

*Mancini's Comparative Framework outside the Western World.* Three models based on “four pillars” (criteria of analysis) serving as “ideal types” can, in her opinion, be determined as a universal tool for describing the dynamics of mutual relations between media and politics in different contexts (p. 227). In the author’s opinion, amongst other important factors influencing media which should be considered, are globalization of the markets and the activities of international organizations (EU, World Bank, NGOs). Even the unique nature of media systems born in democracies and created as a result of “the third wale of democratization,” can be described at least in the form of hybrid models, in which factors specific for them condition model characteristics. Such factors that can be easily identified are, for example, a low level of legal culture, which may influence the pluralism and autonomy of media (s. 241) or symbiotic relationships between the sphere of media and authority (p. 245), including important political actors in the form of charismatic leaders (Latin America, Russia). Similar to the issue of hybridization of media systems, Natalia Roudakova in her study called *Comparing Processes: Media, “Transitions” and Historical Change* rightly notes that in the unique “political grey zone” between classic liberal democracy and classic dictatorship there is a permanent process of transformation of systems with mixed features (p. 276).

In their final comments, Hallin and Mancini underline that they would like the joint research effort showed in the reviewed volume to become a “bridge” between their work on the models of media systems and new research which does not have to follow in the direction of one concept or paradigm which is “probably unrealistic and counterproductive” (p. 304), but in the direction of widened comparative media research. *Comparing Media Systems Beyond the Western World* should become an ambitious challenge for the academics of the media and political studies to take up new comparative analysis in the fields of the increasingly global and diverse media systems and their mutual impact on political systems.

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**Edwin Bendyk (2012), *Bunt Sieci (The Web Rebellion)*. Warszawa: Wydawnictwo Polityka Spółdzielnia Pracy, pp. 208, ISBN 978-83-621-4886-8**

*The Web Rebellion* was written in reaction to the mass protests against Poland being on the verge of signing the Anti-Counterfeiting Trade Agreement (ACTA), which is a multinational treaty for the purpose of targeting counterfeit goods as well as establishing standards for intellectual property rights enforcement. The protests took place in January and February 2012 and only a handful of social life scholars had been able to foresee their volume and intensity. The participants of the protests were essentially young people, who did not have much in common, including

having different social status and political convictions. The protests and demonstrations happened in several Polish cities, such as Warsaw, Cracow, Wrocław, Kielce and Tarnów. The subject proved to be interesting to Edwin Bendyk, a publicist of *Polityka*, who has been engaging in a discussion about a variety of problems of the modern world, such as modernisation, globalisation, ecology, and the digital revolution, as well as the influence of technology on social and cultural life and economy and politics for years.

The book consists of two parts, the first of which comprises six sketches. It is an analysis of the events at the turn of January and February 2012, which was the time of the above-mentioned protests against ACTA. The second part constitutes the completion of the sketches and is a selection of texts which had been published by the author before. The articles provide insights and diagnosis on modern Polish society and transformations that have been taking place in it at the beginning of the 21st century as well as transformations which happened in the past, as the author does not shy away from historical analyses either.

In the evening of January 21, 2012 the websites of the Polish Parliament, The Chancellery of the Prime Minister and Ministry of Culture and National Heritage, later the President of Poland and Central Anti-Corruption Bureau ceased to work. This was the beginning of the attack of hackers (with the participation of the famous Anonymous group) on the information infrastructure of Poland. On Tuesday, January 24, the initiative spread to the streets of Polish cities. Thousands of young people with banners that read "Stop ACTA" chanted "Who doesn't jump, is pro ACTA." The demonstrations were peaceful, as opposed to the ones of The Outraged that had taken place in the summer of 2011 in London. This young people's movement was extremely rational and capable of self-restraint, despite the lack of a distinguishable leader. It was a task-oriented protest, in which there was no room for politicians, whose presence was, at most, ignored by the participants. The volume and impact of the demonstrations came as a shock to the protesters themselves, all the more so as the attempts to initiate The Outraged movement a few months before had failed. The confirmation of the sheer force of the protest came on February 17, when the Polish government withdrew their support for ACTA and agreed with the critics of the agreement.

According to Edwin Bendyk, the movement was the first great mobilization of The Third Republic of Poland, which was the sign of rebellion of the new Web society against the old, unwieldy system of the state, which is still deep in the 20th, or even the 19th century. The author calls these events the first post-modern revolution. In his words:

Unexpectedly, in opposition to technocratic authority there appeared an entity, which the experts missed, and the politicians did not sense. Their radars, fuelled with the polls and surveys, did not detect the fact that the processes, previously present only in the niches, in the margin of social, economic and cultural life, now are starting to bloom and rise ... , that for the better part of Polish people information highways have taken priority over actual highways ... It is this unimportant matter, some multinational trade agreement, that triggered the anger, which, just like in "V for

Vendetta” of the Wachowski brothers, led the dissatisfied onto the streets, where they learnt that they were changing from a group of individuals into a collective entity, acting together despite the lack of formal leadership (pp. 12–13).

Edwin Bendyk poses the question about the identity of Polish rebels:

Who are they? Are they the descendants of Karl Marx, fighting for cyber-communism and the abolition of ownership, or rather epigones of neoliberalism, children of Leszek Balcerowicz longing for setting the energy of individuals free from redundant limitations imposed by the institutions of the state, which cannot be trusted? Or maybe post-modern followers of nationalistic ideas, encouraged by the slogan “Internet, Honour, Motherland”? (p. 13).

The rebellion was caused by Web kids who grew up with the Internet and on the Internet. Web kids are those, who, in the words of Piotr Czerski, born in 1981, the author of the manifesto *We, the Web Kids*, claim:

[...] we do not “surf” and the Internet to us is not a “place” or “virtual space.” The Internet to us is not something external to reality but a part of it: an invisible yet constantly present layer intertwined with the physical environment. [...] What we value the most is freedom: freedom of speech, freedom of access to information and to culture. We feel that it is thanks to freedom that the Web is what it is, and that it is our duty to protect that freedom. We owe that to future generations, just as much as we owe to protect the environment (pp. 24–25).

Edwin Bendyk claims that the rebellion of the Web started because the old, analogue world of hierarchy has become a new digital world of the Internet. Two incongruent worlds have collided, and the area they fight over is the attitude towards information, communication, knowledge and culture. This is the war of worlds, in which the stake is not only the money from selling music, movies, software or games. The real issue is how we perceive power, freedom, privacy, democracy, the public sphere, ownership and common goods. These two worlds offer a different outlook on information, more specifically — the access to information. In the old world information was not for everyone. The one that had access, had the power. In the new digital world the access to information still matters, but the ever-developing, educated citizens now successfully learn more and owing to the Internet they can share their knowledge with others. Internet browsers and trade platforms have caused profit margins to drop by dozens of percent. Thanks to Wikileaks, even the most top secret information is brought to light. In the old world of hierarchy the access to information was rationed and controlled. In the digital world access to information is a priority and all attempts to restrict it cause fear and protests. It makes the world harder to control. The strike of the Internet in the USA on January 18, 2012 was a clear demonstration of the issue. The English version of Wikipedia blocked access to its resources for 24 hours. The slogan “Can you imagine the world without free access to knowledge?” was used to draw Internet users’ attention to the matter.

The Web kids approached the problem the way Y-generation usually does, that is as if it was a project, a task to tackle in the most effective way. They are the representatives

of the new idea of a social movement, which can be called a cultural movement. They did not concentrate on the enemy, but on themselves and their goal. The aim was not fighting so much as defending their interests expressed in the language of universal laws. Protests against ACTA released the energy hidden in the deepening tensions of today's world, which is seeking a new idea on how to organise the social life in the aftermath of the crisis. The dispute over ACTA is also about the new geopolitical order, the source of economic growth and employment, as well as the matters of balance between ownership rights and other civil rights. The Web kids, as the new actors, demand a bigger vote in the discussion. This is what the book of Edwin Bendyk tells us about. This is a piece about an extraordinary time, sometimes called an *interregnum*. It is a time, when, as a Polish anthropologist Wojciech Buszta claims, something ceases to be valid, and something else is born, something that has not been shaped or defined yet. One thing about it is certain, though — it stands in opposition to what we knew before.

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**Jacek Dąbała (2010), *Tajemnica i suspens w sztuce pisania. W kręgu retoryki dziennikarskiej i retoryki medialnej (Mystery and Suspense in Creative Writing. Journalistic Rhetoric and the Rhetoric of the Media)*. Toruń: Wydawnictwo Adam Marszałek, pp. 330, ISBN 978-83-7611-796-6**

Jacek Dąbała — literature theorist, media anthropologist, novelist and screenwriter, worked as an editor and presenter of information and all-day programmes. He co-authored the screenplay for *Młode Wilki* (Smugglers, 1995), produced features, documentaries, news items for news services, and video clips. In 2002–2007, associate professor at the Department of Journalism and Social Communication at Maria Curie-Skłodowska University; from 2007, professor at the John Paul II Catholic University of Lublin. He has published nine novels: *Telemaniak* [TV-Freak], *Prawo śmierci* [The Law of Death], *Pieszczochy śmierci* [Fortune's Darlings], *Diabelska przypadłość* [The Fiendish Affliction], *Złodziej twarzy* [The Thief of Faces], *Ryzykowny pomysł* [The Hazardous Idea], and a political tragic farce *Mechanizm* [The Mechanism]. In 1997 he was awarded The Bolesław Prus Literary Award for the novel *Pieszczochy losu*. He wrote a monograph on a Polish Conrad-expert and emigration writer (*Wit Tarnawski jako krytyk literacki* [Wit Tarnawski as a Literary Critic]) and prepared the first Polish edition of a collection of Tarnawski's critical papers *Uchwycić cel* [To Grasp the Target]. He also edited *Antologia polskiej krytyki literackiej na emigracji 1945–1985* [Anthology of the Polish Emigration Literary Criticism: 1945–1985]. He published, among others, in such periodicals as: *Więź*, *Ruch Literacki*, *Pamiętnik Literacki*, *Tygodnik Powszechny*, *Rzeczpospolita*, *Twórczość*, and *Akcent*.