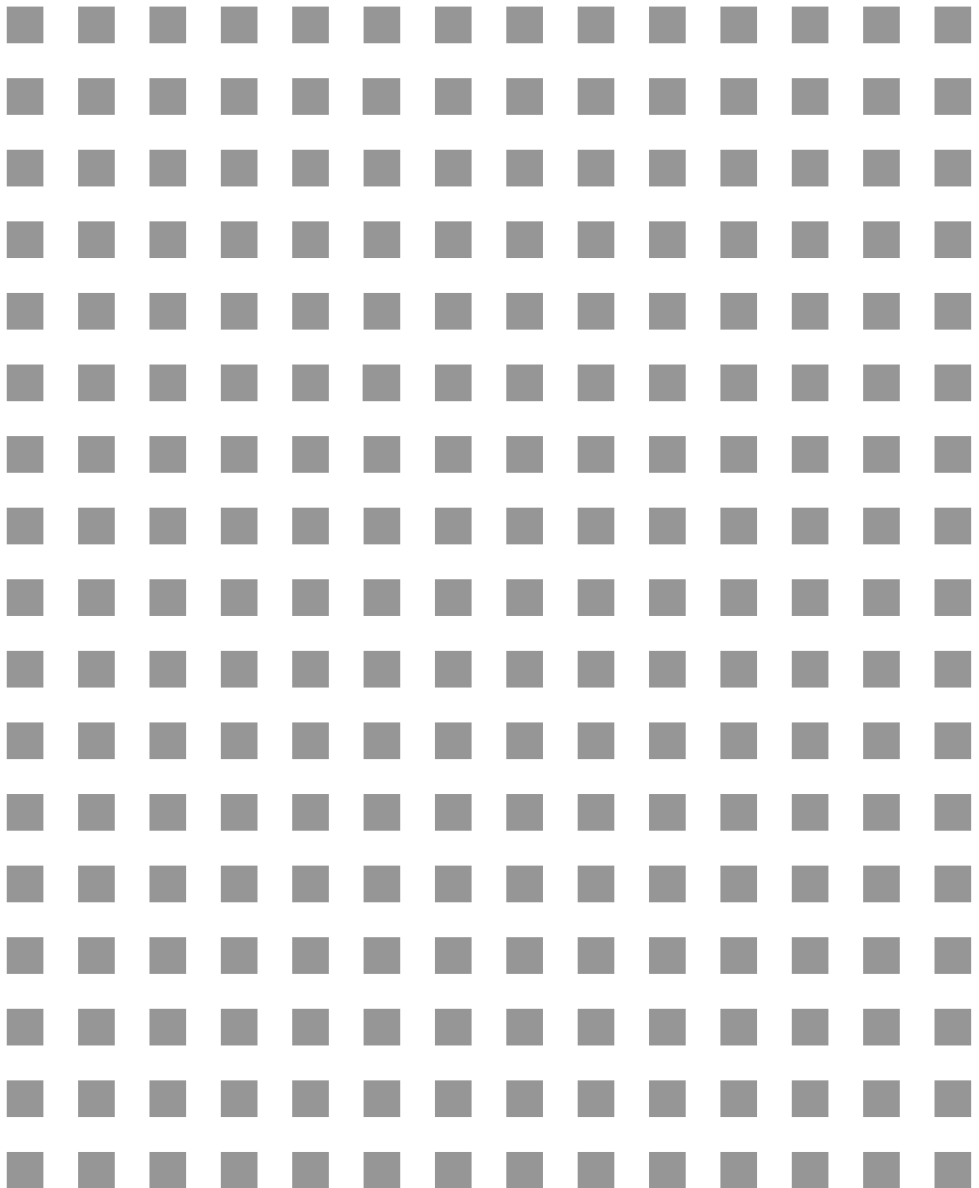




Book reviews



Daniel C. Hallin, Paolo Mancini (eds) (2012), *Comparing Media Systems Beyond the Western World*. New York: Cambridge University Press, pp. 345, ISBN 978-I-107-69954-0

The book *Comparing Media Systems Beyond the Western World* is a continuation, in terms of the examined area and intellectual intent, but not of the examined objective, of the already classic for world media studies work of the authors of *Comparing Media Systems. Three Models of Media and Politics* (Cambridge 2004, Polish edition 2007). The proposed by Hallin i Mancini typology of media systems based on four criteria (development and structure of the media market, forms and the level of political parallelism, role of the state and of the development of professional journalism), verified in vast empirical examinations, has become the most influential classification of systems since the time of the equally known *Four Theories of the Press* (Urbana 1956). The Hallin and Mancini models of media systems which were called Liberal or North Atlantic, Democratic Corporatist or North/Central European and Polarized Pluralist or Mediterranean (hereinafter: three models), despite the indicated imperfections, are currently the point of reference for media researchers all around the world.

As announced by Hallin and Mancini in the introduction, the book attempts to not only create new and exhaustive typologies of media systems for the non-Western world, nor a kind of “universal schema,” but to broaden the area of comparative analysis of systems (p. 2). The creators of the three models of media systems, however, determined that the criteria established by them may turn out to be a very effective tool, not only to “classify” media systems from outside the empirically well examined Western world, but to conduct comparative analyses, search for similarities and differences, and reasons for them (p. 4).

The book includes eleven separate texts written by different authors and an introduction and summary written by Hallin and Mancini. The studies are grouped in two parts from which the first, entitled *Cases*, constitutes a study of seven cases from different countries, the second, however, *Methods and Approaches*, includes texts referring to theoretical, methodological aspects and systematizing the results of the conducted examinations and comparative analyses.

The agreed research perspective in the work is explained by Hallin and Mancini in the introduction by referring to the previous one, in which they used the analysis of data from the works of Western democracies limited to 18 countries from Western Europe and the USA, with usually well developed media but with different historic, social and political backgrounds. The comparative analysis was in this case easier because, despite the differences, these countries have a lot in common. Despite many similarities, the analysis showed that even in such circumstances a one unified “Western model” of media does not exist. Hallin and Mancini declare that the goal of *Comparing Media Systems. Three Models of Media and Politics* was not to create a new universal theory, a successor of the over half-century-old *Four*

Theories of the Press which could be “to be applied almost everywhere,” (p. 2). Whatever their intentions were, this is exactly what happened and, thus, the second book is an answer to the spectacular response in the academic world to their first spectacular work. In that second book, the reader encounters the effect of an impressive academic attempt to look at media systems from outside of the Western world from the perspective of the three models created by them.

The case study in the first part (pp. 11–176) presents the work of seven researchers from different academic centers from around the world — from San Diego, through Wrocław and Moscow. The chosen media systems are analyzed by them in the context of the Hallin and Mancini models with the use of the four criteria established by them. Interesting analyses relate to countries from outside of Europe, such as: the Republic of South Africa, Israel, China and Brazil, from which “peripheral powers” became global players also in the field of mass communication. Europe is represented by post-communist countries whose media systems were fully or partially transformed in terms of political and social systems, from closed authoritarian systems to more or less advanced consolidated democracies (Poland, the Baltic States, Russia).

The Polish researcher Bogusława Dobek-Ostrowska, in her text *Italianization (or Mediterraneanization) of the Polish Media System? Reality and Perspective*, characterizes the Polish media system as a hybrid of the liberal and Mediterranean system. It should be added that many researchers from Central Eastern Europe classify its native systems — due to their politization and clientelism — as close to the Mediterranean model. Due to that, this direction of transformation is described as “Italianization” of post-communist countries (p. 5). However, as indicated by the author, in the Polish system you can find many Mediterranean features but the level of clientelism is lower, just like the level of political parallelism, thus, as located in the centre of the diagram — between two ideal liberal and polarized pluralism models in which not one model of the areas analyzed by Hallin and Mancini was located.

Auksė Balčytienė, in her study called *Culture as a Guide in Theoretical Explorations of Baltic Media*, comes to conclusions different from those of Dobek-Ostrowska. The polarized pluralism model popular amongst post-communist countries does not fit — in her opinion — to the three described Baltic countries (Latvia, Lithuania and Estonia) which formed their political and social culture under the influence of very different influences from neighboring countries (Poland, Germany, Sweden and Denmark). The observation that post-communist systems develop in different ways is confirmed by Elena Vartanova in her text called *The Russian Media Model in the Context of Post-Soviet Dynamics*. The Russian system formally did indeed adopt democratic standards in the sphere of media but informal rules and practices cause it to still remain an “imitation” of the Western model. We can identify in it many characteristics of a polarized pluralism or liberal model, but the fundamental differing factor is a strong (sometimes on the brink of being pathological) connection between media, journalists and the state, legitimized by “a shared belief — consciously

or unconsciously — in the regulatory/decisive role of state (or state agencies)” which is characteristic for quasi-authoritarian systems (p. 141).

A similarly large state influence on the media system is seen by Yoram Peri (*The Impact of National Security on the Development of Media Systems: The Case of Israel*) in Israel, where the media system, due to this factor cannot be classified, despite many factors, as fully liberal (p. 25). Such adaptation is precluded by the long-lasting conflict in the Middle East, which is characterized by the strong influence of the state on media and promoting the national consensus under the slogans of a doctrine of national security (p. 21).

The effect of the research in the form of an alternative model for countries with different political and cultural traditions was presented by Adrian Hadland in *Africanizing Three Models of Media and Politics: The South African Experience*. He proposes to reject the “paradigm” of three models (meaning — Eurocentric model) and to approve the “Africanized model” which would include the African specifics: postcolonial development of media in circumstances of an unconsolidated democracy, authoritarianism and endless military conflicts. In Hadland’s opinion, the joint African alternative model is possible because countries from that continent had similar experience in the past, they have a common culture and values, and similar challenges and barriers in development (p. 117). In media systems in Africa, a high level of political parallelism can be observed, escalated by direct interventionism of the state in media and direct relations between media, politics and business. These negative tendencies are increased by the low level of professional journalism, which is the effect of the weak journalism societies which are: subject to multiple types of pressure, weakly organized and very often endangered by repressions (pp. 116–117). New interesting categories of comparative analysis were proposed also by Alfonso de Albuquerque in the text on Brazil (*On Models and Margins: Comparative Media Models Viewed from a Brazilian Perspective*). The author supplemented the criteria of comparative analysis of the three models by relations between peripheral and central media systems (p. 73). The author rightly raises that the dynamics of development of many countries and regions of the world is growing, places in the global hierarchy are more fluid and countries that were seen as “peripheral” are not such today. Brazil is one of them because its media strongly influence other countries through, for example, the production of very popular soap operas — telenovelas (p. 90).

The author who most clearly is distancing himself from searching for the level of similarity between the non-Western systems and the three models, is Yuezhi Zhao (*Understanding China’s Media System in a World Historical Context*). The author presents, in a historic and normative context, the Chinese media model based on the following “foundations”: Lenin’s and Mao’s heritage, traditions of Confucianism, the ideological fight with “Western imperialism” and perceiving values in many spheres (political, cultural, religious) differently than the Western world, in particular, relations with the state (p. 150). Regulatory positivism of the state is included in

its role as a natural, structural role of the state's responsibility for “common social values based on Confucianist values” (p. 151). In order to understand the Chinese model of journalism which Yuezhi Zhao calls the “commercialization without independence” and “professionalization without guarantees” (p. 162), instrumentalization of media should be seen as part of the mission “to enlighten the public to recognize their and the nation's interests” and the response to the need to be “the conscience of society and the voice of people” (p. 164). Zhao also notes that the state's ownership of media does not dominate the media system in all spheres, leaving them and the recipients lost of possibilities and discretion. There is more control in the sphere of information media but the communist party is not as rigorous as it used to be in terms of production and distribution, and entertainment or business media (p. 153). Zhao underlines the paradox of the fact that one of the most tightly controlled media systems generated “some of the most lively and spontaneous challenges to the politics of neoliberal development” (p. 171) and dynamic media market, whose commercialization and development cause the Chinese global project, soft power, to become more and more attractive for the world, in opposition to the Western media plunging in a crisis (p. 173).

The second part of the book *Methods and Approaches* includes texts covering issues related to media systems in a wider perspective, including methodological possibilities (and rightness) of using the comparatist method of Hallin and Mancini for the analysis of systems from outside of the Western world or creating models based on the phenomenon of the nowadays observed transnationality of media systems.

From the perspective of the Hallin and Mancini models, Marwan M. Kraidy (*The Rise of Transnational Media Systems: Implications of Pan-Arab Media for Comparative Research*) the arising transnational pan-Arabic system is seen as a hybrid of the liberal and polarized pluralism models (p. 199). The modern development of 22 separate markets is characterized by the tendency to create a regional pan-Arabic market which — as transnational and, at the same time, fitting in the global system — preserves its uniqueness: external distinctive features as a region (Arabic language, religion, culture) and internal diversity (from the conservatism of Saudi Arabia to the relatively liberal Lebanon).

The difficulty with using the criteria of the comparatist method proposed by Hallin and Mancini to the analysis of countries from Asia, from Japan and South Korea to Vietnam and China, has resulted in Duncan McCargo in *Partisan Polyvalence: Characterizing the Political Role of Asian Media* not proposing the pan-Asian model. He states, however, just like Zhao earlier, that such alternative models can be distinguished and “it is clear that the rise of China does offer an alternative way of understanding future political directions for both the Asia Pacific region and the rest of the world” (p. 222). In accordance with McCargo, China as the new global power is a challenge for the current models of development of the Western type which are not a “global norm” but rather an exception in the world (p. 145). A slightly different view is presented by Katrin Voltmer in her study called *How Far Media Systems Travel? Applying Hallin and*

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 wave 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 Dąbala (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 Dąbala — 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 Dąbała, 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 Dąbała 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 Dąbała 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, Dąbała 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.

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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

citizens in accordance with the law, it does not seem realistic, just like expectation for the secularization of French Muslims.

The events in the United States, which took place on 11 September 2001 and subsequent terrorist attacks, made the world of Islam stop being anonymous for people of Western Europe. As the author rightly points out, “The Muslims have become not only the subject of many studies and numerous scientific articles, but above all the subject material entering the mass media.” The attack on the World Trade Center somehow forced and boosted the discussion on the Muslim minority in France, the minority which is estimated to represent 10% of the local population. Thus, the media stopped ignoring the problems related to this group of immigrants. The privileges due to religion, discrimination against Muslims by French law, the validity of a change to the French Republic for 10% of a social group were discussed.

Therefore, the subject undertaken is important and deserves an in-depth scientific analysis. The content of the book by Gajlewicz-Korab consists of three chapters. The first chapter, devoted to Islam as a religion conditioning socio-political behavior of Muslims in France is very important. Here I would like to draw special attention to two parts: the first devoted to the attitudes of Muslims towards secularization, and the second analyzing their everyday life in contemporary France.

The chapter on the French media system, on the pages of which the author has knowledgeably presented the historical and legal conditions for the functioning of this system, is also interesting and very necessary for a complete understanding of the essence of the problem. The author has characterized the contemporary market of national and regional daily newspapers and French readership. There is also reliable information about both public and private radio and television and the Internet — the most popular medium among the media targeting French Muslims. The reading of this chapter provides the reader with a lot of valuable material which deals with the relationship between the French media and the growing problem of the large presence of Muslims in France.

The third chapter, in my opinion, is the essence of the book, which is a comparative analysis on the basis of the author’s research, to which she chose three important opinion forming magazines with a stable market position, reflecting the opinions of almost the entire political spectrum, namely the left-wing *Le Nouvel Observateur*, right-wing *Le Point*, and *L’Express*, the sympathizer of the center of the political stage. The researcher was right to focus on opinion forming weekly newspapers, which shows her thorough knowledge of the French media system, which is known for more popularity of opinion forming weekly newspapers than domestic national daily newspapers. It is also known that they are often quoted in the foreign media, and thus important for the European public. The extensive body of research consisting of 263 articles published on the pages of the above-mentioned titles in 2003–2005 is particularly worth noticing. Due to the thorough quantitative analysis, we become informed about not only the intensity with which the content that the author found interesting was published each month, but also what size it was.

The results once again confirmed the thesis that only events in which the members of the Muslim minority were engaged had an impact on the variety and number of press articles.

Examining the subject matter of the published materials, the author relied on the clearly designed categorial key, consisting of eight categories, namely: social, political, religious, economic, terroristic, criminal, moral, and other. Due to this approach to the material analyzed she created an accurate picture of the Muslim minority in *Le Nouvel Observateur*, *Le Point* and *L'Express*. It is worth noting that the researched body of material was also analyzed in terms of features such as the authorship of the text, the tone of the statements or the genres of the analyzed materials.

In my opinion, the clear and transparent design of the book allows the reader to explore both French media system problems and the issues related to the presence of Muslims in a European country.

A relevant advantage of the reviewed book is also the rich literature used in the writing, especially in the first and second chapter, and an extensive source texts, both in Polish and French. I would also like to emphasize the precise language and the fluency of the narrative, which makes reading a pleasure.

I think that this is an extremely valuable publication, especially for Polish readers, whose knowledge of Islam is much more limited than the average Frenchman's and who use French media much less frequently than English media.

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Tobias Eberwein, Susanne Fengler, Epp Lauk, Tanja Leppik-Bork (eds) (2011), Mapping Media Accountability in Europe and Beyond. Köln: Herbert von Halem Verlag, pp. 267, ISBN 978-3-86962-038-1

The need for responsible and accountable media is now more important than ever and media organizations and journalists are well aware of this. This is related to several factors. First, over the past decade the discontent on media performance has increased. In Europe we see an incident-driven picture of scandals where the press has been involved, such as the hacking scandal in the UK in July 2011, which amounted to the Leveson Inquiry and in March 2012 the bus accident in Switzerland where many Dutch and Belgian children died and various media published private pictures of the deceased children. Second, the use of the Internet has not only fuelled optimism about democratic participation and active citizenship, now that everyone can contribute to media coverage, but it has also undermined the credibility of media coverage as citizens are not too keen on keeping to journalistic ethical principles. Can we trust what we read in the newspaper, and know which websites are reliable

and which are not? How can we judge this? At the same time, citizens have many more opportunities to voice their discontent on media performance through various weblogs and discussion forums. This open criticism on media's performance has put pressure on media organizations, particularly in these difficult financial times when every lost reader is one too much. Third, not only in the media sector, but across other sectors as well, transparency, governance and accountability have become key words. However, the media sector, as rightly pointed out in this book, seems to lag behind in this development. But both structural developments and a more demanding voice from the public have led to a climate in which, in many countries, accountability is a key issue both in media policy and at a media organizational level.

This book taps into the phenomenon of media accountability by offering a thorough overview of the practice of media accountability measures in 12 Western and Eastern European countries, and in two Arab countries. Besides functioning as a handbook that can be consulted by scholars, media practitioners and media policy makers alike, the systematic comparison of 14 countries provides a better understanding of the relationship between accountability and specific journalistic cultures. What makes this research even more valuable is that experts in the field of accountability wrote each chapter, providing inside information on the instruments. Moreover, the authors did not only suffice with an analysis of documents where accountability measures are described, but also used other valuable and innovative sources such as Twitter, Facebook and weblogs.

Rightfully before addressing the accountability measures in different countries, the introductory chapter elaborates on the quite muddy concept of accountability. Over the years several scholars (Bertrand, Bardoel & d' Haenens, De Haan, McQuail, Plaisance, Pritchard) have attempted to provide a concise description of this concept. The editors of this book not only formulate a definition of the term, but place it in a specific typology in which different instruments can be plotted. This makes the assessment of accountability manageable, which consequently allows for a systematic comparison of the different instruments across countries. A distinction is made between high versus low degrees of institutionalization and between instruments anchored inside versus outside the journalistic profession. I agree that the degree of institutionalization is quite appropriate, as so far accountability has often been associated with law and regulation or more formal forms of self-regulation, such as press councils and ombudsmen. The digitalization era, however, demands a broader look into how media can be held accountable, focusing beyond formal and institutionalized instruments. Moreover, more informal ways of showing accountability fit better with the journalistic culture of autonomy and press freedom as institutionalization is often regarded as government interference. The second dimension shows to be derived from the classification of Bertrand's Media Accountability System. He also placed instruments that take place within the journalistic sector and instruments that "can be applied to the media without their acceptance" (McQuail). However, when plotting the different instruments on the scale, this dimension shows to be quite confusing. Many

common accountability instruments, such as the press council, the ombudsman and letters to the editors, are considered instruments anchored inside the journalistic profession. But, media journalism, which is plotted as internal journalism, could also be on the other side of the scale, as it means not more than that there is media coverage about the media. The “instrument” media journalism becomes even more unclear when discussed in different countries. While we can speak of a form of accountability when there is a critical coverage on the way media perform, most examples are of any type of media or journalism coverage or media trade journals, which do not automatically deal with media criticism or have the aim of holding the media to account. Other examples of instruments outside of journalism are research and NGO’s, also derived from Bertrand. What these instruments mean remains unclear in this book, which is disappointing in a rigorous attempt to concretize the concept of accountability in a clear typology.

Following the introductory chapter, the succeeding sections cover an analysis per country. Until recently academic literature on accountability often remained at a theoretical or policy level with little empirical research. This research provides a practical analysis of the concept and also extends its borders past Western European countries. This is a valuable asset to examine how journalistic culture, political system and historical background influence the type and amount of used instruments and the reason for their success or failure.

Each chapter is built up in the same systematic way, providing an introduction and overview of the country’s journalistic culture and media system after which the instruments are described, divided in established and innovative instruments. This provides interesting parallels across countries. Surprisingly, countries that have similar cultures and are geographically located close to each other, such as Germany, Switzerland and Austria, have different accountability measures. While Germany and Switzerland have an established culture of accountability, Austria just reintroduced its press council in 2010.

The different chapters show that new technologies have provided more opportunities for media to be held to account and to provide more transparency. The editor-in-chief of the public broadcaster in the Netherlands, for example, writes weblogs to justify or provide explanations for mistakes made. Also some ombudsmen in different countries have an online forum to connect with the public. The instruments do raise the question as to their innovative character. The fact that there is a new platform where accountability can take place does not mean that the accountability act itself is new. When large mistakes were made, editors-in-chief used to write a commentary in the newspaper and in the past the ombudsman connected with the public through email or by phone. What makes online accountability instruments innovative is the fact that the relationship between media and the public becomes more accessible and approachable, and this is both a prerequisite as a consequence of a good accountability system.

This book shows the advantages of large-scale comparative research. It provides a comprehensive overview of accountability, crossing borders past Western European countries. It also takes into account new developments, particularly the advent of new technologies. This research shows that the variety in media accountability instruments is very much dependent on the development of the professional culture and the role of civil society. Countries of the Democratic Corporatist model (Finland, Germany, the Netherlands, Austria and Switzerland) and the Liberal model (the United Kingdom) show to be the most advanced in media accountability practices, while France and Italy from the Polarized Pluralized model have relatively little variety in instruments. The Central and Eastern European countries (Estonia, Poland, Romania) are still in the early development stage, while in the Arab states (Tunisia and Jordan) accountability does not work due to restricted media freedom.

Nevertheless, this book also shows the pitfalls of such large-scale research. The book remains at a descriptive level, providing an overview of accountability instruments. But the existence of these mentioned instruments is only half of the story. The starting point of self-regulation is that media not only introduce instruments, but actually also cooperate in using them and create a journalistic culture where transparency and self-reflection become more for the common good. In some chapters the implementation of the instruments is mentioned briefly, but most chapters remain with an overview of the existing instruments or measures.

Even though more and more instruments of accountability are present and new technologies have provided even more opportunities, if instruments are not used or journalists do not cooperate in implementing them, then the concept of accountability loses its value.

For instance, the Netherlands is a country where, as described in the book, many instruments exist and only in recent years many newsrooms have initiated new forms. However, underlying this, there is still a very defensive attitude among journalists towards opening up to the public and the profession. At this point even the future of the Press Council is not sure, as many prominent media do not feel the need to support it or financially contribute to it. As they say, media organizations believe they can handle the complaints better by themselves. Ironically, in practice this is hardly done.

This example shows that the existence of accountability instruments alone is not sufficient for a healthy media accountability environment. Further research is needed into the implementation of accountability. And this has not been untouched by the researchers of MediaAct as this book is only the first in a sequence. Following books will deal with media accountability activities online and the perception of European journalists on media accountability. Moreover, the research group will also bring out a guidebook with best practices of media accountability.

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