ABSTRACT

Doctoral dissertation by Marta Wiśniewska, MA, titled *Warmia and Mazury in reportage works from the years 1990-2015. Experience-memory-identity*, written under the supervision of Joanna Szydłowska, Ph.D., professor of UWM, presents the image of Warmia and Mazury created in press texts and journalistic publications in the years 1990-2015.

This time period covers the first quarter of the century after 1989, i.e. after political changes in Poland, and thus also formal changes regarding the press. The aim of the thesis is to explore the methods of conceptualization and problematization of the subject of Warmia and Mazury in Polish reportage in the years 1990-2015. The conclusions obtained are confronted with the results of research on reportage from earlier periods. This confrontation has led to finding common points and differences, allowing a complete picture of how this subject is presented in the press. In addition, the characteristics and evolution of reportage as a press and literary genre have been outlined.

The first chapter covers genological considerations regarding reportage. The author writes about the roots and origins of the genre, giving its definitions. One of the subsections concerns the findings related to the borderline nature of reportage as a genre benefiting from literature and journalism experience. A large part of the deliberations concerns the discussion that broke out after the publication of Artur Domosławski's book titled *Kapuściński non fiction*. The author also discusses the achievements of the so-called Polish school of reportage. At the end of the chapter, an attempt is made to answer the following question: "Where is the genre of reportage heading?". Contemporary trends appearing in the reportage genre, i.e. new journalism and gonzo journalism, are discussed..

The second chapter focuses on the reflections on memory. By conducting an analysis of reportage works concerning the history of Warmia and Mazury, the author evokes the concept of memory, referring to the findings of contemporary researchers of memorial messages, including Jan and Aleida Assmann or Pierre Nora. Reportage books focusing on five fundamental problem areas have been analysed: sexual violence against women of German origins by Red Army soldiers; "escape" and "expulsion"; the so-called "liberation" by the Red Army; looting and the Operation Vistula. In the last subsection, the author interprets the analysed works as a record of the evolution of thinking about the past in the reportage genre. They belong to the new memoiristic discourse (after 1989) and present individual, small stories that can be read as a symbol of collective tragedies.

In the third chapter, the author has analysed reportage works that are trying to answer the following question: “Who are you?”. The subject of interest is not only what answers were given by the characters, but also to whom the questions were asked. The issue of identity is crucial in the discussion of the so-called Recovered Territories, which are characterized by cultural and national diversity. The analysis of the texts is preceded by a theoretical subsection, which explains the most important concepts relevant for the analysis, such as borderlands and neo-regionalism. It also presents the state of sociological research on Warmia and Mazury. The conclusions from this chapter have allow the author to notice that there is a discrepancy between the theses put forward by sociologists and the thoughts of reportage characters.

The fourth and final chapter is a search for textual records of experiencing and exploring the worlds of Warmia and Mazury. Reportage is treated as a representation of this experience recorded using axiological choices, language and style. The main category in the chapter is the category of “cultural landscape”. The author has identified several issues concerning the experience of Warmia and Mazury as a socio-cultural space. The topic of attitude towards the Prussian-Eastern heritage and its re-reading is very important. The publication that comes to the forefront in relation to this matter is Waldemar Mierzwa’s *Miasteczko*, characterized by rich substantive content, touching on issues that have not been discussed before, as well as its innovative form. These reflections are concluded with an analysis of reportage works that cover the social problems of Warmia and Mazury (poverty, unemployment, alcoholism, lack of prospects) and its tourist and ecological development.

The final conclusions indicate that the image of Warmia and Mazury in reportage works in the years 1990-2015 is based on three pillars: the memory of the past (especially the tragedy of 1945), the search for identity of different generations of residents, as well as the experience of the cultural landscape largely marked by German influences. These topics are particularly visible in the regional press, and less visible in national titles and non-serial publications. The authors are mainly regional journalists. Reporters from national editorial offices rarely explore the topics related to Warmia and Mazury, but when they do, their texts are better in terms of subject-matter and form. There is also a discrepancy between the findings of scientists (sociologists, historians, cultural scientists) and those of reporters.