

OLHA BANDROWSKA

James Joyce and Contemporary Hypertextual Novel: The Dialogic Perspective and the Narrative Experiment

The paper focuses on tradition and those 20th century interpretations of tradition in which it is understood as an essential factor in modern culture and literature. The author's standpoint is that the concept of trans-discursivity broadens the understanding of tradition since, according to Michel Foucault, a writer or a scholar in the position of trans-discursivity produces not just paradigmatic rules for the formation of texts within the defined discourse boundaries but opens up a possibility of creating texts that, although conceptually different from the original type of discourse, nevertheless maintain relevance to it. It has been demonstrated that the innovations introduced by James Joyce in his *Ulysses* and *Finnegans Wake* allow the reader to approach his works in terms of trans-discursivity. Contemporary American hypernovels, *Afternoon: A Story* by Michael Joyce and *Victory Garden* by Stuart Moulthrop, provide ample evidence to support this claim given that their openness and rhizomatic, non-linear character of their narratives is rooted in the Joycean tradition of discursivity.

PAWEŁ BINEK

The Indices of Meaning in Tadeusz Gajcy's Poem *Widma* (Apparitions)

The aim of the article is to present the indices of meaning in Tadeusz Gajcy's poem *Widma*. The poetic index of meaning is a type of context which determines how the text is understood. The first section of this paper focuses on the general rules of semantic integration of a poetic utterance. The second one presents a reconstruction of the poem's historical context. The final, third section, offers an interpretation of *Widma*.

MARCIN CHRUSCIEL

Polish Identity in Works by Young Writers after 1989: An Attempt at Description from the Postcolonial Perspective

The starting point of the article is the assumption that the interpretation of the postcolonial theory in post-1989 Poland is exceptional, very different from the one dominant in the West. The specificity of "the Polish postcolonial model" consists in that it combines both a sense of superiority towards our Eastern neighbours and a sense of inferiority towards Western cultures. This duality offers an interesting framework for the interpretation of works by writers who made their debut in post-communist Poland. The novel *Lubiewo* by Michał Witkowski portrays the gay culture in the Polish People's Republic (PRL), idealizing it and using clichés taken from adventure novels. In Piotr Czerski's *Ojciec odchodzi* (Father Is Leaving) we find a description of the state of Polish Catholicism which is superficial and offers nothing to counterbalance the Western ideology. Dominika Ożarowska's debut *Nie uderzy żaden piorun* (No Thunder Will Strike) presents a generation growing in the Polish People's Republic (PRL), who, coming of age, declare the lack of ideological values and refuse to engage in anything. In the works by Witkowski and Czerski the world is shown from the post-1989 perspective, while Ożarowska's book is an interesting attempt to go beyond time limitations.

RENATA GADAMSKA-SERAFIN

Norwid's Tradition versus Postmodernist Innovation

Norwid's affirmative attitude to tradition is fundamentally different from the post-modern ideologies, which only superficially approve of the past and its heritage. Postmodernism, which is post-historical in its nature, essentially undermines tradition by relativizing it. Meanwhile, according to Norwid, tradition is a universal repository of objective values, not just a collection of irrelevant quotations. The poet accepts and emphasizes the objectivity of the tradition, its transcendent source, its integrity and continuity and - unlike postmodernists who relativize and deconstruct tradition - detaches it from any transcendence and sets it in a mocking atmosphere of the carnival. In Norwid's theory of axiological culture, tradition and progress condition each other and are inextricably linked. Relativistic culture of taste, in fact, antagonizes them. However, this does not protect tradition from being secondary, exhausted or dealing just with "leftovers".

MARIA OSTASZ

The Elements of Literary Tradition in Children's Poetry

The paper presents the dialogue with tradition in selected poems for children. Children's poetry most frequently resorts to intertextuality in the form of affective continuation, thematic restitution and stylistic reminiscence. First, remarks on folk tales as traditional literary texts are offered. The analysis of works which enter into the dialogue with oral texts: *Warzyła sroczka...* (Once a Magpie Was Making Porridge.) by Czesław Janczarski and *Dwa Michały* (Two Michaels) by Julian Tuwim, is preceded by a review of characteristic features of folk texts for children on the examples of *Kulig w lesie* (Sleigh Ride in the Woods) and *Panie Boże Wszchemogący* (Almighty God). Then, an intertextual analysis of "ptasie wesele" (bird wedding) and two literary texts in which birds feature as humans: *Ptasie radio* (Bird Radio) by Tuwim and *Poczta w lesie* (Post Office in the Woods) by Janczarski is conducted. The literary tradition of children's poetry is presented in terms of topic restitution and stylistic reminiscence. The research conducted shows an unusually vivid dialogue with tradition present in the literature for children.

MAGDALENA ROSZCZYŃIALSKA

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ANNA CHUDZIK

The Principles of Conversation in the Internet Forum: Tradition versus Innovation

The subject discussed in the article is the conversation in the Internet forum, understood as free exchange among many participants serving no practical purpose. The corpus of conversations comes from gazeta.pl Internet forum. After briefly discussing terminological issues, the author presents specific features of the Internet communication, focusing on these characteristics which lead to the modification of standard conversational principles. Then, individual elements of the communication process featuring in the corpus are analyzed and evaluated in terms of the degree of their resemblance to offline exchanges and their potential to introduce a new dimension to communication, absent from face to face interaction.

LUDMIŁA CÁBAYOVÁ

Characteristic Features of Marketing, Marketing Communication and the Electronic Media in Slovakia

The article presents characteristic features of marketing activities in the electronic media. After the initial description of the Slovak mass media, the author focuses on the media market and its use of advertising and of particular marketing communication tools.

KATARINA FICHNOVA, PETER MIKULAS, ŁUKASZ WOJCIECHOWSKI

Similarities and Differences between Social Networking Services in Poland and Slovakia

The article concentrates on the development of community services in two countries: in Slovakia and in Poland, and it has character of the empirical examination with the comparative prospect. The main part of the article includes the wide examination made amongst Slovak and Polish students of college. The authors are trying briefly to analyse the role of the community Facebook service. com - as the most important global player in the field of community services. Using statistical data, they present the current development of this service and compare him with the most popular local services, both in Slovakia (with the service about the Pokec.sk name), as well as in Poland (Nasza-klasa.pl).

KATARINA FICHNOVA, ŁUKASZ WOJCIECHOWSKI, PETER SZABO

The Originality of Plagiarism - the Plagiarism of Originality: Remarks on Some Aspects of the SNS Campaign

The authors analyze a pre-election poster of the Slovak parliamentary party, the Slovak National Party (SNS). The poster has been selected for analysis as it is strikingly similar to the poster of the extreme right-wing party, Jobbik, which operates in Hungary. An attempt at ascertaining an instance of plagiarism has been made by first looking for plagiarized elements and then for creative elements of the poster. The analysis has been conducted in the communicative framework and is based on the principle of intertextuality.

IVANA POLAKEVICOVA

The Lolita Effect in the Media

The article presents the Lolity effect in the media space - this phenomenon of carrying the women's beauty out in its immaturity in direct contents of media transmissions. A belief that the dominating tendency of exhibiting maturing girls in order to increase commercial profits is wrong was included in the theoretical discourse. Showing individual positions generally from domestic and foreign literature, in particular M.G. Durhama *The Lolita Effect* publication. *The Sexualization Media of Young of chorus girls and What You Can to About It* (New York 2005), the author of the article keeps an eye on some myths presented in the media as restrictive looking at the women's sexuality, staying all at the same time in a sharp contrast with the healthy, non-cash and progressive sexual vision.

HANA PRAVDOVA

Mental "Corridor" of the Media Society: Fascination by Entertainment Abstract

In the paper the author points out current life-style trends, which are largely influenced by the mass media and the entertainment industry. In the course of two centuries, the mass media and the entertainment sector have become important factors in shaping the mentality of post-modern society. The aim of the article is to analyze the phenomenon of media entertainment which has become an indispensable part of contemporary society's everyday life. People are fascinated by entertainment because it gives them pleasure, experience, cultural competences but also allows to escape from reality.

ALICJA WOSIK

Is the Globalization of the Media Language Inevitable? An Analysis of TV News Programmes in Various Countries

Globalization is becoming a fact. The development of transport and communication means that people scattered all over the world now adapt each others' customs, clothes, value systems and even vocabulary. The television plays a special role in the globalization process. Constant rush imposes uniformization of technologies and activities. The only thing which still allows to differentiate various programmes is the language. But to what extent? A TV news programme has to convey as much information as possible, in the shortest possible time and in a way which will make the news comprehensible and easy to remember. This is extremely difficult, especially in view of the lowering intellectual level of the viewers. It is not surprising, therefore, that almost all components of a news programme serve the purpose of carrying information. A number of messages are transferred to the viewers by means of non-verbal communication: setting, clothes, gestures, announcer's facial expressions, graphic arrangement, screenplay, hierarchy of information, camerawork, editing technique, musical background and the choice of a journalistic genre. These subcodes constantly interact with the linguistic subcode. However, their combination is not a simple sum, but a combined result of their impact. The present article begins with an analysis of the verbal subcode (written and spoken) conducted on the corpus of English, Polish, French and Italian news programmes. Then, the interaction between the verbal and the visual subcodes in the corpus is examined. Already at the preliminary stage it becomes clear that globalizing and universalizing tendencies are present both in the verbal and non-verbal components of the news.