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THE MANNER OF HISTORICAL NARRATION IN THE MASS MEDIA BY THE EXAMPLE OF THE LEMKO'S ETHNIC MINORITY (POLAND AND SLOVAKIA)

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The article systematizes the style of media communication and the manner of historical narrative in the two post-communist countries of the Poland and Slovakia. Their way of narrative and their relation to Ruthenians (Lemkos / Rusyns) ethnic minority. In particular, he deals with the use of narrative's tools in mass media for political and social use. The purpose of the article is to compare the development of historical narrative used in mass media in reference to the same ethnic minority living in both neighboring Slavic countries.

Key words: mass media, historical narrative, Ruthenians, Lemkos, post-communist press, ethnic minority.

Introduction. Poland and Slovakia combine a lot of common, cultural code, both countries belongs to group of the Slavic countries, they have a common thousand-year history, especially outlined in the territories of the contemporary borderland. For many years they remained within Eastern bloc, were they exposed to effects of socialism and communist ideologies. In the article was analyzed, two narrative paths, which have chosen by media in these countries after 1990, in relation to the national minority of the Lemkos. The historical narrative itself was first defined in ancient times by Aristotle, and then perfected by Cicero. At that time, people realized how important an element of social and political life is the message of information and the way in which it was defined.

Definition. Narration presents facts and description of events in such a way that they would to the recipient shares the opinion and views of the speaker. The first definition was formulated by Aristotle, but the Cicero was a father of narration. He was the perfect speaker who mastered the art of the proper narrative to perfection. Cicero says that we distinguish between two types of narrative in rhetoric, understood as the art of persuasive argumentation, to convince the recipient to share the author's thesis.

Philosophical narrative includes the explanation of terms difficult for the recipient, the use of which is necessary to clarify the matter.

Historical narrative – this is the explanation of the subject matter by presenting the history of the problem. But not into the context of historical science as a representation of facts, but the events that took place in the past and were told us from a perspective

with data processed. Depending on the intentions of the speaker emphasized, omitted or distorted. It is a way of providing information so that the listener will accept our version of thinking. Historical narrative it is the account of facts that really happened and whose probability, even in the fiction or literally version about them, cannot be denied. The story is true because it tells about what really happened. Formerly they also included myths and tales of gods that had nothing to do with real events. The myth itself as a way of narrative and also in the sense as a word consists of matter already worked so that it is the proper means of understanding, so presented in advance they assume the existence of awareness of meanings, so that you can reason with them regardless of the material. Each statement can be reasoned as a unit or a whole, every way of communication will be a word or a photo or article in a newspaper [2; 27]. Therefore, the manner of presenting myths and their huge impact on the shaping of consciousness can be compared to propaganda, patriotic or advertising programs, which are also an element of a proper historical narrative that selects facts according to political needs.

Amplification in the way of narrative is the action which aimed at proving any thesis, regardless of the facts. In this case, the speaker faces a dilemma of how to treat uncomfortable facts for him? The easiest way is to skip inconvenient concepts, events or people and present only those that support the thesis. But in this case speaker may lose its credibility, be accused of a lie. However as history and the contemporary operation of the mass media show us how a lot of them use this tools, without regard to consequences. Many of them can be explained their unethical actions through contemporary media propaganda, ideological journalism or the demands of the media market. Amplification of the narrative is thus a transition from the implicit message (*implicite*) to its explicit form (*explicite*), which in practice means increasing or reducing the guilt or merit dependent on the perspective of the part and the choice of the rhetorical type [27; 82].

Amplification methods. We distinguish four ways of amplification. The purpose of using such methods is to persuade the recipient to accept such an interpretation of the faculties as the rhetor.

Domination of incrementum (incrementum) it consists in increasing the volume of speech and grading the value of words. So if we want to win the favor of the recipient for a given person, things, event, we devote more, positive words him.

Comparison (comparatio) it is a combination of narrative content with facts, concepts or people that are not the subject of speech.

Presumption (ractocinatio) means a seemingly wrong narrative that causes the objection of the recipient and prompts him to draw conclusions in line with the author's assumptions.

Cumulation (congeries) it is the accumulation of synonymous words or expressions in the narrative and different sounding, but identical in sense of sentences. However, it may raise extreme evaluations negative considered talkative or positive as a matter-of-fact explanation of a difficult issue. The accumulation of complicated words can also arouse the appearance illusion of intelligent statement, this tool is popular in media propaganda with a particular focus on political use.

In the case of mass media about topics of ethnic minority the narrative of combining is also a useful political and marketing element. All popular culture inevitably serves the interests of the dominant ideology, for it is that provides the common ground between

producers and audience-seen-as-consumers [5; 31]. therefore, an ethnic minority is treated as a potential consumer, voter or object of hatred.

Ethnic minority – an ethnic group that is settled on the territory of another community and is distinguished by its separate origin and culture, language and religion. Also ethnic minorities usually try to maintain their separateness. However, in the case of Lemkos, it must be noted that they are autochthons, a population that occupies its original lands, where Polish and Slovak settlements appeared in later centuries. And in the Bieszczady mountains only in the twentieth century. That's why it's a specific group, which in the native homeland Lemkovyna (terrain in the Carpathians on the Polish – Slovakian – Ukrainian border) through various historical events, it has become an ethnic minority.

Lemkos in the Polish mass media

Topics that appear in the Polish press about Lemkos can be divided into two groups:

- Cultural and tourist.
- Operation Vistula and Repatriation of Ukrainians from Poland to USSR (1944–1946).

Cultural and tourist as an extensive part of the subject matter of the Polish press focuses on promoting regional products, handmade products, agritourism farms, restaurants and the wooden architecture trail and orthodox and greek-catholic icons.

Handmade and Carpathian arts they are the most popular form of popularization of the Lemko cultural heritage in the Polish media resources. Lemkos jewellery named «Krywulki» is a characteristic of the Carpathians art of handmade necklaces from colorful beads. The creators recreate the most original designs, but also create new patterns. Today's beads are slightly different than before. Not so small or mat. There used to be used linen or cotton thread or horsehair. Now they use more durable stylon threads [21]. In addition, regional products are Carpathian ceramics, wooden sculptures, stained glass, icons and cuisine. Lemko cuisine is famous in whole Poland for its simplicity and delicious taste, Pierogi «Varenyky» are the most popular, of course. The best known are those with sauerkraut filling [17] which are the flagship product of regional cuisine, and an obligatory dish of Christmas. Every manual product that originated in the Polish part of the Carpathians is connected with ethnical groups of Lemkos or Boykos (Ruthenians/ Rusyns). Embroidered linen shirts, created in the studios in the Bieszczady Mountains. Called here from Ukrainian language «soroczka» [18]. Pysankas is the old Slavic tradition from pre-Christian times, which has survived practically in all tribes to this day as an element of folklore of the Easter tradition. Characteristic designed Lemko painted eggs «krashanka» are very popular both in Poland, Ukraine and Slovakia. Festivals and competitions are held for the most beautiful and traditional pysankas. The most famous festival that connects the Ukrainians, Poles and Lemkos is held in Gorzów Wielkopolski [19]. About which for many years they have been writing not only regional newspapers but also national ones. Recently, information about Lemko culture has been dominated by musical events and phenomena. Julia Doszna and her new arrangements of traditional Lemko songs [15] conquered Poles hearts and now they are becoming more and more popular on Ukraine. Successes of Lemko bands in talent show programs. LemOn the lemkos band won the third edition of «Must Be The Music. Tylko muzyka» [26] thanks to the folk Lemko songs in the pop–rock arrangement. However, nothing can match the success of the Tolhaje Band from Bieszczady

composed of Lemkos, Ukrainians and Boykos members. Their songs for the HBO series hit «Wataha» together with the series became popular in 19 European countries [16].

Icon and wooden architecture trail attract tourists from around the world, many of these objects are inscribed on the UNESCO World Heritage List. Wooden churches called «Tsherkva» one of the oldest in Europe they are located in the Subcarpathian region in the vicinity of one of the oldest cities Sanok – Ruthenian town from the 8th century. This type of sights are in almost every local village [20], often also in full sacred equipment and icon collections. The Nikifor person is also in the landscape picturesque Carpathian towns. The most famous Lemko primitivist painter [11] is the world's second recognized ruthenian artist except Andy Warhol. The majority of articles about culture and tourism were not processed by the narrative tools. It can be only observe the accumulation of specialized words, especially regional, derived from other languages, which to the uninitiated audience may seem sophisticated and scientific.

Operation Vistula and Repatriation of Ukrainians from Poland to USSR (1944–1946) in media resources, they still arouse a lot of controversy and extreme emotions. These are events which, like the whole outline of the history of Rusyns in these lands, fall prey to manipulation and historical falsification. Many of the events are part of the media propaganda on which is trying to build political capital by arousing social and racial antagonisms, which are based on historical events and their specific narrative in contemporary media. Fight for voters and the so-called government of souls, goes so far in history that it even applies to events from a thousand years ago. In the right-wing Polish press we face a general negation of the occurrence of Lemkos–Ukrainians, in general ethnic and national minorities in the eastern and southern areas. There is a whole mass of erroneous articles in the historical evaluation, especially addressed to the viewer with far-right views, considered to be a connoisseur of patriotic values. And also for groups of «useful idiots» – definition's formulated in the Soviet Union, which in Poland as a post-communist country functions to this day. Only local and specialized press in some form it rejects imposed national trends. Especially in places where Ukrainian–Ruthenian settlement is intensified, we can read the historically correct biography of the Prince of Halych, Iurii II [9], or read about achievements in the field of music ethnography of Myhailo Sobolewsky [6]. In the Ukrainian-language weekly «Nashe Slovo», we can read about history of Lemkowyna [7].

Unfortunately, the amplification of negative patterns dominates the Polish media resources. One of the main representatives of this current is the priest Tadeusz Isakowicz–Zaleski popular extreme rightist publicist, who became famous in the media for his hatred of Ukrainians and all eastern Slavs. Media person who gained his popularity thanks to a false historical narrative and propagated Hate Speech with respect to followers of other religions, regularly publishes on the pages of leading Polish magazines and websites. Spreads artificially emphasized hatred between Poles and Lemkos and Ukrainians. Even when it comes to exam tasks in social studies [22], accuses everyone who does not share his vision of the world for promotion nationalism and fascism ideology [3]. In addition, undermines the agreed position between Poland and Ukraine in the matter of condemning the Operation Vistula, with his friends–scientists [8]. It is unfortunately a popular position in the style of the narrative of historical facts in Polish media resources, and its leading figures fit into the style of campaign politics and extremist parties.

Lemkos (Rusnacs) in the Slovak mass media

Here, as in the Polish information resources, two pillars can be distinguished:

- Cultural and tourist.
- History and life of Rusyns.

In case of cultural and tourist issues it is also the promotion of the eastern regions of Slovakia through the culture, art and wooden architecture and cuisine of Rusyns (Lemkos). However here the most famous Ruthenian artist plays the main role, son of emigrants from Slovakia to USA—Andy Warhol. And even though he never traveled to the homeland of his ancestors himself, it has become an icon not only of pop art but of the whole Ruthenian community in Carpathia. Most of the cultural information in the Slovak media is about him, a ceremonial celebration of the world's second museum dedicated to him and his family in Medzilaborce [24] visiting by his relatives from America [4]. Just like in Poland, Lemko folk bands started to gain fame in talent show Hrdza band got to the final «ČESKO SLOVENSKO MÁ TALENT (Czechs and Slovakia Got Talent» [13], it is worth noting that folk music is much more popular in Slovakia than in Poland and surrounded with greater respect as the cultural heritage of its ancestors. Due to the minimal cultural differences, or rather their lack, the centuries-long penetration of cultures and traditions and the mixing of blood and no language barrier (on this border, Lemko's dialect is used, and the Slovak and Polish languages are slightly different here) working out shared culinary traditions was only a matter of time. In the Slovak media as well as their northern neighbor relations from Christmas are more popular, off course in his culinary version. But here we found «pirohy» (pierogi or varenyky) with sheep's cheese filling called in all Carpathia «Bryndza» and «matchanka» (maczanka or máčanka) blended cheese dip [12]. Slovak media are proud for their cuisine is a mixture of Ruthenian and Hungarian [23]. This is a phenomenon contrary to the attitude of the Polish media. Therefore, it can be concluded that the Slovak media have more respect for Ruthenian tradition and to relate with greater distance to political manipulation of ethnic minorities.

In local media often shows also thread of history of this group with his emblematic characters, Adolf Dobrianskyi he is a well-deserved Rusyn activist. Information about his legacy always evokes emotions. On the one hand, the life stories of prominent activists are quoted [10]. On the other hand Ruthenians in the local newspapers complain about unequal treatment of the cultural heritage of their creators in relation to their Slovak counterparts [25]. However, this is a crystalline example of ethnic and religious freedom that prevails in the Slovak regional media, because the very fact of publishing such material is already a milestone in the idyllic journalistic ethics, which unfortunately we will not experience in the Polish mass media. An additional advantage is the fact that in the periodical of Ruthenia «infoRusyn», we can find information about the Operation Vistula and the interest of Slovak filmmakers in these tragic events [14; 5].

Conclusions. In the juxtaposition of these two post-communist countries, it can be said that both countries have gone through two separate paths of historical narration in the mass media. The only similarity is the method of a relatively neutral narrative with regard to cultural and historical events. However, if you consider the national and ethnic context it was found that Polish mass media they take a conscious participation in the political game, overtly violating all rules of journalistic ethics, using negative amplification in historical narrative. Slovak mass media while they are trying to be neutral, give only dry historical

facts without any amplification. Summing up, it can be said that the Slovak press focuses on the impartial transmission of information that is missing in Poland, where private views and opinions of journalists are presented and the trends and views of the owners and shareholders of the medium are inconsistent with journalistic ethics and defy the dignity of being a journalist who should be apolitical and impartial. Knowingly depriving both journalists and the medium which they create of professionalism thus exposing itself to accusations of intentional falsification of information and historical events, perfectly matching with the patterns which was created by Aristotle, Cicero, Ziomek and Fiske.

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ІСТОРИЧНИЙ НАРАТИВ У МЕДІЯХ НА ПРИКЛАДІ ЛЕМКІВСЬКОЇ ЕТНІЧНОЇ МЕНШИНИ (ПОЛЬЩА ТА СЛОВАЧЧИНА)

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У статті систематизовано стиль медіакомунікації та характер історичного нарративу у двох посткомуністичних країнах – Польщі та Словаччині. Взято до уваги їхній нарратив, пов'язаний з етнічною меншиною русинів (лемків / українців / руснаків). Зокрема, йдеться про використання нарративних інструментів у засобах масової інформації в політичних цілях.

Метою статті є порівняння розвитку історичного нарративу у медіях, присвяченого названій етнічній меншині, що проживає в обох сусідніх країнах. У статті співставлено розвиток способів творення реальності та поглядів на історичні події, які обрали медіа та журналісти в обох країнах, які об'єднує етнокультурний код, геополітичне розташування, історія та вплив соціалістичної ідеології. Доступні матеріали з польської та словацької преси проаналізовано як у традиційному, паперовому, так і в електронному вигляді. Контент, який стосується цієї національної меншини (як у польських, так і в словацьких медіях) можна розділити на дві частини: на культурно-туристичну та історичну. У першому випадку спосіб медійного висвітлення у польській та словацькій пресі схожий і не відзначається нарративними ампліфікаціями.

У другому випадку спостерігаємо два різні способи, обрані журналістами в медіях Польщі та Словаччини. У польських медіях має місце сильний персвазійний нарратив, спрямований на створення нової «політкоректної» історії, побудованої на антагонізмах у межах власної країни. Помітний чітко виражений, пронизаний негативними ампліфікаціями нарратив. Спонукає такий підхід можуть різні чинники, однак не можна не зауважити сильно політизований дискурс, який використовують як інструмент політичної боротьби та розбудови політичного капіталу завдяки засобам масової інформації. У Словаччині медіа є значно делікатнішими та виваженішими у вираженні негативу стосовно громадян своєї країни, зокрема представників окремого етносу. Словацькі медіа намагаються дотримуватися об'єктивності шляхом сухої, позбавленої будь-яких коментарів та думок передачі інформації.

Ключові слова: мас-медіа, історичний нарратив, русини, лемки, посткомуністична преса, етнічна меншина.