

Summary the doctoral dissertation „The reporter’s writing of Anna Strońska”

The doctoral dissertation raises Anna Strońska’s reportages (1931-2007). The writer came from Przemyśl. Critics (e.g. E. Biela, M. Zieliński) early called her „the first lady of Polish reportage”. She worked in editorial board of the daily newspaper „Gazeta Krakowska” and the national newspaper „Polityka”. She published in the Parisian periodical „Kultura”, too. In addition to reportages she wrote drama, prose and lyrics poetry. Her unedited works are located in Muzeum Narodowe Ziemi Przemyskiej in Przemyśl. She received many awards and distinctions for her works (e.g. Nagroda im. Juliana Bruna, the first awards of publishing house „Czytelnik”, Krzyż Kawalerski Orderu Odrodzenia Polski). Her uncle was the famous painter from Przemyśl – Marian Stroński.

The author of this study is interested in Strońska’s reportages published in books over the period 1964-1998 (including *Sennik galicyjski*). Majority of her books published capital publishing houses. Strońska’s works previous reception encompasses only general reviews. These opinions published in literary and cultured periodicals (among others in „Literatura”, „Kontrasty”, „Nowe Książki”), as well as in local and all-Poland newspapers (e.g. „Polityka”, „Gazeta Południowa”). There isn’t any more extensive study about Strońska’s reportage. The aim of this doctoral dissertation is to liquidate this researc gap and to represent wealth thematic and characteristic style of her writing.

The study is composed of eleven chapters. At the top of this work there is preliminary containing biographical components. The end of this one there are summary and bibliography. The parts of this study are organized according to subject matter of Strońska’s works. Her reportages pertain to Polish countryside, Podhale, borderlands, outsiders (e.g. addicts, terminally ill, expelled from populace) and art of artists-amateurs suffering from mental illness and at last posing aftermath reporter’s travels to Russia and other Soviet republics (Lithuania, Latvia, Belarus, Moldova), to Ukraine (especially after 1991) or Western Europe (Germany, Denmark, England). The separate chapter pertains to *Sennik galicyjski* published after Strońska’s volumes with reportages.

The technique of Strońska’s works fluctuates in step with indwelling new areas and undertaking next subject matter: identifiable in initial period of oeuvres distinctive opposition literary reportage – problem reportage disappeared, and works have drawn-out story’s, essay’s and collage’s form more and more often. Reader notices preference of the writer to authenticity and burning issues (often demanding intervention). The reporter is interested in people disadvantaged by fate differently. Others don’t remember about them in the least. Strońska

unites journalistic penetration and honesty in relating events with empathy to her interlocutors. She understood professional work as particular duty instead of way for earning a lot of money. Recognizable and subjective diction adds artistry her reportages. The writer lives in large Polish agglomerations (Cracow and Warsaw) but she arrives from time to time to familiar Przemyśl very gladly. This town is the most important place in the world for her (the major hero of her publication entitled *Sennik galicyjski*).

The author of this study uses science achievements of intertextuality, postimperialistics studies, postcolonialism, spatial subject matter, feminism and autobiographism (among others the works of M. Czermińska, M. Głowiński, H. Gosk, S. Skwarczyńska, K. Majbroda, E. Rybicka, D. Skórczewski, B. Waldenfels). Research results of famous theoreticians and simultaneously practices of reportage are very important, too (e.g. ideas of W. Górecki, R. Kapuściński, K. Kąkolowski, E.E. Kisch, J. Litwin, J. Maziarski, M. Miller, J. Paclawski, M. Piechota, M. Wańkowicz, K. Wolny *vel* Wolny-Zmorzyński).

There are many places and persons full cruelty and deprived of sentiments in Strońska's works about Polish countryside, not only of Little Poland. The writer doesn't ditto romanticized image of Polish village from contemporary twentieth-century literature. Nonetheless there are a couple of reportages with positive repercussion (the works about committed rural social activists).

According to the reporter Podhale desist slow to be the bastion of tradition. Progression of civilization concurs to decline that local culture. Strońska's reportages about Podhale are decided opinion in defence feeding highland regionalism. Nonetheless, the most important „particle” of that place scenery is human being who must deal with many different problems every day.

The writer portrays „others” fervently. They belong to various worlds. She dedicates time unpredictable criminals (e.g. The Wampire form Cracow), addicts (alcoholics) or degenerate women even. The reporter-altruist, for accomplish job which she undertook, must often enough defeat own weaknesses and refuse stereotypical judgements.

Eastern borderlands aren't reminiscent of attributes of dependence and smaller prestige in Strońska's oeuvres. The example of Mazurian autochthon Ewin Kruk images dramatic history of those lands and Poles as colonizers. The writer reveals herself like patient auditor, indefatigable voyager, searching reporter, admirer of local culture and even epicure of native specialties.

For the reporter, committed collector of all lumber and bric-à-brac, issues of art isn't most important but fate of sufferer people and gifted with creatively at the same time (e.g. M.

Wnęk, E. Monsiel). Nonetheless reader can notice that Strońska is interested in niche art, this form of creative activity is usually depreciated than ennobled.

Her narration about Russia unveils, on the one hand, territorial power of this country, but on the other hand features its weakness of the economy. The reporter argues that addiction of nations on the totalitarian empire can come true in the field of culture. She usually distances of matters associated with politics of that time. Her reportages about J. Gagarin reminds of power of Soviet system which conquered cosmos.

The chapters about Soviet republics (Lithuania, Latvia, Belarus and Moldova) contain many serious information pertinent literature, practices and history, often dramatic, those territories. We can find details about Soviet cultured politics there. Strońska doesn't ditto popular topics in communism. Numerous descriptions of nature and architecture evidence of uniqueness of places which are worth visiting.

Strońska picks with trite portrayal of Ukrainian problematic aspects in literature. Her literary output is example of demythification Ukraine image. During peregrination therein she can observe different environments. She describes problems which apply to Ukraine after 1991 – from poverty in countryside, through confusing dealings with Poland, until global politics. In her opinion, independent Ukraine doesn't celebrate own freedom.

In volumes about Germany, England and Denmark Strońska desires to picture broad image of populaces different than Polish communist reality. The author's ventures resemble intellectual travels. This time the reporter doesn't devote much attention to culture of visiting communities. Narration similar to essay evidences of the writer's erudition. There are many loanwords in her reportages.

Sennik galicyjski written by Anna Strońska is the important work, too. Autobiographism is especially identifiable there. The reporter invokes remote history (e.g. Galician Slaughter) and latter events (Second World War). Przemyśl, including her family home is the intimate centre of the world for her.

Human being is the most important part of reality for Strońska. He is the man in the street – resident of village or town. He can't expect to any concrete help from family and friends and also appropriate institutions. Heros of her works are often paupers, sufferers, lones and even delinquents. The writer shows local government neglects of that time although she works in loyal to Communists editorial teams.

Anna Strońska merits for, according to the doctoral dissertation' author, name „the first lady of Polish reportage”. The value of her works is usually broad depiction specific problems, figures or communities (e.g. Jurij Gagarin, Romany minority, situation in Ukraine after 1991).

The writer presents particular problem from different points of view. In researched works pays attention genuineness of issues which reporter values very much. Her treats own professional duties in very respectable way. Acclaim causes a lot of problems in the porter's works. She doesn't limit thematics of her reportages to one area not even territory own expeditions to definite region (Cracovian) or one country (Poland). She doesn't pattern herself on any antecedents.

The reporter from Przemyśl uses characteristic language containing a lot of artistic resources. Her style tinged with subjectivism resembles, especially in her later volumes, sophisticated and simultaneously backbreaking narration incrustated by specialist terminology and foreign-language phrases.

Strońska is the author of different kinds of reportages (according to findings of scientists): e.g. biographical, hard-hitting, intervention, criminal, relating to travel, output, political, psychological, with portrait of person, juridical, relating to customs, socio-political, socio-cultured, foreign and essay.

Reportage, what Anna Strońska was the professional and flew high, is continually much-loved literary genre. Nowadays innovative variations of this writing situated between belles-lettres and non-fiction become more and more numerous and popular. This dissertation's author questions reporter's pessimistic diagnosis about crisis of reportage in the present world.