

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.

Magdalena Parus

AGH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KRAKÓW, POLAND

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*.

How to write a good book? What must a literary work of art consist of to deserve the name of an interesting achievement? What to write about? These and many other questions are answered by Jacek Dąbała in his book *Tajemnica i suspens w sztuce pisania. W kręgu retoryki dziennikarskiej i retoryki medialnej* [Mystery and Suspense in the Art of Writing. Journalistic Rhetoric and the Rhetoric of the Media]. In an extremely accessible way the author provides the reader with all the most important elements of knowledge on the art of book writing and reveals the secrets indispensable to all students of this art who want to trust their own abilities and set pen to paper.

In the first part of the book, the author describes the phenomenon of *Creative Writing: Its History and Problems*. The chapter presents a wide spectrum of the most important stages of the emergence of creative writing as literary art. Against the background of the evolution, the author endeavours to present the complexity of debate and controversy that, at the beginning of the second half of the 20th century, established creative writing as an independent academic discipline. In the course of discussions — continuing over decades — on various issues of this discipline concerned with both fiction and non-fiction, Dąbała shows both positive, i.e. approving, and critical attitudes of literary theorists towards this field of knowledge. In this scientific debate and polemic, the author himself emphasizes the place and meaning of facts and the truth of the reality. In the further part of this chapter he also describes the evolution of Creative Writing basic problems that can be divided into textual (plot, dialogue, style, characters) and extra-textual (psychological, technical and market-related knowledge about writing). The author analyses each of those elements, providing rich illustrating material drawn from the best-known and most popular books.

The two following chapters are: *Mystery — the Basic Method of Constructing a Literary Plot* and *Suspense, or the Art of Evoking Emotions in Creative Writing*. The art of writing, according to Dąbała, is an art of constructing a plot, and inside it — of asking the reader compelling questions, and skilfully delaying giving answers. There may be two kinds of questions: those reaching forward to the future (suspense) and those reaching backward to the past (mystery).

Following chronologically the logic of constructing the plot and sequence of events in a book, the author first addresses various arcana of creating “mystery” hidden at the very depth of the story. He believes that they can all be brought back to inventing the way in which the character himself/herself would solve that mystery. To create it, it may be useful to design an appropriate background, i.e. geographic and social circumstances, the emergence of particular events and situations related to the character with his/her inner experience: doubts, faith, reactions. According to Dąbała, mystery consists in continuous solving in a text an intriguing riddle, something that seems to be “brewing.” The task of a writer is, in turn, to keep balance between amazement, doubt and surprise. This should be accompanied by the reader’s subjective guesses that strengthen the secret and make it — in a certain sense — immortal. The mystery stirs the curiosity of a reader, posing a lot of questions without

answers, which is devised to guide the reader towards solving the riddle on his/her own. Mystery and ignorance, according to Dąbala, are endowed with certain energy that leads the reader to find the truth and to solve the most interesting riddle of riddles — the ultimate one. We know that there are things in life that never come to light, yet in a literary work of art we participate in them through the mystery and its solution. In the process of creating a book, it is also important to remember that the mystery feeds strongly on the skilfully developed dialogicality that, according to its inner tension, involves to various degrees the creator, the character and the reader. The latter, identifying with the real time of reading, asks the questions — together with the work's creator and its character — about the mystery, and — together with them — receives the answers. That triple play is one of the most interesting components of creative inventiveness that inspires a literary text with life and ultimately makes it immortal.

The basic question related to “the mystery” is: “How did he/she do it?,” “What happened?,” in the case of suspense, however, the dramatic effect accumulates through answering the questions: “What is going to happen?,” “What is going to take place?” Therefore — as the author describes in Part Three — “suspense,” as opposed to mystery, is a narrative created by the writer and calculated to play on emotions and feelings of the reader. They are caused by temporary suspension of the plot and the maintained uncertainty of the reader. This results in surprise with an unexpected turn of events, which increases anxiety, and sometimes — even horror. Fear and anxiety, and their interplay, are meant to multiply the dramatic effect of the work according to the rules that Dąbala describes and explains in detail. He emphasizes that “fear is mixed with anxiety, the imaginable with the unimaginable, the comprehensible with the incomprehensible, the logical with the illogical, light with darkness.” This is followed by an analysis of the effects of suspense itself. Like in the art of theatre or film, after several scenes the viewer is supposed to experience the moment of catharsis understood as “the purification of the feelings of the pity for and terror of the past and present suffering of the protagonist, and of the terror of suffering that await him.” In Creative Writing the moment of catharsis is strictly related to the strategy of suspense. It is the problem of evil, danger and threat that force the writer to use suspense as an art of affecting — with the plot tension — the emotive sphere of the human being, i.e. more the heart than reason of the reader. Further Dąbala enumerates important mechanisms and elements of creating suspense (structure, narration, pressure on the protagonist, concise and dry style, indirectly formulated questions, maximizing apprehension and danger, physical threats, expectation of a dangerous result, surprising coincidences, multiplying obstacles, unexpected confrontation, etc.) that are devised to make the reader co-experience and — in consequence — to identify with the protagonist. Discussing all those elements, Dąbala introduces the student of the art of writing into a perspective and interplay of various axiological choices in the horizon of the eternal struggle between good and evil.

Thus mystery and suspense are two main psychological threads that — by building up the plot and making various mechanisms work to create the story line, the

work's structure and the protagonist with his/her inner experience and mystery that is supposed to be eventually solved — delimit the foundations and directions of the work that every one of us can undertake having read Dąbała's book.

In my opinion, the book by Jacek Dąbała is an extremely valuable scientific study that concisely presents the most important components of the basic aspects of the art of writing. Due to its rich contents and light literary form, the book is an extremely valuable publication describing the success of books that have already been created and guaranteeing the success of those that are to be written. A particularly important advantage of the book is the fact that to explain various theoretical mechanisms of the art of writing and writer's "craft," the author gives numerous examples drawn from well-known and highly valued novels, which helps him elucidate individual components of mystery and emotional tension. Undoubtedly, Dąbała's manual, being a practical guide on how to write a book, is also a priceless source of knowledge about the components and contents of a literary work of art, and consequently helps to read books and understand them better.

In my opinion, Dąbała's study is a valuable handbook for students of journalism and for all those who strive to learn the arcana of the dramatic art at the level of writing, image and sound. Therefore, revealing the secrets of creative book writing, it may also provide great help in creating films or radio and television programmes.

Marek Jan Pytko

JOHN PAUL II CATHOLIC UNIVERSITY, LUBLIN

Katarzyna Gajlewicz-Korab (2012), *Obraz muzułmanów we Francji w tamtejszych tygodnikach opinii* (The image of Muslims in France in the Opinion of Local Weekly Magazines). Warszawa: Oficyna Wydawnicza ASPRA-JR, pp. 227, ISBN 978-83-7545-321-8

In the spring of 2012 the book by Katarzyna Gajlewicz-Korab entitled *The Image of Muslims in France in the Opinion of Local Weekly Magazines* appeared on the Polish market. The author devoted her book to the analysis of an interesting and important issue, not only for religious reasons, but also social, political and cultural ones. She examined the image of Muslims in France in the most influential opinion forming weekly newspapers representing different political options. It is worth emphasizing that this publication has qualities of both political science and media competent work.

It is well known that public feelings associated with the Muslim community in France are very tight. There is no doubt that in order to regulate the situation of the Muslim community, special rights, particularly in regard to religion, should be granted to them. In modern, secular France, which takes care of the equality of all