

neskláza do autonómnych celkov s vlastnou, uzavretou terminológiou a metodológiou, ale naopak celá kniha pôsobí ako ucelené dielo.

Prínosom monografie pre globálny výskum média je fakt, že sa autorom podarilo prelomiť mýtus neprekonateľnej vzdialenosti medzi americko-britským teoretizovaním o médiách a napríklad jeho kontinentálnym variantom. Význačnou mierou k tomu prispelo zakomponovanie konceptu otvoreného systému Jana Mukařovského do diskurzu o médiu, ktorý otvoril možnosti prienikov

a vzťahov odlišných systémov, teda intermedialite. Pojem média, rovnako ako teoretické myslenie o literatúre sa ruka v ruku v tejto práci prirodzene vymaňujú zo svojich starých obmedzení a odkrývajú svoju prirodzenú povahu, ktorou je neustály proces vývinu.

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BOGUMIŁA SUWARA – MARIUSZ PISARSKI (eds.):

Remediation: Crossing Discursive Boundaries. Central European Perspective

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When new media emerged in Western Europe and then slightly later in Central and Eastern Europe in the 1980s and 1990s, they provoked immense interest in all accessible global information and aroused the hope of improving interactivity in the field of communication. The communication shifted from the real space to the virtual – cyberspace. Both types of space can be perceived as a certain reflection of society and culture that shape and form it; however, the media they work with are different, being fully influenced by technologies that the individual environments have at their disposal. Whereas real space offered work with traditional (old) media, cyberspace perfected its technical possibilities in such a way that new and hitherto unknown media could be created. The fast development of the progress of these media, primarily designated for the transmission of information which we can receive, share, edit, reshape, or interact with in other ways, slowly established itself in the artistic sphere. This phenomenon can be observed especially in recent decades when visual art and literature began experimenting with media. This resulted in diverse experimental

strategies, including videoart, happenings, artistic installations, art using hypertext, electronic literature, digital poetry, and other multi- and hyper-media artworks. They are a combination of media; they are based on one another and affect each other, and they are appropriating the methods and techniques of older media, which have occupied their position in the arts for a long time. This process of creating new artwork began to reflect a media theory, and Richard Grusin and Jay David Bolter became its leading voices. Their 1999 publication *Remediation: Understanding New Media*, nowadays considered canonical, analyzes the contexts from which new media arise or are transformed. The process of the constant rewriting of old media into new media and their reciprocal influencing is known as “remediation”. Digital media remediate already-existing media, whereas actual remediation is mainly created by two strategies: hypermediation and immediation.

Theoretical problems that were established more than two decades ago did not become isolated; indeed, the opposite is true. They ignited other authors, theorists, and

artists to let the concept of remediation evolve within various digital platforms, cyberspaces, and theoretical discourses. This new and insufficiently explored area is mapped in the book *Remediation: Crossing Discursive Boundaries. Central European Perspective*, edited by Bogumiła Suwara and Mariusz Pisarski. As the editors state, the aim of the publication is to map the theoretical and artistic discourse in Central and Eastern Europe dealing with diverse forms of remediation, and to prove these processes by means of chosen examples in the field of art and literature (7). Central and Eastern Europe is specific due to its geopolitical position; it is vastly influenced by the political and social conditions of the past that radically interfered in the existence of art. It was also thanks to the Internet that many of the artists gradually got the possibility to create art and communicate with the world freely; in a way they moved their artwork onto the online space naturally. The book under review regards these branched processes from several aspects which the editors thematically sorted into three sections: “Contexts”, “History”, and “Poetics”. Each section consists of six studies, giving a total of eighteen unique interpretations whose common denominator is the theoretical consideration and practical application of the concept of remediation in Central and Eastern Europe.

The section “Contexts” maps the pervasiveness of the remediation concept into the sundry areas of cultural and social life. The information transmission from one medium to another, or the transformation of an old medium into a new one, has also become a part of our culture, which is gradually forming into digital representation (Pavol Rankov) as a new phenomenon worthy of attention. This phenomenon is directly explored by the authors in the first part of the book in the section on artistic creation, be it through specific examples of transforming filmmaking art into electronic literature (Janez Strehovec) or video-remediation (Agnieszka Jelevska and Michał Krawczak), where they ana-

lyze individual remediation phases as well as forms of the recipient’s deeper participation in the artwork. The remediation concept, however, does not necessarily have to stay exclusive to the cultural or medium sphere; it can be considered as a complex biotechnological system which connects the genetic code with the cybernetic one, as Peter Sýkora asserts. Remediation in the form of transcoding the genetic code is worthy of greater attention on its own, but it also opens up a vast space for experimental forms of artwork. These spaces could be compared to Foucault’s heterotopias, which disrupt currently valid arrangements or kinds of thinking and motivate people to think differently (Jana Tomašovičová). The arts are mostly open to these new ways of thinking, and academia is discovering the benefits of digital technologies and their possibilities, albeit at a slower pace; they are nevertheless a perspective for avenues of theoretical inquiry, especially if they allow for the viewpoint of effective interactive and interdisciplinary cooperation (Bogumiła Suwara).

Whereas the aspects analyzed in “Contexts” have a universally relevant character, the section “History” is thematical and examines the remediation concept in relation to literature and literary theory primarily focused on Central and Eastern Europe. The authors collectively create a valuable mosaic of new media and the influence of their continual variations in the more recent history of Russian, Czech, Croatian, Hungarian, and Polish literature. It is a unique reflection on the given cultural and geographic environment, which helps to complete the image of the mutual overlap of digital technologies and literature. Jana Kostincová analyses Russian literature in the modernist era and monitors the gradual shift toward experiments with poetic language, which consequently influenced literature when the Internet and digital networks first emerged. Karel Piorecký maps the history of serial novels in the Czech environment and compares traditional print novels

to today's digitalized methods. The Czech avant-garde of the 1920s and the establishment of the Poetism art school is explored by Kateřina Piorecká, who simultaneously analyzes Vítězslav Nezval's *Pantomima* as an example of intermedia and remediation practices. The specificity of Croatian experimental literature, which emerges with the help of digital technologies, is presented by Katarina Peović Vuković, whereas the Hungarian theorist Zoltán Szűts focuses on the evaluation of such experimental work and states that old principles cannot be applied. The specific question of the remediation of liturgical texts strongly connected to symbolism is dealt with by the Polish author Andrzej Adamski.

The section "Poetics" gives the reader the opportunity to dig deeper into some processes of creating art, be it the examination of semantic or semiotic structures. The Polish authors Ewa Szczęsna, Mariusz Pisarski, and Piotr Kubiński are particularly creative in this aspect. They examine the strategy of creating meaning in digital art, at the same time presenting how remixing, programming, and other forms of connecting texts can change the understanding of art creation. In the process of creating the art, the space where the experiment is being conducted is deserving of attention. The overlap of semiotic, physical, and virtual space is explored by Piotr Marecki, which is proven by the example of stickers that contain small fragments of text, physically scattered in a space, as well as QR codes and web addresses. This revealing of topographic overlaps broadens the interpretation options of artworks, according to Marecki. One of their branches, electronic poetry, which thanks to interactive cooperation can turn into a multimedia project, is analyzed in detail by Martin Flašar. Dagmar Sabolová-Princic and Zuzana Husárová explore the possibilities of remediating classic literary works, whether into the audible form of a radio drama or into the digital format of a touchscreen application. Husárová also has an interesting reflective

essay about "creative cannibalism" with regards to the transfer of artistically valuable content from an old into a new medium. The fact that creativity in the field of art is not limited is also discussed by Ivan Lacko, who analyzes the influence of remediation in cinematography, specifically the influence on intermedia and the intertext mechanisms present in the artwork of David Lynch.

All three sections in the book are justifiable and allow the reader to perceive the remediation concept in several key perspectives. For some, it is a broader cultural and social phenomenon which affects nearly every part of our lives; for others, it is a concept whose theoretical and historical conditions are worthy of deeper analyses, and simultaneously an impulse that vastly modifies current art creation and contributes to the commencement of new artistic strategies. One specific aspect is the fact that the remediation concept is explored by authors who map artistic activities characteristic for the region of Central and Eastern Europe, which has not been sufficiently examined from this point of view. *Remediation: Crossing Discursive Boundaries. Central European Perspective* therefore represents initial material for future examination in the respective field. It provides a collection of many original insights, which present a meaning of remediation for media theory as well as for literary-critical aesthetics and even the visual arts, while also keeping the door open for its further possible use.

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