

ON VALUATION IN REPORTAGE – BETWEEN REFLECTIVENESS AND JUDGEMENT

DOROTA DĄBROWSKA

Uniwersytet Kardynała Stefana Wyszyńskiego w Warszawie
Cardinal Stefan Wyszyński University in Warsaw
dk.dabrowska@gmail.com
ORCID 0000-0003-4410-1930

One of the most important tools for analyzing literary reportage (and any other type of expression within the *non-fiction* genre) is the question of the attitude presented by the “authorial self” (the narrator, who is usually identified with the author in the case of reportage).¹ The typology of authorial presence in the text – created by Hanna Małgowska in the 1960s² – takes into account four categories: the interpretative, the conscious ideologue, the witness and the reflective attitude. The first is connected with an overt valuation of the described reality, the second – with its evaluation inscribing itself – openly and prominently – into the existing discourse of a social, political, philosophical etc. nature, the third is determined by the signals of the subject’s direct participation in the reported events, found in the text. The fourth strategy involves the refusal to convey an unambiguous assessment of the reality described; this can be done by “muddling the genre”, using stylistic measures specific to fictional literature. This popular typology, often cited in research on reportage, was supplemented in 2020 by Urszula Glensk with yet another

¹ However, not always rightfully so – cf. M. Zimnoch, *Współczesny reportaż. Między racjonalizmem a doświadczeniem* [en. Contemporary reportage. Between rationalism and experience], <https://depotuw.ceon.pl/bitstream/handle/item/1060/Mateusz%20Zimnoch%2C%20Wsp%2C%20B%2C%20C%5%82czesny%20reporta%2C%20-%20omi%2C%20C%4%99dzy%20oracjonalizmem%20a%20do%20C%5%9Bwiadzeniem.pdf?sequence=1>, p.12 [accessed on: 1.03.2024].

² H. Małgowska, *Gatunki reportażowo-dziennikarskie okresu dwudziestolecia (próba typologii)* [en. Reportage and Journalistic Genres of the Pre-War Period (an Attempt at Typology)] [in:] *Z dziejów form artystycznych w literaturze polskiej. Z teorii i historii literatury* [en. From the History of Artistic Forms in Polish Literature. From the Theory and History of Literature], vol. 1, Warsaw 1963, pp. 189-200.

category – that of pretended absence.³ The author attributes it to works dominated by the “factual” manner of reporting history, a reticence to comment on facts, and authorial discretion.

The issue of the authorial attitude inscribed in the text of a reportage corresponds closely with the issue of the valuation of the recalled facts, of the “observed” fragments of reality contained therein.⁴ Depending on the strategy of subjectivity chosen within the framework of a given message, one may notice a greater or lesser saturation of narration with content of axiological nature. It is undoubtedly pronounced in the case of the conscious ideologue and interpretative approaches, which *ex definitione* are supposed to express the reporting subject’s perception of the world. However, the strategies of pretended absence, reflective and of the participant can be equally conducive to attributing a value-oriented character to the stories described – but this does not always happen openly. Małgowska’s typology, which Glensk has complemented, may seem insufficient in the context of the complex reportage structures the reader encounters.⁵ First of all, it can be seen that this division is not based on uniform criteria – the attitude of the participant is distinguished on the basis of the relationship between the subject expressing themselves in the text and the reality, however, this issue does not dismiss the question of the way in which this world is perceived – whether in the attitude of an interpreter, a conscious ideologue or yet another type. The ways of valuation embodied in reportages are considerably more complex than the typology suggests; they elude it, exhibiting characteristics of different types of strategies. I am not attempting to formulate proposals for additional components of the aforementioned typology, I am only focused on revealing

³ U. Glensk, „*Nie jestem neutralny*” – o obecności autora w prozie reportażowej [en. “I am not Neutral” – on the Presence of the Author in Reportage Prose] [in:] *Trzydzieści. Polska w reportażu, reportaż w Polsce po 1989 roku* [en. Thirty. Poland in Reportage, Reportage in Poland after 1989], ed. by E. Pawlak-Hejno, M. Piechota, Lublin 2020, pp. 42-43.

⁴ Cf. U. Sokółska, *Wartościowanie świata przedstawionego w dialogach reportaży literackich* [en. Valuation of the Setting in Dialogues of Literary Reportages] [in:] *Styl a semantyka* [en. Style and Semantics], Białystok 2008, pp. 234-249.

⁵ A similar impression arises when reading the typology proposed by Kazimierz Wolny-Zmorzyński: K. Wolny-Zmorzyński, *Reportaż – jak go napisać?* [en. Reportage – How to Write it?], Warsaw 2004, pp. 37-80.

the richness of the reportage literary substance and how the categories defining the specificity of given authorial standpoints do not exhaust its complexity.

This article aims to analyze two literary reportages in order to show the issue of how individual literary statements balance on the edge of different types of authorial strategies. I will use Małgorzata Rejmer's *Powietrze tu mokre* [en. Here The Air is Wet] and Mirosław Wlekły's *Zgorzenie polskie* [en. Polish Scandal], texts published in the book *Obrażenia: pobici z Polską*⁶, as the study material.⁷

In Rejmer's text, the formal layer of the statement comes to the fore – from the opening phrases, the viewer is informed of the ambiguous status of the narrative. The reportage begins with the words *Za górami, za lasami* [en. Over Hill, over Dale], referring to the convention of fairy-tale fictional narration. The piece is set in the Town, located near the Big City, which also suggests the mysterious, undefined and universal status of the stories being told/constructed.

Rejmer's piece focuses on the problem of resentment towards migrants. It tells the story of a town in the vicinity of which a center for refugees has been established. The structure of the text is that of a dialogue, as it interweaves the statements of the representatives of two sides of the argument – Jasar, chosen by the author to represent the ethnic minorities, and Irenka, a resident of the Town. Giving the floor to both sides can be seen as indicative of the intention to present the situation in a non-partisan manner. However, it draws attention to the way the protagonists are presented and how their image emerges from the text. Jasar is always smiling, kind⁸ – it is clear both from his direct description in the reportage narrative, from his self-characterization (when he speaks of his intention to treat people kindly, even if they adopt a hostile attitude towards him), and from the quoted facts – e.g. the juxtaposition

⁶ The title of the text dedicated to offending religious feelings is particularly ambiguous (on purpose?), as it can be translated as: “Insults/Offences” or even “Injuries: Beaten with/by/against Poland.” [Translator's note].

⁷ For detailed comments on the composition of the book, see my article *Polska (nie)gościnność we współczesnym reportażu – przybliżenia* [en. Polish (In)Hospitality in Contemporary Reportage – Insights], „Filologia Polska” [en. Polish Philology] No. 9/2023, pp. 52-65.

⁸ M. Rejmer, *Powietrze tu mokre* [in:] *Obrażenia: pobici z Polską*, Warsaw 2016, pp. 68-71. Subsequent quotations from the reportage and references to specific passages will be indicated in brackets in the main text.

of his statement that he “does not complain about Poland” with the reported events showing the injustices he experienced. Irena, on the other hand, is presented as a person “with a combative mood” (p. 68), with accusations against refugees listed on a piece of paper. She uses vulgar language and enthusiastically recounts the subsequent wrongdoings of the Chechen children. The negative characterization of the representatives of the Town is most clearly discernible in the manner in which the co-founder of the “Polish History and Glory” Association is presented, whom the reader recognizes as the author of the statement “People are evil by nature” (p. 87). She is characterized as “attractive, self-confident and rich”, which in itself could be the basis for a positive valuation, but in the context of the observation which is the opening statement of the subsection and the subsequent information about the character takes on a less obvious character. The narrator goes on to describe her as follows:

Wearing black faux-leather trousers and a black blouse with an imitation of spikes on the shoulders, she looks as if she is going to war, and I guess she is, because the first thing she says is: “You journalistic hyenas manipulate words.” p. 87)

Further elements of what was said – vulgar language, explicitly hostile attitudes – reinforce the viewer’s conviction that the Town is inhabited by people lacking openness to others, without any respect towards them. This image is also completed by the comments quoted from Internet users, in which aggression, fear and dislike are voiced (pp. 64-65; 91).

The title phrase of the reportage comes from Jasar’s statement about long-ing for Syria:

I am from Aleppo (...). Here the air is wet, while there it is dry. Here it’s cold, there it’s hot. Here the street smells like a car, there like grass, earth, trees. You walk out in front of your house and feel your town as it breathes. You take a breath and immediately that oh... you sigh. And now it’s all ruined. Half the town is gone (p. 69).

The words “here the air is wet” do not evoke explicit connotations – they could be either a statement revealing the discomfort associated with the humidity, or a statement positively valuating the phenomenon. The mysteriousness of the title of Rejmer’s reportage corresponds – to a certain extent – with its content, which can be described as based on an attempt to capture the complexity of reality. Jasar’s quoted statement puts in the center of the reader’s

attention the problem of being homesick, the experience of cultural differences, the lack of freedom to construct one's everyday life. These words correspond with the statements at the end of the text, in the subsection *Home*, dedicated to the memories and reflections of the Chechen girls. Their statements express a mature awareness of intercultural difficulties, nostalgia, a tendency to perceive Poland as a "second homeland", as well as statements condemning the radicalization of social attitudes in the world. These salient parts of the text direct the reader's attention towards problems of a universal nature, going beyond the status of a social diagnosis. The reportage draws attention to the complexity of the intercultural situation (multifaceted difficulties resulting from the intercultural clash – cf. pp. 75-80), the lack of simple solutions, it also shows the origins of xenophobia (setting it in the broader context of social distrust – cf. pp. 84-85).

Formally, Rejmer's text approaches the concept of reflective reportage, which, according to Glensk's characterization, is marked by: "a subversive and intellectualized narrative, usually negating the existing *status quo* or aimed at deepening self-awareness, creating views and beliefs, (...) understatements, tensions of imagination, heteroglossia" (p. 47). Given the valuing strategies used in the text, it would be difficult to regard such categorization as sufficient, fully adequate to the material under analysis. Undoubtedly, the reportage is not limited to the exposition of a clear social thesis, it directs the viewer's attention towards more universal existential problems. Nevertheless, analyzed from a referential perspective and in the context of the social characteristics that emerge from the text, it remains a statement that is clearly axiologically oriented.

The second reportage analyzed here, *Zgorszenie polskie* [en. Polish Scandal] by Mirosław Wlekły, represents a different literary fashion. It consists of a dozen or so chapters which can be divided into two types – those presenting examples of experience of offending religious feelings and ones introducing statements of an objectivizing nature. The introductory sentences of the reportage define its purpose – to investigate the reason why the Poles make frequent reference to Article 196 of the Penal Code.⁹

⁹ M. Wlekły, *Zgorszenie polskie* [en. Polish Scandal] [in:] *Obrażenia: pobici z Polską* [en. Insults: Beaten with Poland], Warsaw 2016, p. 15. Subsequent quotations from the reportage and references to specific passages will be indicated in brackets in the main text.

As a method to achieve this goal, the author of the text chooses to report selected stories about the experience of offending religious feelings. He does this in the form of a statement with a strong factual nature – we are informed about the place and time of the events, personal details of the participants are provided. This fosters an impression of the authenticity of the depicted stories and encourages the reader to follow the axiological logic of the argument. This is particularly important in the context of its strongly value-oriented character – in terms of poetics, the text follows the convention of the author’s “pretended absence”; however, it would be difficult to conclude that the subject of the text genuinely limits himself to the role of a documentarist, an impartial observer. The nine stories told by the author, which concern offending religious feelings, are conducive to looking at this phenomenon as something unjustified, a kind of fad. It is already indicated by the sheer use of the word “offended” in relation to those making the claims. The use of this category introduces ambiguity – the offended party is, on the one hand, simply someone who is offended, and on the other hand, someone who can be attributed with a tendency to take offense – seen as behavior characteristic of children and immature people. Phrases such as, for example, “no offense meant” or “well, he took offense” indicate the pejorative sense of this modifier. In Wlekły’s text, those protesting against abuse are both the ones experiencing offense and, following the suggestion inherent in this ambiguity, inclined to take offense (perhaps without need, without necessity?). Let us look at the various subsections of the text to reveal the ways in which the analyzed phenomenon (allegedly, according to the narrator’s announcement) is discredited.

The first one, titled *Spalenie boga Peruna* [en. Incineration of God Perun], tells the story of Adam Miauczyński,¹⁰ who protests against the burning of the statue of the eponymous deity. He shows little credibility in his protest, as he was not personally a participant in the offensive event and has only been practicing the native religion for a short period of time – he proves to have little understanding of the reality of this religion. Against this outlined

¹⁰ One might suspect that the man’s personal details have been altered, in line with the general information provided towards the end of the text. Naming the protagonist after a character known from Marek Koterski’s films gives an impression of a humorous distance and marks the image with awkwardness, inadequacy – characteristic of the protagonist bearing that name, cf. L. Kurpiewski, *Adam Miauczyński: suma wszystkich strachów* [en. Adam Miauczyński: The Sum of All Fears], „Kino” [en. Cinema], r. 52, no. 8/2017, pp. 38-41.

background, even the information that he is an unemployed bachelor sounds pejorative. Giving him the name of the protagonist of Koterski's films – apart from marking an ironic distance towards the character – seems to suggest a meaningful correspondence between the attitude he adopts and the one inscribed in the plot of the mentioned images. The viewer of *Dzień Świra* [en. Day of the Wacko] observes the protagonist as he reacts with hyperbolic fury to the sound of a lawnmower outside the window, hears the conversation of the women on the train as an unbearable bird's chirp, etc. – everything clearly distresses him, an expression of fatigue and hypersensitivity.¹¹ One might think that Miauczyński from Wlekły's reportage is – similarly to Koterski's character – downright ridiculous in his insistent grievances, reacting inadequately to reality. This becomes particularly clear in the context of the narrator's next axiological technique – depicting the reality of a small-town festival as the backdrop to this scandal. Wlekły writes about it: "The atmosphere is that of a picnic; around there are people in summer clothes taking souvenir photos, children laughing. This is important: bystanders will also be accused of offending religious feelings" (p. 16). Both the idyllic aura prevailing at the festival and the absurdity of attributing responsibility to the "bystanders" for the harm suffered by the protagonist work to discredit him.

Another "offended party" is Michał Grześ, a city councilor from Poznań. The case concerns a protest by a resident against the fact that a bus stop in the city is referred to briefly as "Baraniaka," which does not take into account that the bearer of the name was a bishop. The legitimacy of such a protest is refuted by means of three persuasive moves – firstly, Grześ filed a complaint not on his own behalf, but in response to a request from someone whose opinion he did not identify with, secondly, by showing that the feeling of offense was connected with the (erroneous!) suggestion that the bus stop name was a political issue (p.21), and thirdly, by the conclusion of the subsection stating, without any additional comment, that it would be costly to rename the bus stops (p.22).

¹¹ Cf. Ł. Knap, *Modlitwa o sens: o Adasiu Miauczyńskim z „Dnia świra” Marka Koterskiego* [en. Prayer for Meaning: on Adaś Miauczyński from Marek Koterski's 'Day of the Wacko'], „Rocznik Towarzystwa Literackiego im. Adama Mickiewicza” [en. Annual of the Adam Mickiewicz Literary Society] no. 42/2007, p. 145.

The next illustrated case concerns the president of the Silesian Community of the Faithful of the Latin Tradition, Artur Paczyna from Bytom and his reaction to one of the paintings shown as part of the exhibition – in his opinion offensive to the Pope. His point of view is discredited in the text by characterizing the man as a radical (which leads to his exclusionary attitude – expressed in the desire for “streets without Jehovah’s witnesses, squares and parks without homosexuals embracing each other (...) and hospitals without transplantology wards” – p. 23-24), pointing to the fact that he had not actually failed to see the criticized painting (“he had not been to the gallery, and the picture of the offensive poster was sent to him by someone via e-mail” – p. 26), and the portrayal of his environment (and the institution he represents) as one that, with regard to key issues, is breaking away from the Christian paradigm of love (this can be seen in the discussion on refusal to accept refugees – p. 24). Perhaps the most valuating element of the composition of the text is the passage at the end:

There are posters in the gallery stating that some works may be considered controversial, do not express the views of the gallery personnel or curators, are not intended to offend religious feelings and should not be taken literally, but as an artistic convention (p. 26).

In the context of this information, Paczyna’s protest appears as an expression of misunderstanding of this concept, of ignorance. We are faced with a similar situation in the case of the story *Prosty przyrząd do czynienia znaku krzyża* [en. A Simple Device for Making the Sign of the Cross] (pp. 41-45). Hubert Mącik, who gave a negative opinion of Tomasz Opania’s installation, is considered to be the offended party here. The reader of the text receives the author’s commentary to the work from the very beginning, indicating its auto-thematic nature, the intention to draw the viewer’s attention to the necessity of de-automatizing religious rituals. The conservator’s opinion quoted in the text seems to be a testimony to a misunderstanding of the artist’s intention, a sign of a literal reading that does not read the proper meanings of the message. It is noteworthy that the offense against religious feelings in this case was not the reason for a complaint, an appeal to the Penal Code, but was expressed within the conservator’s opinion.

Further examples of ridiculing images of the phenomenon we are interested in can be found in the subsections *Zeszyt znaleziony w garażu*, *Sms-y od żony*,

Wielka księga siusiaków [en. A Notebook Found in a Garage, Text Messages from the Wife, The Great Book of Wieners]. The first two implement a similar mechanism – they show a situation in which someone uses the argument of offending religious feelings to try to settle private matters (in both cases, it is a matter of private, interpersonal complications), while the last one indicates, again, a lack of willingness to take into account the “meta-framework” of the publication (a warning regarding controversial content) and the lack of direct contact between the “offended” and the criticized publication.

The only example of the ambiguous nature of the plot concerning the offense of religious feelings is the story about the sacristan who interprets the behavior of a drunken passer-by as offensive (*Peeing under the Choir* – p. 34-37). The text shows him as competent – opinions are cited describing him as experienced, with a sense of humor (and thus not focused on tracking down offensive behavior). The drunkard’s behavior is defined by the sacristan in opposition to analogous actions, clearly diagnosed as intentional and meant to offend. One can take the example of this story as the only argument in favor of the possibility of seeing offense to religious feelings as an adequate response to reality. In comparison to the other stories, this one can be seen as the “exception confirming the rule” or as an element of “sham dialogue” (inclusion of an element that disrupts the homogeneity of the image produced – yet disruptive, due to its “marginal” nature, only seemingly, insignificant).

The composition of the text is a significant persuasive element, underlining and emphasizing the valuation given to the reported stories – the subsections cited above alternate with short sections with an objectifying function. They contain, for example, information on statistics, statements by authoritative figures (such as Agnieszka Holland), data on the political background. As a particularly significant example of their compositional impact on the narrative of the image of feelings, let us cite the statement by Tomasz Dostatni OP titled in Wlekły’s text as *Paskudztwa Grotowskiego* [en. Grotowski’s Nastiness]:

(...) In prehistoric times, in the 1970s, Jerzy Grotowski’s *Apocalypsis cum Figuris* was staged. At that time a protest was raised by Bishop Bronisław Dembowski, who said it was something undignified, and Primate Stefan Wyszyński said it was some kind of nastiness. Not even twenty years later, Jerzy Grotowski received the great Vatican Fra Angelico Award, which was presented to him by Primate Józef Glemp. (p. 23)

The title of the subsection takes on an unambiguously ironic character, the history of the varied receptiveness of Grotowski's work serving as an example of insufficient openness to the language of art, a limited awareness of the variability of criteria, the need to mature for a proper perception of a work of art, and at the same time as a warning against the tendency to react hypersensitively to religious themes in art. The reader therefore reads from this passage an unequivocal encouragement to approach the charge of "iconoclasm" with caution, an imperative to uphold freedom of expression in art. Since such an unequivocal statement of the matter (in which the issue is not dispersed axiologically, but is finally given a clear diagnosis) is immediately followed by a story about a man offended by a painting displayed in a gallery – it is clear that the reader views the protagonist's attitude with even greater distrust (than would be apparent from his characterization). Agnieszka Holland's statement (about the disappearance of freedom of speech) in the excerpt from *Umysły ludzi* [en. People's Minds], which precedes the next story – discussing the inhabitants of Mikołów who negatively refer to books on sex education – has a similar effect.

In addition to the stories presented above, as if in opposition to them, there are stories about experiences that are comparable and yet slightly different – the offence (of feelings) experienced by a divorcee, the recipient of a message attributing responsibility for pedophilia to single-parent families (*Archbishop Michalik on Pedophilia* – pp. 28-30) and the reaction of an atheist to the recitation of prayers before lessons at his son's school (*Prayer before Maths* – pp. 51-54). Both of these situations concern the experiences of non-believers, and are treated as falling outside the canon of cases that can be taken into account under the Penal Code (after all, "non-believers have no religious feelings" – cf. p. 54). At the same time, these are the only cases in which the subjects of the complaint are not compromised (on the part of the narrator of the text), and the strong affections accompanying them do not give the impression of being absurd, wrong in the text... Let us briefly look at these two situations and see by what means the valuation of the reactions evoked is achieved.

In the chapter *Archbishop Michalik on Pedophilia*, the positive image of the protagonist is built through her characterization – pointing to her numerous activities (initiation of the Stop Stereotypes Association, political activity) and education. The main premise in favor of the possibility of a favorable valuation of the attitude represented by the woman is the very shape

of the archbishop's standpoint that is introduced in the text – common psychological knowledge and knowledge about morality “put a dam” on the possibility of blaming broken/ incomplete families for pedophilia. Furthermore, the image of parents harming their children through their decisions to separate (cf. p. 28) is contrasted with Małgorzata's account, which indicates unequivocally that the decision to divorce was taken responsibly, “for the child's wellbeing” (p. 29). To bluntly express the hurtful nature of the hierarch's words, the protagonist uses irony: “(...) Because, after all, we feminists and divorcees only have fun, we do not look at the good of the child and therefore we are guilty of pedophilia” (p. 29).

In a second story with a similar function – *Prayer before Maths* – a man protesting against his child's having to participate in religious rituals is portrayed as a victim of violence. His discussion of the fortuity of prayer as an integral part of school teaching leads to an oppressive situation – Karol Jabłoński is insulted by pupils, “dragged through muck and mire on Radio Maryja” [en. “Radio Mary” is a prominent, catholic radio station in Poland], his house was pelted with eggs... His opponents are also discredited by the portrayal of the headmistress as a religious fanatic incapable of substantive discussion (responding to the problem of violence at school by confessing “I am waiting for death like for a date with my beloved”) and insistently seeking the man's conversion. The lack of respect for the secular status of the school and the feelings of the atheist is expressed in the concluding statement of the subsection “Now the students pray to the Holy Spirit at 7:59 a.m.” (p. 54).

Both of the above mentioned examples show that Wleկły's reportage recognizes the problem of offending feelings, yet it concerns not religious feelings, but those of non-believers who experience oppression from people of faith.¹² The poetics of Wleկły's text situates the piece in the area of “pretended absence”. How illusory this absence is – that is, how pronounced is the evaluative narrator/author's tone in this convention of expression,¹³ – is evidenced by the extracts from the reportage analyzed above.

¹² The final unambiguousness of the message resounds clearly in the conclusion of the text, in which a poem by Julian Tuwim (*Raport* [en. Report]) is quoted, portraying Poland as a country plagued by a tendency to take offense at everything and for no good reason, which is seen – through irony – as the opposite of freedom of speech (pp. 58-59).

¹³ On the “finitely personal” character of the reportage statement, cf. K. Fruckacz, *Autor (w) reportażu. Personalizacja tekstu reporterskiego w dobie mediamorfozy* [en. Author (in)

The recognition of the inadequacy of the existing typology provokes an attempt to complement it, to seek to develop adequate categories. Given the significance of this task, however, it remains for the time being only a possibility worthy of further research. The relevance of the analytical perspective outlined above becomes apparent in the context of an awareness of the borderline nature of the genre¹⁴ – although reportages are literary texts,¹⁵ remaining at the same time a part of *non-fiction* works, reading practice indicates that they are perceived as testimonies of reality.

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¹⁴ Cf. R. Łukaszewska, *Teoria reportażu w perspektywie pisarstwa historycznego* [en. The Theory of Reportage in the Perspective of Historical Writing], „Czasopismo Zakładu Narodowego im. Ossolińskich” [en. Magazine of the Ossoliński National Institute] vol. 31/2020, p.105.

¹⁵ Cf. P. Czapliński, *Gatunek orientacyjny. Reportaż polski na przełomie XX i XXI wieku* [en. Indicative Genre. Polish Reportage at the Turn of the 20th and 21st Centuries], „Teksty Drugie” [en. Secondary Texts], no. 6/2019, p. 20.

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On Valuation in Reportage – between Reflectiveness and Judgement

The aim of the article is to reflect on the issue of valuating reality in reportage – a problem closely related to the issue of the creator’s subjective stance and the adopted narrative strategy. The text has the character of a case study – it is focused on the analysis of two literary reportages – *Powietrze tu mokre* (en. *Here The Air is Wet*) by Małgorzata Rejmer and *Zgorszenie polskie* (en. *Polish Scandal*) by Mirosław Wlekły. The presented observations are intended to demonstrate that the typologies functioning on Polish ground and defining possible manners in which the author becomes present in a reportage text do not reflect the complexity of literary realizations of the genre.

Keywords: reportage, valuation, persuasion, offense against religious feelings

Słowa kluczowe: reportaż, wartościowanie, perswazja, obraza uczuć religijnych

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