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## **Three strategies of conceptualizing Spain in Polish 21st-century reportage. Modernization – memorization – myth**

### **Trzy strategie konceptualizacji wizerunku Hiszpanii w reportażach polskich XXI wieku. Modernizacja – memoryzacja – mit**

#### **ABSTRACT**

The article focuses on selected elements of the image of Spain created in Polish reportage texts in the recent years. The analytical material comprises three extensive on-fiction texts published as books: *Pył z landrynek. Hiszpańskie feisty* [Dust of Hard Candies. Spanish Fiestas] (2013) by Katarzyna Kobylarczyk, *Barcelona stolica Polski* [Barcelona, the Capital of Poland] (2016) by Ewa Wysocka, and *Ludzie z Placu Słońca* [People from the Square of the Sun] (2017) by Aleksandra Lipczak. The undertaken analysis of imaging strategies will be limited to three fields of interpretation concerning 1) modernization processes in Spain in the recent years 2) pragmatics and instrumentalization of Spanish memory cultures 3) Spanish culture of events and searching for sacrum in laicized modern times. The article will scrutinize how cultural travel may become an intellectual inspiration and an inspiration to develop one's writing style in such non-fiction texts as reportage and travel guidebook.

#### **KEYWORDS:**

non-fiction, cultural tourism, cultural memory, Spain, Polish literature

#### **ABSTRAKT**

Przedmiotem uwagi są wybrane elementy wizerunku Hiszpanii zapisanego w polskich tekstach reportażowych lat ostatnich. Materiałem analitycznym są trzy obszernie teksty non fiction opublikowane w formie książek: Katarzyna Kobylarczyk (*Pył z landrynek. Hiszpańskie feisty*, 2013); Ewa Wysocka (*Barcelona stolica Polski*, 2016); Aleksandra Lipczak (*Ludzie z Placu Słońca*, 2017). Analizę strategii wizerunkowych ograniczymy do trzech pól interpretacyjnych dotyczących: 1) procesów modernizacyjnych Hiszpanii lat ostatnich; 2) pragmatyki i instrumentalizacji hiszpańskich kultur pamięci; 3) hiszpańskiej kultury eventów i poszukiwania sacrum w zlaicyzowanych czasach współczesnych. W artykule rozpatruje się, w jaki sposób podróż kulturowa może stać się inspiracją warsztatową i intelektualną dla takich tekstów non fiction jak reportaż i travel guidebook.

#### **SŁOWA KLUCZOWE:**

non fiction, reportaż, guidebook, turystyka kulturowa, pamięć kulturowa, Hiszpania, literatura polska

## INTRODUCTION

It is the aim of the proposed reflection to describe selected elements of Spain's image in Polish reportages published in the last five years. The focus will be placed on explorations which can be perceived as cultural journeys focused on intellectual and aesthetic contemplation of various (material and non-material) artefacts of culture. It will be scrutinized which elements of the symbolic imaginarium contribute to the reportage image of Spain in the Polish non-fiction literature of the recent years. Additionally, it will be investigated how modern Polish literary reportage employs genre alterations of travel guidebook.

## LITERATURE REVIEW

Postmodernity blurred the sharpness of national categories in designing the modern world and triggered an offensive of identity projects based on existential values and the idea of citizenship. The shattering of the homogenous image of Poles' collective identity that occurred after 1989 strengthened the figure of the Other. In the Polish reality, the Other has always been associated particularly willingly with a German, Russian, Jew or Ukrainian. These figures of otherness have always been particularly strongly present in the Polish public discourse and in texts of culture. They have triggered debates, aroused emotions, redefined the assessment of the Polish present and past. Naturally, the subject of Spain has never stood a chance of causing such an interest and emotions. The Spanish Other has always been too far away, remaining peripheral and unknown. It has been difficult to see oneself in his mirror. The diary of literary and media facts confirms that for Poles Spain has remained a country rather poorly recognized. Magdalena Barbaruk proved that this fact has a wider European context: "does Spain play a role of the European place of »non-memory«? Is this a consequence of marginalizing Spain because of Francoist regime? Is Spain bound to be a peripheral country owing to its geographical location? Is it to be overlooked because of the civilizational and cultural gap, because of its »Africanity«?"<sup>1</sup>. Yet it is the Spain overwhelmed by civil war that became a subject of one of the most valuable Polish

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<sup>1</sup> M. Barbaruk, *Sensy błędzenia. La Mancha i jej peryferie*, Kraków 2018, p. 18.

reportage books in the interwar period (Ksawery Pruszyński)<sup>2</sup> and a number of other known reports (Jędrzej Giertych; Roman Fajans; Jerzy Przedwieczerski)<sup>3</sup>. After World War II, Spain was brought closer to the Polish reader in a travel diary of Monika Warneńska<sup>4</sup> and literary essays by Maria Kuncewiczowa<sup>5</sup>. When the Iron Curtain collapsed and Poland joined the Schengen Area, Spain became an attractive tourist destination, an object of cultural and linguistic fascinations. Late modernity, which inscribed the man into a multidimensional and unstable world, manifested itself, among others, in a boom of self-help books/philosophy, an increase in the importance of all sorts of advisors, experts, and consultants<sup>6</sup>. These transformations – multiplied by a change in patterns of international tourism and a new figure of tourist-traveler<sup>7</sup> – found their reflection in an incredibly wide offer of guidebooks and Baedekers, which literally flooded the Polish publishing market in the recent years<sup>8</sup>. These texts, fundamental for a tourist experience, interestingly contextualise themselves in relation to the narration of professional branding materials – those which build the image, reputation and brand of a given country<sup>9</sup>.

This type of utilitarian literature has a great power of distributing and reproducing image stereotypes. A stereotype, according to Walter Lippmann, is always a product of individual, fragmentary, schematic and simplified perceptions of a given

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<sup>2</sup> K. Pruszyński, *W czerwonej Hiszpanii*, Warszawa 1937.

<sup>3</sup> J. Giertych, *Hiszpanja bohaterka*, Warszawa 1937; R. Fajans, *Hiszpania 1936. Z wrażeń korespondenta wojennego*, in: M. Szczygieł (ed.), *100/XX. Antologia polskiego reportażu XX wieku*, Volume 1, Wołowiec 2014; J. Przedwieczerski, *Hiszpania w ogniu: reportaże z 22 rycinami*, Warszawa 1936.

<sup>4</sup> M. Warneńska, *Zwierciadło z Toledo*, Warszawa 1985.

<sup>5</sup> M. Kuncewiczowa, *Don Kichot i niańki*, Lublin 1990.

<sup>6</sup> A. Giddens, *Nowoczesność i tożsamość. „Ja” i społeczeństwo w epoce późnej nowoczesności*, A. Szulżycka (tr.), Warszawa 2012.

<sup>7</sup> J. Urry, *Socjologia mobilności*, J. Stawiński (tr.), Warszawa 2009; Z. Bauman, *Ponowoczesność jako źródło cierpień*, Warszawa 2013.

<sup>8</sup> K. Wolnik-Vera, *Przystanek Barcelona*, Warszawa 2014; K. Wolnik-Vera, Z. Siewak-Sojka, *Costa del Sol i Costa de la Luz*, Bielsko-Biała 2018; M. Bernatowicz, *Hiszpania. Fiesta dobra na wszystko*, Warszawa 2017; M. L. Graff, *Spokojnie, to tylko Hiszpania. Przewodnik po różnicach kulturowych*, J. Zabrodzka, P. Wciślik (tr.) Warszawa 2007; M. Olechowska, G. Chołopiak, *Hiszpania jakiej nie znacie. Kastylia – la Mancha. W krainie błędnych rycerzy i wiatraków*, Brzezia Łąka 2013.

<sup>9</sup> M. Hereźniak, *Marka narodowa: jak skutecznie budować wizerunek i reputację kraju*, Warszawa 2011.

topic, shared by a certain group of people<sup>10</sup>. Stereotypical perceptions of other nations are part of a given national culture and confirm that an individual sharing them belongs to a given national community. These perceptions are crucial for assessing and positioning groups of others (heterostereotypes), as well as for developing views about one's own national, ethnic, or cultural group (autostereotypes). In Polish non-fiction literature, the image of Spain is built on the basis of a few constant topoi. Canonically, Spain is associated with sunny beaches and love-related thrills, colorful local culture and impressive cultural heritage, as well as captivating history<sup>11</sup>. Among these associations, an important place is occupied by topoi which are fundamental for the European civilizations, that is holy places, willingly described in traveljournals, diaries, essays and reportages of varying cognitive and literary value<sup>12</sup>. It is still strongly believed that Spain is an ecstatic and sensual space, a landscape of extremities and opposites, a Catalan tandem of *seny* [common sense] and *rauxa* [sudden determination or action]<sup>13</sup>. A more sophisticated recipient will look in these texts for longing for the preindustrial Spanish landscape, with its civilizational disparity of the world separated from the rest of Europe spiritually and culturally, longing for the colonial grandeur of the empire, longing for interlacing ingredients of the Arabic, Jewish and Christian past, which was so brilliantly recorded in the prose of Norman Lewis<sup>14</sup> and Cees Nootboom<sup>15</sup>, available for Poles in translation.

## MATERIALS

After World War II, Spanish readers were gradually getting acquainted with the oeuvre of Polish literature<sup>16</sup>, yet the figure who was the greatest ambassador of

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<sup>10</sup> M. Grzesiak-Feldman, *Tożsamościowe uwarunkowania postępowania się stereotypami*, Warszawa 2006.

<sup>11</sup> A. K. Majewska, *Rok na Majorce*, Kraków 2013; A. Sarzyńska, *Barszalona*, Kraków 2017.

<sup>12</sup> D. Fórmanowicz, *Mężczyzna w chwili, gdy zostaje sam*, Warszawa 2016; M. Wiernikowska, *Oczy czarne, oczy niebieskie. Z drogi do Santiago de Compostela*, Warszawa 2013; J. Gać, *El Camino, czyli hiszpańskie wędrowanie*, Pelplin 2013.

<sup>13</sup> B. Dudko (ed.), *Podróże z Kapuścińskim. Opowieści trzynastu tłumaczy*, Kraków 2007, p. 124.

<sup>14</sup> N. Lewis, *Voices of the Old Sea*, London 1984; idem, *The Tomb In Seville*, London 2003.

<sup>15</sup> C. Nootboom, *Roads to Santiago: A Modern-Day Pilgrimage Through Spain*, London 1997.

<sup>16</sup> I. Narębska, P. Sawicki; *Panorama histórico de las traducciones de la literatura Polaca publicadas en España de 1939 a 1975*. Tesis doctoral. Universidad de Alicante Facultad de Filosofía y Letras Departamento de Traducción e Interpretación, Alicante 2011.

Polish literature in the Spanish-speaking world was Ryszard Kapuściński, whose works were congenially translated into Spanish and Catalan by, among others, Agata Orzeszek, Jerzy Sławomirski and Ann Rubió<sup>17</sup>. Kapuściński's work, which functioned as a model for a whole generation of journalists, received wide scientific reflection, and the author himself became a hero of mass imagination owing to the film *Jeszcze dzień życia* (*Another Day of Life*) by Raul de la Fuente and Damian Nenow. The present article refers to Kapuściński's successors. The analytical corpus compiled for the purpose of this study is comprised of three reportage books devoted to Spain which were published in the years 2013-2017. These are: *Pył z landrynek. Hiszpańskie fiesty* (2013) by Katarzyna Kobylarczyk, *Barcelona stolica Polski* (2016) by Ewa Wysocka, and *Ludzie z Placu Słońca* (2017) by Aleksandra Lipczak<sup>18</sup>. Their authors represent the middle (Wysocka was born in 1965) and young generation (Kobylarczyk – 1980; Lipczak – 1981). The Master and his disciples differ not only in gender and generation, but primarily because of their writing styles and the range of the undertaken reportage activities. Although neither of the female authors can be seen as representing the same kind of individuality Master Kapu did, nor are they counted among “the hottest” reportage authors in Poland nowadays, it can be assumed that the presented texts are interesting analytical material due to at least three reasons: 1) they document (although in microscale) the directions of the development of the modern Polish reportage; 2) they show the pragmatics of cultural travel as a cognitive and writing experience of non-fiction authors; 3) they go beyond stereotypical representations of the image of Spain in Polish texts. The repertoire of the selected texts was profiled to show possibly most diverse, alternative, nonstandard perspectives on the issues discussed in the present study. The proposed analytical corpus is arbitrary, it does not exacerbate all possible interpretations of Spanish experiences in the modern non-fiction literature and has been embraced only for the purpose of this study.

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<sup>17</sup> H. Stochniałek, *En busca de las normas de traducción: la prosa polaca traducida en España y en México: estudio del caso*, rozprawa doktorska, Uniwersytet Warszawski 2005, Saarbrücken 2012.

<sup>18</sup> K. Kobylarczyk, *Pył z landrynek. Hiszpańskie fiesty*, Wołowiec 2013; A. Lipczak, *Ludzie z Placu Słońca*, Warszawa 2017; E. Wysocka, *Barcelona stolica Polski*, Warszawa 2016.

## METHODS

The character of the undertaken study is interdisciplinary. From the perspective of media sciences, its methodological basis consists in qualitative research, especially content analysis, understood as “all systematic procedures whose aim is to examine the content of reported information”<sup>19</sup>. The applied methods will also include literary and historical studies methodology, which will make it possible to describe the morphology of text, yet also provide a chance of referring to extratextual senses, such as historical, social and cultural contexts<sup>20</sup>. This will be especially fruitful when it comes to the issue of memory. The 20th century is a period of a fight for memory, a period when memory discourse flourished, when history of the second degree triumphed, i.e. the remembered history dominated over the event history<sup>21</sup>; it is also a period of distrust towards grand narratives and a period of openness to microhistory<sup>22</sup>. New memorization projects were concluded with original narrative concepts, a greater status of diaries, autobiographies and reportages. It is visible that all this was really sense-generating when one invokes reportages of Svetlana Alexievich – a Nobel Prize laureate (2015) in literature, which she received for a reportage. The end of the 20th century, in line with reorientation of the geopolitical map of Central Europe, triggered a chain of undertakings oriented towards recording collective identities of communities with a new matrix of memory. In the Polish reality, it became rudimentary to develop a language to write about expulsion of Germans from areas taken over by Poland in 1945, about the Holocaust of Polish Jews, about moral and ideological heritage of communism. In the Iberian Peninsula, communicative memory (functioning within one generation) and cultural memory (across generations,

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<sup>19</sup> R. D. Wimmer, J. R. Dominick, *Mass media. Metody badań*. T. Korłowicz (tr.), Kraków 2008, p. 211.

<sup>20</sup> A. Kaliszewski, E. Żyrek-Horodyska, *Kilka uwag o metodach analizy tekstów dziennikarskich ze szczególnym uwzględnieniem reportażu*, in: A. Szymańska, M. Szymańska-Magdziarz, A. Hess, (ed.), *Metody badań medjoznawczych i ich zastosowanie*, Kraków 2018, p. 116.

<sup>21</sup> P. Nora, *Les lieux de memoire*, Paris 1997.

<sup>22</sup> A. Assmann, *Cultural memory and western civilization: functions, media, archives*, Cambridge 2011; P. Ricoeur, *Pamięć, historia, zapomnienie*, J. Margański (tr.), Kraków 2006; R. Trauba, *Historia – przestrzeń dialogu*, Warszawa 2006; E. Domańska, *Mikrohistorie – spotkania w międzyświatach*, Poznań 2005.

exceeding the horizon of experience, recorded in texts, places, figures and myths) struggled with, among others, challenges of the colonial past and fresh heritage of enslavement.

The presented reflection will take into consideration the methodology of cultural tourism – a young discipline situated in the field of social and economic sciences, humanities and Earth science<sup>23</sup>. The subject of research in cultural tourism comprises travelling to objects and places of culture as well as participating in cultural events (high and popular culture), thanks to which people who travel encounter products of culture. This leads to broadening their knowledge about the world of man, and the presence of culture-related content is decisive when it comes to them deciding to participate in this form of travelling<sup>24</sup>. Today, no one questions the conclusion that the tourist experience has become egalitarian and trivialized<sup>25</sup>. Postmodernity transformed otherness and mystery into tourist attractiveness of a given place, it changed “the landscape of initiation not even into a kind of thematic park, but into a space of sensation, dominated by sensual experience”<sup>26</sup>. Tourist industry keeps generating new areas of expansion. Great capital has been invested in cultural heritage, religious ethnic, event, Erasmus and volunteer tourism, as well as alternative and extreme tourism<sup>27</sup>. Postmodernist tourists have at their disposal modern distribution channels and useful gadgets: geo-guidebooks and audiovisualisations, interactive maps, QR codes, holograms, applications, social media services, WWW pages, blogs<sup>28</sup> as well as interactive outdoor games, such as questing, geocaching, and orienteering<sup>29</sup>. New destinations, experiences, narratives and their heroes are being born as we speak<sup>30</sup>.

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<sup>23</sup> A. Mikos von Rohrscheidt, *Turystyka kulturowa. Fenomen, potencjał, perspektywy*, Poznań 2010.

<sup>24</sup> Ibid.

<sup>25</sup> D. MacCanell, *Tourist: a new theory of the leisure class*, New York 1989.

<sup>26</sup> K. Łukasiewicz Krzysztof, I. Topp, *Przewodniki w kulturze i kultura jako przewodnik*, „Prace Kulturoznawcze” nr 17 (2015), p. 10.

<sup>27</sup> K. Buczkowska, *Turystyka kulturowa. Przewodnik metodyczny*, Poznań 2008.

<sup>28</sup> A. Stasiak, B. Włodarczyk, J. Śledzińska, *Wczoraj, dziś i jutro krajoznawstwa*, in: A. Stasiak, B. Włodarczyk, J. Śledzińska (ed.), *Współczesne oblicze krajoznawstwa*, Warszawa 2016; M. Jerczyńska, *Gospodarka elektroniczna w sektorze turystyki*, „Logistyka” nr 2 (2006), p. 65–66.

<sup>29</sup> M. Zamelska, B. Kaczor, *Interaktywne formy współczesnego krajoznawstwa na przykładzie Wielkopolski*, in: A. Stasiak, B. Włodarczyk, J. Śledzińska (ed.), *Współczesne oblicze krajoznawstwa*, Warszawa 2016, p. 315–328.

<sup>30</sup> B. Kita, *Między przestrzeniami. O kulturze nowych mediów*, Kraków 2003.

Baedekers and reportages are attractive analytical materials for those who investigate cultural tourism. These genres developed their modern formula as late as the 20th century, yet their sources expressing the imperative of travelling go back to the Greek *perégiesis* and the Roman *itinerarium*<sup>31</sup>, medieval peregrinations and merchants' accounts, renaissance reports of diplomats and scientists, and soon also diaries of those travelling to new lands<sup>32</sup>, grand tours and reports of peregrinations of Romantics<sup>33</sup>. A classical Baedeker is focused on presenting a particular geographical-cultural location, portraying the world selectively (when it comes to topics, objects, events, routes, maps). It gives tips as to how to recognize the space around, it inscribes the present into the cultural heritage (creating a cultural landscape). Moreover, it writes scripts telling tourists how to experience the reality, while when it comes to communication strategies, it imitates a situation of "a shared walk"<sup>34</sup>.

Linguists and media researchers unanimously claim that breaking the monopoly of verbal culture by the multimedia came as a conclusion to attempts at producing a linguistic definition of text, which proved unsuccessful. Genealogical reflection is what should follow the consequences of the communicative arena transformation as well as texts which employ various media and semiotic systems. Written in a new communicative reality, reportage attempts at meeting new challenges. Already Kapuściński, looking for new epistemological perspectives, experimented with essay, collage, poetry, photography, as well as exploring potentials of anthropological narration, and sharing his views as an expert<sup>35</sup>. Kapuściński's writing inspired the genre of reportage when it comes to cognitive achievements of Annales School (promoting "soft" facts) and The New Journalism School (essayization and anthropologization of narration, fascination with magical journalism). Today, non-fiction prose is more and more often treated

<sup>31</sup> J. Sznayder, *Podróże w starożytności*, Warszawa 1959.

<sup>32</sup> A. Mączak, *Peregrynacje. Wojaże. Turystyka*, Warszawa 1984; H. Dziechcińska, *O staropolskich dziennikach podróży*, Warszawa 1991.

<sup>33</sup> J. Kamionka-Straszakowa, *Zbłąkany wędrowiec. Z dziejów romantycznej topiki*, Wrocław 1992.

<sup>34</sup> Z. Rybczyńska, *Potęga i niemoc spojrzenia Meduzy: alternatywne przewodniki miejskie jako realizacja nowej utopii*, „Prace Kulturoznawcze” nr XVII (2015), p. 129–141.

<sup>35</sup> A. Kunce, *Antropologia punktów*. Katowice 2008; A. Kamińska, *Europejczyk w podróży: odmienność i tożsamość jako kategorie opisu świata w reportażowej twórczości Ryszarda Kapuścińskiego*, Białystok 2017.



as a form of textualizing experience equal to fiction<sup>36</sup>. Academic studies propose resigning from the genealogical perspective, and shifting interests towards analyzing thematic blocks independently of generic their provenience. Reportage is more openly claimed to be a certain communicative license, a multimedia genre. Krzysztof Stępnik<sup>37</sup> writes about silvic perspectives on reportage; Edward Balcerzan<sup>38</sup> proposes a systematics of quasi-generic paradigms; Tomasz Goban-Klas<sup>39</sup> and Paweł Zajas<sup>40</sup> claim that the juxtaposition of fiction vs. non-fiction is not true. In 2010, serious debates on journalists' ethics were inspired by a book of Artur Domosławski, which was interpreted as an attack on the authority of Master Kapuściński, or alternatively as a Promethean gesture of freeing oneself from the debate on writer's workshop<sup>41</sup>.

## ANALYSIS

### Challenges of modernization, or what we learn from Spanish experience:

#### Aleksandra Lipczak

Aleksandra Lipczak's reportage narration has been influenced by the greatest. The author fell in love with Spain because of *Vengo*, a film by Tony Gatlif. She collected her material thanks to a scholarship awarded by Ryszard Kapuściński Herodot Foundation, and she prepared the text inspired by Mariusz Szczygieł, one of the best Polish reporters of the middle generation. As a result, her work was shortlisted for Witold Gombrowicz Award. Publishing in the most important Polish opinion weeklies and having lived in Spain for six years, Lipczak says:

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<sup>36</sup> G. Grochowski, *Pytania o niefikcyjną prozę dyskursywną*, in: M. Czerwińska (ed.), *Polonistyka w przebudowie*, Kraków 2005, p. 650–665.

<sup>37</sup> K. Stępnik, *Dekonstrukcja reportażu. (Zygmunta Nowakowskiego „Niemcy a la minute...”)*, in: M. Woźniakiewicz-Dziadosz (ed.), *Fabularność i dekonstrukcja*, Lublin 1998, p. 165–166.

<sup>38</sup> E. Balcerzan, *W stronę genologii multimedialnej*, in: W. Bolecki, I. Opacki (ed.), *Genologia dzisiaj*, Warszawa 2000, p. 97.

<sup>39</sup> T. Goban-Klas, *Świat Ryszarda Kapuścińskiego*, in: K. Wolny-Zmorzyński, W. Furman, J. Snopek (ed.), *Mistrzowie literatury czy dziennikarstwa?*, Warszawa 2011, p. 120.

<sup>40</sup> K. Zajas, *Zagubieni kosmonauci. Raz jeszcze o „Imperium” Ryszarda Kapuścińskiego i jego krytykach*, „Teksty Drugie” nr 3 (2010), p. 218–231.

<sup>41</sup> G. Wołowicz, *O Domosławskim i jego krytykach*, „Teksty Drugie” nr 1–2 (2011), p. 279–288.

Spain which I got to know was the most fashionable and the sexiest country in Europe. It was rushing ahead, imposing trends. I got to know it like that, and I got to know it from a completely different perspective in 2008, when everything started collapsing there (...). All sorts of overlooked issues started coming to the surface, all things not dealt with previously, all the matters that had been slighted before, when the country had been stunned by its progress. Now, all these things were impossible to ignore. When I started writing my book, I treated Spain like an older sister of Poland, somehow battered by life, whose mistakes offered some reflection for us<sup>42</sup>.

Aleksandra Lipczak shares the opinions of her masters, Ryszard Kapuściński and Artur Domosławski, who perceived the reality of the Spanish-speaking Latin America as “laboratories of a new century,” where phenomena important for the world had been born<sup>43</sup>. Lipczak inscribes this relation into the Polish context. *Ludzie z Placu Słońca* is a memento of sorts for the country at the Vistula River, and even more than that – a seismograph of social, economic, and cultural transformations in the 21st-century Europe. This would be a certain variation on the metaphor of “a mirror from Toledo” established by Monika Warneńska (1985) in her reportage book focused on memories. Forgotten today, this book encompasses a collection of ideological falsehoods disseminated in Poland after the Yalta Conference about the Spanish civil war and related to the dogmatization of the image of the Spanish confrontation with Fascism<sup>44</sup>. Diachronically read, non-fiction texts show how unstable the interpretation line of these experiences is. Warneńska, a journalist related to the socialist authorities, assesses the Solidarity surge of August 1980 very negatively. Supporting the oppressive gesture of General Wojciech Jaruzelski, who introduced the Martial Law on 13 December 1981, she saw the budding democratic movement in Poland as a shadow of Spanish Falange and a fifth column, “which served foreign empires, foreign interests, and was the bane of the country”<sup>45</sup>. A totally different image is shown in the Spanish “mirror” of the reporters of the younger generation. Lipczak, and Wsocka, who

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<sup>42</sup> *Wierzę w empatyczną Hiszpanię. With A. Lipczak talking M. Majewska, „Krytyka Polityczna”, 23.09.2017, <https://krytykapolityczna.pl/swiat/aleksandra-lipczak-hiszpania-reportaz-wywiad/> (access: 01.03.2020).*

<sup>43</sup> W. Bereś, K. Burnetko (ed.), *Nie ogarniam świata: z Ryszardem Kapuścińskim*, Warszawa 2007.

<sup>44</sup> J. Kieniewicz, *Hiszpania w zwierciadle polskim*, Gdańsk 2001.

<sup>45</sup> M. Warneńska, op. cit., p. 333.

will be mentioned later – declaring their faith in human freedom and democracy – focused on a different symmetry in the histories of Poland and Spain, that is oppressiveness of a regime violating rights of an individual. With her social and political temper, Lipczak, who specializes in the theme of migration, watches Spain of the transformation in the first decade of the 21st century. Analogies between Polish and Spanish experience which interest her appear at the political level (the authoritarian past, transformation drawing “a thick line” to cut off the past, “coming back to Europe” concept), mental and axiological level (Catholicism), as well as economic level (the crisis of the beginning of the 21st century).

“A Spanish fad” is what Lipczak calls her book<sup>46</sup>, having in mind its stylistic polymorphism. Reportage hybrids sketched with the technique of patchwork express the Spanish aesthetics and are adequate to the way problems are formulated in the text. Each of the reportages collected in the volume shows a different technique of working with facts and the text itself. The traditional first-person narrative is complemented with objectified historical sketches, forms of investigative journalism, meticulously structured collages, reportage portraits, and interviews. Agnieszka Warnke compared the nuances of generic variations of Lipczak’s reportages to Spanish dances.

The collection includes reportages whose voice reminds one of flamenco. Although it does not tell a story, body movements and gestures express emotions. They show a special magnetizing energy. The same sensitivity, passion, depth and rhythm is there in *Ludzie z Placu Słońca*. For instance, a story about looking for the signs of the dead who “disappeared” during the war is like soleá – brimming with melancholy, materializing loneliness and pain of losing a loved one. It requires focus, although the slow pace sometimes quickens. In turn, alegrías means joy, beauty of human relationships, and such a positive ambience describes “Zwyczajna wieś” [An Ordinary Village]. A bitter-sweet answer to the question “Co można zrobić (z) Franco w dwudziestym pierwszym wieku?” [What can be done with/to Franco in the 21st century?] is exuberant, just like bulerías, which must be danced at every fiesta<sup>47</sup>.

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<sup>46</sup> *Historia, reportaż. With A. Lipczak talking M. Wilk, #rozmowyliczanki* [ep. 38], 18.12.2017, [https://www.youtube.com/results?search\\_query=lipczak+rozmowyliczanki](https://www.youtube.com/results?search_query=lipczak+rozmowyliczanki) (access: 12.03.2020).

<sup>47</sup> A. Warnke, *Aleksandra Lipczak, Ludzie z Placu Słońca*, 20.05.2017, <https://culture.pl/pl/dzielo/aleksandra-lipczak-ludzie-z-placu-slonca>, (access: 09.03.2020).

Comparing Lipczak's book to a reportage volume which gained acclaim in Poland some time ago, namely *Samotność Portugalczyka* [Loneliness of a Portuguese]<sup>48</sup>, it needs emphasizing that her way of presenting the story is more capricious and associative. What is common for both narratives is a truly emphatic portrayal of longing for the imperial past. Struggling with postcolonial qualms, confronted with the challenges of globalizing societies and visions of a still increasing wave of immigration, works as a pretext to sketch a collective portrait of the presented communities, with the spotlight on depicting their emotions, passions and spirit.

Lipczak's quasi guidebook is rebellious in its nature. It leads off the beaten track, into places which are not obvious. The meandering narration may lead the reader astray. That is why it was necessary to introduce sections to make particular parts cohesive and organized, to build hierarchy and chronology of the presented episodes. Working as preludes, interjections and punchlines, they are often commentaries – grotesque, ironic, dramatic. In its compositional aspect, *Ludzie z Placu Słońca* reminds one of Mariusz Szczygieł's reportage technique. Lipczak is aware of her material, she plays an intelligent game with the reader, betraying the conventionality of the creative act. There is not one Spain and there is not one narration, which is impressively documented with a compositionally interesting reportage titled "Populacja tygrysa bengalskiego" [Population of the Bengal Tiger], which is based on the magic of numbers. Defining the aims of her book, Lipczak references the formula of reportage guidebook. "I wanted to make it a reportage guidebook to modern Spain, a book which would allow the reader to understand and get to know it at least a bit. This is a book which replaces folklore with stories about a country made of flesh and blood"<sup>49</sup>. The formula of Baedeker will come to the surface also as an element of the intertextual layer of the text, among others, in quotations from a guidebook prepared by Barcelona en Comú.

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<sup>48</sup> I. Klementowska, *Samotność Portugalczyka*, Wołowiec 2014.

<sup>49</sup> *W Hiszpanii wszystko jest bardziej*. With A. Lipczak talking M. Bojanowska, K. Chojnacka, „Nowy Folder” 03.05.2017, <http://nowyfolder.com/aleksandra-lipczak-w-hiszpanii-wszystko-jest-bardziej/> (access: 11.03.2020).

Lipczak avoided image stereotypes of a sunny country. There is no *Sun, Sand, Sea landschaft*, there are no sweaty tourists in Park Güell, crowded beaches and fashionable restaurants. There are no aesthetics of exaggeration as if taken out of Pedro Almodovar's films, gloomy air of Carlos Saura's films, or metaphysics, which has been inscribed into Ibero-American literature. Lipczak made the image more complex, introducing, among others, the context of "European Orient," a laboratory of European migrant experiences, unresolved traumas from the European past, the effectiveness of antiestablishment movements, debates on the role of gender. These elements of the cognitive layer should be seen as valuable: they universalize the message of the reportage and inscribe the text into the European context.

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The texts of Spanish culture come to life in the ways of imaging, comparing and introducing metaphors. Neo-ruins – poignant mementos of pre-crisis aggrandizement – remind the author of surrealist projects of Salvador Dali and Luis Buñuel. Don Quixote appears in order to fight modern specters of "cities with no people, roads with no cars, zebra crossings with no pedestrians, airports with no passengers"<sup>50</sup>. The language of stylistic excess or dry report, the mannerism of enumeration, and street art rhetoric all express the aberration potential of places and spaces during an economic crisis, demonstrating how art becomes part of the social climate of the 21st-century Spain. For the purpose of her reportage, Lipczak skillfully adapts the language of the street, media slogans, whispers of family secrets and expert jargon, powerful authenticity of newspaper adds, intimacy of prayer-like letters of intent, rhetoric of soulless official letters. She compiles them into a flexible material to express the Spanish experience.

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<sup>50</sup> A. Lipczak, *Ludzie...*, op. cit, p. 29.

For Tim Ederson<sup>51</sup>, tourism is a performative act – creating and recreating meanings and values. Such an understanding can be applied to a reportage experience: participating in an incident and creating a textual fact. The variety of sources to be found in the concluding section of the book is truly impressive. Lipczak absorbs the atmosphere of a huge crowd of a street demonstration, listens to confessional narratives of people affected by the crisis, debates with visitors of the mausoleum in the Valley of the Fallen, reads art present in the public space, in Melilla looks at the life at the southern border of Europe, talks to anthropologists exhuming the remains from the period of the civil war, undoubtedly having in mind analogous images from the Bosnian reportage book by Wojciech Tochman (*Jakbyś kamień jadła*) or his recent publication devoted to Cambodia (*Pianie kogutów, płacz psów*)<sup>52</sup>.

Three modules contribute to the cognitive structure of Aleksandra Lipczak's volume. These are:

### **Modernizing and emancipatory discourse**

Modernizing and emancipatory discourse reports transformations of the traditionally patriarchal Spanish society and relationships of the genders. The author describes the way which Spanish society travelled from *machismo* to the time when feminist, LGBT+ and transgression movements came into the picture of public narration in the 1980s. She looked for the senses of ideological revolution initiated by Josè Luis Rodriguez Zapatero at the emancipated streets of Madrid, provocations of Almodovar's avantgarde films and in the silence of provincial Spain, where people of the same gender can get married. On the margins of debates concerning sexuality, a treaty on plurality, freedom and human rights was built. "Not sex, but indeed democracy. Not orientation, but participation"<sup>53</sup> – she writes. The author created fascinating portraits of strong and charismatic women: Pilar Primo de Rivera, and Ada Colau. These portrait reportages, which can be compared to the best models of world reportage, are at the same time huge frescos documenting the social-cultural and political background, boldly reaching

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<sup>51</sup> T. Edensor, *Performing tourism, staging tourism: (re)producing tourist space and practice*, „Tourist Studies” nr 1 (2001), p. 59–81.

<sup>52</sup> E. Tochman, *Jakbyś kamień jadła*, Wołowiec 2002; idem, *Pianie kogutów, płacz psów*, Wołowiec 2019.

<sup>53</sup> A. Lipczak, *Ludzie...*, op. cit., p. 134.

for tools of sociological, psychological and cultural analysis. If one assumes, as Jacques Lacan did<sup>54</sup>, that language which we inherited is masculine and expresses the structure of patriarchy, Lipczak's prose is *herstory*, a contrnarrative when compared with the androcentric perspective.

### Civic discourse

The subject of civic discourse in Lipczak's narration concerns the habitus of precarions and stateless people, whom the author watches in Barceloneta and Melilla. These are the figures of "people-rubbish", "people-waste", unwanted products of globalization<sup>55</sup>. Their isolation at the margins (in refugee camps), the ambivalent status of their subjugation to the law, and at the same time excluding them from the law, make them model icons of *homo sacer*<sup>56</sup>. Lipczak's social, activist temper tells her to watch admiringly how the civic public space of cities affected by recession is being built and how a neoliberal model of city space is being experimented with in Barcelona. She is fascinated with the phenomenon of antisystem civic ventures as a reaction to compromised rhetoric of consumption (Plataforma de Afectados por la Hipoteca (PAH) [Platform for People Affected by Mortgages]). What deserves special attention is a dynamically sketched portrayal of a Barcelonian district El Raval, together with its unique geography, aesthetics and ethics, morality and customs, linguistic polymorphism, multiculturalism, original portraits of its citizens, and in a wider perspective – frescoes on politics of exclusion and otherness. The chronicler's diligence makes it necessary to mention that an equally warm and friendly portraits of this Barcelonian district can be found in fiction narration of Aga Sarzyńska's novel<sup>57</sup>.

These sections of the volume constitute a cognitively important contribution concerning the heritage of the colonial past of Europe and globalization challenges of the post-migration world, which still does not know if its policy is more that of walls or bridges. Migrant reality of *Frontera Sur* is a world woven from the relief beauty of Arab aesthetics and the dirt pushed out of the continent.

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<sup>54</sup> J. Lacan, *Funkcja i pole mówienia i mowy w psychoanalizie*, B. Górczyca, W. Grajewski (tr.), Warszawa 1995.

<sup>55</sup> Z. Bauman, *Życie na przemiał*, Kraków 2006.

<sup>56</sup> G. Agamben, *Homo sacer*, Stanford 1998.

<sup>57</sup> *Raval, dzielnica Barcelony, to była miłość od pierwszego wejrzenia. With A. Sarzyńska talking Michał Nogaś*, „Duży Format” nr 29 (2017), p. 23–24.

Here, Franco's monuments have not been pulled down and people live with their colonial memories. Migrants who are fended off with barbed wire from Europe come here willingly. This reportage does not have such a powerful drama potential as the panoramic *Amexica. War along the Borderline* by Ed Vulliamy, a British reporter of *The Guardian*, yet we can find here a clear correspondence to the humanitarian tone of the diagnosis present in European reportages<sup>58</sup>. Lipczak published a number of reportages, articles and interviews on the topic of migrants and refugees, and here she touches upon problems which have been addressed by political scientists, sociologists, and culture researchers. In reportage details she describes a transition from "Europe of the world" to "Europe in the world"<sup>59</sup>, in microscale diagnosing "the strange death of Europe"<sup>60</sup> and the phenomenon of open society which is being born in pain.

### Memorization discourse

Memorization discourse of Lipczak's book is oriented towards telling a story about the Spanish transition from dictatorship to freedom. "Co można zrobić (z) Franco w dwudziestym pierwszym wieku?" [What can be done with/to Franco in the 21st century?] is one of the titles in the book<sup>61</sup>. Memory is a collective phenomenon<sup>62</sup>; it is construed, passed down and shared socially. It is a focus of tradition, a tool integrating a community, legitimizing the authorities and order, creating bonds and group identities. Reportage prose of the presented authors appreciates the significance of cultural memory recorded in texts, architecture, educational institutions, museums and monuments, customs (which are all media of memory). The repertoire of memory practices present in the book encompasses, among others, rituals and family stories, studies of historical topography, participation in celebrations of local and state festivals.

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<sup>58</sup> W. Bauer, *Über das Meer: mit Syrern auf der Flucht nach Europa*, Berlin 2015; K. Brinkbäumer, *Traum vom Leben: eine afrikanische Odyssee*, Frankfurt a. M. 2011; S. Liberti, *A sud di Lampedusa: cinque anni di viaggi sulle rotte dei migranti*, Roma 2011; P. Kinsley, *New Odyssey: the story of the twenty-first-century Europe's refugee crisis*, New York 2016.

<sup>59</sup> W. Bereś, K. Burnetko, op. cit., p. 164.

<sup>60</sup> D. Murray, *Strange death of Europe: immigration, identity, islam*, London 2017.

<sup>61</sup> A. Lipczak, *Ludzie...*, op. cit., p. 163.

<sup>62</sup> M. Halbwachs, *Společne ramy paměti*, M. Król (tr.), Warszawa 2008.



Described in reportage style, these phenomena can be addressed with tools developed by memory studies. It is especially useful to employ the categories of cultural and communicative memory<sup>63</sup>, functional and storage memory<sup>64</sup> and the theory of places of memory – *les lieux de mémoire*<sup>65</sup>. In this sense, Lipczak's reportages are narratives about the culture of memory understood as the presence of the past in public space, e.g. in art, museum exhibits, language, official and confessional narratives. Memory is a process of remembering (*Erinnerung*), yet also denying and forgetting. Erich Maria Remarque in *The Night in Lisbon* wrote about dynamics of memory, which reminds one of an animal devouring its own body in order to still exist<sup>66</sup>. Lipczak describes how Spaniards do not remember, marginalize, and taboo. Modulation of memory in society – which is recorded in Lipczak's reportages – results from various changes: social-cultural (e.g. generational), political and institutional. Understood this way, memory of the civil war and Francoist regime is nolens volens the central point describing the Spanish memorizing experience of the 20th century. "Franco is still in our heads. Ever alive, always fresh. A skeleton in the closet. A dictator in the fridge. Not buried, only cast aside"<sup>67</sup>. Lipczak's narratives convince us that the present is uncertain in the face of acknowledging and settling the past. American historian Timothy Snyder wrote about the power of the "fourth dimension": "a sense of the future has to be created in the present from what we know of the past, the fourth dimension built out from the three of daily life"<sup>68</sup>.

Lipczak's prose tells a story about the birth of a social need for narration about the past and renegotiating memory. The author agrees with Kapuściński, who believed that modernity was a triumph of institutionalized memory, effectively stifling private narratives<sup>69</sup>. Yet these are private narratives that are most significant for a reporter. Lipczak writes about the silence of school handbooks

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<sup>63</sup> J. Assmann, *Cultural memory and early civilization: writing, remembrance, and political imagination*, Cambridge 2011.

<sup>64</sup> A. Assmann, *Cultural memory and western civilization: functions, media, archives*, Cambridge 2011.

<sup>65</sup> P. Nora, *Les lieux de memoire*, Paris 1997.

<sup>66</sup> E. M., Remarque, *Noc w Lizbonie*, R. Wojnakowski (tr.), Warszawa 2015, p. 125–126.

<sup>67</sup> A. Lipczak, *Ludzie...*, op. cit., p. 139.

<sup>68</sup> T. Snyder Timothy, *Black Earth: the Holocaust as History and Warning*, eBook 2015, p. 343.

<sup>69</sup> W. Bereś, K. Burnetko, op. cit., p. 18.

and encyclopaedias, about the burden of fear (there is a poignant reportage about a man who did not leave his home in fear of the dictatorship); records the difficult process of unblocking memory of witnesses (a reportage about looking for the graves of “disappeared” people (*desaparecido*) from the time of the civil war), she also writes about diversification of ideas about places of memory. These sections of the volume are very interesting for the Polish reader as they point to some correspondence to Polish memorization experience of the 20th century<sup>70</sup>. Polish white spots on the map of the national memory – still controversial and deformedly conceptualized – refer, for instance, to witnessing the holocaust of Polish Jews during German occupation, moral responsibility for being engaged in the communist system, for victims of Stalinist repressions and the Martial Law of 1981. “To Europe, but with your sloppily buried dead”<sup>71</sup>, the author writes, paraphrasing the title of Maria Janion’s book (*Do Europy tak, ale z naszymi umarłymi* [To Europe, but with our dead], 2017). The Polish literary scholar wrote a book about the consequences of the end of Romantic-symbolic culture and about changes in perceiving and remembering the cultural heritage of the past – also the most gloomy, shameful and evil past (with reflection on antisemitism as a main motif). Referring to Janion, Lipczak proposes a group therapy to Spaniards. Working through the past – bidding a dignified farewell to the ancestors and carefully listening to their heritage – is a condition that must be fulfilled in order to determine ethical perspectives of the future.

Aleksandra Lipczak looks underneath “the lining of the world”<sup>72</sup>. Under the layer of Baedeker rhetoric made up to cater to tourists who consume Spain, she found a picture of a European country abundant in dramas and mysteries, intriguing narratives and unique characters. She described a country facing its past, yet boldly creating the vision of its future. It is a pity that the author so sparingly used the literary style when it comes to language, portrayal of the characters and compositional plan. Her journalistic temper effectively stifled her literary predilections.

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<sup>70</sup> L. Nijakowski, *Polska polityka pamięci. Esej socjologiczny*, Warszawa 2008.

<sup>71</sup> A. Lipczak, *Ludzie...*, op. cit., p. 161.

<sup>72</sup> J. Alvaro J., *Książka Ludzie z Placu Słońca. Recenzja i wywiad z autorką*, 2017, <https://hispanico.pl/ksiazka-ludzie-z-placu-slonca/> (access: 09.03.2020).

### **Off the beaten track of the present, that is a guide to event culture:**

#### **Katarzyna Kobylarczyk**

While Aleksandra Lipczak admired Spanish modernizing undertakings, Katarzyna Kobylarczyk asked about the meaning of cultural heritage of local communities. Lipczak rationally analyzed facts, Kobylarczyk collected impressions and emotions, juxtaposed the logic of facts with the non-physical, non-literal. She opened up to the invisible, non-obvious, spiritual. Lipczak's texts are reportages focused on problems which very rarely reached out for the literary style. Kobylarczyk created reportages-essays, reportages-impressions, reportages-miniatures written with sensual language and elaborative metaphors. The style of her narratives reminds one of elegant and erudite phrases of travel essays of Maria Kuncewiczowa (1990), already mentioned above. The latter's grand tour was reminiscent of the best patterns of the literature of the previous century. It was compiled from reportage detail, nuggets recorded in memory, emotions pursuant to experiencing great texts of culture, written with the awareness of metaphorical senses. "Everything a foreigner's eyes see casts a shadow, grows into a metaphor, while the sense of things and events flees like a scent"<sup>73</sup> – this is what Kuncewiczowa said and what Kobylarczyk could repeat. The author created a beautiful narrative, pervaded with internal rhythms and tensions, once closer to the boredom of a walk in heavy heat, once dynamic like a telegram.

*Pył z landrynek* originated from a blog (<http://septimo-piso.blogspot.com>), yet texts it comprises are not mere reprints. The first-person figure of the narrator is shaped on the basis of a habitus of a journalist correspondent who embraces a duty to penetrate various spheres of reality and relate facts to the reader. "Your correspondent" – this is how, suspiciously seriously, the narrator calls themselves, describing preparations to the journey as if they were readying themselves to participate in a dangerous war mission (equipment, research, planning). Obviously, this is an intellectual joke, an intelligent parody of the ethos of war journalist, who is today focused not on information but rather on live coverage<sup>74</sup>.

Kobylarczyk's undertaking is ambitious in its conceptual layer: it is a subjective description of the most fascinating Spanish fiestas. Although it is not

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<sup>73</sup> M. Kuncewiczowa, op. cit., p. 123.

<sup>74</sup> D. Matheson; S. Allan, *Digital war reporting*, Oxford 2013.

a precedent in the Polish 21st-century reportage<sup>75</sup>, this undertaking is especially great in its scope and rich in sources. The book remains underappreciated. It was accused of being kaleidoscopic and superficial, written in exalted language<sup>76</sup> and limited to passive observation of cultural phenomena.

Kobylarczyk's journey is part of an infectious trance resulting from getting excited with the show and participation. This is an attempt of documenting various Spanish fiestas and watching people who, on the one hand, celebrate a festival as an element of the old tradition; on the other hand, noticing progressing commercialization and gradual transformation of street celebrations into mindlessly ticked tourist attraction<sup>77</sup>.

Very rarely was the author praised for her erudition, thorough subject-matter preparation, colorful language<sup>78</sup>. Only one review emphasized what actually is the greatest asset of the volume: looking for metaphysics in the secularized world.

For Katarzyna Kobylarczyk, a Spanish fiesta is one of a kind anthropological and historical phenomenon, connecting generation after generation in an unbreakable chain of culturally-rich tradition. It has different faces, being an indispensable element of the identity of citizens of particular villages, cities and regions. Everyone, independently of being a native or a tourist passing by, can read in the fiesta one common message: stop and celebrate. Do not rush. Time is not going to run out<sup>79</sup>.

Mircea Eliade believed that being exposed to sacrum and myth is fundamental human experience thanks to which man gets acquainted with non-historical sacral reality and escapes the power of chaos<sup>80</sup>. Sacrum builds the sense of the

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<sup>75</sup> M. Bernatowicz, *Hiszpania. Fiesta dobra na wszystko*, Warszawa 2017; M. L. Graff, *Spokojnie, to tylko Hiszpania. Przewodnik po różnicach kulturowych*, J. Zabrodzka, P. Wciślik (tr.), Warszawa 2007.

<sup>76</sup> J. Marchwica, *Recenzja Pył z landrynek*, 2017, <http://etnosystem.pl/ksiazka/recenzje/7194-kobylarczyk-pyl-z-landrynek> (access: 10.03.2020).

<sup>77</sup> B. Darska, *Recenzja Pył z landrynek. Hiszpańskie fiesty*, 2017, <https://kultura.onet.pl/recenzje/recenzja-pyl-z-landrynek-hiszpańskie-fiesty-katarzyna-kobylarczyk/sgzn0f8> (access: 02.03.2020).

<sup>78</sup> Morgause, *Pył z landrynek. Hiszpańskie fiesty*, 2015, <https://www.biblionetka.pl/art.aspx?id=939259> (access: 07.03.2020).

<sup>79</sup> J. Kapica-Curzyste, *Fiesta forever*, 2013, <https://esensja.pl/ksiazka/recenzje/tekst.html?id=16522> (access: 05.02.2020).

<sup>80</sup> M. Eliade, *The quest: history and meaning in religion*, Chicago 1971.

world, allows one to recognize values, organizes space and time. Fiestas constitute the time of sacrum as an interval of daily life. They materialize mythical events which worked "at the beginning," with their cyclic nature document the lasting existence of the world. In the modern laicized times, sacrum does not have to have a religious context, it may denote a ritual which centers around itself a particular community, stopping the reality. Fiesta is nowadays a field of interdisciplinary research within social and humanist studies. An anthropological analysis of fiestas' ontology shows that through cyclic updating of particular rituals and ceremonies, it is an important manifestation of local identity and cultural distinctiveness of a given community<sup>81</sup>. Its meaning is historical, cultural, religious, folklore and social. It constitutes a microcosmos with its own language, aesthetics, hierarchy, and axionormative system.

It is this functional multifaceted nature of fiestas, the complicated nature of social rituals and behaviors and manifestations of sacrum that interests Katarzyna Kobylarczyk. The author complements her reportage participatory observation with thorough knowledge on history, anthropology, ethnography. As a result, she creates engaging minitreatise about patrons of festivals, local heroes and myths, about intermingling of modern religious practices and pagan rituals. Kobylarczyk asks about the position of fiestas in the times of posttourism and in relation to the paradigm of *entertainment, emotion, education, engage*<sup>82</sup>. She realizes that the watched spectacles have been commercialized, she knows how ambivalent the impact of tourist industry on local communities is. In her attitude towards the world there is no naivety of "postmodern tourists," who look for "authenticity"<sup>83</sup>. Yet Kobylarczyk's narrative confirms that event tourism has not destroyed the authentic character of Spanish fiestas<sup>84</sup>.

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<sup>81</sup> S. R. Becerra, *Religión y fiesta. Antropología de las creencias y rituales de Andalucía*, Sevilla 2000.

<sup>82</sup> A. Wieczorkiewicz, *Apetyt turysty. O doświadczaniu świata w podróży*, Kraków 2008, p. 235.

<sup>83</sup> D. MacCanell, *Tourist: a new theory of the leisure class*, New York 1989.

<sup>84</sup> E. Malchrowicz-Moško, K. Buczkowska, *Fiesty hiszpańskie – jeszcze święta lokalne, czy już tylko atrakcje dla turystów?*, „Turystyka Kulturowa” 2010 / 4, p. 17–37; K. Buczkowska, E. Malchrowicz, *Współczesne znaczenie hiszpańskich fest religijnych w opinii młodych polskich turystów i mieszkańców Hiszpanii*, „Szczecińskie Zeszyty Naukowe. Turystyka religijna zagadnienia interdyscyplinarne” nr 647 (2011), p. 111–125.

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Katarzyna Kobylarczyk's event guidebook is deceitful. Again, we deal here with a genre alteration, with staffage. *Pył z landrynek* is a metaguidebook. A guidebook offers a readable and reasonable itinerary, Kobylarczyk proposes an accidental and rather chaotic hike. A guidebook is based on solid facts, Kobylarczyk trusts impressions and intuitions. Her narrative is governed not by graphs and maps but by the figure of labyrinth. The archetypal significance of labyrinth points to a way to a spiritual center, to self-cognition<sup>85</sup>. The labyrinth symbolizes a mystery, chaos, mess, but also infinity, complications and a trap. The figure of labyrinth is present in the urban plan of Spanish villages and cities, in incomprehensible structures of behaviors of celebrations' participants, in the mystery of symbols and rituals; and this figure makes it impossible to recognize the sense of the witnessed events<sup>86</sup>.

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The experience of hierophany<sup>87</sup> is not available for people who are not community members, but nosy onlookers, "We cannot interfere into something which is not ours, which we do not understand, and which we could – perhaps – desecrate with our barbarity"<sup>88</sup> – the author claims. The limited epistemological competences of the subject are symbolized also by the figure of moth, fog, darkness, and a recurrent motif of a lost wanderer. Signposts mislead, maps confuse, ahay-wire clock's hands lie, memory fails. We deal here with the empirical "getting lost with a guidebook," whose various variants were described by Magdalena Barbaruk, concerned with literary routes of La Mancha<sup>89</sup>.

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<sup>85</sup> Y.-T. Tuan, *Space and place: the perspective of experience*, Minneapolis 1977.

<sup>86</sup> W. Benjamin, *Das Passagen-Werk*, Frankfurt am Main 2009.

<sup>87</sup> M. Eliade, *The quest: history and meaning in religion*, Chicago 1971.

<sup>88</sup> K. Kobylarczyk, *Pył z landrynek. Hiszpańskie fiesty*, Wołowiec 2013, p. 53.

<sup>89</sup> M. Barbaruk, *Przewodniki błędzenia*, „Acta Universitatis Wratislaviensis”, no 3649, „Prace Kulturoznawcze” nr XVII (2015), p. 171–181; idem, *Sensy błędzenia. La Mancha i jej peryferie*, Kraków 2018.

Watching fiestas was reminiscent of watching someone's dreams while being awake. At night, strange cities became entangled labyrinths, nameless people got caught in the whirl of not entirely comprehensible ceremonies and among the tight crowd of their bodies we – lonely newcomers – could flit by the walls completely unpunished and unnoticed. It was easy to get addicted to this<sup>90</sup>.

The scary vastness of the interior is governed by indeterminacy and lack of closure. Timeframes crumble, space structures collapse. "Time changes into a whirl, or maybe it stops completely, it might have never flown here, in this stony town, entangled in wires, in this great country on the margin of the present"<sup>91</sup>. The reportage reality brings to life characters from a few ages ago, imagination creates figures of mythical heroes.

It seemed that all citizens escaped or hid – as if from the side of golf pitches, through unguarded gates, *almagavars* were to come, this motley crew of outcasts, runaways, bandits under the banners of cross and crescent, who were employed by the Crown of Aragon, these wild children of deserted Spanish desolations, who have never shaved and had their hair cut, called from Arabic *muhavir* – "companion," *mghabbar* – "dusted," and maybe simply from *mughaver* – "foray"<sup>92</sup>.

These formal solutions illustrate transformations of the modern reportage described by Mateusz Zimoch, which he names a transition from the rationalist to the empirical perspective<sup>93</sup>. We all know the discomfort of Kapuściński, who a few decades ago wrote about the figure of translator hovering between cultures, trying to comprehend cultural codes alien to him and explain to the reader the hidden sense of described phenomena. Kobylarczyk does not have such limitations, the rationalist perspective – integrating, explaining the sense of textualized reality – gives way to the category of experience: individual, always unique, never attempting to generalize.

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<sup>90</sup> K. Kobylarczyk, op. cit., p. 10.

<sup>91</sup> Ibid, p. 23–24.

<sup>92</sup> Ibid, p. 24.

<sup>93</sup> M. Zimnoch, *Współczesny reportaż między racjonalizmem a doświadczeniem*. Rozprawa doktorska napisana pod kierunkiem prof. dra hab. Kazimierza Wolnego-Zmorzyńskiego, Uniwersytet Warszawski, Warszawa 2014, p. 116, [https://depotuw.ceon.pl/bitstream/handle/item/1060/Mateusz\\_Zimnoch\\_Współczesny\\_reportaż](https://depotuw.ceon.pl/bitstream/handle/item/1060/Mateusz_Zimnoch_Współczesny_reportaż) (access: 02.03.2020).

The time of myth that Kobylarczyk engenders on the pages of her reportage encompasses extreme natural phenomena (wind, thunder, lightning). The miracle is juxtaposed with ordinariness, the banal with sanctity, the sin with atonement, joy with suffering. Kobylarczyk implicitly asks about the spirituality of our times, about the sense the modern posttourist will attribute to the encounter with the poeticity of miracle, with the mysticism of ceremonies, with visualizations of universal anthropoi of good and evil. *Pył z landrynek* is a wise and beautiful story about life and passing, longing for the order in the world, and universal values. This is “the lost Spain” which was the focus of Norman Lewis’ words, this is the “the lost time” he was searching for.

### **Practising Polishness: Ewa Wysocka**

It is difficult to attribute a particular genre to the book written by Ewa Wysocka, a long-time correspondent of Polish Radio in Spain. Its polymorphic form combines together elements of reportage, essay, column and guidebook. Wysocka created a narrative which is pretextual and fragmentary. The idea organizing its cognitive layer consists in Polish tropes in the cultural landscape of Barcelona. This selection originally profiles the area of peregrinations and nolens volens communicates lack of aspirations to create an exhaustive story about Barcelona. The author identifies elements in the city cultural landscape which connect it with Poland, at the same time writing a fascinating script for practicing Polishness in Barcelona. The memory map which Wysocka sketches features the most obvious places, but they are filled with the signs of Polish cultural heritage. La Rambla is mentioned because of Fryderyk Chopin, who spent a week in Barcelona in 1839. The port brings up Gombrowicz, coming back from Argentina in 1963. El Raval reminds one of Ryszard Kapuściński, who was fascinated by it; Camp Nou means a story of a Polish emigrant who played in a football team in 1911 and John Paul II addressing the crowds in Catalan. Defined so, the memory map encompasses places which are peripheral when compared with standardized tourist routes (e.g. a wayside shrine of the Mother of God of Częstochowa). Important points include spaces where artistic projects of Polish artists took place (a graphic artist Jurek Janiszewski, directors: Tadeusz Kantor, Krystian Lupa), as well as places where Polish literature was promoted (Sant Jordi Festival).

This narrative speaks through grand buildings and addresses, commemorative tablets, cafes and photographs, as well as sounds. This is confirmed in



a gripping story of Lluís Llach and the Catalan sources of a cult song of Solidarity performed by Jacek Kaczmarski. "Polish narratives" of the city memory do not go beyond the frames of a Baedeker sketch and are not bound by a dramatic composition line. This *silvarerum* is rather a collection of curiosities, peculiarities. Pre-textuality of the narration is one of its most important features. Polish episodes in the city life become points of reference to characterize the cultural specificity of the city. The impression about the Spanish reception of Sławomir Mrożek is a pre-text to introduce a digression on censorship concerning morality in the times of General Franco; many-hours-long performances directed by Krystian Lupa lead to passages on eating habits of Catalans. Wysocka wants to talk about connections and differences of both cultures, and to look for historical episodes of mutual fascinations. This aspect of the cognitive layer is especially attractive for the Polish reader who is unaware of the Catalan reception of Polish history. Wysocka writes about Catalans' admiration for the determination of the Polish nation, who in the 18th century was deprived of their country, about respect for the heroic deeds of the Polish soldier, about a lesson which can be learned from the experience of Polish political arguments.

...for some reason we hung an invisible bridge over the Old Europe (...). The construction was supported by Spaniards, praising participants of the January Uprising of 1863, crying over their fate, and then warning that their own country would share the same fate if it did not come to its senses and stop internal arguments. It is rare for those who are oppressors – and this was the case of the Poles blindly following Napoleon on his European crusade – to have been surrounded with warm feelings<sup>94</sup>.

Another element of Polish-Spanish connections, equally unobvious for the Polish reader, concerns the analogy of Polish and Spanish experience in the course of history. Wysocka accentuates analogies of enslavement of Franco's dictatorship and the communist regime in the post-Yalta Poland. According to the author, similarities can be traced in the aesthetics of everyday life, in the authorities' aspirations to control the citizen, and even in the mentality of an individual. Wysocka's volume encompasses interesting sketches on media programming in Catalonia – TV programmes *Polonia* and *Cracovia*. The first of the proper names, strongly rooted in the linguistic usage, reproduces a catalogue of ethnic

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<sup>94</sup> E. Wysocka, *Barcelona stolica Polski*, Warszawa 2016, p. 7.

hereostereotypes. The Spanish word *polacos* is used to patronise Catalans, whose compatriots believe them to speak a strange unintelligible language. The satirical character of the programme brings to the foreground discursive potential of this narrative. Thanks to Wysocka's book, the reader can follow Poles in Barcelona, empirically verifying views on the (lack of) knowledge of Poles and Catalans about each other. This book – decidedly the weakest among the three presented ones when it comes to its author's writing skills, less impressive as a project, less documented – can be exonerated because of the originality of its concept. Polish Barcelona is a topic still new for Poles, a topic which remains important and attractive.

## CONCLUSIONS

Assmann's theory of cultural memory assumes that every text of culture can be a reservoir of memory, a distributor of memory and a creator of the content of memory. The three non-fiction Polish texts presented here and focused on describing current and a bit more distant Spanish experiences constitute Baedekers of sorts, guiding the reader around the world of ideas, values and transformations of the modern Europe. This is Europe which is getting smaller, facing serious challenges of globalization, the migration crisis, still unprepared to lose its hegemonic position in the world. Reportage – a medium which is important socially and culturally – is a specially competent formula when it comes to listening to the rhythm of reality, portraying the world and its actors. It can be “a mirror being carried along a road” (Stendhal), sometimes a seismograph of important social, cultural and political changes. The three chosen strategies of conceptualizing the reportage image of Spain are but a small prolegomenon to delineating the symbolic imaginarium of Spain from the Polish perspective at the dawn of a new millennium. It is an image interesting for the Polish reader because Spain is a country increasingly often visited by Poles, who come here as tourists, but also pilgrims, students, *gastarbeiters*, investors, intellectuals promoting their artistic oeuvre in Europe. What is captivating are the symmetries in the history of both countries observed in the reportages. On the other hand, what proves important is touching the priceless civilizational heritage of Spain, a dowry which has significantly determined the character of European transformation today and in the coming decades. Painted by Polish reporters, this image of Spain tells a story about the

challenges of globalization and relationships of citizens and their state, it talks about the imperative to work through controversial episodes from the past and difficulties to find the right language to describe them, it conjures up the space of sacrum and convinces one that in the unstable post-industrial world there are strong foundations of values and norms. These are subsequent chapters of peregrinations on the routes of cultural heritage of the Iberian Peninsula, back in the day perpetuated by Ernest Hemingway and Miguel de Unamuno in writing, by Francisco Goya and Pablo Picasso in painting, and by Luis Buñuel in montage.

Research sample			
Title	Ludzie z Placu Słońca	Pył z landrynek. Hiszpańskie fiesty	Barcelona stolica Polski
Author	Aleksandra Lipczak	Katarzyna Kobylarczyk	Ewa Wysocka
Publishing date	2017	2013	2016
Publishing house	Dowody na Istnienie	Wydawnictwo Czarne	Marginesy
Publishment place	Warsaw	Wołowiec	Warsaw
Volume	254 p.	157 p.	227 p.
Genre	Reportage	Reportage	Reportage

Criteria of choosing the texts' corps	
Inspiration and the method of realizing and communicating the journey	cultural journey as a workshop and cognitive experience of non-fiction literature
Theme and problems	Original elements of Spain's symbolic image
Genology	Genre variants of a Polish contemporary reportage

Analysis' categories: theme and morphological perspective			
	Ludzie z Placu Słońca	Pył z landrynek. Hiszpańskie fiesty	Barcelona stolica Polski
theme	Challenges of the societies being globalized; laboratory of European migration experiences; memory of imperial past; discourse of gender; anti-system movement; modernization	Poetry and pragmatics of Spanish fiestas; fiesta as a historical, cultural, religious, folklore and social experience; searching for metaphysics in a secularized world; symbolism of rituals and social behaviours	Polish tracks in a cultural landscape of Barcelona; scenario of practicing Polishness in Barcelona

values	Social need of narration about the past; rebel potential of citizens' society; discourse of emancipation	Cultural heritage of local societies	Connections and differences between Polish and Spanish culture; historical symmetries
time and space	Alinearity, achronology	Fragmentation, caleidoscoping	Giving excuses, making digressions
narration	Polymorphism of narrative forms: participative reportage narration, portraits, interviews, investigative journalism forms, historical sketches, miniatures; art of language	First-person reportage narration combined with an intimate essay context; sophisticated game with a guidebook convention, sensual language and masterful metaphore	silva rerum poetry, first-person reportage narration combined with a sketch, anecdote and column poetry
genre	Reportage focus on problems	Literary reportage	Reportage focus on problems

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## Biogram

Dr hab. Joanna Szydłowska, prof. nadzw. – olsztynianka, pracuje w Instytucie Dziennikarstwa i Komunikacji Społecznej Uniwersytetu Warmińsko-Mazurskiego w Olsztynie. Zajmuje się genologią dziennikarską oraz medialnym i literackim zapisem doświadczeń pogranicza kulturowego. Jest autorką monografii reportażu polskiego (*Warmia i Mazury w reportażu polskim w latach 1945–1980. O tożsamości bohaterów, miejsc i zdarzeń*, Olsztyn 2001), pracy o sposobach kreacji dyskursu o ziemiach włączonych do Polski w wyniku rozstrzygnięć II wojny światowej (*Narracje pojałtańskiego Okcydentu. Literatura polska wobec pogranicza na przykładzie Warmii i Mazur (1945–1989)* Olsztyn 2013) oraz zbioru szkiców o pograniczu polsko-niemieckim (*Kostiumy, figury, dekoracje. Szkice z pogranicza*, Olsztyn 2018). Opracowała tomy antologii reportażu i felietonów; jest redaktorką kilku prac zbiorowych. Publikuje m.in. w „Ruchu Literackim”, „Anthroposie?”, „Tematach z Szewskiej”, „Napisie”.

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