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OD REDAKCJI

Drugi zeszyt tegorocznego numeru „Zagadnień Rodzajów Literackich“ ma układ tematyczny — składają się nań artykuły dotyczące wielorakich procesów konwergencyjnych zachodzących zarówno w samej literaturze, jak i w relacji z nią. Głównym przedmiotem refleksji nad przestrzeniami tekstów pragniemy uczynić często stosowane we współczesnym dyskursie naukowym pojęcie konwergencji. Wykorzystuje się je obecnie w różnych dziedzinach, od badań matematyczno-przyrodniczych, przez językoznawcze, politologiczne, socjologiczne, po studia z zakresu nowych mediów, komunikacji i antropologii kulturowej. Na ile rzeczywiście dochodzi do nakładania się i przenikania procesów kulturowych i jak bardzo — jeśli w ogóle — zjawisko to ma wpływ na stan literatury oraz jej teorii? Bieżącemu numerowi ZRL przyświeca cel analitycznego przyjrzenia się w perspektywie badań literackich pewnym mechanizmom i ich efektem charakterystycznym dla czasów digitalizacji kultury, gwałtownego rozwoju technologii użytkowej i idącej za tym hipotetycznej homogenizacji kultury.

Proponowane czytelnikowi artykuły skupiają się na różnorodnych problemach, częstokroć prezentując odmienne stanowiska badawcze do wyjściowego zagadnienia. Dostrzeżenie nieoczywistości i zróżnicowania procesów konwergencyjnych łączy się w niniejszym tomie z próbą sprostania płynności oraz wieloaspektowości konwergencji, która z założenia wprowadza intermodalność, interdyscyplinarność i wielojęzykowość w to, co tekstowe. Autorzy studiów tu zawartych stawiają pytania między innymi o status poetyki w dobie konwergencji i wpływ procesów związanych z digitalizacją na struktury i cechy gatunkowe czy dyskursywne, podejmują namysł nad problemem ontologii dzieła hybrydycznego, szukają przykładów konwergencji w poezji konkretnej, e-poezji, literaturze, tekstach logowizualnych, blogach okołoliterackich, serwisach społecznościowych, historiografii czy mieście — rozumianym jako przestrzeń tekstów/tekst. Przenikanie się dziedzin widać także w doborze narzędzi i metodologii naukowych — pragmalingwistyka sąsiaduje z klasyczną genologią, antropologia z pedagogiką, a teorie literatury z komparatystyką i badaniami nad nowymi mediami.

Liczymy, że rozpiętość tematyczna w połączeniu z różnorodnością perspektyw badawczych uczyni ten zeszyt „Zagadnień Rodzajów Literackich“ ważnym i ciekawym w lekturze (wielogłosem w coraz wyraźniej zaznaczającym swoje miejsce w humanistyce XXI wieku dyskursie okołokonwergencyjnym.

STRESZCZENIA
ABSTRACTS

EWA SZCZĘSNA
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Poetics in the Era of Convergence

The aim of the study is to present changes in structure of a text (its structure, ways of creation, especially figures) in a digital discourse. The identity of digital communication is thus premised upon existing signs, texts, and discourses; and it develops in the process of their adaptation and reinterpretation. Internet seems to be a really good space to make different discourses alike. The creation of new poetics of text and discourse is the result of this process. Digital media modify rhetorical figures (especially ontology and functions of those figures), cancel figures existing in traditional texts (for example inversion is invalidated because no determined way of reading the text exists), and create new ones. In digital discourse words and icons have multifunctional nature (functions of meanings' creation, linking, acting, marking, signaling sender's emotions). Traditional textual forms, which differ semiotically and medially are combined and transform, so the borders between forms of expression are blurred.

MACIEJ MARYL
IBL PAN

Convergence and Communication: Genre Analysis of Writers' Websites

This article categorizes new forms of expressions on writers' websites as means of maintaining communication with readers. The first part is dedicated to inter— and trans-medial analysis of various multimedia materials published on such websites (e.g. biographical notes, photographs, trailers). In the second part the website is analyzed as a hybrid text in which various types of expression are submitted to the main communicative purpose. On both levels of analysis the material is categorized in terms of the communicative function, for, as the author claims, the genre analysis of electronic discourse requires an approach which takes into consideration not only authorial intent and textual features but also the context of online utterance and the role of other partners of communication.

KATARZYNA SITKOWSKA
Uniwersytet Łódzki

Microblog as a Genre — Attempt of Characteristic (Based on Twitter)

This article is an attempt of determining the place of microblogs, posted on Twitter, on the Internet or, more broadly in the multimedia genealogy. First, the service itself is presented and mechanisms of its functioning are described. Then its importance for the

society is mentioned. Furthermore, some crucial issues related to the theory of genres are presented and they constitute the essential introduction to the research methodology. The “guides” on the path of reflection on the characteristics of microblogs are the “older siblings” of this form of expression: the Internet, journalistic and other genres, whose determinants have already been described. Such an order is matched against another one — the tradition of genres’ description in four aspects: structural, pragmatic, cognitive and stylistic.

IRENA CHAWRILSKA
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How Does the Hybrid Work of Art Exist?

The aim of this article is to analyze the category of being in relation to the hybrid works of art on the background of philosophical texts by Luigi Pareyson, Jurij Łotman, Wolfgang Iser. My considerations focus on questions — What is the definition of the hybrid work of art? What is the impact of contemporary culture on the way of being the hybrid work of art? Do the hybrid works of art reflect the experience of contemporary reality? My considerations are based on the concrete poetry, book works, book objects and liberature.

MAGDALENA LACHMAN
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Literature in/for the City — Introductory Comments

The article attempts to describe a variety of possible ways in which literature makes itself present within the space of the city. It assumes two basic perspectives to investigate the issue. First of all, the article analyses how the city and its multiple institutions support the literature’s circulation and availability for the readers. The city offers a number of venues for writers to present their works and promote them through precisely targeted events and literary festivals. The city is seen as a stage or background on which literary works and events can become fully available. Secondly, the article analyses how literary critics or more broadly philosophers and sociologists interested in urban studies use literature to understand and describe the city in its artistic and everyday dimensions.

The fruitful collaboration between city as an active factor shaping artistic imagination and writers leads to developing new forms of expression as well as formulating new ideas about art. It also offers a possibility to communicate with readers in ways which are better accommodated to modern visual imagination and different forms of everyday activity.

NATALIA LEMANN
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Literary Studies, History and Popular Culture — the Spaces of Convergence. Introduction

The aim of the article is to juxtapose literary studies, literature and history as neighboring branches of humanistic knowledge. The author compares the methodologies of history and literary studies in the field of narrativity, and, in accordance with Hayden White, comprehends history as a type of fiction, historio-graphia, literary artifact. In this optic historiography and literary studies are diagnosed as forming a sisterhood relationship. When the opportunity arises it is shown that the idea of postmodern history is no novelty, since until the decline of the XVIIIth century history and literary were not opposite at all. Actually, the way of thinking about history as an (literary) art has a splendid tradition rooted in antiquity. In the scope of Braudel's history of the "longue durée" it is the model of history as a (hard) science separated from literary studies as an art and ideographical science that constitutes a methodological aberration. Comparative analyzes leads to the conclusion, that both these "scientific" branches developed almost simultaneously (cf. feminism, gender, postcolonialism, posthumanism, animal studies). Also the literary genres, such as the (post)modern historical novels, alternate histories or historical fantasy, opened the space of convergence between history and literary, because of the mutual fluctuation and "parasiting" of the ideas, topics and poetic. The participation of popular culture makes the history and literary studies more transgressive, widely open for the contemporary forms of communication and more hearable. In this scope, the author presents historical gamebooks, facebook's historical events, transmedia historical stories.

KATARZYNA GUTKOWSKA
Uniwersytet Śląski

Afterpop: The (Almost) Perfect Convergence

The paper focuses on one of the newest notions in Spanish literary theory created by Eloy Fernández Porta in his work *Afterpop. La literatura de la implosión mediática* (2007). The theorist reaches for the aesthetical accomplishments of postmodernism, avant-pop and cyberpunk in order to analyze them in the context of the new artistic mentality from the beginnings of XXI century. Juggling multitude of literary techniques and names from various cultural backgrounds such as W. S. Burroughs, Julián Ríos, David Foster Wallace, David Cronenberg or Michael Haneke, Fernández Porta searches for new criteria and new methods of recognizing the complexity and insights of intermediatic, multifaceted and polysemic, implosive „new literature”.

BEATA ŚNIECIKOWSKA

IBL PAN

Transcultural Convergence? Polish Artists and the Oriental Verbo-visibility

The article concerns different aspects of convergence processes of the traditional Oriental genres in the Polish culture, focusing on haiku, *haiga* and *haibun*. It examines book art, visual arts and the artistic websites. The theoretical frame of the research is rooted in the concept of transculturality introduced by Wolfgang Iser.

The author analyses Polish works of art employing different strategies of combining words and images, thereby showing unexpected similarities between cultures and revealing the artistic changes caused by the choice of different media. The investigation proves the most interesting compositions uncover unexpected common elements between apparently contradictory traditions, the necessary condition is, however, at least the basic knowledge of the Other.

KAROLINA SIDOWSKA

Uniwersytet Łódzki

Technical Backgrounds of Literature. The Influence of the Medium on the Text on Example of Nietzsche's Typewritten *Schreibmaschinentexte*

The main focus of this article is a bibliophile edition of Nietzsche's letters and short writings, typed on the Maling Hansen typewriter. The interesting and unfamiliar to wide audience "medial" episode in the biography of German philosopher is presented here in extended context, including his relationship with Lou Andreas Salome, which took place at the same time as fascination about typewriting. New technical medium seems to have affected strongly his writing style, both on formal and semantic level, but also his thinking and self-perception. Typewriting itself is often a topic in the letters to his friends and a source of metaphors, which express an intimate relation between author and his tool. The correspondences between the medium and creative activity of the subject, noticed and reflected in Nietzsche's texts, are of great importance in the new media theory, represented in the article by McLuhan and Kittler.

IRENA GÓRSKA
UAM

Liberature in Relation to the Reconfiguration of *Aisthesis*

This article proposes to inspect the phenomenon of liberature from the perspective of the reconfiguration of *aisthesis*, as described by Wolfgang Iser. In the German researcher's approach, this consists in the questioning of the primacy of vision in favour of other senses, and is, first of all, an effect of the dominance of the media. However, in a broader approach towards the reasons of transformations, *aisthesis* must be looked for in phenomena that are summarised in the formula of „new aesthetics”, as proposed by Arnold Berleant. One of the significant features of this concept is the constant expansion of the area of art and the appearance of forms that stimulate the audience experience, requiring the switching on of new sensory receptors. Without a doubt, liberature is one of those forms of art that require interactivity and a special involvement. Being a unique example of the co-existence of various types of messages (verbal, iconic and material), liberature requires a polysensory perception. This, in turn, can be a source of aesthetic satisfaction, but also a reason for an impoverishment of the aesthetic experience spanning between *aisthesis* and *anaisthesis*.

PIOTR MARECKI
Uniwersytet Jagielloński

Obsessive Anticipation — Wojciech Bruszewski as a Precursor of New Media Literature in Poland

The author discusses the work of the Łódź multimedia artist, filmmaker, photographer, member of the Warsztat Formy Filmowej group, who, near the end of his career, wrote two novels (*Fotograf* and *Big Dick*) and the drama *Dryl*. The works discussed include those in which the author experiments with text (the projects *New Words* from 1972, the *Poetry Machine* from the early 1980s, and *Sonets* from the 1990s, among others). The potential of these works as a precursor to Polish New Media Literature is shown in relation to literary forms such as cyberpoetry, the multimedia novel, and generative literature.

BOGUSŁAWA BODZIOCH-BRYŁA
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From an E-poem towards an Interactive Work of Art. Convergence of the Media Based on the Examples of Zenon Fajfer's *SPOD* and Ken Feingold's *The Surprising Spiral*

The text, using the example of a work belonging to the literary style (*But Eyeing Like Ozone Whole* by Zenon Fajfer) and the interactive art (the installation *The Surprising Spiral* by Ken Feingold) analyses the idiosyncrasy of works positioning themselves at the borderland of media and literature, works both literary (textual, narrative and poetic) as well as media ones (changeable, iconic, set in a computer program, double-indirect), paying attention to the meaningfulness of the disciplines borderland (in this case literary and media studies). The author stresses the reasonableness of the question asked by Katarzyna Bazarnik, whether, by accident, Darwin's evolution of species continues. In the author's opinion, based on her observation of works belonging to the literary style and the discussed work *The Surprising Spiral* by Ken Feingold, this question should get a positive answer. And possibly, as an effect of initiation, which has already happened, we will soon be entering the museum-gallery space not only in order to look but also to read.

URSZULA PAWLICKA
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Move as a Condition of Materializing Digital Concrete Poetry

Concrete poetry is concerned purely with language. This poetry disregards syntax and meaning in order to explore the relationships between literal characters. In the 60's Max Bense, a philosopher, theorist and the creator of concrete poetry, posited the idea of using the computer in art. Artists started to use the computer to generate digital concrete poetry. The digital version characterizes movement and interaction. The movement uncovers hidden layers, subtexts and reveals different correlations between literal characters. The movement visualizes the way of perceiving and understanding the work. Max Bense used the category of connection in order to describe the multilayers found in concrete poetry. I refer to this category in order to present kinetic digital concrete poetry. I will describe a variety of compositional strategies, which concentrates solely on language. I will highlight the different digital poetry genres in which the features of concrete poetry are realized.

MONIKA KOCOT
Uniwersytet Łódzki

Verbivocovisual Performance? Edwin Morgan's *Opening the Cage*

The paper will attempt an analysis of Edwin Morgan's concrete poem *Opening the Cage: 14 Variations on 14 Words* as an example of the intermedial text. By writing through John Cage's conceptual poetry, Morgan constructs a "verbivocovisual" poem that works both on a visual plane and in verbal performance. It is this fusion and interaction of different medial processes and procedures that makes *Opening the Cage: 14 Variations on 14 Words* so challenging from the cognitive point of view.

The paper will address: a) the way the constructivist scheme produces its own meanings, but also brings out the material aspect of the word, its plasticity; b) the incessant game of (r)(d)econstruction of meaning; c) the poem's exploration of the half-way house between concrete and linear poetry, the so-called Morgan's „third language”.

IZABELLA ADAMCZEWSKA
Uniwersytet Łódzki

Fallen Celebrity. On One of the Self-Promotional Strategies, Based on Polish Postmodern Silvas and Literary Discussions

The article deals with the phenomenon of literary celebrity — one of the self-promotional strategies that help Polish authors, who write in the „media time”, appear in the mainstream. After 1996, the mass media (mainly commercial press and television) set up bestsellers in Poland and let authors become stars (the examples of media careers of Jerzy Pilch, Wojciech Kuczok, Dorota Masłowska or Michał Witkowski are presented, to name only a few). After a decade of torn by desire to be an authority or celebrity Polish writers are beginning to turn away from the mass media. The influence of commercial television and popular press in Polish literary life is covered in quasi-autobiographical postmodern silvas (Michał Witkowski's *Margot* and *Drwał*, Dorota Masłowska's *The Queen's Peacock*, Sławomir Shuty's *Jaszczur*), in which the author is shown as a „personality” created by media, frozen image and product.

MONIKA KAŻMIERCZAK
Uniwersytet Łódzki

A (Re)Formed Post-Illiterate. The Pupil in Transformed School Reality

This article shows the impact of new media, including the Internet, on incessantly reformed Polish school. The article underlined the determinants of modern education, which have a significant impact on student attitude towards each other and the environment. Coexistence of desirable human values next to computerization and mechanization of life — seems to be the only chance for harmonious development of young people.