

THESES OF THE PHD DISSERTATION

**Balázs Nagy**

**THE POSSIBILITIES OF LITERARY CREATIVITY IN A  
NEW MEDIA ENVIRONMENT**

Faculty of Arts  
PhD-Programme in Literary Sciences  
The Theoretical and Historical Models of Modern Literature Program

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**Director of Doctoral School:**

Prof. Dr. Kecskeméti Gábor intézetigazgató egyetemi tanár

**Tutors:**

Dr. Kappanyos András habilitált egyetemi docens  
Dr. Sziliné dr. B. Juhász Erzsébet

## **I. The Research Projekt**

Technological development of the recent years has not only influenced the technical field and natural sciences, but arts and humanities have benefited also from the improvement caused by information revolution. Changes – based on digital technology and connection with the expansion of network – are also regarded as landmarks in literature. New concepts have appeared and become parts of everyday life such as sms-poetry, online novel and interactive poem. They all influence the main factors of literature. They effect the progress of creation, the attitude of the recipient and even the literary work itself. New ways of publication and new genres have come into being, centuries-old and millennial customs have transformed. This essay takes into consideration those ways of literature which enrich the palette. The effect of technology seems to be continuous, has an impact on every area of life and it basically changes our point of view and our relationship with arts culture too.

This study tries to draw a conclusion of questions raised by related sciences; however, its main purpose is the introduction of phenomena belonging to the topic of electronic literature. It describes the formal and content characteristics of new genres and new ways of publications. It also gives the description of their common features, separative peculiarities from ordinary literary works, regarding the triad of the literary work, the author and the recipient.

It is a pleasure to us that more and more readers show interest towards the new trends enriching the palette of literature. However, our national literary study owes a lot of questions and answers. Sometimes it is rather disappointing that we cannot provide any answers; nevertheless, it is still beneficial to formulate the questions themselves. Moreover, it is a typical feature of post-modernity to multiply the number of questions. That is exactly why it is

felicitous to call this environment „conditional literary sphere”, whose only methods of examination are the continuous questioning attitude and the perpetual self-reflexion.

## **II. The Corpus and the Methods of the Research**

The examination of new ways of publication is not possible only with the means of literary studies. Even the information science of humanities is a borderland, the whole field is an interdisciplinary area whose studies invade humanities, communication theory, sociology, pedagogy, information science and the research area of other sciences.

A separate chapter is about making public and accessible of this complex collection called network literature. In these cases we cannot talk about paper based forms, because electronic forms have become primary carriers at every type with the net in the centre. In every social group the recipients and their reading culture can be affected, but the younger age group is where it can be done the most easily and the fastest. It cannot be realized without online technologies, especially not in a world where younger generations’ open – mindedness to digital culture is becoming stronger and stronger. Today’s children grow up as a „computer generation”, and in contrast to most adults, they use computers without prejudice. Even their attitude towards technological achievement is different. Educational progress can be shaped by consistently exploiting these factors.

The chapter entitled *Creative Ways of Creation* stands in the focus of the study, and in this chapter I investigate into ten new types of communication/genres in media together with their subtypes. I treat ways of creation/projects that necessitated the expansion of the digital media and the

World Wide Web to be born and spread. When introducing them, I do not only describe them in general, but I illustrate their particularities with examples. At the end of the study, the reader can meet some of these works in ten appendices.

Chapter VIII. entitled *Conclusions* provides the essence of the theses that are formulated during the investigation of the distinct areas, evaluating the phenomena of new mediality as well as their impacts on changing literary horizon.

At the end of the study, after the bibliography, I publish a collection of links presenting several relating and decisive pages from both Hungary and abroad, on-line journals of literature and culture, and the websites referred. Having collected the Hungarian conferences and symposia of the past few years, I wish to present that the discourse about the topic is getting more and vivid and differentiated in Hungary too.

In the study I try to shed light on some questions raised by related sciences; however, the primary objective is to introduce the phenomena observed within the field of digital literature.

### **III. The Results of the Research**

Even during the phase of research and collecting materials, it became evident that new forms of publication generate interest and recruit several readers for literature. Thanks to new media, novel paths opened for critical and interpretive activity.

The forms of publication of new media play an important role in vitalising interest in literature and offer great possibilities for creativity, experimenting and forming literary publicity. The question offers itself as to what could lead to such an extension of literary horizon? During the research, concepts like

interactivity, immediacy, experience-based knowledge worked as “magical” expressions. Although these concepts may have validity in themselves, I assumed that the success of the phenomenon was due to the synergy of old and new media. Traditions exert great influence on the formation of new media publications. Among others, themes from offline literature and traditional genres having their second heyday on the web mark this influence. At the same time, it can also be seen that new media affects offline literature, either by the support of the reception of printed works by online means or by the rather paradoxical solution, referred to at many places of the dissertation, whereby it is assumed that the work born in a digital environment reaches the final form in print. This duplicity is valid in the case of almost every phenomenon of new mediality, and it can be asserted that these phenomena may be interpreted in borderline situations.

If I had to sum up the thesis of this essay in a brief way typical of digital literature, I would say the text is no longer a text, the reader is no longer a reader, reading is no longer reading, and the author is not an author any more. If we wish to transform the negative clauses into affirmatives, we can say that the text is already an event, the reader is an author, reading is an event, and all the persons involved are authors and readers at the same time. Certainly, these changes lead to further consequences. Text unity disappears from the text becoming an event, which entails the secession of interpreting authority; moreover, the task of the recipient is not coding but the experiencing of the work. We perceive the relativity of the phenomena; we cannot make decisions and have difficulty in judging. The interlocking of the author’s and reader’s roles, the virtual script realized between writing and oral utterances, as well as the teacher becoming a fellow-student in education, are transitional categories characterizing all the factors in digital medium. Even mixed forms, special genre-hybrids and genre mixtures are not exceptions, whose existence breeds ambiguity in recipient, critical and aesthetical respects as well.

## IV. List of Publications Related to the Thesis

### Publications connected to the topic of the dissertation

1. *Műfajok az elektronikus irodalomban*, Doktoranduszok Fóruma – a Bölcsészettudományi Kar szekciókiadványa, Miskolc, 2005, 99–105.
2. *Digitális kanonizáció*, Doktoranduszok Fóruma – a Bölcsészettudományi Kar szekciókiadványa, Miskolc, 2006, 89–95.
3. *Irodalomórák digitális környezetben*, Pedagógiai Műhely 2006/2, 4–15.
4. *Digital culture – top or down*, MicroCad Nemzetközi Tudományos Konferencia szekciókiadványa, Miskolc, 2007, 89–94.
5. *Szerzőség a digitális textusokban*, Tavaszi Szél Konferencia szekciókiadványa, Budapest, 2007, 123–128.
6. *Blogikátlan kritika - Online folyóiratok és portálok a magyar irodalmi életben*, Műút 2008/1, 73–76.
7. *A virtuális szerző*, Spanyolnátha, 2008/1.
8. *Értékszembesítés az elektronikus irodalomban*, Palócföld, 2008/1, 49–54.
9. *Behálózott szövegek*, A Vörös Postakocsi, 2008/1, 61–65.
10. *A digitális közeg líraisága*, Társasági tükör III. – Móricz Zsigmond Kulturális Egyesület évkönyve, Nyíregyháza, 2008, 105–116.
11. *Vizuális elemek Rákos Sándor költészetében*, Parnasszus, 2009/nyár, 101–106.
12. *”Képpen” az új írásbeliség*, Szabolcs-Szatmár-Beregi Szemle, 2013/1, 65–70.

## Presentations connected to the topic of the dissertation

1. *Műfajok az elektronikus irodalomban*, Doktoranduszok Fóruma, Miskolc, 2005.
2. *Digitális kanonizáció*, Doktoranduszok Fóruma, Miskolc, 2006.
3. *Értelemkeresés a virtuális textusokban*, Nyíregyházi Főiskola Vándorszemináriuma, Nyírbátor, 2006.
4. *Digital culture – top or down*, MicroCad Nemzetközi Tudományos Konferencia, Miskolc, 2007.
5. *Szerzőség a digitális textusokban*, Tavaszi Szél Konferencia, Budapest, 2007.
6. *Irodalmi közbeszéd a világhálón*, Nyíregyházi Főiskola Vándorszemináriuma, Baktalórántháza – Vaja, 2007.
7. *Online folyóiratok és portálok a magyar irodalmi életben*, Doktoranduszok Fóruma, Miskolc, 2007.
8. *Irodalmi értékrendek, pályakezdés, érvényesülés*, Tokaji Írótabor, Tokaj, 2008.
9. *Vizuális eszközök Rákos Sándor költészetében*, Rákos Sándor Konferencia, Nyíregyháza, 2009.
10. *Ergodikusság és interaktivitás a digitális médiumokban*, Doktorandusz Konferencia, Nyíregyháza, 2011.
11. *A szöveg jövője*, Nyíregyházi Főiskola Vándorszemináriuma, Tokaj, 2012.
12. *Én vagyok én, te vagy te? A szerzői és a befogadói funkciók változásai az új közlésmódokban*, János István Emlékkonferencia, Nyíregyháza, 2012.
13. *A megváltozott befogadói szerepek*, Nyíregyházi Főiskola Vándorszemináriuma, Tiszalök, 2013.
14. *Kreatív alkotásmódok, határtalan lehetőségek – Műfajok az új médiában*, Magyar Tudomány Ünnepe, Nyíregyháza, 2013.