<sup>21</sup> and with Eysenck's theory of crime. Persons who display a high level of psychotism feature a lower level of social adaptation, and lower emotional sensitivity and empathy. Their level of understanding of social and legal norms, their ability to absorb them, and their motivation to observe them are lower. Such persons are more prone to focussing on their needs and emotions than on those rules which consider other people's well-being.

Another hypothesis I was able to verify was that persons who yielded to the temptation to misappropriate someone else's property displayed a lower level of the desire for social approval. Persons with a lower level of social adaptation and less empathy usually display a lower desire for making a good impression on other people and observing norms, while persons who display a higher desire for social approval act in such a manner to be appreciated by their environment, to avoid violating any bans imposed by others thus avoiding any negative evaluations.

I was only able to partly verify the hypothesis on the higher level of fear as a trait among people who resisted the temptation to misappropriate property. The correlation existed when I compared groups of people with different levels of intensity of their yielding to temptation, and the variable did not return any statistically relevant levels of correlation to other variables. It seems justified to state that persons who more often experience fear will be less prone to engaging in situations which might evoke fear.

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21 J. Kucharewicz, *op. cit.*

Interestingly enough, the level of fear as a state proved more often relevant in the statistical analyses. That variable was more related to a specific situations and behaviour, the resulting stimulation, and the activation of the nervous system. Therefore, it may be more relevant in a specific risk situation, a certain danger, and the temptation to violate some norms and prohibitions. A person who more often reacts with fear to specific circumstances and who is more dependent on a specific moment and stimulus will more often avoid a situation of risk and threat, which when experienced evokes a psychological conflict of opposite strivings (Lewin). The specific correlations between fear in its various forms and the behaviour of a person in the special situation of yielding to the temptation of misappropriating someone else's property seems to be an area worth studying.

I was not able to prove my hypothesis on the higher level of extroversion among the people who yield to the temptation of misappropriating someone else's property, while Eysenck assigned a significant role to extroversion in explaining criminal theory and behaviour. He claimed that extroverts are less open to the process of conditioning, which means they are less successful at absorbing the rules of community life.<sup>22</sup> It may be interesting to further analyse extroversion in various types of antisocial behaviour from the perspective of Eysenck's theory.

Neither was I able to prove the hypothesis on the higher level of neurotism among people who yielded to the temptation to misappropriate someone else's property. According to Eysenck, a higher level of the variable is typical for persons who display antisocial behaviour as a result of the fear of the habitual nature of their behaviour.<sup>23</sup> The verification of this aspect of Eysenck's theory could also prove an interesting research focus.

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<sup>22</sup> Vide J. Strelau, *Psychologia temperamentu*, 2<sup>nd</sup> edition, Wydawnictwo Naukowe PWN, Warszawa 2002, p. 64.

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Karolina Dobrosz-Michiewicz

## O uleganiu pokusie

### *Streszczenie*

Fenomen ulegania pokusie doczekał się wielu opracowań na gruncie badań etnograficznych, socjologicznych czy też nauki o moralności. Inaczej rzecz ta wygląda w przypadku rozważań prowadzonych na gruncie psychologii społecznej. Dokonany przeze mnie przegląd literatury w tym zakresie wskazuje na istnienie dwóch dominujących perspektyw badawczych, przyjmowanych w badaniach nad sytuacją ulegania pokusie: perspektywy właściwej psychologii resocjalizacyjnej, ujmującej zjawisko w kategoriach zachowań, oraz perspektywy psychologii moralności. Wyniki badań pokazujące, iż ludzie w większości przypadków skłonni są np. ulegać pokusom łatwych korzyści, mimo deklarowanego uznania dla norm prawnych i etycznych zakazujących zawłaszczenia cudzego mienia, stały się punktem wyjścia rozważań autorki niniejszego artykułu. Co jeszcze, jeśli nie legalizm prawny, może być buforem powstrzymującym człowieka w sytuacji pokusy? Jaką rolę w tym zakresie odgrywa nasza osobowość? Artykuł prezentuje wyniki badań nad zależnością pomiędzy zmiennymi osobowościowymi a uleganiem pokusie przez człowieka.

**Słowa kluczowe:** osobowość, pokusa, legalizm moralny i prawny, normy społeczne.

## On not Yielding to Temptation

### *Summary*

The notion of yielding to temptation has already been studied by ethnographers, sociologists, and morality researchers. Yet the situation is different in the area of social psychology. My review of the literature in that scope indicated the existence of two dominant research perspectives used in studies on the situation of giving in to temptation: the perspective related to resocialisation psychology, which discusses the notion in terms of behaviour, and the perspective of the psychology of morality. The results of the research which indicated that in most cases people are ready to, e.g. yield to the temptation of easy gains, despite their declared appreciation of the legal and ethical norms prohibiting the misappropriation of other people's property, formed the starting point for my study. What else if not the legal framework can prevent a person from giving in to temptation when it arises? What role does our

personality play in that? The article presents the results of a study into the correlation between personality-based variables and a person's yielding to temptation.

**Keywords:** personality, temptation, moral and legal legalism, social norms.

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## Artistic Inspiration: Initiation of an Artistic Communication

Mieczysław Wallis used to say that the purpose of creating art is to evoke aesthetic experiences. Yet for that to happen, a special covenant between the creator and the recipient is necessary. It requires an “understanding of a work of art”, which Wallis defined “as an intellectual act through which a work of art we see or hear becomes, provided several other conditions are met, the object of our aesthetic experience, and actually such an experience as the work’s author intended.”<sup>1</sup> Those “other conditions” include properly organised perceptual elements served by the artist. Interestingly enough, historical conditions alter the interpretation of a work of art.<sup>2</sup>

Currently, we are witnessing an interesting phenomenon of assigning new meanings to sculptures which exist within public space. On 28 July 2018 Komitet Obrony Demokracji (Democracy Defence Committee) of the West Pomerania Region organised a happening which consisted of hanging a t-shirt with the word KONSTYTUCJA (constitution) on the statue commemorating president Lech Kaczyński. According to the statement on the official KOD website:

it was a form of manifesting our attachment to the values closest to us, and an attempt at drawing people’s attention to the fact that president Andrzej Duda, despite numerous citizen protests, signed the act which changed the Supreme Court into yet another, after the Constitutional Tribunal and the National Council of the

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1 M. Wallis, *Przeżycie i wartość. Pisma z estetyki i nauki o sztuce 1931–1949*, Wydawnictwo Literackie, Kraków 1968, p. 81 [Unless indicated otherwise, English quotations were translated from Polish].

2 *Ibid.*, pp. 81–82.

Judiciary, mere shadows of what they were as the act clearly remains in violation of the supreme legal act, i.e. the Constitution.<sup>3</sup>

Soon afterwards, similar t-shirts with the word “KONSTYTUCJA” began appearing on various statues in different Polish cities and towns. One of those was the famous “Mermaid” statue, which has been unequivocally perceived as the symbol of Poland’s capital, and associated with Warsaw’s emblem, but in the summer of 2018, we also saw it as a character defending the constitution. The meaning of the statue changed, though only briefly, and the “Mermaid” became a statue telling a completely different story than it used to.



**Photo 1.** KOD, <https://www.ruchkod.pl> [accessed on: 12.09.2018]. On the left-hand side, there is the poster “Konstytucja” by Luk Rayski, on the right-hand side, a “Konstytucja” t-shirt on the statue of the “Mermaid of Warsaw” by Ludwika Nitschowa.

Regardless of one’s attitude towards the initiative, the new formula of using existing and established sculptures for emotional expression was evident to all. Prior to the events, the statues and Luk Rayski’s “Konstytucja” poster, which served as the basis for the t-shirt design, existed separately from one another in perceptual terms. They became temporarily linked in a joint message for as long as was relevant for society.

The situation spurred me to pose the following question: When and why is an artistic communication initiated? I do not intend to evaluate the communal attitude of political expressions. It is irrelevant who initiated the happening, and when. In these events, I registered moments of artistic inspiration. What became significant for me was the ability to artistically engage with the existing reality and to change the original meaning into one which is completely different or new. The reason for that might be that as a sculptor I constantly struggle with the problem of initiating artistic expression.

<sup>3</sup> Statement of Komitet Obrony Demokracji, 3 Aug 2018, <https://www.ruchkod.pl/oswiadczenie-komitetu-obrony-demokracji/> [accessed on: 20.08.2018].



In works presenting even the most perfect, the most masterful depictions of reality, referring to the material world is not the only goal of an artist. Usually they value such a combination of figurative motifs with other means of expression which evoke specific aesthetic and emotional experiences. Thus, the depiction of a part of reality should be considered a carrier of aesthetic and emotional value, not a completed act.

The complexity of a message and the understanding of an artist's intentions are, according to Władysław Strzemiński, the creator of *The theory of vision*, related to the two-stage mechanism of vision.<sup>4</sup> The first stage is the evaluation of the biological organ of vision, i.e. the eye, while the other is the "awareness of seeing", the understanding of that "which people realise in that seeing. Only that which they realise – that is what they see. The rest remains outside their awareness, unidentified and thus unnoticed."<sup>5</sup>

By following Strzemiński's theory one might define the moment of realising that which the organ of vision perceives as the moment when creative inspiration forms. It is necessary to both parties: that which creates a work and that which receives the artistic message.

Michael Fleischer offered a somewhat different approach to the problem. Based on the references to communication processes within diversification and differentiation, he directed the result of an action through the appropriate choice of selected variants of that action. The distinction between diversification and differentiation is that, in the case of the former, what becomes more pronounced are the elements from inside a system, so it is structured internally, while in the case of the latter, what is important is the variety of systems with ever newer elements produced by those.<sup>6</sup> The multi-system nature, it seems, shifts the "purpose" to the background, and the process of communication manifestation, including the process of the initiation of an artistic communication, comes to the foreground.

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4 "There are two evolutions in terms of vision. One is the evolution of our organ of vision, i.e. the development of the eye, which once, in the simplest of organisms, was a mere concentration of skin cells slightly more sensitive to light than other skin cells. Through various types and versions, it became that which it is now: the regular human eye. [...] Apart from the first process, there is the other one: the development of the ability to use vision" (W. Strzemiński, *Teoria widzenia*, Muzeum Sztuki w Łodzi, Łódź 2016, pp. 51–52) [Unless indicated otherwise, English versions were translated from Polish].

5 Ibid., p. 54.

6 M. Fleischer, "Dwa rodzaje reprodukcji systemów – dywersyfikacja i dyferencjacja", [in:] *Komunikatywizm w Polsce. Wybrane zagadnienia z teorii i praktyki*, G. Habrajska (ed.), Primum Verbum, Łódź 2011, pp. 222–223. He defined diversification as "copying elements of a system together with its structure understood as the system's producer; diversification occurs, therefore, within a structure", while differentiation as "transporting the elements of a system and creating towards that end own structures for those elements; differentiation, therefore, develops from structures and occurs between them". (ibid., p. 221)

Fleischer, following George Spencer-Brown and Gregory Bateson, assumed that “whatever activity takes place, it begins with differentiation, i.e. observation.”<sup>7</sup> Activity or observation are the basis for communication, which becomes the initiation for the development of new things.<sup>8</sup>

This study only aims to cover matters related to “the basis for communication” within the system of art. I transformed the term “basis for communication” into the “initiation of an artistic communication”, as I consider the latter as closer to artistic discourse. At the same time, I agree with Niklas Luhmann who stated that: “When viewing a work of art, one might assume that the artist had something in their mind when creating it, and one might see that others see what they themselves think about the fact that the artist could have had that particular thing in mind; that in turn may induce an artist to talk about their art.”<sup>9</sup>

In my publications currently being prepared for printing: *Relacje artysty za światem* and *Przestrzeń tworzenia*, I discussed the aspect which covers the auto-ethnographic approach to one’s own output. Both books concern the sculptor-artist’s self-observation while conducting their artistic activities. Yet they differ in terms of their attitudes: the former is based on the attitude of an internal observer, while the latter on that of an external observer. *Relacje artysty za światem* consists of two parts: the first part includes my original retrospection discussing the process of the formation of a single sculpture: the statue of Rajmund RembIELiński,<sup>10</sup> while the second part is an analysis of those actions in terms of the social relations between an artist and the surrounding society, which I developed using the ethnographic analysis of Clifford Geertz.

I developed *Przestrzeń tworzenia* using Fleischer’s theory of reasonable constructivism as a basis. In its final remarks, I included, for example, the conclusion that a creator assumes one of two attitudes depending on the circumstances they are in. The first one could be defined as pre-creative, while the other as creative.

The pre-creative attitude is a condition leading to achieving an appropriate goal – reaching a state of inspiration, while the creative attitude means achieving a state of inspiration. One should not confuse it with the fact of fulfilling that which one invents. The moment of inspiration, or revelation, if you will, lasts but a moment.

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7 M. Fleischer, *Kapitał niestety nie( )ludzki*, Libron – Filip Lohner, Kraków 2014, p. 25.

8 “Distinctions are not recognised as states of things (differences) but that they mean a call for those because otherwise one could not mark anything, which would mean nothing could be observed, which would mean that nothing could be continued” (N. Luhmann after: M. Fleischer, *Kapitał...*, p. 26).

9 N. Luhmann, *Pisma o sztuce i literaturze*, Wydawnictwo Naukowe Scholar, Warszawa 2016, p. 119.

10 Rajmund RembIELiński, who in 1816–1832 was Chairman of the Masovia Voivodship Commission, led to the establishing of Łódź.

The time which follows, i.e. the fulfilment of that which had been invented, is mere craft. In retrospect, I defined the creative state as follows:

I stood in front of my easel. I knew that it was a good day, and yet I was irritated. That is an important sign. With it my creative process usually starts. It's always like that. Irritation of which I need to get a handle, make sure it does not progress into anger, so that it stimulates my concentration. I don't know what would happen if at that moment someone walked in, telephoned me, or wanted something from me. Or maybe that had already happened, but I failed to hear or see it. I cut off from reality. My husband knows it well when not to come into my part of the workshop. The door is closed even for him.

It's a wonderful feeling when my lines become stronger and more confident. The synthesis of thoughts comes naturally, without me consciously willing it. It is important not to have too many lines; I cannot strike not even one more than necessary.<sup>11</sup>

Based on further deliberations, it appeared that the progression of concurrent events constitutes a kind of basis for perceptions, which in turn may contribute to forming the creative initiation. Within the discussed attitudes, one could identify two groups of perceptive processes: spontaneous (independent of a creator's will), and provocative.

The creator has no other choice but to constantly observe their surrounding reality. In the introduction to my first portfolio, *Przekroczyć próg*, Janusz Głowacki wrote: "As everyone knows, no one is an artist, you are only an artist from time to time. It is a long path of experience, experiment, dead ends, and many adventures with the world and oneself."<sup>12</sup> That which Głowacki defined as "experience" and "adventure" I understand as the start of the process of the "initiation of an artistic communication." I experienced more than once that in order to draw or sculpt a fragment of nature, you must first learn that fragment by heart. The passage through the process of observing and remembering the observed reality constitutes a *sine qua non* stage leading to the development of an artistic expression. I am not, of course, only referring to representative art. Abstract works, as we commonly refer to them, require not only extensive knowledge, but also, or maybe mainly, the interpretation of that which an artist noticed around them.

In *The theory of vision*, Strzemiński explained that as people gained more knowledge of reality, their awareness of vision also increased. There exists a self-propelled mechanism, a type of a *perpetual motion* of that which we perceive, and

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<sup>11</sup> Z. Władyka-Łuczak [publication in progress].

<sup>12</sup> J. Głowacki, "Przekroczyć próg", [in:], *Przekroczyć próg*, BILBO Graficzne Studio Komputerowe, Łódź 2001, p. 7.

how we perceive and understand it. It should not come as a surprise: the more we understand, the more we process, the more we perceive; and the more we perceive, the more we process and understand.<sup>13</sup>

The comparison of the two realities, i.e. the inspiring and the interpretative, offers probably the simplest definition of the work of a sculptor with their model. I do not mean the simple division: into a sculpture as the interpreted reality, and a model as the inspiring reality. A sculpture, being an object marked by interpretative subjectivity, also plays the role of an inspiration trigger. The sculptor's task is to constantly observe reality, find and indicate points of inspirational-interpretative narrations, and properly connect them. From that point of view, an interpreted reality exists at the moment of creation. Once created, it becomes the inspiring reality.<sup>14</sup>

It does not seem to work otherwise:

any action always happens in simultaneity, as past and future exist only as communicative concepts, which are used to satisfy certain needs of a system. Therefore, since what is available is only simultaneity (and simultaneity cannot be controlled as it occurs right at this moment), we, being cognitive systems, need process interrupters to be able to operate.<sup>15</sup>

There must occur somewhat spontaneously, without any control, a closing of the state of simultaneity, state of inspiration, if you will, for a communicative concept to form.

What is that? In the case of visual activities, it may be a sketch, sometimes a stage of the production of a drawing, a painting, or a sculpture.

What is that process interrupter? It is a stage of internal negotiations – the acceptance or rejection of that which had been created earlier, in other words, the inspiring reality.

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<sup>13</sup> "Vision is not only a passive biological act of receiving visual stimuli [...]. We learn about the world not only by seeing it, but also by thinking and learning from every visual experience, which fragments of the knowledge on the world come to us through the eyes – in short: through the analysis of visual experiences, their generalisations and re-verification. The extent of our vision is defined not by some 'innate' 'normal' vision, but the process of work which occurs in mutual relationships and relations between biological vision and our thoughts. Thus our visual awareness forms, which decides how many elements of the world we came to know using the eye." (W. Strzemiński, *Teoria widzenia*, p. 53).

<sup>14</sup> Z. Władyka-Łuczak [publication in progress], *op. cit.*

<sup>15</sup> M. Fleischer, *Kapitał...*, p. 19.

Strzemiński explained it thus:

Painting is a matter of eyesight, the hand, and the mind. One must constantly train one's eyesight, see that which was once omitted, expand one's visual content, and enrich one's visual culture and hand dexterity. The mind should organise and introduce a system into the scope which eyesight gains, and sometimes show it the path in its searches.<sup>16</sup>

In summary, the pre-creative attitude is the interpreted reality which exists as an interrupter of communicational processes. The creative attitude is the inspiring reality, the trigger of an artistic communication, which exists as the communicational concept. Together they form an activity formula, which can be recorded as:

Pre-creative attitude → creative attitude [...] → pre-creative attitude

No one knows the figures regarding the transitions between pre-creative and creative attitudes, yet it is clear that the process is opened and closed by the pre-creative attitude. We begin and end work within the communicational concept by releasing our work to new internal and external negotiations of meaning. The creative attitude is transformed into a concept which may, but does not have to, become an inspiring reality.

Does a pre-creative attitude always transition seamlessly into a creative attitude? I wrote as follows in the retrospection:

Every sculpture is a challenge which requires a process of searching, constant negotiations and accepting that which one has done. The fact of eliminating unsustainable solutions entails by default the experience of negative emotions. I know perfectly well the emotion of elevated irritation associated with the complete negation of oneself. Always, though, I find a way to creatively use that condition; I have never abandoned the easel or the sculpting table at that moment. It always constitutes a path to success. I step away when I experience an emotional void and I feel my failure in that void. Creation entails high emotional costs. It demands attention. It requires one to face one's deficiencies. And most of all, it demands patience when awaiting the coveted arrival of the sense of self-acceptance [...] To abandon does not mean to forget. Frankly speaking, I don't know how it works. It's not like when I'm away from the easel or the table I constantly think about my work. I honestly don't know how the second or the third attempt changes me enough that it enables me to

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<sup>16</sup> W. Strzemiński, "Bilans modernizmu, 'Europa'", [in:] *Powidoki życia. Władysław Strzemiński i prawa dla sztuki = Afterimages of life: Władysław Strzemiński and rights for art*, J. Lubiak (ed.), Muzeum Sztuki w Łodzi, Łódź 2012, pp. 115–116.

reach my goal. [...] I am stubborn. I have never abandoned a task I had undertaken. Sometimes it takes a lot of time, but it always gets completed.<sup>17</sup>

What triggers a creative attitude? I do not know. Based on my autoethnographic analysis I can conclude there exist two paths: a spontaneous one, and a provoked one.

The spontaneous one is phenomenal and uncontrolled. The provoked one requires searching, practice, skills, and self-restraint. You develop it over many years. I discussed the topic in the article *Geopoetyka materii rzeźbiarskiej – poszukiwanie rzeczywistości*:

Before stepping into the realm of art, a drawer, a painter or a sculptor learns reality. They learn about it not only through observing it and reproducing the external world but also themselves. It is not a question of sensitivity, intuition or knowledge, but rather of striking new lines, placing new blobs, pressing, tossing or removing sculpting material. [...] [It lasted] many years when to sculpt a bird meant to learn how it was built, how, e.g. the shoulders connected to the wings, what the distances between them were, or what their shape was. At the same time, I learnt the capabilities of the human body – my body. I learnt that the hand connected with the shoulder to form a compass, and the natural human motion is an ellipsis or its fragment. I also learnt that the elbow, the wrist and the anatomical structure of the hand constitute yet another tool for drafting an ellipsis. The drafted ellipses face the resistance of matter. To what extent and how also constitute lessons in reality.<sup>18</sup>

Observations of the external world, and observations of oneself – those are the resources of provocation. Awareness of one's intentions and actions. One must know not only their goal, but also how to achieve it, know the value of the traces of the gestures they leave, and the motions of the hand in matter. Visual artists often mention the word “seek” – seek forms, shapes, colour, texture, etc. We understand them perfectly; seek in other words means: observe, learn reality, and draw conclusions.

It's not like I know the final appearance of my work when I first start working on it. I know my general assumptions, yet that is not equivalent to a photographic vision of the creation. I do not possess the image of the finished sculpture imprinted under my eyelids. I need to find its final form. I constantly undergo the same process. By experiencing it regularly I realise that to create means to seek. An artist is a person who constantly seeks inspiration [...]

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<sup>17</sup> Z. Władyka-Łuczak [publication in progress], *op. cit.*

<sup>18</sup> “Geopoetyka materii rzeźbiarskiej”, [in:] *Strategie twórcze w działaniu*, G. Habrajska, J. Ślósarska (eds.), Wydawnictwo Primum Verbum, Łódź 2016, p. 362.

I am convinced that the search for form consists of continued observations of reality. It consists of an acceptable transfer of the noticeable elements from an inspiring object onto the object being created. The search for a form is an act of evaluation of own actions. The constructed form will either be accepted or rejected.<sup>19</sup>

What does 'learn to observe' mean, and what does the search look like? As an example, I shall use my reports on the progress with the work on the portrait of Rajmund Rembéliński, a figure in *Pomnik Początków Miasta Łodzi* (Monument to the Beginnings of Łódź).



Photo 2. Pomnik Początków Miasta Łodzi

The figure's face is one of the major areas of the monument sculpture. One must consider many factors, such as: similarity to the person being depicted, proper inclusion, proportions, arrangement, and the direction of the gaze. Much attention is devoted to it.

At that stage, I created two consecutive faces. Yet I could not accept the first one. I evaluated it as too young and excessively realistic, with insufficiently pronounced features. The other one, the accepted one, was free of those errors.

In that example, the creative moment was when I decided to remove the clay from the failed portrait. I had already completed the period of pre-creative searching, and I faced the period of skilled fulfilment of the objective based on my experience. The moment of making the decision, of inspiration was short. What took me

<sup>19</sup> Z. Władyka-Łuczak [publication in progress], *op. cit.*

the longest was to learn the reality, and to analyse the face being portrayed. The execution, i.e. the correct sculpting of the portrait, took me the time necessary to mechanically reproduce the reality I had learnt.



**Photo 3.** Work on the portrait of Rajmund RembIELiński. Photograph on the left: the rejected version of the portrait, photograph on the right: the accepted version.

A creator is constantly in a state of pre-creative inspiration. The observations of reality are crucial for developing the skills of artistic vision. It is also true that the awareness of vision also increases the development of manual dexterity. In my case, the process is not parallel. The awareness of vision always surpasses my manual skills. A new sculpture is a new challenge which requires a separate study. To find an answer to such a challenge means new experience, new skills, and a new extent of the awareness of vision.

Regardless of whether I am working on a sculpture which was commissioned or a sculpture for myself, the processes of triggering pre-creative and creative states are similar. I always begin work by collecting the material. In other words, I work as constructivists would like me to: I study the elements which refer to various differentiation systems. At that stage I am keen on everything. I know the expected transition from the pre-creative to the creative state can happen at any moment. Today, after many years, I already know that it is not worth evaluating the gathered material – the triggering of the creative state is going to happen either way.

Is it just me who knows this? I believe the same applied to the triggering in 2018 when the members of Komitet Obrony Demokracji decided to hang a t-shirt



with the word “KONSTYTUCJA” on sculptures which had existed for many years. I understand that in that case the pre-creative attitude was related to the negation of the political reality and the search of a means (matter) of artistic expression. The creative attitude appeared at the moment of combining actual carriers of notions, i.e. t-shirts with the KONSTYTUCJA caption with existing sculptures. The fulfilment of a pre-set goal, and the creation a communicational concept clear for all formed the basis for the emergence of new pre-creative attitudes. Which ones? We are still waiting for the answer to that question...

The sketch pad is one of the most fool proof means of gathering experience. I have one, too. When I sketch in it, I do not feel pressured. Anything I create there might prove useful. It is intended to help me transition from the pre-creative to the creative state. And only that. Most of those sketches wait with me for the transition, for the time of the new formation, just as the one below.



**Sketch 1.** Sketch of young storks

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Zofia Władyka-Łuczak

## Inicjacja przekazu artystycznego

### *Streszczenie*

Przedstawiony artykuł to próba odpowiedzi na pytanie: Kiedy i z jakiego powodu pojawia się inicjacja przekazu artystycznego?

Analiza kierująca do końcowego wniosku została przeprowadzona na podstawie autoetnograficznej analizy z procesu tworzenia *Pomnika Początków Miasta Łodzi*. Głównym jej wątkiem było poszukiwanie granicy pomiędzy stanem przedtwórczym a twórczym w trakcie pracy artysty nad dziełem.

Z przeprowadzonej analizy wynika, że: „Niezależnie od tego, czy pracuję nad rzeźbą, która została zlecona, czy rzeźbię tylko dla siebie, proces inicjacji stanów przedtwórczych i twórczych wygląda podobnie. Zawsze rozpoczynam pracę od zgromadzenia materiałów. Postępuję tak, jak chcą tego konstruktywiści, przeprowadzam rozpoznanie elementów odnoszących się do różnorodnych systemów dyferencyjnych. [...] Mam świadomość, że oczekiwany stan przejścia ze stanu przedtwórczego do twórczego może nastąpić w każdej chwili. Dzisiaj, po wielu latach, już wiem, że nie warto oceniać wartości zebranych materiałów, inicjacja stanu twórczego i tak przyjdzie sama”. Istotą zainicjowania postawy twórczej jest wykształcenie umiejętności obserwacji otaczającej artystę rzeczywistości, a co istotniejsze – wykształcenie umiejętności wydobywania z niej tego, co już w całym tym skomplikowanym procesie jest tym, co zwykliśmy nazywać inspiracją. Granica stanu przedtwórczego a twórczego po-

wstaje w chwili, w której artysta podejmuje decyzję o przeniesieniu zauważonego fragmentu rzeczywistości do tworzonych właśnie dzieła.

Ocena wartości dzieła sztuki to osobne zagadnienie, które w artykule zostało pominięte.

**Słowa kluczowe:** twórczość, komunikacja wizualna, kompozycja, struktura formalna obrazu, narracja formalna, teoria widzenia, komunikat werbalny, komunikat wizualny.

## Artistic Inspiration: Initiation of an Artistic Communication

### *Summary*

The article is an attempt to answer the question: When and why is artistic communication initiated?

The analysis which leads to the final conclusion was conducted on the basis of an autoethnographic analysis of the process of creating *Pomnik Początków Miasta Łodzi* (Monument to the Beginnings of Łódź). Its main element was the search for the border between the pre-creative and the creative states during an artist's work. The analysis indicated that: "Regardless of whether I am working on a sculpture which was commissioned or a sculpture for myself, the processes of triggering pre-creative and creative states are similar. I always begin work by collecting the material. I work as constructivists would like me to: I study the elements which refer to various differentiation systems. [...] I am aware of the fact that the expected transition from the pre-creative to the creative state can happen at any moment. Today, after many years, I already know that it is not worth evaluating the gathered material – the triggering of the creative state is going to happen either way."

The core of triggering the creative attitude is the development of the skills for observing the reality which surrounds an artist, and even more importantly: the development of the skills of extracting from it that which we are used to calling inspiration in the whole complex process. The line between the pre-creative and creative states emerges in the moment when an artist decides to transfer a fragment of the reality they noticed to the work of art they are creating.

The evaluation of a work of art is a completely different issue, which was omitted in this article.

**Keywords:** output, visual communication, composition, painting's formal structure, formal narration, theory of vision, verbal communication, visual message.

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# “Gawęda radiowa”. The Works by Masters of Talk Radio (Using the Examples of Selected Shows from the Polish Branch of RFE)

*To Professor Barbara Bogołębska,  
reminiscing on the old masters of words*

## Initial remarks

The term “gawęda radiowa,” a genre almost gone from the media of today, was present in radio from its beginning, though it was often referred to with such interchangeable genre designations as “chat” (pogadanka) or “editorial” (felieton). A similar confusion also existed in other cases, e.g. the reviews by Jerzy Stempowski aired by the Polish branch of RFE in 1961–1968 were often announced as “chats” or “editorials.” That could have indicated both the genealogical deficiencies of the radio hosts, and the affinity between the genres.

According to Stefania Skwarczyńska, the “threefold forms” which exist in genealogy, i.e. *the genealogical object*, *the genealogical notion*, which reflects it in cognitive terms, and *the genealogical name*, must be correlated to one another. She argued that “science must set certain conditions of the correctness of their structures and their application, so that they can be introduced into its area.”<sup>1</sup> Therefore, let us, using some examples taken from the station’s shows, in particular from the first

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1 S. Skwarczyńska, “Niedostrzeżony problem podstawowy genealogii”, [in:] *Problemy teorii literatury*, selection H. Markiewicz, Ossolineum, Wrocław 1967, p. 147 [Unless indicated otherwise, English quotations were translated from Polish].

decade of its operations, and from the ethos and history of interwar radio, attempt to clarify the genre characteristics of “gawęda radiowa.”

Prior to becoming a literary genre, “gawęda” had developed from oral folk works. As defined in *Słownik terminologii medialnej*:

its determining features are the omnipotent presence and position of the narrator, who draws knowledge on events from their own experience or the experiences of other participants or witnesses. The narrator does not observe the chronology of events, and introduces side plots and digressions, and offers a subjective point of view [...] Some features of *gawęda* (narrativeness, subjectivity, digressiveness, loose structure, connotative function) are also common for editorials [...].<sup>2</sup>

Unlike in the case of literary “gawęda”, which has been widely discussed in the scholarly literature,<sup>3</sup> the radio version is distinctive because of the identity of the author and narrator. One characteristic of the literary version is the “intentional artistic detachment between the author and the narrator, the epic intermediary [...] who is inferior in intellectual and cultural terms to the author,”<sup>4</sup> which enables this narrative form to be used for parody or grotesque purposes, some examples of which can be found in the works of Nicolai Gogol or Witold Gombrowicz.

On the radio, the author is the person delivering their monologue, referring to their own experiences and observations, and thus, metaphorically speaking, they place their “author’s seal” on the broadcast, adding credibility to the content being communicated. And, significantly enough, the author **adds concreteness**, in their own and unique manner, to use Roman Ingarden’s<sup>5</sup> terminology, to the linguistic and audio layer of the work. If printed in the press or a book, the same text would lose those special qualities, though it would retain its stylistic and structural specificity.

## Talk radio by Zygmunt Nowakowski

Talk radio shows by Zygmunt Nowakowski, which could easily fit the genre variant of historical or historical-literary *gawęda*, were devoted to Polish rulers or men of letters, from Mikołaj Rej to Stanisław Wyspiański and Stefan Żeromski. They were broadcast from the beginning of the Polish branch of RFE in 1952 until the early 1960s (the writer died in London in 1963). Nowakowski’s aim was to “radioise” his discussions and adjust them to the needs and perception of listeners. That was

<sup>2</sup> *Słownik terminologii medialnej*, W. Pisarek (ed.), Universitas, Kraków 2006, p. 67.

<sup>3</sup> Vide B. Makowski, “Gawęda”, [in:] *Słownik rodzajów i gatunków literackich*, G. Gazda, S. Tynecka-Makowska (eds.), Universitas, Kraków 2006, pp. 270–273.

<sup>4</sup> *Ibid.*, p. 271.

<sup>5</sup> Vide R. Ingarden, “Z teorii dzieła literackiego”, [in:] *Problemy...*, pp. 7–59.

supposed to be achieved by the style of *gawęda*: free, easy-flowing, and filled with digressions.

The world depicted in *gawęda*, as per the rules of the genre, had to be as close to listeners as possible. For that end, the shows included both quotations from historical sources, and fragments of the works by the writers being discussed with explanations. The narrator usually presented himself as a participant of the events he was discussing. Nowakowski did not, obviously, witness the Baptism of Poland nor did he accompany Mikołaj Rej in writing *Figliki*, yet in both radio series, i.e. historical and literary, he displayed huge personal engagement and passion for the topics being discussed.

Nowakowski's *Gawędy pod dębem* [Talks under the oak tree], later published in book form in London in 1966, with a foreword by Leopold Kielanowski, were of a historical nature and in the RFE programming it was listed under the title: *History by Radio*. They were aired in 15-minute instalments from 19 December 1952 to June 1956. They formed a series of 177 talk radio shows, which covered Polish history from Mieszko I to the November Uprising and the Great Emigration.

Kielanowski described them as follows in his book:

Nowakowski's talk radio shows were like letters, written to his beloved... down on his knees. [...] they were created in the years of the darkest Stalinist night, which enveloped our country; in the years when the proverbial "iron curtain" cut Poland off from the West and prisons were full of people whose only crime was their love for their homeland.<sup>6</sup>

When discussing the literary and radio qualities of Nowakowski's shows as texts belonging to the spoken language, Kielanowski wrote:

The sentence rhythm, the arrangements of words, the selection of terminology for the phonetic qualities of individual words, the ascending and descending speech cadence in line with the psychophysical rules of the spoken language—all those elements formed the texts, created chiefly for them to be read aloud.<sup>7</sup>

The series was continued in a broadcast under the title *Literature by Radio*. Their author gave them the title *Słowo polskie nasz chleb niepowszedni* [Polish word. Our not so daily bread], but the title was not always used in radio announcements. The shows in the series were broadcast, also in 15-minute instalments, on the Polish branch of RFE from 24 June 1956. The series began with a talk radio show entitled *Początek mowy polskiej* [The beginning of Polish speech], and the final show was devoted to Michał Bałucki.

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<sup>6</sup> L. Kielanowski, "Wieczory pod dębem", *Na Antenie* 1965, issue 33, p. 6.

<sup>7</sup> *Ibid.*

The show was usually announced as “radio chats on the history of Polish literature”, sometimes with a warmer, more personal touch:

And now, Ladies and Gentlemen, Zygmunt Nowakowski, the favourite columnist and talk radio host of all émigrés. As on any other Sunday, he is going to talk about literature by the fireplace in his London apartment. Title: *Słoneczko śliczne oko* [Sun, the lovely eye], or on the poetry of Lviv’s Szymon Szymonowicz (announcement of 20 Jan 1957).

Nowakowski began the series with talks on the lives and outputs of chroniclers (Kadłubek, Janko z Czarnkowa, Długosz, and others), and the first Polish writers: from Biernat z Lublina (2 Sep 1956), through Rej, Kochanowski, Szymonowicz, later Książnin and Franciszek Karpiński (2 Mar 1958), Fredro and the grand Romantics (between May 1958 until the autumn of 1960), to the works from the late – 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century (Sienkiewicz, Reymont, Żeromski, Wyspiański).

### **Alfred Zbyszewski, the author of talk radio shows**

Another type of talk radio, thematically set in contemporary times and closer to an editorial, a letter from a journey, or even a reportage, was offered on RFE by Waclaw Alfred Zbyszewski, a collaborator of the Paris-based *Kultura*, and a correspondent of Voice of America before that.

His *My journey through Europe* show was broadcast by Station 2 from September 1958. Initially, it was broadcast once a week (on Tuesdays, for 15 minutes), and later, i.e. from 1960, twice a week, but in shorter 10-minute instalments. Zbyszewski’s show remained on air until the end of the 1970s, i.e. for over twenty years.

In line with the title, he talked about his travels to various European countries and about what he found significant enough to be worth sharing with his Polish listeners. He talked about fashion, about how and where people worked, about agricultural and industrial policies, about architecture, monuments and art galleries. He discussed local cuisine, politics and the economy, tourism, painting, universities and intellectual life. He talked in an interesting manner, with passion, from the position of an observer rather than as a participant of the western world. He usually talked about France and Paris, and England and its capital, but also about such countries as Switzerland, Greece, Italy, Turkey and the Netherlands.

### **Tadeusz Nowakowski, (the last?) master of talk radio**

Tadeusz Nowakowski continued the traditions of talk radio in the final period of the Polish branch of RFE’s operation. After he retired from radio, he continued to host a weekly talk radio show *Przy kawiarnianym stoliku* [By the café table].



His characteristic digressiveness, recalling distant memories through associations, sometimes based only on his personal experiences, his sense of humour, and his habit of often inserting various anecdotes, defined the atmosphere and the specificity of those 15-minute shows. Talk radio shows by Tadeusz Nowakowski, unlike the previously mentioned historical or historical and literary shows by Zygmunt Nowakowski, drew on the author’s biography and experience, his world of values, and his personal reflection. The final element had defined, of course, the specificity of Zygmunt Nowakowski’s shows, though they were based on historical and source material, read as if from a singular author’s point of view.

Tadeusz Nowakowski created his *Przy kawiarnianym stoliku* shows from 9 February 1977, on an irregular basis in the first years. Initially, those included chats with invited guests, e.g. he talked with Jan Kott on theatre (8 Jun 1977), with Lidia Ciołkoszowa on the Polish socialist movement (8 Jul 1977), and with Józef Czapski on his paintings (1 Jan 1979). As time went by, the shows started to become a one-man show, i.e. Nowakowski, who shared his literary fascinations (on Herbert’s poetry 22 May 1988, on Bruno Schultz 17 May 1992) and political observations (*Porozmawiajmy o Chruszczowie* [Let’s talk about Khrushchev], 25 Sep 1988); he talked about himself (*Czy Olsztyński to Olsztyński*<sup>8</sup> [Is Olsztyński really Olsztyński], 27 Sep 1981) or about the institutions, places and people to whom he was connected (*Wokół inauguracji Rozgłośni* [On the establishing of the Station], a talk radio show created in celebration of the 40<sup>th</sup> anniversary of the Polish branch of RFE, 22 Mar 1992). His final, 150<sup>th</sup> *Przy kawiarnianym stoliku* show (entitled *Czy Pan mówi po poznańsku* [Do you speak Poznanian?]) was aired on 6 November 1993, i.e. six months prior to the closure of RFE.

He applied a personal touch, i.e. artful and intriguing for listeners, to his recollections on his friends who had passed away: Wojciech Trojanowski (26 Feb 1988), and over a dozen years prior to that Zygmunt Nowakowski (17 Nov 1963) and Czesław Straszewicz (20 Oct 1963). In his recollections on Nowakowski, published in the London-based *Wiadomości*,<sup>9</sup> Tadeusz Nowakowski quoted Zygmunt’s words: “I wonder will there be any émigré who will be able to put a few words together over my grave. I feel that I would do that best,” and he went on to comment: “That is true. The most beautiful recollection of Mr. Zygmunt could be uttered by only one golden-tongued orator, the master of restrained pathos, the sentimental bard, the kind poet, the one and only Zygmunt Nowakowski.”<sup>10</sup>

One could say without a moment’s hesitation that Tadeusz Nowakowski inherited those abilities after Zygmunt Nowakowski, though, in fact, they were in

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8 “Tadeusz Olsztyński” was Nowakowski’s radio nom de plume, derived from his place of birth: Olsztyn.

9 T. Nowakowski, “Extra Cracoviam non est vita”, *Wiadomości* 1963, issue 49 (923), p. 1.

10 Ibid.

no way related. This is how he bid farewell to Czesław Straszewicz, his friend from radio:

Czesio is dead! I can still hear his voice in my head. I can still hear his friendly giggle of the surprised kind. I can still see the kind and friendly sparkle in his eyes, which I have always associated with an image from my childhood: a tame St. Bernard with a small barrel of cognac strapped to his neck rushing to help.<sup>11</sup>

An exceptional combination, a comparison which can be justified only with the recesses of the author-narrator's memory. Further in his discussion, he described Straszewicz, with whom he remained in close and friendly relations:

We spent several years in the office, "glebae adscripti", by the same desk, tied to the same oar. We lived in the same house, on the sixth floor, only separated by a thin wall through which you could hear every word. We even shared a small balcony divided with a sailcloth, which in sunlight shimmered with the reflections of myriads of empty bottles of the fool proof medication which the prudent Pole in exile takes against losing their national identity.<sup>12</sup>

He described various life situations; some were funny, grotesque even, e.g. when he told of the circumstances in which Straszewicz was fired from the position of a warehouse operative in a factory in Uruguay. When the layoffs came, the author of *Turyści z bocianich gniazd* was also included in the list of workers to be laid off. The justification of the decision read: "Ceslao Straszewicz – illiterate?... I am the only Polish writer, Czesio would brag, laughing, who was certified as illiterate in writing!"<sup>13</sup> After offering the anecdote, Nowakowski proceeded to a witty and learned discussion of his friend's writings though maintained in a casual and vivid tone, and concluded the show in dark tones, referring to the writer's mortal sickness and the circumstances of his departure, shortly before his death, from Munich to Uruguay, and bid farewell to him in the "old and simple way, which has not changed for generations, in which Poles scattered throughout foreign lands say goodbye: 'Sleep, dear friend, in the dark grave, and may you dream of Poland.'"<sup>14</sup>

Was Tadeusz Nowakowski the last master of talk radio? That, of course, is something no one can know for sure, as the future remains an open book. But until now no continuators of that type of expression, that manner of establishing contact with listeners, that ability to draw them into an original monologue, have

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<sup>11</sup> T. Nowakowski, "Czesio", *Na Antenie* 1963, issue 7, p. 4.

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

been heard on the Polish radio, or seen on Polish television, as the masters of talk radio also appeared on TV (thereby enriched with the visual and illustrative element, though words still played a dominant role).

### **Masters of talk radio in Polish radio and television: Jerzy Waldorff and Bogusław Kaczyński**

Jerzy Waldorff, a writer and a specialist on music, was employed by Polish Radio until 1976, when he got fired after signing the famed “Letter of the 59” against the changes to the constitution of the People’s Republic of Poland (PRL), which introduced an indissoluble and perpetual alliance with the USSR and the leading role of the Polish United Workers’ Party (PZPR) in the PRL. He hosted various radio shows on music, but it was through television that he became famous. He hosted television shows about major figures from the past: in the 1960s in a the *Spotkania z cieniem* [Meeting the shadows] series he talked about, e.g. Hanka Ordonówna, Jan Kiepura and other star singers, and later, in the 1970s in the *Z muzyką przez lata* [With music through the years] series he talked about classical music composers, e.g. Karol Szymanowski, Stanisław Moniuszko and the Wieniawski brothers. He even continued his work in the 1990s with the *Połowy na rzece wspomnień* [Fishing in the river of memories] series, where he discussed music events and major figures in the world of music from the 19<sup>th</sup> century to the interwar period.

His programmes were a “one-man show” dominated by the narrator who spoke in a charismatic low voice with a special modulation. For a few years he was accompanied by his beloved dachshund Puzon [Trombone] and he kept his trusty elegant walking stick finished with a silver ball by him. He spoke with a pleasant flow, colourfully, often inserting digressions and anecdotes, and thus indicating his knowledge.

Bogusław Kaczyński continued his radio and television activities. From 1970 he was the musical commentator on Polish radio and television. In his television shows *Qui pro quo* (1974–1978) and later *Zaczarowany świat operetki* [The enchanted world of operetta], he, too, was the leading figure, and in his long monologues he discussed the world of star singers, composers and authors of librettos, their impresarios, and he introduced viewers into the atmosphere and the specificity of the world of art and artistic life. One could assume that Waldorff and Kaczyński managed to “infect” many later concert hall and musical theatre goers with their passion and engagement.

### **Final remarks**

Radio *gawęda* or talk radio and its televisual expansion belong to a dying breed. There is no place for it in the programming of either public or private media, not even in the electronic media. Topical debate and cultural shows are dominated by

short commentary or editorial forms, and if a topic is discussed in more detail, it is usually through an interview or a debate with several participants. In the uniform standardised mode of communication, even though there is a thematically and ideologically diverse world of the media, the humanistic individual perspective is becoming extinct. There may be several reasons for this and a discussion of those could develop into a separate article. In this paper I only intended to indicate the need to state that both contemporary radio and contemporary television are beginning to lack any long personalised, subjective forms of expression, and expressive media personalities are getting lost along the way.

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Konrad W. Tatarowski

## Gawęda radiowa – dzieło mistrzów mikrofonu (na przykładzie wybranych audycji Rozgłośni Polskiej RWE)

### *Streszczenie*

Artykuł zawiera definicję i charakterystykę gawędy radiowej w porównaniu z gawędą literacką oraz omówienie różnych odmian gatunkowych gawędy radiowej na przykładach twórczości mikrofonowej Zygmunta Nowakowskiego, Alfreda Zby-

szewskiego i Tadeusza Nowakowskiego, a także telewizyjnych programów Jerzego Waldorffa i Bogusława Kaczyńskiego.

**Słowa kluczowe:** gawęda radiowa, gatunki radiowe, pisarze w Rozgłośni Polskiej RWE.

## “Gawęda radiowa”. The Works by Masters of Talk Radio (Using the Examples of Selected Shows from the Polish Branch of RFE)

### Summary


The article includes a definition and a description of radio *gawęda* (or talk radio show) in comparison to the literary *gawęda*, and a discussion of its various genre variants, using the examples of radio shows by Zygmunt Nowakowski, Alfred Zbyszewski, and Tadeusz Nowakowski, and the television shows by Jerzy Waldorff and Bogusław Kaczyński.

**Keywords:** radio chat, radio genres, Polish Broadcaster RFE.

**Konrad Witold Tatarowski** – Ph.D. hab., professor of the University of Lodz, literary scientist and media researcher, author of articles, poet and literary critic. Author of the books: *Światło w ciemności* (1993, zbiór poetycki), *Literatura i pisarze w programie Rozgłośni Polskiej RWE* (2005), *Aksjologia i polityka w pisarstwie i działalności Jana Nowaka-Jeziorańskiego* (2010), *Niezależna literatura i dziennikarstwo przed 1989 rokiem. Idee – ludzie – spory* (2016), *Liryka i polityka. Jacek Bierezin, Zbigniew Dominiak, Zdzisław Jaskuła, Witold Sułkowski – o twórczości poetów podziemnego pisma „Puls”* (co-author: R. Nolbrzak, 2019) and a few dozen papers in monographs and academic journals on the literary life of the emigrant community, the Polish branch of RFE, samizdat in PRL, and the literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries. Author of various papers in emigration and domestic journals, as well as of radio drama and radio reportage.



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## *Life is Beautiful (Życie jest piękne). A Short Study of a Radio Reportage Series of the Głos Ewangelii Foundation*

### **Introduction. Purpose and methodology**

“Faith is actually born from listening,”<sup>1</sup> said Henryk Dedo and Waldemar Kasperczak of the Głos Ewangelii foundation, which partly explains the level of engagement and the radio activeness of the organisation in preparing numerous audio reports<sup>2</sup> documenting the trying fortunes of various people who experienced much,

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1 D. Biczysko, “‘Wiara przecież rodzi się ze słuchania.’ Rozmowa z Henrykiem Dedo i Waldemarem Kasperczakiem, reportażyстами Fundacji Głos Ewangelii”, *Głos Ewangeliczny. Kwartalnik Kościoła Ewangelicznych Chrześcijańców* autumn 2006, p. 26 [Unless indicated otherwise, English versions of quotations were translated from Polish].

2 Due to space limitations, we omitted in this text a discussion of radio reportage as a genre. To find out more about the radio report, vide E. Pleszkun-Olejniczakowa, “O reportażu radiowym”, [in:] *Reportaż w dwudziestolecu międzywojennym*, K. Stępnik, M. Piechota (eds.), Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2004, pp. 115–123. To read about the genre identity of the radio report/reportage and its divisions, vide idem, “O reportażu radiowym, jego pochodzeniu, definicji i próbach podziału”, [in:] *Seminarium reportażu radiowego poświęcone*

such as former drug addicts or alcoholics, i.e. people who at some point of their lives underwent profound changes. We became interested in the activities of the Foundation after listening to radio reports by their collaborating authors which were showcased during major radio competitions in Poland and abroad. We wanted to learn whether in contemporary media space there is a place for work referred to as a religious reportage or a reportage with a mission, i.e. programs serving the purposes of evangelism<sup>3</sup> and reaching people using the Word of God. The question is particularly important as the areas in which the subject of our article operates are broad. They cover the presence not only in the media, but also the activities of the clergy, evangelism in penal facilities, and organising anti-drug meetings and camps for teenagers.

Two series of reports published on a CD entitled *Życie jest piękne*<sup>4</sup> (Life is beautiful) formed the basis of our analysis. The research method we applied in analysing the material and presenting the conclusions was the interpretation and analysis of selected audio culture texts.<sup>5</sup> In synthesising the results, our discussions with the employees of the Głos Ewangelii Foundation proved helpful.<sup>6</sup> We divided the reports in the *Życie jest piękne* series into several thematic groups (witnesses to history, addictions and dangerous spirituality, happiness in life, praise of

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prezentacji i dyskusji nad radiowym dokumentem artystycznym, Kazimierz Dolny, 19–22.10.2003, pp. 33–50; K. Klimczak, *Reportaże radiowe o krzywdzie i cierpieniu*, Primum Verbum, Łódź 2011; idem, "Reportaż radiowy – definicja i podział", *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 2011, issue 1(14), pp. 123–133; M. Białek, *Polski reportaż radiowy. Wybrane zagadnienia*, Scriptorium, Poznań–Opole 2010. To read about the core of the radio report, vide J. Jankowska, "Sztuka reportażu radiowego", [in:] *70 lat Polskiego Radia*, Polskie Radio, Warszawa 1995, pp. 101–111; P. Czarnek, K. Klimczak, "Rola muzyki we współczesnym reportażu radiowym", *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 2012, issue 3(17), pp. 171–181; M. Kaziów, *O dziele radiowym. Z zagadnień estetyki oryginalnego słuchowiska*, Zakład Narodowy im. Ossolińskich, Wrocław–Warszawa–Kraków–Gdańsk 1973. The narrative nature of the radio report was discussed by: J. Bachura-Wojtasik, K. Sygizman, "Autonarracje w reportażu radiowym", *Media – Kultura – Komunikacja Społeczna* 2016, issue 12/4, pp. 107–120.

3 Radio as the medium used for evangelism was discussed by, e.g. fr. A. Lewek, "Mass media w służbie ewangelizacji", *Studia Theologica Varsaviensia* 1998, issue 2(36), pp. 92–97, and fr. R. Śpiewak, "Obecność katolickich treści religijnych w mediach publicznych po ustawie medialnej z 1992 roku", *Łódzkie Studia Teologiczne* 2018, issue 1(27), pp. 170–171.

4 „*Życie jest piękne*". *Inspirujące reportaże*, produced by the Głos Ewangelii Foundation, issue partners – Mobilna Parafia and Materna Communications, 2014; „*Życie jest piękne II*". *Inspirujące reportaże*, produced by the Głos Ewangelii Foundation, issue partners – Mobilna Parafia and Materna Communications, 2016.

5 Due to the limited length of the article we did not discuss the contents of the reports in full, nor did we analyse or interpret them. We provided only our conclusions.

6 A telephone conversation between the authors of this article and Waldemar Kasperczak conducted on 12 July 2018. The recorded conversation is kept by the authors.



creation, personality, travel/mission journeys, and family). All the reports featured the issue of God or faith – some in a straight-forward manner, others less so. This seems to be in line with what Waldemar Kasperczak said: “We want to talk about God in a wise and accessible manner; that’s our mission.”<sup>7</sup> The analysed material enabled us to put forward the thesis that religion is not the basic topic of the reports recorded by the GE Foundation.<sup>8</sup> Their shows have an evangelistic nature, they carry hope, the Gospel, the message and mission by raising topics from various thematic areas, often connected to one another. When she discussed the phenomenon of religiosity in contemporary press reports, Barbara Bogołębska also noted a similar phenomenon of thematic intertwining.<sup>9</sup>

We employ the following structure in the article: we begin with a presentation of the topic and the selected methodology, we then proceed to define the GE Foundation, from its beginnings in 1965 until now, indicating the various areas of this independent producer’s activities. The notion of a religious report, the presence of religious threads and God in the discussed works is preceded by a discussion of the *Życie jest piękne* series. In the summary, we indicate the general qualities of the style of the reports of the GE Foundation.

### **The Głos Ewangelii Foundation. A historical outline and a specification of the organisation**

25 December 2018 marked the fiftieth anniversary of the first broadcast of *Głos Ewangelii z Warszawy* via the Trans World Radio in Monte Carlo.<sup>10</sup> It was the first show of this kind in the whole of the Eastern Bloc. *Głos Ewangelii z Warszawy* operated within the contemporary Zjednoczony Kościół Ewangeliczny (United Evangelical Church),<sup>11</sup> and the board’s intention was from the very beginning to conduct mission and evangelism activities, which the organisation fulfilled with much success. Waldemar Lisiecki, the chief editor at that time, stated that “there even emerged church communities established by persons who had their

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7 A telephone conversation between the authors of this article and Waldemar Kasperczak...

8 We use the abbreviated form GE interchangeably with the full name of Głos Ewangelii.

9 The researcher wrote: “the thematic variant of religious/denotative journalism coexists with other types of *journalism*. B. Bogołębska, “Religijność we współczesnych reportażach”, *Łódzkie Studia Teologiczne* 2018, issue 1(27), p. 37.

10 Then the shows were broadcast on a daily basis, except Fridays, from 5:15 to 5:30 p.m. at 31 MHz. Additionally, five times a week the show was rebroadcast at 8:45 p.m. at 41 Mhz due to popular demand. Vide M. Balcerak, *Współczesne formy ewangelizacji na przykładzie Fundacji „Głos Ewangelii”*, a master’s thesis written under the supervision of Prof. Bogusław Milerski, professor of ChAT, Chrześcijańska Akademia Teologiczna w Warszawie, Warszawa 2014, p. 39. The thesis was released to the authors.

11 Vide *ibid.*, p. 37.

first contact with the Gospel through those shows and thus they began their path towards God.”<sup>12</sup>

The initial years of broadcasting the evangelical shows were hampered by censorship. “Both written texts and the audio shows recorded later on had to be sent to a censor at Mysia St. in Warsaw,”<sup>13</sup> stated Henryk Dedo and Waldemar Kasperczak. Once approved by the censor, the shows were broadcast from the Trans World Radio mission centre in Monte Carlo. After 1989, when the media market underwent a transformation, the operations of Głos Ewangelii also changed; formally speaking, in 1996, it became a foundation established by the Good News Broadcasting Association in the United Kingdom, Kościół Ewangelicznych Chrześcijan w RP and Kościół Chrystusowy w RP.<sup>14</sup> GE shows were already broadcast by 7 commercial radio stations, and by 1997 the number grew to 19 and two foreign stations.<sup>15</sup> The evangelical and mission reach of the Foundation increased each year. Today, a total of 54 radio stations broadcast the reports created by this independent producer.<sup>16</sup>

Much has also changed in production terms. Manual editing using analogue tapes is long gone and digital sound processing is now used, while the masses broadcast in the initial years of the operation of the organisation were replaced by other audio forms, such as radio reports, interviews, and radio drama. Despite the many changes which have occurred in the organisation throughout the years, what has not changed is the principle of “preaching the Gospel using the airwaves and bringing hope to people,”<sup>17</sup> said Henryk Dedo, chairman of the GE Foundation.<sup>18</sup> Currently, radio reports are the organisation’s flagship product. In this article, we focussed on select reports, though we believe that other areas of the Foundation’s operation should at least be mentioned, and the same applies to its various forms of evangelism. The organisation’s areas of evangelical operations cover all types of media: radio, television, and the internet; the Foundation also conducts publishing activities. Evangelism is conducted via the PA system in correctional facilities and

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<sup>12</sup> M. Welman, “Fundacja ‘Głos Ewangelii’. Nieść nadzieję”, *Słowo i życie* 2006, issue 4, p. 30.

<sup>13</sup> D. Biczysko, *op. cit.*, p. 26.

<sup>14</sup> Vide M. Kwiecień, “50 lat działalności radiowej *Głosu Ewangelii*. Słowo drąży serca”, *Słowo i życie* 2015, issue 4, p. 30.

<sup>15</sup> Vide M. Balcerak, *op. cit.*, p. 45.

<sup>16</sup> Vide 2013 Information Bulletin of the Głos Ewangelii Foundation. It is worth mentioning that approx. 99% of the shows are broadcast by commercial radio stations. “The shows are released in a barter: air time in exchange for a completed report,” the article stated. M. Welman, *op. cit.*, p. 31.

<sup>17</sup> D. Biczysko, *op. cit.*, p. 27.

<sup>18</sup> Henryk Dedo collaborated with Głos Ewangelii until 1983. In 1983 he was appointed director, and at the breakthrough moment, i.e. in 1996, when the Głos Ewangelii Foundation was officially registered in the National Register of Foundations, he became its chairman.

jails. The foundation personnel deliver classes in addiction prophylaxis at schools and youth centres (in response to requests by teachers and parents, the Foundation started the programs *Młodość bez narkotyków* [Youth without drugs] and *Żyj poza klatką* [Live outside the cage]), and they organise youth camps. A detailed description of all the operations of the GE Foundation can be found in the study by Magdalena Balcerak.<sup>19</sup>

As for the Foundation's strictly media-centred operations, one should also list, apart from the radio reports, a series of 15-minute-long radio shows devoted to Bible studies prepared by Henryk Dedo (broadcast on a weekly basis). Another form of disseminating the word of God and hope among contemporary listeners is the series of very short (approx. 100-second-long) series of discussions entitled *Kropla wieczności*<sup>20</sup> [Drop of eternity] which was started a few years back; it provides ethical and religious musings. The Foundation also produces Bible radio drama and radio novels in instalments. Another area of GE's activities is the production of television documentaries, e.g. *Bandyta*, *Metra nad ziemią*, *Adwokat ulicy*, and short-form documentaries *W klatce*.

### The characteristics of the *Życie jest piękne* report series

The *Życie jest piękne* series was inspired by a friend of the Foundation, a businessman, and a loyal listener. The man, who closely shares the principles of the GE and admired its mission resilience, asked the Foundation to prepare a CD with reports which he could give to his clients. Being a regular listener and having his favourite shows, he suggested a few titles, and requested the Foundation's editors to develop other ones. "We treat this CD as a kind of showcase," said Waldemar Kasperczak, which is why it "included, in our opinion, reports most valuable in terms of content and developed with the highest technical skill."<sup>21</sup> Thus in 2014, the first part of the series came to being, which included fourteen shows. Two years later, as a result of another listener request, the Foundation published the second edition of *Życie jest piękne*, which consisted of eleven reports. Kasperczak assured that a third part was due in 2018. When selecting the shows, the GE Foundation's editors did not follow

<sup>19</sup> Vide M. Balcerak, *op. cit.*

<sup>20</sup> *Kropla wieczności* is a series of shows from Australian radio. The GE Foundation has been translating them for Polish listeners since 2010, five times a week. In response to the needs and the lifestyle of contemporary listeners, the GE Foundation signed a contract with Materna Communications for the latter to create a free mobile app (available on Android and iOS) for receiving those short audio news shows inspired by the Scriptures. Vide <https://play.google.com/store/apps/details?id=pl.com.materna.muam.kroplawiecznosci&hl=pl> [accessed on: 31.07.2018].

<sup>21</sup> A telephone conversation between the authors of this article and Waldemar Kasperczak.

any thematic category or the fact that a report received an award<sup>22</sup> (though there are a few which did<sup>23</sup>). The selection criterion was, based on long-term experience, the sense that a given show was valuable in terms of its content and form.

### Thematic categories in the reports in the *Życie jest piękne* series

The two-disc series of reports discussed in this article consists of twenty-five shows in total. For the sake of clarity, we decided to introduce a classification, with the most emphatic criterion being that which referred to the themes (prevalent topics) addressed by the authors of specific reports. As a result, we created six separate categories which together encompass all the shows.<sup>24</sup>

#### Witnesses to history

The set of seven reports classified under this category refers in various ways to the theme of the Second World War and its consequences. The Polish-Jewish relations and the stories of Jews during the Second World War and the occupation, as well as in the following period, were discussed in the reports: *Kto uratuje mojego Henryka*, *Zvi*, and *Marsz Żywych*. The *Nie jestem w stanie zapomnieć* and *Nasza wspólna historia* reports raised the issue of the difficult Polish-Ukrainian relationships, and

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<sup>22</sup> Ibid.

<sup>23</sup> The shows included in the *Życie jest piękne* publications were appreciated by many and awarded at various competitions. The *Adwokat ulicy* [Street Attorney] report received, during the Lubość 2008 national competition of radio reportage and report and radio drama workshops, a distinction in the category monologue, documentary, community report "for the depth of its humanistic message and its technical qualities", and in 2012 it won first prize during the 7<sup>th</sup> Polonijny Festiwal Multimedialny "Polskie Ojczyzny 2012"; the *Bombka szczęścia* [Bauble of happiness] report received the Witold Zadrowski award in the première of 2009 category during Ogólnopolski Konkurs Reportażystów Melchiorzy; in 2010 the *Boguś* report during Ogólnopolski Konkurs na Artystyczną Formę Radiową received the Grand PiK special prize, the audience award and it was nominated in the première of the year category during Ogólnopolski Konkurs Reportażystów Melchiorzy 2009; the *Szepty dzieciństwa* [Whispers of childhood] report received the special award during Międzynarodowy Konkurs Artystycznych Form Radiowych Grand PiK 2013 and the special award in the competition for the Grand Prix of KRRiT, it was nominated to Melchiorzy 2013 and it received the 3<sup>rd</sup> prize during 29<sup>th</sup> Międzynarodowy Katolicki Festiwal Filmów i Multimediiów, and in 2015 it represented Polish radio shows during Prix Italia in the independent producer category; the *Kowal cudzego szczęścia* [Forging other people's happiness] report received the Grand Prix of KRRiT also in 2015.

<sup>24</sup> The division is somewhat linked to the typology proposed by the authors of the shows themselves in reference to the shows included in the *Życie jest piękne* CD part 2 (it includes the following thematic groups: history, society, dangerous spirituality and drugs, missions, crime, family). Source: <http://www.mobilnaparafia.pl/pl/biblioteka/zycie-jest-piekne> [accessed on: 1.08.2018].

the Volhynia massacres and Operation Vistula, while the remaining two classified under this category, i.e. *Opowieści wujka Józefa* and *Pan jest pasterzem moim*, presented general recollections from the Second World War.

#### Addictions and dangerous spirituality

This category includes six reports on drug addiction: *Tatuś co wybierasz?*, *Postanowienie sześciolatki*, alcoholism: *Boguś*, and the occult: *Świat odlotów*, as well as reports on the criminal fortunes of their subjects: *Zabij go albo zmień* and *Młody wilk*.

#### Happiness in life, praise of creation

This is the smallest of the classified groups, and it gathers reports which presented the positive, bright side of life. It includes the *Szepty dzieciństwa* report, a story of an elderly man who loves bees and the entire Creation, and the eponymous *Życie jest piękne* report on drawing happiness from every little part of the surrounding world.

#### Personality

The two-CD series includes reports on outstanding persons, people who achieved extraordinary feats, who are role models, and who often inspire their communities. Such was the case of Artur Pawłowski, the subject of the *Adwokat ulicy* report, who in Canada offered help to the homeless and those in need, including spiritual support. Ilona Rosiek-Konieczna, a medical practitioner and the subject of the *Kobieta roku* report, offered similar help for drug addicts and the homeless, but in Poland. Finally, Robert Grenia, the subject of the *Kowal cudzego szczęścia* report, has for the last thirty years been providing help to those in need in his neighbourhood.

#### Travel / mission journey

This category includes reports documenting the travels of their subjects, and presenting the recollections related to them. The *Siostra Michaela od dziury w moście* report discussed the calling of sister Michaela Pawlik OP, a Polish Dominican, to serve the poorest, who for fourteen years served as a nurse in a mission in India. That was also the destination of the subject of another report entitled *Ta co chodzi z aniołami*; during her journey she helped the dying learn about the spirituality of the country. Then, the *Honia – dziewczyna Ugandy* report is a story of the journey of Honorata Wąsowska, a young Polish woman, to Uganda to offer help to orphans in need.

#### Family

The core of the reports classified in this thematic category is family, the relations between family members, usually parents and children, often complicated, as in the *Bombka szczęścia* report – an extremely moving and emotional story of a woman whose dad was taken away from her when she was a child, or in the *Uczę się miłości*

*od dzieci* report, which presented the tragedy of a maturing boy, paradoxically in this situation, in a Christian family. The final two reports: *Odrobina miłości to za mało* and *Do prawa, do lewa* addressed the problem of foster care.

### Presence of God and religious motifs in the series

Among its purposes, the GE Foundation includes the evangelical mission, which is fulfilled, e.g. by addressing various often difficult topics in the radio reports. And despite the fact that religion is not, as Waldemar Kasperczak stressed,<sup>25</sup> a superior value (which was proven in the conducted analysis – religion is not the core theme of any of the reports), one can find various religious traits and motifs and references to God, very often resulting from the paths that the subjects of the reports have taken. The Foundation's reports have a somewhat ecumenical nature. They feature traits which refer to Christianity and its various denominations (and the latter are prevalent, e.g. *Adwokat ulicy*, *Postanowienie sześciolatki*, etc.), but also Judaism (*Marsz Żywych*) and Hinduism (*Siostra Michaela od dziury w moście*). The listeners can learn about the rules applicable in all of those, learn about prayers, religious song, and fragments of the Bible.

Religion is present in the reports in various ways, e.g. as one of the topics (e.g. *Siostra Michaela od dziury w moście*), as a structural element of a report (the Bible story of the prodigal son constitutes the basic component of the structure of the *Boguś* report; a similar function is served by the *Our Father* prayer in the *Uczę się miłości od dzieci* report).

The presence of God also varies throughout the reports. Usually, God appears somewhat in the background of the stories. In most reports, God constitutes an important point of reference in the lives of the subjects (e.g. *Młody wilk* and *Ta co chodzi z aniołami*), but in some God is only slightly visible, being referenced only in passing (e.g. *Kobieta roku*, *Do prawa, do lewa*, *Marsz Żywych*) or is absent altogether – those reports are the rarest (e.g. *Nasza wspólna historia*). The moment when God appears in the reports is determined by the subject's fortunes, though it also depends on the structure of the report, as developed by the author. Sometimes the initial words already offer a declaration on the role of the Creator in the subject's life (e.g. *Ta co chodzi z aniołami*) and it is maintained in the following minutes of the report. In other instances, the initial declaration marking one's relationship with God is very quickly contradicted, often for various reasons, such as pain caused by "righteous Christian parents" (*Uczę się miłości od dzieci*) or by peer pressure in the subject's environment (*Młody wilk*). Most often, though, God appears near the climax of a report as the originator of a breakthrough, a major change (e.g. *Tatusz co wybierasz?*).

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<sup>25</sup> A telephone conversation between the authors of this article and Waldemar Kasperczak...

The image of God coming from the *Życie jest piękne* report series is just as diverse. Its role in the lives of the subjects may be classified according to several basic categories, which, however, are not mutually exclusive; they rather supplement each other and thus create a more complete image of the Creator. Those include the following forms of the presence of God:

- God the saviour and liberator, e.g. *Kto uratuje mojego Henryka*, *Zwi* (also responsibilities towards God in the latter), *Pan jest pasterzem moim*, *Nie jestem w stanie zapomnieć* (in the latter, also God as the one who enables people to forgive);
- God as support and source of hope, e.g. *Adwokat ulicy*;
- God as the basic agent, “the grand writer”, the basic determinant of life, e.g. *Opowieści wujka Józefa*, *Życie jest piękne*, *Marsz Żywych* (in the latter, also doubts as to the existence of God), *Ta co chodzi z aniołami*;
- God the agent of change (the final instance of appeal for the subjects), e.g. *Świat odlotów*, *Zabij go albo zmień, Boguś*, *Tatus, co wybierasz*, *Postanowienie sześciolatki*, *Młody wilk*;
- God full of love, agent of goodness, who should be thanked, who provides care, e.g. *Bombka szczęścia*, *Honia – dziewczyna Ugandy*, *Do prawa do lewa*, *Ta co chodzi z aniołami*;
- God in nature, e.g. *Szepty dzieciństwa*.

## Conclusion

It would be difficult to classify the radio religious report other than based on the criterion of its genre. The core of the variety includes reports focussed on the search for the meaning of existence, reports which are filled with – like religious films – spiritual and symbolic meanings.<sup>26</sup> The radio documents of the GE Foundation are not always explicitly related to religion and God, yet they “possess a considerable surplus of meaning, extra-contextual accompaniment, and a special line opening it to readings of a religious nature,”<sup>27</sup> they exert an emotional effect on listeners, and often evoke “numinous emotion”.

A common feature of the reports collected in the *Życie jest piękne* series is their mission nature, which is not equivalent to religiosity. That mission nature is present in the positive response to the question of whether life is truly beautiful posed on the cover. The fact of placing emphasis on the content of the message relates

26 Vide T. Sobolewski, “Poszukiwanie sensu”, [in:] *Ukryta religijność kina*, M. Lis (ed.), Redakcja Wydawnictw Wydziału Teologicznego Uniwersytetu Opolskiego, Opole 2002, p. 12.

27 M. Kempna, “Religijność jako paratekst. Na obrzeżach teorii filmu religijnego”, [in:] *Pogranicza audiowizualności. Parateksty kina, telewizji i nowych mediów*, A. Gwóźdź (ed.), TAiWPN Universitas, Kraków 2010, p. 247.

to the fact that the voice of the subject is the main element there. Music appears to “break” the oral story, to create a place for listeners’ reflection or to stress the mood of a scene. The Foundation’s reports tried to record the stories in spaces related to the subjects’ lives, so the sounds built an emphatic audio set of specific locations. Yet neither the music nor the audio effects moved to the foreground. They were only elements which enriched the word. The reporters avoided recording their own voices by removing their questions from the recordings and refraining from adding any author narration (apart from the *Adwokat ulicy* piece). Their shows were linear, having a cause and effect structure, and the dynamics of the stories were defined by the fortunes of the subjects. Their fortunes proved that sometimes, despite many obstacles, life is beautiful.

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Joanna Bachura-Wojtasik, Paulina Czarnek-Wnuk, Kinga Sygizman

## **Życie jest piękne. Szkic o cyklach reportaży radiowych Fundacji „Głos Ewangelii”**

### *Streszczenie*

Artykuł omawia reportaże radiowe przygotowane przez Fundację „Głos Ewangelii”. Cykle reportaży *Życie jest piękne* zostały zanalizowane i zinterpretowane pod kątem tematyki, zastosowanych środków dźwiękowych oraz obecności wątków religijnych i Boga. Wybrany materiał audialny pozwolił również na wskazanie ogólnych cech stylu reportaży Fundacji „Głos Ewangelii”.

**Słowa kluczowe:** radio, reportaż, misja, religijność.

## ***Life is Beautiful (Życie jest piękne). A Short Study of a Radio Reportage Series of the Głos Ewangelii Foundation***

### *Summary*

The article discusses the radio reports prepared by the Głos Ewangelii Foundation. The *Życie jest piękne* series was analysed and interpreted in terms of the themes, the sound effects used, and the presence of religious themes and the notion of God. The selected audio material also enabled the researchers to indicate the general qualities of the reporting style of the Głos Ewangelii Foundation.

**Keywords:** radio, report, mission, religiosity.

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## Against “Globalised Indifference” Radio Reporters in the Face of the Refugee Crisis

2015 was the first year of the major migration crisis in Europe, the biggest one since the Second World War.<sup>1</sup> According to Eurostat, in 2015 the EU Member States received in excess of 1.2 million applications for asylum, i.e. more than twice as much as in 2014.<sup>2</sup> The topic of migration became a major talking point in the media and the sheer number of news pieces resulted in “moral panic” in European society, i.e. a spreading fear that the good of society was threatened.<sup>3</sup> Initially, this was caused by the terrifying reports on the unimaginable numbers of immigrants storming EU borders. Television and computer screens were filled with images of a stream of desperate wanderers covering mile after mile in the hope of a better tomorrow. The images of children’s bodies washing ashore were heart-breaking. The footage of barbed-wire fences intended to protect Europe from an alien invasion was shocking. And, eventually, the issue of migration was linked to terrorism. It did not take long for in the social consciousness to start solidifying the immigrant stereotype: refugees as the symbol of destabilisation, discomfort, and threat.

According to Bauman, the media-fuelled panic led to “another tragedy”: care-free indifference and moral blindness.<sup>4</sup> The shocking images of other people’s

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1 <https://www.polskieradio.pl/5/3/Artykul/1766075,Kryzys-migracyjny-w-Europie-kalendarium-wydarzen> [accessed on: 3.01.2019].

2 <https://ec.europa.eu/eurostat/documents/2995521/7203832/3-04032016-AP-EN.pdf/790eba01-381c-4163-bcd2-a54959b99ed6> [accessed on: 3.01.2019].

3 The level of the media coverage which resulted in the outbreak of the “migration panic” was discussed by Zygmunt Bauman in one of his final books. Vide Z. Bauman, *Obcy u naszych drzwi*, trans. W. Mincer, Wydawnictwo Naukowe PWN, Warszawa 2016.

4 *Ibid.*, p. 8.

tragedy quickly became old news and a “boring routine of normality.” The extensively presented human harm eventually stopped moving people as they became “tired of the refugee tragedy.” What remained was the **presence** of the newcomers among us, and the solidifying in the social consciousness category of that group of citizens as people who are unnecessary, redundant, and useless. The existence of that category became, in turn, a sign of the emerging division in society.<sup>5</sup>

To discuss that which is significant for our “here and now” constitutes the basic function of the report genre.<sup>6</sup> Through personal fortunes its specialists offer recipients insight into the major contemporary problems, and they explain and organise reality. Yet that is not all. A reportage/feature is intended to evoke emotions and thus shock readers, viewers or listeners from their state of indifference.<sup>7</sup> Those were the intentions that drove the authors of the radio documentaries on the refugee issue which I shall discuss in this article. The purpose of my text is to indicate that features – and radio features in particular – may support the process of building dialogue, and form a basis for communication and empathy between the representatives of various cultures.

“A reportage is born from a situation of encounter,” wrote Ryszard Kapuściński in *Travels with Herodotus*.<sup>8</sup> Today, when new technology allows us to almost instantaneously exchange information, when journalism can be done without stepping out of one’s home or the editorial office, the reportage is probably the last genre which is based on a deep **encounter with another person**. Reportages/features often focus on people who are excluded, who suffered harm and pain.<sup>9</sup> Increasingly often those include refugees, a fact which can be easily noticed by careful listeners, especially those tuning in to radio stations in the east of Poland.<sup>10</sup>

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5 The number of people in favour of accepting refugees has been consistently falling in Poland since 2015: <https://publicystyka.ngo.pl/w-liczbach-o-uchodzcach-w-polsce> [accessed on: 3.01.2019].

6 Report – derived from the Latin *reportare* meaning to “offer, convey”. As for an in-depth reportage, which features the use of various means of sound expression, we use the terms “feature” and “documentary” interchangeably.

7 The issue of emotions in features and their functions were widely discussed by Edwin Brys, a Belgian radio reporter, in his theoretical studies. In this article, I shall refer to Brys’ lecture entitled *Mechanics of Emotions*, which he delivered during the international Prix Italia competition in 1993. I possess a copy of the text.

8 R. Kapuściński, *Podróże z Herodotem*, Społeczny Instytut Wydawniczy Znak, Kraków 2008, p. 77 [Unless indicated otherwise, English quotations were translated from Polish].

9 At this point, it is worth mentioning the multi-faceted study on the matter: K. Klimczak, *Reportaże radiowe o krzywdzie i cierpieniu*, Primum Verbum, Łódź 2011.

10 Refugee-themed features are developed mainly by radio stations in the east of Poland, as that is where centres for refugees who apply for refugee status are located.

A feature is an act of (journalistic, literary, creative) expression, the intention of which is to jolt the recipients from their state of indifference and evoke empathy and sympathy.<sup>11</sup> The genre may play a particular role when multiculturalism becomes a new phenomenon in a social group. To "explain cultures" is the duty of a reporter, which Kapuściński indicated time and time again:

The point is to create relationships between cultures of not dependency or subjection, but of understanding and partnership. Only then might it be possible that accord and benevolence will prevail in our human family over all the hostility and conflicts. In my tiny microscopic section, I would like to help that happen, and that is why I write.<sup>12</sup>

It seems that documentalist-reporters are the few people who can trigger changes in stereotypes on newcomers, help replace the digits of statistics with specific stories, and single out individual faces from the nameless crowds of migrants. The feature may become a tool for mutual discovery, and for building dialogue and accord between the representatives of different cultures or world views. The practitioners of the genre set out to "explain the world", and that is why they focus on conflicts, be those political, social or personal. The major problems of today are presented through the prism of individual human fortunes. I am interested in how that reporting mission is fulfilled in its radio variant. I believe it is the audio feature that is particularly based on a close relationship between a reporter and a subject. My examples will include award-winning programmes or pieces on refugees which were created at the Lublin branch of the Polish Radio: Radio Lublin S.A.

As the research method, I applied the analysis and interpretation of radio features/documentaries. I analysed three programmes or pieces which focussed on migrants and refugees who came to Poland. It should be noted that such content is rarely developed by the stations of Polish Radio.<sup>13</sup> I selected features which were based on reliable material collected over many months and an interesting use of the medium of radio, all of which was recognised with prestigious awards (*Eden za wąską rzeką* – a 2003 award of the Stefan Batory Foundation and the Helsinki Foundation for Human Rights; *Marmur i dzieci* – Prix Bohemia 2017) or which spurred lively reactions among listeners (*Przystanek Inny* – the feature was re-

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11 Kapuściński indicated thus understood role of the report the most comprehensively in his extended interview. Vide R. Kapuściński, *Autoportret reportera*, Społeczny Instytut Wydawniczy Znak, Kraków 2006.

12 Ibid., p. 21.

13 That is certainly related to the locations of the centres for refugees who seek refugee status in Poland, with the majority of the centres located in the regions of Lubelskie, Podhale and Mazovia.

broadcast several times on national airwaves and by the regional stations of Polish Radio). I am writing this article while fulfilling a dual role: of a radio journalist,<sup>14</sup> and of a theoretician of radio.

The category of the “Other” proposed by Kapuściński is vital for my discussion and key for explaining the civilisational and cultural problems of contemporary Europe. In his book *The Other*,<sup>15</sup> Kapuściński based his discussion on the philosophy of Emmanuel Lévinas, known as the **philosophy of dialogue** or the **philosophy of the encounter**.<sup>16</sup> That stream focusses on the matters of humans (the “I”) and their relations with other humans, “the Other”. An encounter with “the Other” is the highest possible experience. Its content should consist of **dialogue**. The purpose of dialogue is mutual **understanding**, which in turn is supposed to lead to establishing close relations with **others**.<sup>17</sup>

While for Lévinas and other philosophers of dialogue (Martin Buber, Franz Rosenzweig, fr. Józef Tischner) “the other” was simply another person with whom one enters a relation, for Kapuściński “the Other” was someone “non-white”, a “non-European”. Kapuściński emphasised that every human is an individual, a personality, yet also every human is the carrier of race and culture. It is clear that over the centuries people have exacted too much harm on each other to now welcome “the Other” with open arms. The initial reaction to “the Other” is restraint, distrust, or even aversion and hostility. Yet an encounter with “the Other” is one of the major challenges of the 21<sup>st</sup> century. Such an approach is often promoted by the creators of features/documentaries – audio features/documentaries in particular.

## The characteristics of radio feature

The artistic audio feature is a genre that is hard to define, as it straddles the borders between non-fiction, stage play, film and music; being a narrative work, it assumes the form of a closed composition with strongly defined aesthetic features.<sup>18</sup> “[...] a good radio feature is, just like radio drama, an entity which belongs to art,” according to Elżbieta Pleszkun-Olejniczakowa,<sup>19</sup> the creator of Łódzka Szkoła Ra-

<sup>14</sup> Since 1998, I have recorded around twenty radio reports.

<sup>15</sup> R. Kapuściński, *Ten Inny*, Społeczny Instytut Wydawniczy Znak, Kraków 2006.

<sup>16</sup> Vide T. Gadacz, *Historia filozofii XX wieku*. Nurty, vol. 2, Społeczny Instytut Wydawniczy Znak, Kraków 2009, pp. 503–513.

<sup>17</sup> R. Kapuściński, *Ten Inny...*, p. 59.

<sup>18</sup> The distinctive features of radio reportage were discussed extensively by Kinga Klimczak in the paper “Reportaż radiowy – definicja i podział”, *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 2011, issue 1(14), pp. 123–133.

<sup>19</sup> E. Pleszkun-Olejniczakowa, “Demiurg czy cicerone? O sposobach istnienia słowa i tekstu audialnego na antenie”, [in:] *Słowo w kulturze współczesnej*, W. Kawecki, K. Flader (eds.), Wydawnictwo Kardynała Stefana Wyszyńskiego, Warszawa 2009, pp. 252–253.



dioznawcza (Łódź School of Radio Research). And like most works of art or culture texts, its task is to evoke emotional reactions in recipients, e.g.: affection, admiration, anger, or opposition. Irena Piłatowska, the chief of the Reportage and Documentary Studio at the Polish Radio, seemed to share that position, as she argued that audio stories mainly affect the feeling and the emotions of listeners, and only later does reflection come.<sup>20</sup> Edwin Brys, a renowned Belgian reporter, referred to the authors of audio stories as "the mechanics of emotions."<sup>21</sup> He indicated the opportunities offered by the medium of radio in that respect. And he did not mean simply producing cheap "tear squeezers", but an attempt to draw recipients into a deeper perception of a work of art. Since the matter of a work of art is real life, then the deeper perception will surely help recipients develop their emotional intelligence, and the ability to understand how other people feel. The exact opposite of an emotional experience is the lack thereof, i.e. indifference. And non-indifference is the main objective of the creators of features. Non-indifference, the understanding of the worlds of the subjects, refugees in this case, and the mechanisms behind their life choices—that is what features would like to be the takeaway for listeners. The entire creative process is subordinate to that end.

From the point of view of a professional, I can argue that in the creative process the author of a radio feature/documentary has four basic tasks: engage in an in-depth encounter with the subject, discuss the problem, interpret people's attitudes (by specific dramatic choices), and react, i.e. defend the more vulnerable.

### ***Eden za wąską rzeką***

I wish to go back to 1999, when after leaving Łódź, my hometown, I came to Lublin and I started my collaboration with the Regional Station of Polish Radio: Lublin S.A. radio. Having the opportunity to see the reality of the Borderland, I noticed a phenomenon completely unknown to the inhabitants of central Poland, i.e. the illegal crossing of the Bug River – a border river – by foreigners from Asia. I was surprised by the extent of the phenomenon. Not a week went by without the local media reporting on new arrests of the citizens of such countries as Afghanistan, Iraq and Sri Lanka, who, using dinghies, rafts, or even tire inner tubes, tried to enter the territory of the Republic of Poland. For many Poland was supposed to be an intermediate country on their way West. There were also cases of people who after being arrested tried to apply for refugee status in Poland, though that was more common specifically at border crossings. What spurred them to take such risks and leave their homelands? What could our country have had to offer them? What emotions did the newcomers trigger in the inhabitants of the Borderland? Such

<sup>20</sup> I. Piłatowska, "Reportaż jako artystyczny gatunek radiowy", *Media – Społeczeństwo – Kultura* 2009, issue 1(2), pp. 30–39.

<sup>21</sup> E. Brys, *op. cit.*

questions came to my mind when I was embarking on developing a feature report entitled *Eden za wąską rzeką*<sup>22</sup> [Eden behind a narrow river], which I developed in 2002–2003 after being awarded the Jacek Stwora scholarship.

The piece was an audio monograph on refugees in Poland, a country which on the eve its accession to the EU was poorly prepared for accepting refugees – in legal, procedural and organisational terms. As I embarked on it, I was, as always, considering how the use of the audio medium could add something new to the discussion. How should I utilise the specificity of work at a radio station to introduce something new to the discourse on aliens? My main task became to find distinctive subjects who would not be afraid to tell their stories in their own voices. That was no easy task as each and every element of the refugee procedure is in some sense an act of denunciation of one's homeland. That meant the interviewees would have to take huge risks. At that stage already, there was a clear advantage of the radio medium over television or a written text. My interlocutors, who were waiting in centres for foreigners for their refugee status applications to be reviewed, would never had consented to speak in front of a video camera. It was emotional for them to talk about their traumatic experiences to a reporter during an intimate face-to-face meeting with a voice recorder; it offered them an opportunity to focus completely and formulate their stories. My many visits to the centres for foreigners in Lublin, Chełm and Dębak gave me the opportunity to record subjects in so-called **ultra close-up**, which one can achieve by recording not just the verbal content, but also all the other non-verbal aspects of speech, such as the tone and strength of voice, accent, and the pitch and pace of one's speech. Thus, in the *Eden za wąską rzeką* feature, I was able to present three completely different refugee stories: of a professor's family from Basra (Iraq), two teenagers from China, and a teacher from Chechnya. I also presented the work of border patrol officers patrolling the banks of the Bug, and the dramatic moment of capturing illegal immigrants constituted a compositional frame for the piece. A major element of it were scenes with the inhabitants of the villages on the Bug who, like a Greek chorus, commented on the events which they had witnessed or of which they had heard. From scraps of their comments one could learn that illegal smuggling of people over the border river was an organised business on a huge scale. An illegal business which even entailed the crime of murdering disloyal collaborators. The storylines in the feature were maintained in parallel – like in a film they progressed from one character to another, from one setting to another. The main dramatic axis was the non-linearly depicted three refugee stories. In their specific scenes, one could learn what everyday life in a centre for foreigners looked like. Next, how the subjects reached Poland, and, finally, to be surprised by the direct reasons behind their leaving their homelands. Thus, in the climax of the show one could learn that the family from

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<sup>22</sup> <https://www.radiolodz.pl/posts/25221-eden-za-waska-rzeka> [accessed on: 5.01.2019].

Iraq were Christians who decided to seek shelter in Europe from the radicalism of Shia groups. The young Chinese were the so-called illegal children (in China, parents were only allowed to have one child), and the teacher from Chechnya left her village after the return of her student, who had been tortured by Russians. Her mission was to disseminate knowledge on the cruelties of the Second Chechen War. There is one more important element in this piece which is not so much an account of the situation of refugees in Poland but a universal statement on the phenomenon which is as old as humanity: exile, fleeing, and emigration. **Extracting something universal** from the presented story is supposed to help recipients identify with it, develop their own opinions on the problem, and become non-indifferent. In fact, the situations of the Iraqis, the Chinese or the Chechens was not that much different from our "here and now." That element of the program's structure were fragments of the Bible read by the professor from Basra on the situation of exiles (beginning with those expelled from Paradise). One might consider this to be a rather risky decision if the author had not actually encountered the Iraqi family reading the Bible aloud. Fragments of the Old Testament read in Arabic, i.e. in the language of Islam (with a Polish voice-over), were particularly expressive. Behold the aliens, newcomers, praying just like us, Poles, a nation 90% of whom declare their attachment to Catholicism. The piece's concluding fragment of the Bible, with the potent words: "For I was hungry and you gave me something to eat," put side by side with the scene of the brutal arrest of immigrants on the Bug indicated that the story was directed at anyone to whom Christian values were dear, and it should lead to actions involving openness and intercultural dialogue.

### **Przystanek: Inny**

The lack of openness and intercultural dialogue was discussed in a later documentary recorded ten years later: *Przystanek: Inny*<sup>23</sup> [Stopover: The Other] by Agnieszka Czyżewska-Jacquemet. It described an art initiative during which recordings of foreigners reading announcement on the incoming stops were played on public transport, through the PA. The initiative lasted two weeks and was intended to help the inhabitants of Lublin realise that their city was home to a multicultural community.

After Poland's accession to the EU, its eastern border was tightened. The phenomenon of illegal immigration to our country was rare. People declaring the intention to acquire refugee status attempted to officially cross the border and began the refugee procedure already at border crossings. During the Second Chechen War (1999–2009), more and more representatives of that nation began appearing in our cities; Lublin also received a steady inflow of Ukrainians. At the same time many Poles also decided to emigrate, but for economic reasons. All the avail-

<sup>23</sup> <https://www.polskieradio.pl/80/1007/Artykul/1018310,Przystanek-Inny-reportaz-Agnieszki-CzyzewskiejJacquemet-PR-Lublin> [accessed on: 5.01.2019].

able facts indicated that the level of tolerance in the border town should have been high. Yet it turned out that many inhabitants of Lublin were outraged at the fact that for two weeks public transport vehicles replayed the names of stops read out by people with a foreign accent, classified as eastern. Some strong voices of opposition emerged, while in the media there was a heated debate on the point of such an initiative, which caused irritation rather than integration. The *Przystanek: Inny* reportage consisted of three parallel story lines: fragments of the recording session with refugees from Chechnya, including articulation exercises; the reporter travelling on buses and talking to the inhabitants about the new bus stop announcements; and, finally, conversations with Chechens on their life in Lublin. The most dynamic scenes recorded on board of the public transport revealed how important the **audiosphere** was for one's identification with a place. The new announcements read in imperfect Polish in female, male and children's voices knocked passengers out of their routine perceptions and disrupted the course of their indolent thoughts. The surprising sound of the announcements evoked questions: Who were those people? Why were they assigned that task? Did their audio presence entail discomfort among the listeners, or did it raise their interest? What about physical presence? Am I aware of the fact that I live in a multicultural town? Can I create a community with the Other? Whom do I allow into the community? A brief passing announcement heard on the bus gave the inhabitants an opportunity to verify their often only declaratory openness and tolerance. The issue of active listening was discussed extremely interestingly in the piece/programme. What happens when one stops "hearing" and starts "listening". As it turned out, a sound which a person hears rather than ignores links them with a place and time where they were at that time. Listening is the key to comprehension. **Active listening** always results in understanding. Only through understanding is it possible to develop a bond.<sup>24</sup> An additional layer of meaning was offered by the scenes which depicted the efforts of the foreigners to ensure the best rendition of the difficult to read Polish names of streets – they became a metaphor of the adaptive efforts of newcomers. Did those efforts lead to the expected outcome? Some of the answers which the reporter received while recording her material would leave anyone doubtful:

"I am outraged at that. All nations cherish their languages. This is Polish and there should be a Polish announcer [...] I don't know why in those announcements a foreign language were introduced."

"Is that the reason we have to employ them?"

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<sup>24</sup> Excellent lectures on the loss of the skill of "active listening" and its consequences were presented at TED.com platform by Julian Treasure: [https://www.ted.com/talks/julian\\_treasure\\_5\\_ways\\_to\\_listen\\_better](https://www.ted.com/talks/julian_treasure_5_ways_to_listen_better) [accessed on: 5.01.2019].

"It would be better to introduce English or German, not that broken Polish."

"Why do we need to adjust to everyone? [...] In Poland, I would like to feel Polish."

In the documentary, a very important role is played by the author, who was the "visible reporter", inquisitive, who asked questions to both the newcomers and the locals, and the originator of the artistic initiative in the town's buses. The young artist, a representative of socially engaged art, representing a small group of those who were not indifferent, became the intermediary between the two worlds. She intended to bring them closer to each other, to link them. That was supposed to happen through the means of artistic provocation based on the use of sound. The reporter was also an intermediary, who used the same material. Through her questions, she provoked her interlocutors, i.e. the recipients of the audio announcements, to engage in an interpretative effort, which in turn enabled them to see more in their surrounding reality and better know themselves. Kapuściński's remarks in *The Other* again come to mind: "to better know oneself a person has to get to know the Others because They are the mirror in which we can see our reflections."<sup>25</sup>

### ***Marmur i dzieci***

Since the outbreak of the First Chechen War (1994), the route from the Caucasus through Moscow to Brest (Belarus) has been a tried and tested route for all escapees seeking refuge in Europe outside the borders of the Russian Federation. Within fifteen years the route was covered by over twenty thousand Chechens, who found refuge in Poland and other European states. Yet between May and June 2016 limitations were introduced at the Belarusian-Polish border crossing of Brest-Terespol. In a period of a few months, dozens of refugees from Chechnya made forty or more attempts to cross the border. They were turned away by the Polish border patrol under the pretence of not having visas, despite the fact they stated that they were refugees and wished to apply for international protection. The immigrants rejected at the border went back to a station in Brest, which was referred to as Little Chechnya for this reason. They lived there, they slept there, and ate there; their children attended a democratic school managed by Marina Hulia, a charismatic community activist. In 2016, the issue was widely reported in the Polish and European media. The Brest-Terespol border crossing was visited by the representatives of international human rights organisations, and by lawyers and psychologists. Despite this, no one was able to change the position of Polish authorities, who justified the situation by arguing there was a need to block a new route used by terrorists and a wave of illegal immigrants to enter

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<sup>25</sup> R. Kapuściński, *Ten Inny...*, p. 14.

Europe.<sup>26</sup> It is necessary to jump through many hoops to acquire a Belarusian press visa and permits to conduct recordings on topics related to big politics. That was why press journalists and photojournalists went undercover to document the situation in Brest. It is virtually impossible for television teams to acquire permits. Agnieszka Czyżewska-Jacquemet and I were able to acquire a visa under the presence of a planned reportage on Ryszard Kapuściński in his family town of Pinsk (the reportage was actually developed).

Our work on the piece which we titled *Marmur i dzieci*<sup>27</sup> [Marble and children] was for us one of the most important reporter experiences. Over the course of the few days we spent at the station in Brest, we listened to the refugees' moving stories of persecution and violence in a country where officially everything was constantly getting better. What was surprising was the fact that the refugees were willing to talk. Or rather: they yearned for someone to listen to them. But they refused to have their photographs taken. Radio and its intimacy<sup>28</sup> once again proved helpful. Most of all, however, *Marmur i dzieci* was a universal story on exile, which is mainly caused by fear and concern for the future of the youngest. **Children's voices:** their calls, laughter, and cries filled the story on Little Chechnya, forming its special audiosphere. Those sounds were intended to build an emotional bridge between the characters in the feature and the listeners, the representatives of a completely different culture, of another world. The aim was for us to begin perceiving "the Other" as someone from among us, since the love for children and fear for their future are universal emotions understood in every part of the world. That completed the encounter discussed by fr. Józef Tischner, one of the philosophers of dialogue:

For people to meet they must have a common layer of an encounter. I do not mean a location but rather a "background for an encounter." [...] That is the broadly understood sphere of the principles and values experienced by people. That sphere establishes the hierarchy [...] A dialogue can be successful only if our hierarchies are similar or when they can become alike.<sup>29</sup>

*Marmur i dzieci* is a piece in which we, **the authors**, became part of the depicted world. While wearing concealed microphones, we decided to accompany immigrants in their attempts to cross the border. We rode the train with them. We

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<sup>26</sup> Those mainly included statements by Mariusz Błaszczak, the minister of internal affairs, he made in July 2016, e.g. <https://www.tvn24.pl/wiadomosci-z-kraju,3/szef-mswia-mariusz-blaszczak-o-czecenach-na-polskiej-granicy,672450.html> [accessed on: 5.01. 2019].

<sup>27</sup> <https://radio.lublin.pl/news/58d1298d83ba889boe3c9869> [accessed on: 5.01. 2019].

<sup>28</sup> Vide V. Wejs-Milewska, "Współczesne radio – pytanie o tożsamość", *Acta Universitatis Lodzianis. Folia Litteraria Polonica* 2017, issue 1(39), pp. 29–30.

<sup>29</sup> Fr. J. Tischner, *Filozofia dramatu*, Społeczny Instytut Wydawniczy Znak, Kraków 2006, p. 13.

accompanied them in the queue to the interrogation room until our presence was uncovered. And even then, we did not relent and asked the officers questions about the instances of Poland violating international conventions. The feature was extremely emotional. We assumed the role of students in relation to our interlocutors – the masters of life experiences. We assumed the dialogical attitude propagated by Kapuściński: "Stop. Next to you, there is another person. Encounter him. Such an encounter is the highest experience."<sup>30</sup> "The Other" is our master, and our relationship with them should be a motion towards Goodness. That "motion towards Goodness" first occurs at the level of the reporter, i.e. the character, and later, when the piece is broadcast, it is transferred onto the character-recipient relation.

## Conclusion

To assume the attitude of a student, to "conduct the act of conversation", to take responsibility for the Other – those are the tasks of contemporary reporters. Or maybe those are the tasks of all conscientious Europeans. What Pope Francis said during his visit to Lampedusa, an island which has become the symbol of the migrant crisis, was intended for all of us:

The culture of comfort, which makes us think only of ourselves, makes us insensitive to the cries of other people, makes us live in soap bubbles which, however lovely, are insubstantial; they offer a fleeting and empty illusion which results in indifference to others; indeed, it even leads to the globalization of indifference. In this globalised world, we have fallen into globalised indifference.<sup>31</sup>

Radio reporters belong to a small group of people reacting to "global indifference." They discuss the world using the voices of those who usually remain silent. Let us hope that those voices can break the bubble of indifference to human suffering.

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<sup>30</sup> R. Kapuściński, *Ten Inny...*, pp. 27–28.

<sup>31</sup> Fragment of a speech by pope Francis of 8 July 2013 As quoted in: Z. Bauman, *op. cit.*, pp. 28–29.

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Katarzyna Michalak

## **Przeciwko „zglobalizowanej obojętności” Reportażysta radiowy wobec problematyki uchodźczej**

### *Streszczenie*

Od swojego nasilenia w roku 2015 – kryzys migracyjny stał się jednym z ważniejszych tematów doniesień medialnych. Z biegiem czasu owe częste doniesienia przyczyniły się do społecznego zubożenia na krzywdę migrantów. Przybysze – traktowani stereotypowo jako obcy – stali się grupą ludzi zbędnych, niepotrzebnych, co z kolei zaczęło prowadzić do społecznych napięć i podziałów. Autorka prezentowanego artykułu zamierza wykazać, że jednym ze sposobów budowania dialogu między kulturami może być reportaż, szczególnie reportaż radiowy. Podążając za myślą Ryszarda Kapuścińskiego i Emmanuela Levinasa autorka uważa, że spotkanie z „Innym” to jedno z najważniejszych wyzwań XXI wieku. Trzy analizowane reportaże zdają się potwierdzać, że radiowe medium może pełnić szczególną rolę w przewyciężaniu „zglobalizowanej obojętności”.

**Słowa kluczowe:** migracja, reportaż, inny, filozofia dialogu, użycie dźwięku

## **Against “Globalised Indifference” Radio Reporters in the Face of the Refugee Crisis**

### *Summary*

Since it intensified in 2015, the migration crisis has become one of the major topics of media coverage. With time those numerous pieces resulted in society becoming indifferent to the plight of migrants. The newcomers, stereotypically treated as aliens, became a group of the unnecessary and unneeded, which then started to bear social tension and divisions. The author of the article intends to indicate that reportage/feature, radio reportage in particular, is one of the methods for building dialogue between cultures. In following the remarks of Ryszard Kapuściński and Emmanuel Levinas, the author noted that an encounter with “the Other” is one of the major challenges of the 21<sup>st</sup> century. The three analysed programmes seem

to prove the fact that the medium of radio may fulfil a special role in overcoming “globalised indifference.”

**Keywords:** migration, reportage, the other, philosophy of dialogue, use of sounds

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