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# Abstracts

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

# Abstracts

***Adam Regiewicz***  
***'Adults only' polish***  
***film services in the***  
***network. A few notes***  
***on how to receive***  
***pornographic text sin***  
***new media***

Along with the technology and customs changes in recent decades, pornographic message changes as well on the network. A full-length feature films are replaced by short videos, devoid of narrative and focused on scenes of sexual acts themselves. On this background, a quasi-document porn film which records sexual practices from the executor's perspective (First Person Perspective) or accompanying cameraman draws a special attention. This type of production enters the new hybrid genre popular in new media either by composition, poetics or epistemology building its message on the tension between truthfulness and fabrication, fiction and fact.

***Leszek Będkowski***  
***Professional***  
***amateurs. Remarks***  
***on professionalism***  
***of movie e-reviews***  
***(based on online***  
***reviews on Signs***  
***directed by Manoj***  
***Nighta Shyamalan)***

The article investigates the issue concerning determinants of professionalism in movie e-reviews in the context of theoretical reflection on genre determinants of a journalistic review and practices of past and modern online reviews. Referring to online reviews of the movie by Shyamalan, there was indicated that the presence of their elements and aspects (title, presence of information about the work, discussion on the work, ranking of the movie, review's language, and usage of the specific nature of mass media) is building the press e-review professionalism. First of all, the attention was paid to substantive competences of e-reviewer, which in particular translates into the ability of interpreting the movie-work and to discuss its different issues, and they were considered to be crucial when issuing expert review. Referring to Signs, the sphere of professional reviews would cover, among others, recognition of „double coding”

## ***Marek Jeziński From the screen to the web – on the cinema fans in the Internet***

## ***Aleksandra Drzał-Sierocka When reality comes into blue. Derek Jarman's movie as an artistic and private manifest***

and intertextuality of the movie, or even the play with conventions of genre and the range of expectations of the audience, being performed by Shyamalan simultaneously.

The carried out analysis of Signs' review and broader view of changes occurring in recent years on Polish websites dedicated to the movie, reveal that the reviewers (websites editors) pay greater attention to the level of professionalism of posted online reviews. Therefore, the number of e-reviews that can be considered as experts' review, due to their structure, content and terminology associated with the movie is increasing. And what is even more crucial, they manage to preserve the contact with less demanding user of online reviews, who is mainly looking for rankings of movie-works.

In the paper group-making and social bonds making potency of film as a certain kind of art and entertainment is discussed. Emotions that accompany watching the movies are carried out of the circumstances of reception of a film work and are manifested in the creation of a certain kind of social relations. Specific character of such group activity is also manifested in the Internet environment. A movie, as cultural text, becomes as a particular focus center, which is attractive enough to have a potency for the creation of certain communities. The latter occur as social groups of a unique character, that relies in the specific nature of environment in which they emerge. Movie blogs and www sites concerning movies, cinema and film art display a significant strength for creating social bonds depending on cinema as a specific environment and on the emotions generated by the movies.

*Blue* (1993), the last film by Derek Jarman, had been released only four months before the director's death, caused by AIDS-related diseases. It is a very unique kind of private confession. At the end of his life, Derek Jarman was getting blind and in some moment the only that he could see was blue (a kind of blue nothing). His last movie reproduces this experience and at the same time makes viewers to feel reality in the similar way, because the only thing that we see is a blue screen. So, on the other hand, *Blue* is a very interesting project from the theoretical point of view. It is not a typical documen-

## *Barbara Giza*

### *Małgorzata Kowalewska The fourth estate and lifestyle – a social history. From traditional lifestyle media to a blogger creative class*

### *Agata Ludzisz-Todorov When and how long does a blog post live? Blogs in the context of the remix culture*

tary; it is not even a typical movie. In my thesis I try to analyze *Blue* from few different perspectives: as an unique audiovisual project, a manifest of artistic freedom and independence and as a deeply poignant confession of a dying man.

The idea of this paper is to describe unrealized screenplays of Stanisław Dygat. Those works are kept in the archives of Filмотeka Narodowa and show how much Dygat, one of the most famous Polish writers, was interested in film and how many trials to become a screenwriter he has undertaken. The idea here is to look for a very characteristic motive for Dygat's prose – Peter Pan motive. The main hero in Dygat's books is always like a big boy, trying to manage in the adult's world, believing in magic and the power and illusion. Reading the unrealized screenplays being written by Dygat since late 40's one can very easily find the same motive of Peter Pan, which shows the writer's artistic consequence and his strong fascination of film as a new way of expression.

This article aims to show the importance of lifestyle media in social and cultural practices. This paper presents the history of changes of this media. The role that lifestyle media plays in the formation of taste, status and identity of individuals is also covered.

Abstract: The article takes on the subject phenomenon of blogging, especially the proces of preparation and distribution of blogging post, in the context of such digital culture occurrences as remix, sampling and collage. It attempts to answer the questions: where and how long does the blogging post „live”? How does the blogger deal with the post and how do this the audience? The analysis and description of post's „live” is based on the examples from Polish language blogosphere.

***Grzegorz Zyzik***  
***Worshippers torrents.***  
***Reflections on the***  
***contemporary model***  
***of cinephilia***

Contemporary cinema screen seems to be losing the status of the dominant interface for the viewer of the movie. Digitalization and computerization have contributed to the transfer of a film text in precinct other “media generation” and cultural codes. Susan Sontag predicting the collapse of the movies this process was associated with the disappearance cinephil in its current form. The purpose of this article is to answer the question of whether today we can talk about the experience cinephil. Experience film gains its specificity by the fact that there is a network of different types of discourses. The article aims to present contemporary model cinephily. Its specificity is associated with the activities of network users. Since everything today is changing, it becomes logical to introduce them also in the traditional meaning of the concepts cinema and cinephile. Interesting also seems to question whether the experiences of modern cinephiles enter the canon of human customs and practices of the XXI century, and if so, what will take place. The conclusions of the issues raised will be used to answer questions about the shape of modern cinephily, its implications for changes in the perception of film content and specific to redefine the relationship between reality and media representation.

***Katarzyna Rabiej***  
***About illusory feeling***  
***of participation***  
***among fans on the***  
***example of Sherlock***  
***Holmes series***

The aim of this article is analyze and reflection on an illusory sense of participation among viewers Sherlock Holmes series. Today boundaries are cover between network users and producers, consumption and participation, professionalism and amateurism.

The article presents the results of the analysis which indicate, that the purpose of the film industry, is to invite viewers to explore the rich world presented in the film, which turned out to be “too big” for a full-length movie or episode or even season series. Today, image of the film are mosaic, and require social replenishment and dialogue. It is used in an ingenious way by film producers. At the same time the viewers thinks that they have control, and they participate in process of creating a movie.

The recipient has the feeling that is an integral part of the community watching movies and series. Producers of the series Sherlock Holmes, who in the third season presented possible solutions to the further Sherlock fate, proposed

by fans, made a bow to the viewer, but at the same time they strengthened his sense of participation. In this article I assert thesis that the film industry trying to strengthen the viewer sense of participation in the process of creating a movie (series) mislead the public, cheating them. Spectator, despite the multiplicity of communication channels and tools, has no effect on the shape of a movie or the series, but only serves as a barometer for the producers and the marketing department.

***Miłosz Markocki***  
***Machinima films***  
***as the independent***  
***films of the Internet***

The Internet has proven to be an immensely effective tool in text development and distribution for amateur authors. Never before had the amateur authors so many opportunities for sharing their creations with others as they do now thanks to the Internet. The global network has helped not only with the spreading of independent films but also with their revolution into new forms. A good example of such new film form is machinima, a hybrid of film and computer game – to be more specific, a film created by using the graphic engines and elements of computer games. Machinima are very tightly connected to the Internet. The necessary tools for creating machinima are available on the Internet and it was on the Internet where the machinima appeared for the first time and where this film form gained fame. Another connection between machinima films and the Internet is the source material for machinima. Many machinima use graphic engines and elements of MMORPGs, which one can play only via Internet. That is why machinima films illustrate very well the nature of Internet independent films.

***Katarzyna Marak***  
***Beyond: Two Souls***  
***as an art- and media-***  
***hybrid of film and***  
***video game***

The introduction and employment of new, advanced technology solution create new possibilities for a variety of media texts. Furthermore, new technologies allow for blending of not only genres and media forms, but also art forms and industries. Such processes can be observed in the case of film industry and the video game industry. The interactive drama *Beyond: Two Souls*, directed by David Cage and published by Quantic Dream, is an excellent example of such fusion; due to traits characteristic of both cinema texts and video game texts, such as cast that includes actors famous both in film industry and video game industry, complex plot, incredible graphics

***Małgorzata  
Bulaszewska***  
***Repossession of the  
Polish blogosphere  
by digital immigrants.  
About digital pop  
cultural activities***

and the seamlessly integrated interactivity, *Beyond: Two Souls* illustrates very well the gradual dissolution of the barrier between films and games.

In the early days of the development, Polish blogosphere recruited from professionals equipped with the ability to program in HTML. Only after some time blogging became widespread, in the XXI century to gain a global character with tools for creating blogs by people not armed with knowledge of software development. Technological progress quickly was mastered by the Internet natives, leading to the dominance of “youth” in the network, sending network users known as the “internet inhabitants” into the oblivion. These last, now retake their voice to create their own social spaces. Digital natives dominate especially fashion/lifestyle blogs but not only. However, increasingly, there are network diaries kept and dedicated for the generation of digital immigrants or digital dinosaurs. Differences and similarities in the conduct of blogs aimed at different target groups raise the question of popular understanding of youth and social networking opportunities in a group of non-native sites. The above questions are confronting with the contented of chosen blogs conducted by and targeted to three different age groups: 14–35, 35+ and 55+. Repopulation of the network with digital immigrants without an undoubtly expands the capacity of Polish blogosphere about these social groups, which until recently could feel excluded from the network.

***Marek Porzeżyński***  
***Using links in  
the internet and  
the violation of  
intellectual property  
law in the light of  
Court of Justice of  
the European Union  
judgements.***

The issue of using linking technique among the internet is an object of analysis of many specialists representing various scientific fields. From the legal perspective linking is also significant problem, what is best proven by many judicial decisions. European Union legal acts which were projected for the purpose of harmonization of regulations turned out to be the starting point for wider discussion in the range of legal aspects of linking. Problems connected by aforementioned issue are also intensified by its large scale. Only basing on life experience the range and potential of linking activity can be intuitively determined. Concerned issue can be of profound importance for the creative sector, especially film industry which frequently uses

various linking techniques for the purpose of illustration of opinion or presentation. For this reason despite the legal and technical subject of this article it is worth to become acquainted with basic legal regulations and latest judiciary decisions, which are of significant importance for their interpretation.