The Radical Communication Style of Contemporary Polish Reportage (on the Basis of *Abchazja* by Wojciech Górecki)

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Abstract

The article deals with the radical style of communication in contemporary Polish reportage based on the text Abchazja *by Wojciech Górecki. The author attempts to present the syntactic features of the text in question in the light of radicalism and to locate the genre of reportage between literary, journalistic and scientific research based on the findings of the following authorities: Kazimierz Wolny-Zmorzyński, Andrzej Kaliszewski and Wojciech Furman. The meaning of the term reportage is defined using the definitions of Janusz Sławiński, Czesław Niedzielski and Julian Maślanka. In her work, the author uses the traditional syntactic model of Zenon Klemensiewicz, and Stanisław Jodłowski, and following to the postulates of Maria Kniagininowa, and Marek Ruszkowski she extracts a sample of 200 statements from the narrative constructions of the text. She analyzes in detail the relations between narrative and dialogue, simple and complex, verbal and verbless, paratactic, and hypotactic statements. She also focuses on the stylistic functions of syntactic constructions. As a result, in the reportage* Abchazja *the author observes 1) the reporting syntactic tendency, 2) dynamic as an important stylistic feature, 3) journalistic style predominance.*

Keywords: syntax, literary style, journalistic style, scientific style

Streszczenie

Radykalny styl komunikacji we współczesnym polskim reportażu (na podstawie tekstu *Abchazja* Wojciecha Góreckiego)

Artykuł traktuje o radykalnym stylu komunikacji we współczesnym polskim reportażu na podstawie tekstu Abchazja *Wojciecha Góreckiego. Autorka podejmuje próbę przedstawienia syntaktycznych cech omawianego tekstu w świetle radykalizmu oraz zlokalizowania gatunku reportażu pomiędzy literackością, publicystyką i naukowością na podstawie ustaleń autorytetów, takich jak: Kazimierz Wolny-Zmorzyński, Andrzej Kaliszewski oraz Wojciech Furman. Ramy znaczeniowe terminu reportaż określa, posiłkując się definicjami Janusza Sławińskiego, Czesława Niedzielskiego oraz Juliana Maślanki. W swojej pracy używa tradycyjnego modelu składniowego Zenona Klemensiewicza i Stanisława Jodłowskiego, a zgodnie z postulatami Marii Kniagininowej oraz Marka Ruszkowskiego spośród konstrukcji narracyjnych tekstu dokonuje doboru próby równej 200 wypowiedzeń. W szczegółowy sposób analizuje relacje procentowe zachodzące pomiędzy wypowiedzeniami narracyjnymi a dialogowymi, pojedynczymi a złożonymi, werbalnymi a niewerbalnymi oraz parataktycznymi a hipotaktycznymi. Zwraca uwagę na funkcje stylistyczne, jakie pełnią poszczególne konstrukcje syntaktyczne. W rezultacie autorka tekstu zauważa w reportażu* Abchazja *1) tendencję do budowania składni sprawozdawczej, 2) dynamizację tekstu jako ważną funkcję stylistyczną, 3) przewagę stylu dziennikarskiego w kształtowaniu cech omawianego reportażu.*

Słowa kluczowe: składnia, styl literacki, styl publicystyczny, styl naukowy

1. Introduction

These days linguistic deliberations about the style of reportage are an interesting topic. The state of knowledge shows (Kniagininowa 1970; Pisarek 1972; Mikołajczak 1990; Litwin 1995; Ruszkowski 1997; Rybka 2002) that the syntactic field of this genre can be a reflection of the most important features hidden in a text. The main goal of this article is to present the syntactic tendency of contemporary Polish reportage in light of radicalism, and, as a result, to present the stylistic features of this genre, and place it between literary, scientific, and journalistic styles as well. It is important to emphasize that all percentage relationships used in this paper are derived from my doctoral thesis about the syntactic analysis of the contemporary Polish reportage. What is more, because there is no English version of Górecki's reportage, all the quotations were translated by me.

In order to properly present the research, it is necessary to establish the meaning of the basic concepts. The first term – *radical*, is deeply connected with words like *fundamental,*

basic, essential, and *effective* (Sobol 2002: 823). As a result, in the context of a reportage genre, it defines reaching for the features of basic styles, e.g. literary, journalistic, and scientific texts. *Literary style* is characterized by the presence of the narrator, portraying the characters, using dialogue, language individualization, descriptions, and selection of facts (Wolny-Zmorzyński, Kaliszewski, Furman 2006: 68). Journalistic style focuses on events, time, and place authenticity (Wolny-Zmorzyński, Kaliszewski, Furman 2006: 68). *Scientific style* expresses verifiability, the exactness of names, numbers, facts, dates, and definitions (Kostkiewiczowa 1988: 492). All these styles are combined and complement one another in the genre of *reportage*.

The meaning of *reportage* has many definitions. The term has been defined over the years as follows:

> – the genre of statements found in the press, radio, film, and television whose primary function is to report through an observer (reporter) real events, situations and people (Maślanka 1976: 213–215),
>
> – the modern name of writing, appearing as a genre term in literature and journalism systems; also present in generic terminology in the fields of radio and photographic creativity, film, and television (Niedzielski 1985: 280–282),
>
> – journalistic and literary genre presenting the real events whose author was a direct witness or participant (Sławiński 1988: 431–432),
>
> – such a journalistic statement which is dominated by the report on the facts of social life, transmitted by an observer, witness, or participant (Litwin 1989: 9).

In my understanding, reportage is a genre of statements having syntactic features of literary, journalistic, and scientific styles, manifested in different types of descriptive, reporting, and interpretative syntax. In this way, in the genre of reportage, I observe the impact of three perspectives: literary, journalistic, and scientific (Wolny-Zmorzyński, Kaliszewski, Furman 2006: 68-69). I chose the reportage *Abchazja* of Wojciech Górecki, which was awarded the Beata Pawlak Award in 2013.

2.   Methodology

In this article, I divided the research into the following parts: 1) observation and collection of quantitative facts, 2) syntactic analysis of utterances, 3) estimating and measuring phenomena, 4) interpretation used to stylistic analysis (Ruszkowski 1997).

In the first stage, I decided to use the representative method[1] which allows inferring the total population based on the sample. The sample collected could be described as follows: uniform, sufficiently numerous, randomly collected, and distracted[2] (Kniagininowa 1962: 95; Ruszkowski 1997). In order to fulfill the postulate of the uniform sample, I examined only narrative parts of the reportage *Abchazja* by Wojciech Górecki. However, I took into account all of the sentences from dialogue and narrative parts to discover the relationship between these two types of sentences. I understand narration as a uniform part of the text (without dividing it into the description and story) which is more dependent on the author than the dialogical forms which are characterizing the protagonists (Sławiński 1988: 303). With the methods of Mikołajczak's (1990: 20), Ruszkowski's (1997: 24), Rybka's (2002: 18) lexical and syntactic studies, I examined 200 sentences from the narrative parts of Wojciech Górecki's *Abchazja*. I used a random number generator[3] to draw 20 numbers that corresponded to specific pages of the report. Then I performed a syntactic analysis of 10 narrative statements on each page of the reportage. As a consequence, I examined 200 syntactic structures in this text.

The second stage of my research was syntactic analysis. However, to conduct a stylistic and syntactic interpretation, it is useful to start from choosing a syntactic model. The current linguistic knowledge allows us to present four syntactic models: 1) traditional (Klemensiewicz 1969, 1982; Jodłowki 1976), 2) generative semantic (Topolińska 1984), 3) generative, non-transformational (Saloni, Świdziński 1985), 4) generative transformational (Bobrowki 1995). In my research, I use a traditional syntactic methodology of Zenon Klemensiewicz (1969, 1982), and Stanisław Jodłowki (1976) which provides the best results in stylistic studies and is deeply located in Polish culture and social consciousness (Jaroszak 2003: 13–14). It is almost impossible to perform stylistic-syntactic research based on another method that does not provide a comparative literature (Zagórski 2006: 247–267). Moreover, this methodology is widely used in monographs concerned with stylistic studies (Jaroszak 2003; Ruszkowski 2000; Rybka 2002).

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[1] According to Marek Ruszkowski (2004: 63), there are three methods in statistical research: representative, monographic and survey. The representative method allows inference about the entire population on the basis of the sample. The monographic method consists in examining the individual case, while the survey method involves answering by respondents.

[2] The sample is distracted (*rozproszenie próby*) during drawing pages from the smaller parts, equal in length sections of text into which it was previously divided.

[3] *Generator liczb losowych* [Source: https://www.naukowiec.org/kalkulatory/liczby-losowe.html. Date: 18.07.2020].

The third stage of the research consisted of the estimation of the utterances in the text. Subsequently, the results were used to describe and classify the samples using statistical average.

The fourth and most important stage of the analysis was the stylistic interpretation of the constructions, consisting of: 1) presenting the stylistic functions of syntactic structures, and 2) locating the reportage features between scientific, journalistic, and literary styles.

3.   The relationship between narrative and dialogue utterances

First of all, the relationship between narrative and dialogue in the researched text is special and amounts to 98.5% and 1.5% respectively. This proportion for contemporary Polish reportage is on average 90% to 10%. Through the descriptive syntax[4], the author of *Abchazja* exposed the narrator's actions, interviews, reflections, and observations. The reporter limits the utterances of particular figures and presents them to the readers as a direct or reported speech. This measure provides a restricted action and an illustrative function. The lack of direct, verbal citations renders the reader acquainted with a particular protagonist:

> Shortly after the war, Ałła went to Sukhumi again. (…) She went to sleep with the neighbors on the sixth floor. Their apartment was also plundered, but they managed to catch it a bit.

> (Górecki 2013: 59)

> For dinner, she got pasta and homemade red wine. And white bread! The host, journalist Walerij Czołaria, worked in the city center and had his connections. ("Better white bread on the Black Sea than black bread on the White Sea – they joked before the war").

> (Górecki 2013: 59)

> The building has three floors. Each one has three or four ministries (except for power departments which have separate buildings at their disposal). Ministry of Culture (Apsny Akultura Aministrra) – two drinks. At the top are the offices of the prime minister and deputy prime ministers. Some ministers work with the doors open. Customers passing through the corridor talk to them as if they were old friends.

> (Górecki 2013: 62-63)

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[4] *Descriptive syntax* belongs to the genre of reportage. Here the stylistic functions of description and impression are highlighted by means of for example developed utterances, and attributives.

In the examples above, I observed the presence of the narrator, descriptions of the events (*Ałła went to Sukhumi again* (…) *She went to sleep with the neighbors on the sixth floor*; *she got pasta and homemade red wine*; *customers passing through the corridor talk to them as if they were old friends*), and the language individualization (*Better white bread on the Black Sea than black bread on the White Sea – they joked before the war*). The predominance of narrative sentences, and descriptive syntax lead to the monotony of perception. The narrator's report is shown as an observation of the events, a description of the journey, and presentation of the interview. In this way, the usage of the literary transformation of facts (Wolny-Zmorzyński 2004: 30) resembles the literary style.

4. The relationship between simple and complex utterances

According to Stanisław Jodłowski (1976: 35) simple utterances (*wypowiedzenia pojedyncze*) can be divided into the following groups: verbal (*wypowiedzenia werbalne*; constructions with a personal verb form – developed, and undeveloped utterances), and verbless (*wypowiedzenia niewerbalne*; structures that do not contain a verb – notifications, equivalent sentences, and exclamation)[5]. Therefore, verbal structures take two grammatical forms: undeveloped (*zdania pojedyncze nierozwinięte*[6], consisting of a predicate or subject, and predicate (Klemensiewicz 1982: 446), and the developed one (*zdania pojedyncze rozwinięte*; falling out of predicate or subject and predicate with attributives, objects or adverbials (Gołąb, Heinz, Polański 1970c: 494). Among the verbless constructions, we distinguish notifications (*zawiadomienia*[7]; which do not contain the verb's personal form, cannot take it correctly and are frequently used as titles), equivalent sentences (*równoważniki zdań*[8]; which are sets of words that perform the

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[5] „Proponuję zatem podzielić wypowiedzenia na wypowiedzenia werbalne (zawierające orzeczenie czasownikowe), czyli zdania, i wypowiedzenia niewerbalne (nie zawierające orzeczenia czasownikowego)" (Jodłowski 1976: 35).

[6] „Przechodzimy do zdania pojedynczego skończonego. Rozróżnimy przede wszystkim dwie jego postaci gramatyczne: nierozwinięte lub proste, składające się z podmiotu i orzeczenia lub z samego orzeczenia, i rozwinięte" (Klemensiewicz 1982: 446).

[7] *Zawiadomienie* – "jednostka wypowiedzi stanowiąca w określonych warunkach zrozumiałą dla odbiorcy całość komunikatywną, ale nie mającą w swoim składzie ani osobowej formy czasownika, ani takiej nieosobowej formy czasownika, którą by można w sposób niewątpliwy i jednoznaczny zastąpić formą osobową oraz nie dającą możliwości niewątpliwego i jednoznacznego uzupełnienia formą osobową czasownika" (Pisarek 1967: 39).

[8] *Równoważnik zdania* – "struktura bez orzeczenia czasownikowego (osobowego lub nieosobowego, w tym wyrażonego bezokolicznikiem), którą można uzupełnić na podstawie kontekstu lub konsytuacji, choć nie zawsze jednoznacznie" (Ruszkowski 1997: 82).

function of a sentence and have a sentence intonation, but without a verb), exclamation (*wykrzyknienia*[9]; which have emotional, expressive character).

In contemporary Polish reportage the relationship between simple and complex utterances on average amounts to 43% and 57% respectively. It means that in ordinary Polish reportage simple and complex structures coexist and complement one another with considerable predominance of the complex ones. However, in Wojciech Górecki's *Abchazja* there is an unusual proportion as it amounts to 56% and 44%. In this context, the simple utterances are crucial for the text. They confront facts, order happenings in a chronological way, and present simplicity in formulating plots:

> The post at the entrance to Gala consists of a barrier, a bus shelter, a clothes hanger, and a dilapidated couch. We stand, a soldier in a T-shirt and beach flip-flops approaches us. Ławrik shows him some ID, and the soldier raises the barrier. He didn't even ask about the pass.

(Górecki 2013: 74)

> We are in the heart of Megrelli, divided by the river into Georgian and Abkhazian parts. The provincial capital, Zugdidi, lies on the Georgian side, a few kilometers after Inguri. Svaneti is equally divided (her historical heart, with Mestia and Ushguli, is also on the Georgian side). Abkhazian's lands are located further northwest.

(Górecki 2013: 75)

In the examples above, simple utterances (which are combined with complex ones in those parts) perform the stylistic roles of introduction (*the post at the entrance to Gala consists of a barrier*, *a bus shelter*, *a clothes hanger, and a dilapidated couch*; *we are in the heart of Megrelli, divided by the river into Georgian and Abkhazian parts*), and conclusion (*he didn't even ask about the pass*; *Abkhazian's lands are located further northwest*) as well. Short utterances affect the authenticity of events, the reporting syntax, and, as a result, they resemble the journalistic style.

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[9] *Wykrzyknienie* – "zamknięta w sobie całość; stanowi ją wyraz – najczęściej wykrzyknik lub wołacz – albo też grupa wyrazów, których formy są powiązane stosunkiem syntaktycznym, a w obu wypadkach nie tylko brakuje formy słownej orzeczenia, co jest właściwe także oznajmieniom, ale nijak w sensowny sposób nie można jej tu wprowadzić, co właśnie jest najznamienniejszym rysem, odróżniającym wykrzyknienie od wypowiedzenia" (Klemensiewicz 1969: 16).

5.   The relationship between verbal and verbless utterances

Contemporary Polish reportage is characterized by the frequency of about 35% verbal and virtually 8% verbless utterances. In Wojciech Górecki's *Abchzja* this relationship is higher and amounts to 39% and 17%. It affects an important role of text's comprehensibility (verbal utterances), and location in space-time (verbless utterances) as well. I presented examples of a particular types of utterances in order to show the stylistic functions of these syntactic structures, typical syntax, and location between literary, journalistic, scientific styles.

5.1.   Developed utterances

Developed utterances occur approximately at the amount of 33%. In *Abchazja* I observe a higher index – 36%. Simple utterances transfer particular, autonomous information that performs crucial functions in the researched text.

First of all, developed utterances are used to construct larger parts of the text, separated into paragraphs or chapters:

> He was a noble revolutionary, a child of his time. He studied in Kharkov with Aleksander Mickiewicz, brother Adam. He knew Hercen and Ogariow. He published in the magazine "Epocha" with Dostoyevsky. He was sent to participate in a plot. In Kukaz, he studied local peoples. He published a ten-volume collection of sketches about Caucasian highlanders. He received land as a reward for this work (…).
>
> (Górecki 2013: 67)

In the examined text, I observed a significant amount of developed utterances. The quotation above consists of eight developed utterances which present the protagonist (*He was a noble revolutionary, a child of his time. He studied in Kharkov with Aleksander Mickiewicz, brother Adam. He knew Hercen and Ogariow*), and resemble both the descriptive syntax and literary style.

Secondly, developed utterances introduce social or political context:

> Before the collapse of the USSR, Abkhazia had five hundred and twenty-five thousand inhabitants[10]. There were just over ninety-thousand Abkhazians. Almost eighteen percent. Armenians and Russians – seventy-five thousand (the first a little more). Most were Georgians: two hundred and forty thousand (...).
>
> (Górecki 2013: 23)

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[10] Unless stated otherwise, all underlines in text are made by the author of the article.

> Abkhazia is the key to the region. First, it is a natural link between the North Caucasus which belongs to Russia, and the South Caucasus which consists of Georgia, Azerbaijan, and Armenia (...).
>
> (Górecki 2013: 49)

The first utterance provides basic information about the political (*Before the collapse of the USSR, Abkhazia had five hundred and twenty-five thousand inhabitants*), and social situation in Abkhazia (*Abkhazia is the key to the region*). Next utterances develop a plot and provide important facts connected with 1) the number of inhabitants (*There were just over ninety-thousand Abkhazians*), 2) geographic location of the place (*First, it is a natural link between the North Caucasus which belongs to Russia, and the South Caucasus which consists of Georgia, Azerbaijan, and Armenia*). The exactness of numbers (*five hundred and twenty-five thousand inhabitants; over ninety-thousand Abkhazians; eighteen percent; seventy-five thousand; two hundred and forty thousand*), resembles both the interpretative syntax, and scientific style.

Thirdly, in this text, the last utterance summarises the topic of the paragraph:

> I was here for the first time three years earlier. I was twenty-one and I worked in the report section of "Gazeta Wyborcza", where I wrote about Poland; in addition, I studied journalism and history, but real history works in Russia and other republics, there was a "violent pulse of time" from a poem by Zdzisław Jaskuła, a great poet from my hometown of Łódź. (...) It was a sin not to go.
>
> (Górecki 2013: 46)

What is interesting, the syntactic structures provide a compositional frame as well. The first and the last utterances are deeply connected by the same theme (the reporter's journey). Moreover, the presence of the reporter (*I was here for the first time three years earlier*) points at the journalistic style, and reporting syntax.

Summing up, developed utterances are frequently used in this reportage. They perform the following stylistic functions: descriptive, introductive, and compositional. As a result, they provide a descriptive (portrait of a protagonist), interpretative (exactness of numbers), and reporting (presence of a reporter) syntaxes. Furthermore, developed structures resemble literary, scientific, and journalistic styles.

5.2. Undeveloped utterances

Undeveloped structures have little communicative capability, are used to blur the boundaries between narrative and dialogue parts and constitute on average solely 2% of sentences in contemporary Polish reportage. In *Abchazja* these structures exist on the level of 3% and perform the dynamic stylistic function:

> There are exceptions, though. The commander recently admitted an eleven-member family for half a day. They were hungry. They asked for bread. They live in thirteen meters in Zugdidi. They got a convoy and went to collect unripe corn from their own field.
>
> (Górecki 2013: 75)

Undeveloped structures are crucial as they highlight the most important topics (*There are exceptions*), advance the course of events (*They were hungry*), and indicate the expressiveness. The dynamic stylistic function is the most important as it resembles the reporting syntax, and journalistic style.

5.3. Notification

Notifications are crucial for the journalistic style as they perform introductive, heading – temporal, and heading – locating stylistic functions. In contemporary Polish reportage these syntactic structures cover about 3% of all utterances. In Górecki's text notifications amount up to 8%. Frequent notifications inform the reader of the place of action (*barrier*, *bridge on the Psou River*, *Abkhazian outpost*):

> Barrier. Russian post. A small soldier, important as Saint Peter, guards the entrance: you pass, you leave the sack, you pay the ticket, you return.
>
> (Górecki 2013: 18)
>
> Bridge on the Psou River (…).
>
> (Górecki 2013: 18)
>
> Abkhazian outpost. The leopard fighter spells out passport data, then saves them in Cyrillic in an A4 notebook.
>
> (Górecki 2013: 19)

Moreover, notifications may perform a role of heading – temporal stylistic function. Such structures indicate the action's time, while serving as titles of chapters:

November 1993

(Górecki 2013: 17)

April 1994

(Górecki 2013: 45)

May 1994

(Górecki 2013: 55)

Furthermore, notifications frequently indicate the action's location:

Chernomorets Sanatorium, Gudauta

(Górecki 2013: 13)

Hotel Armenia Marriott, Yerevan

(Górecki 2013: 169)

Summing up, notifications emphasize the action's place (*Chernomorets Sanatorium, Gudauta; Hotel Armenia Marriott, Yerevan*), and time (*November 1993; April 1994; May 1994*) in the titles, and in the narrative text (*barrier*, *bridge on the Psou River*, *Abkhazian outpost*). In this way, notifications resemble the journalistic style, and reporting syntax.

5.4. Equivalent utterances

In contemporary Polish reportage, equivalent utterances cover on average nearly 5% of all utterances. In *Abchazja* it amounts to 9%. In Górecki's text the equivalent constructions perform presentable, and supplement stylistic functions.

First of all, by means of presentable function (Klemensiewicz 1982: 445), the utterances in the reportage present relevant topics, situations, and utilize ellipsis which has to be refilled during the reading process:

The driver wants to play a detective story on video, but the Greeks give him his tape. <u>On it ... views of Abkhazia</u>. They watch them intently, comment. They haven't left for good yet, and they already miss it.

(Górecki 2013: 108)

In the underlined utterances, the omitted structure's elements belong to the passive voice: *were recorded*. Such a solution influences the imagination of the addressee fulfilling the Ingarden's functions of undetermined places (Ruszkowski 1997: 87).

Secondly, the supplement stylistic function completes the text with additional social, political (*White spot on the map. Wild fields of modern times*), and religious content (*Pagan religion of Abkhazia*):

> Abkhazia is a para-state, a territory monitored by Russian (formally Wuenp's) peacekeeping forces, and UN military observers – but not fully controlled by anyone. It's a vacuum, a black hole. White spot on the map. Wild fields of modern times. Heisenberg indeterminacy. No one in the world recognizes it. Officially it does not exist.

(Górecki 2013: 89)

> We arrive at Abkhazia in the evening. The conversation goes down to religion. Łarysa is an Orthodox Christian. Lavrik reluctantly admits his ancestors' faith. Pagan religion of Abkhazia.

(Górecki 2013: 91)

To conclude, the equivalent utterances perform a presentable, and supplement stylistic functions which present expressiveness, resemble the journalistic style, and reporting syntax.

6. The relationship between types of complex utterances

I divided complex utterances into parataxis, hypotaxis, hypotactic-paratactic constructions, combined structures, and internally established utterances. *Parataxis* (*parataksa*[11]) is a relationship of two syntactic terms whose meanings are logically equivalent, while their syntactic form independent from the second term (Gołąb, Heinz, Polański 1970b: 412). *Hypotaxis* (*hipotaksa*[12]) is the relationship of two syntactic terms, one of which is dependent on the other (Gołąb, Heinz, Polański 1970a: 233). *Combined utterances* (*wypowiedzenia złożone zestawione*[13]) collate two or several utterances into one, based on an approximation of the content provided by these terms (Klemensiewicz 1982: 474). *Internally established*

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[11] *Parataksa* – "taki związek dwu członów syntaktycznych (wyrazów, syntagm, zdań), których znaczenia pozostają do siebie w stosunku logicznie równorzędnym, syntaktyczna zaś forma żadnego z nich nie jest zależna od członu drugiego" (Gołąb, Heinz, Polański 1970b: 412).

[12] *Hipotaksa* – "związek dwu członów syntaktycznych (wyrazów, grup, zdań), z których jeden jest zależny od drugiego" (Gołąb, Heinz, Polański 1970a: 233).

[13] *Wypowiedzenie złożone zestawione* „zestawia dwa lub kilka wypowiedzeń w jedno dwuczłonowe, skończone, na podstawie jakiegoś zbliżenia treści zawartych w tych członach, w którym jednak nie można wykryć gramatycznie wskazanego stosunku logicznej współrzędności lub podrzędności" (Klemensiewicz 1982: 474).

utterances (*wypowiedzenia wewnętrznie nawiązane*[14]) consist of several episodes containing sentences between which certain syntactic relations occur (Ruszkowski 1997: 200).

The complex sentences in contemporary Polish reportage on average cover 57% of the text. In *Abchazja by* Wojciech Górecki, they exist on the level of 44% of which 10.5% include parataxis, 10.5% – hypotaxis, 8% – combined sentences, 7.5% – hypotactic-paratactic, 7.5% – internally established sentences. The highest occurrence of both parataxis and hypotaxis in this reportage indicates similarity to both literary and scientific texts what will be proven below.

6.1.　Parataxis

In contemporary Polish reportage parataxis occurs on average on the level of nearly 13%. In *Abchazja* this percentage index is lower and amounts to 10.5%. Such structures perform expressiveness, and reporting stylistic function, which presents the happenings connected, among others, with one person:

> Before he came to Abkhazia, he studied agriculture in Moscow, was a watchman, and traded in computers. Apparently, he was trained by Russian military intelligence – but he broke free. In December 1991, in a protest against the Kremlin's policy, he abducted a plane from Mineral Waters to Istanbul. He was twenty-six years old. During the First Chechen War, he would take over the hospital in Budyonnovsk and force Moscow to talk. Then he would become a Chechen prime minister and promote radical Islam. He would die during the Second Chechen War in July 2006.
>
> (Górecki 2013: 34)

In the excerpt above, the reporter shows all the events in chronological order (*Before he came to Abkhazia, he studied agriculture in Moscow, was a watchman, and traded in computers*). As a result, by the usage of descriptive syntax, and literary style the reader becomes acquainted with the protagonist. The authenticity of time (*December 1991*, *July 2006*), and place (*Istanbul, Moscow*) highlight the reporting syntax, and journalistic style. The exactness of facts (*December 1991, in a protest against the Kremlin's policy, he abducted a plane from Mineral Waters to Istanbul*) resembles the interpretative syntax, and scientific style.

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[14] *Wypowiedzenia wewnętrznie nawiązanie* „składają się one z pewnej liczby odcinków, zawierających zdania składowe, między którymi zachodzą określone relacje syntaktyczne" (Ruszkowski 1997: 200).

6.2. Hypotaxis

Contemporary Polish reportage is characterized by 21% of hypotaxis structures. In the researched text it amounts only to 10.5%. Hypotaxis constructions are characterized by precision. They indicate the logical ordering of a certain hierarchical system and perform explication stylistic function which indicates the scientific style:

> Russia supported Abkhazia to weaken Georgia which along with the Baltic republics, demanded independence the most, and after the collapse of the USSR, it immediately wanted to integrate with the West. Humiliated Shevardnadze, evacuated from Sukhumi by Russian commandos (literally at the last moment: the airport where his Tupolev stood, was taken by Abkhazian forces), introduced Georgia to the Commonwealth of Independent States and agreed to the presence of Russian bases. He hoped that thanks to Moscow he would regain control over Abkhazia and South Ossetia. Indeed, Moscow will send troops to suppress the Gamsachurdia rebellion and announce the blockade of Abkhazia, but it will stop there. Georgia will be in its interest, weak, dependent, entangled in smoldering conflicts.
>
> (Górecki 2013: 34)

The reporter attempts to explain to the reader complicated political (*Russia supported Abkhazia to weaken Georgia; he hoped that thanks to Moscow he would regain control over Abkhazia and South Ossetia*) topics. He employs exact names (*Abkhazia, Georgia, Baltic republics, Moscow, Ossetia*), and facts which are the most important in interpretative syntax and scientific style.

7. Conclusion

In summation, the radical communication style of Wojciech Górecki's *Abchazja* illustrates the reporting syntactic tendency, dynamics as an important stylistic feature, and journalistic style of predominance.

In the syntactic structure of this text, I have observed a significant percentage of narrative structures (98.5%), unusual relationship between simple and complex utterances (which amounts to 56% and 44%), important role of both verbal (39%), and verbless (17%) structures.

Simple, developed and undeveloped utterances, notifications, equivalent structures, and parataxis highlight the tendency of reporting syntax. Descriptive syntax has been emphasized by the narrative parts of the reportage, while the interpretative syntax may be perceived via the employment of hypotaxis.

Moreover, the dynamic stylistic function in the undeveloped utterances highlights the most important topics, increases expressiveness and advances course of events.

As a result, Wojciech Górecki's *Abchazja* resembles these three styles: journalistic (by means of simple utterances, developed, and undeveloped structures, notifications, equivalent constructions, and parataxis), literary (by usage of narrative parts), and scientific (by hypotaxis).

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