

Pavol Hrtus Jurina in a Golden Robe

HOLEŠTIAK, P.: *Zlatá kysucká kniha Pavla Hrtusa Jurinu. Exulant, ktorý neodišiel. Bratislava : Publishing House of the Slovak Writers Association, 2019. 343 p. ISBN 978-80-8202-102-1.*

Ján Gallik

The 'jurinologist' Pavol Holeštiak, with his relentless interest in the Kysuce-born writer, translator, journalist and the only prose author who can clearly be classified as a representative of Slovak Catholic Modernism, Pavol Hrtus Jurina, once again proves that the Region of Kysuce remembers its important recent history. The exclusive edition of the full-colour *Zlatá kysucká kniha Pavla Hrtusa Jurinu* (in English *Golden Kysuce Book of Pavol Hrtus Jurina*) subtitled *Exulant, ktorý neodišiel* (in English *The Exile Who Has Not Left*) is a unique testimony that provides readers with three angles. The first is the reissue of the monograph *Exulant, ktorý neodišiel* (published in 2008). A year later, in a review published in the biweekly *Kultúra*,¹ we concluded that it was an important literary-historical probe that gave a comprehensive insight into the life and work of P. H. Jurina. The second key angle is that after eleven years Pavol Holeštiak updated it illustratively by adding many photographs and drawings, giving it a colourful look. The wonderful paintings by the legendary Kysuce artist Ondrej Zimka add great value to the publication, creating a perfect symbiosis with the monographic text since their central motive is Kysuce.

The monograph is divided into three main chapters in which Pavol Holeštiak chronologically describes P. H. Jurina's childhood and youth in his native Kysuce in Slovakia, from where he took the most beautiful and hardest experiences that this hilly region had to offer to his forced Australian exile. The first chapter includes information about Jurina's family and studies at the Faculty of Arts of the Slovak University in Bratislava (today's Comenius University), his youthful literary work (poetry and prose), translation and journalism: "*Jurina's work was also progressive in that it experimented with genre form. After all, genre purity is not a frequent phenomenon today. His style was reminiscent of a typical Slovak genre – feuilleton with elements of essay.*" (p. 23).

Pavol Hrtus Jurina (original name Pavol Hrtus) was born in 1919 in Klokočov in the Kysuce Region. He died in 1994 in exile in Melbourne, Australia. At first, he attended a primary art school in his birthplace, and then he went to the missionary house of the God's Word Society in Spišský Štiavnik. Afterwards, he went to the Real Grammar School in Nitra, where he met the Catholic poet Janko Silan. Since Jurina was already a very talented author, Silan encouraged him to become a more active writer. As a result, Jurina soon began publishing in the magazine from Nitra, *Svornosť*, and in the secondary school magazine *Rozvoj*, all under the pseudonym Paľo Jarin. As a young author, he published several juvenile poems, the motive core of which was filled with the spirit of his native Kysuce Region, respect for human work, and the joy and tragedy of human life, all reflecting his apparent Christian attitude. Although Hrtus's mother was hoping he would go to study theology, young Pavol decided to study at the Faculty of Arts of the Slovak University in Bratislava (now Comenius University). From September 1944 he worked as a cultural officer and editor in the Saint Adalbert Association in Trnava, where he received a call up paper just before the end of the Second World War. After completing five months of a military service in Ostrava, he returned to Trnava, where he edited two editions of the Saint Adalbert Association and worked as the head of the publishing department. At that time, however, the

¹ GALLIK, J.: Exulant, ktorý neodišiel alebo Austráľčan zo mňa nebude. In *Kultúra: Dvojitzdenník závislý od etiky*, 2009, Vol. 12, No. 14, p. 10.

political situation in Czechoslovakia was not easy and after power was seized by the Communists, on 1st May 1948 he decided to escape through the Czech Republic to Germany, where he remained in a refugee detention camp in the part of Germany occupied by the U.S.

The main part of the publication is chapter two in which Pavol Holeštiak deals with P. H. Jurina's life in a refugee camp and his subsequent life in Australian exile, from which he never returned to his homeland Kysuce. Although he began his existence on the Australian continent as a manual worker for the South Australian Railways, over time he tried to look for work in which he could use his abundant editorial and writing skills. Between 1962 and 1985 he worked as a Professor of Latin, Literature and Philosophy at Australian Catholic high schools. In 1985 he retired. He lived in the suburbs of Melbourne (in a family house in Mount Waverley, Australia). Holeštiak carefully analyses Jurina's cultural and social activities, literary and translation work, and journalism. Jurina published his exile works in many Slovak expatriate periodicals across the world. These periodicals include *Most (Bridge)*, *Slovenský národ (Slovak Nation)*, *Slovenský štít (Slovak Shield)*, *Kanadský Slovák (Canadian Slovak)*, *Slovák v Amerike (Slovak in America)*, etc., in which he often proved that he "*brought deep faith in God from his home. He was a practising Christian Catholic, at which he often hinted in his work*" (p. 73).

Jurina's first book of fiction was published in exile and was named *Z reči do reči (From Speech to Speech)*, Melbourne, 1964). The speech of the writer and the other 9 chapters can be seen as a documentary-fiction prose in which he uncovered the experiences and memories of the first Slovak immigrants to Australia: "*From the historical point of view, we can characterize the work as unconventional. However, it was not a fiction one, since the events described actually took place. (...) The author was primarily interested in capturing and truly portraying the fate of several immigrants, not chronologically capturing facts, dates and other statistical indicators, as the only source was oral presentation, and had to rely on the narrator's memory instead of any written documents.*" (p. 55).

Jurina's narrative qualities, which also reflect sympathetic identification with the fate of the narrator, thus made his work a valuable contribution to the history of Slovak emigration to Australia. The second book by Jurina, which was published in Australia, was titled *Dávno a potom (Long Ago and After)*, 1969). In its fourteen autonomous chapters he returned to the lands of his native Kysuce. A reviewer in the journal *Slovenský štít (Slovak Shield)* pointed to the fact that in the work "*we are moving from present to past, skipping valleys, and from time to time, we find ourselves in Australia as a reference to reality*". (p. 57).

In the third chapter of the monograph, Pavol Holeštiak summarises Jurina's 'autumn of life', correspondence, and literary and journalistic work from his last years. In fact, Pavol Hrtus Jurina tried to express his authorial and human attitude to reality also through his essayistic work. He was regularly publishing his essays in various exile magazines, almanacs and calendars. In 1987 he published his journalistic series entitled *Pred anjelským trúbením (Before the Angel Trumping)* in the magazine *Kanadský Slovák (The Canadian Slovak)*, which was then published by the Saint Adalbert Association in Trnava in 1994, and from 1988 to 1989, also as a meditative and commemorative collection *Návrat na výšiny (Return to Heights)*. It was also published in book form in 1991, this time thanks to *Zahraničná Matica slovenská (Toronto – Ružomberok)*. Jurina's last work was published symbolically in his native Kysuce, specifically in Čadca, at the end of 2000. Prose stories (including a one theatre play) which the author had previously published mostly in exile magazines, were collected by Pavol Holeštiak and published in the book called *Diera do sveta (Hole in the World)*. Thus, Jurina's entire work can be perceived as one in which he remained – even after his forced departure from his homeland – with his family and his country, not forgetting the difficult fate of the Slovak man, the fate of hardworking ancestors and his contemporaries fighting for the prosperity and welfare of Slovaks, Slovak identity and culture. Pavol Holeštiak is also interested in the extent to which Jurina's personality and work are reflected before and after 1989. The monograph's final pages include a sociological survey of knowledge about P. H. Jurina, with the aim of a more comprehensive overview through "*professional, expatriate and student public. This happened for the first time ever*". (p. 121).

Jurina's family tree is the third important feature of the reviewed publication, an evaluation of fifteen

years of the nationwide literary competition of spiritual literature that bears the name of the Klokočov native (*Jurina jeseň – Jurina's Autumn*), Jurina's still unpublished book of travels entitled *Na piaty svetadiel (34 dní na mori z Janova do Sydney) - To the the Fifth Continent (34 Days at Sea from Genoa to Sydney)*, and finally a representative selection of excerpts from his best literary works. Jurina's unpublished book of travels is yet another important fragment in the key mosaic of his published works. His dynamic and lyrical narrative style gives contemporary readers the opportunity to 'soak up' the atmosphere of the difficult and turbulent post-war years, during which a strong generation of Christian intellectuals – the nation's elite – left Slovakia and Czechia since their religious beliefs were incompatible with Communist ideology. Jurina also made many sacrifices to live and create freely, albeit far from home: *"I am leaving Europe. Australia... How many thousand kilometres, a country far away... I leave everything on this continent that was precious to me. It is so dark. Around me, the lights on the tiny stations only occasionally break the darkness. And yet the light must keep shining, we must not lose it, there must at least be a spark. What awaits me is also clouded with an impenetrable dark robe, but even this darkness flashes with the hope that it will be different, that a more bearable life awaits us, where there are not so many wolves in human form as on this unfortunate continent which we are escaping from like mice from a burning house."* (p. 180).

Despite everything he saw and experienced while escaping from his homeland to a foreign home, Pavol Hrtus Jurina retained the right 'compass' – the Christian cross. The legacy of its immense importance for the right path and illumination of human life was often an integrating element in his work: *"Genoa shines beautifully in the darkness. The hills are dotted with lights. From afar, from above, a cross shines. It is so good to see it! Whenever I left home, my mother always saw me off with the sign of the cross. Now she is not here, but at least there is a cross that sees us off on a long journey. The cross emerges with difficulty from a tangle of other lights, yet those who care to can see it there."* (p. 186-187).

The cooperation of Pavol Holeštiak, Ondrej Zimka, and other authors in creating *Zlatá kysucká kniha Pavla Hrtusa Jurinu (Golden Kysuce Book of Pavol Hrtus Jurina)* is worthy of great acclaim. This act also confirms the constant will to complete the picture of Slovak literature. We anticipate that this book's valuable legacy will serve many generations.

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Introducing (Mass) Media Studies

RADOŠINSKÁ, J.: Propedeutika (mas)mediálnych štúdií. Trnava : FMK UCM, 2019. 156 p. ISBN 987-80-572-0006-2.

Lucia Magalová

Understanding the basic principles of obtaining scholarly knowledge; getting acquainted with fundamental scientific and methodological frameworks; acquiring substantial information about the field of media and communication studies; knowing useful hints that make the process of creating a scholarly text or presenting a scientific work much easier. All these tasks are parts of the long-term and exacting process of becoming a university graduate (not only) in the sphere of media and communication studies. It can be argued that regardless of the discipline, the first step to take is to gain experience and skills that lead us towards

a better understanding of the studied field. The reviewed textbook named *Propedeutika (mas)mediálnych štúdií [Introduction to (Mass) Media Studies]* is mainly dedicated to students entering the first year of their Bachelor's studies who specialise in media and communication studies, journalism, marketing communications and media relations, etc. At the Faculty of Mass Media Communication UCM in Trnava, such introductory courses are encountered by all students. Their content stays the same despite the partially different names of the individual subjects.

The publication offers a selection of theoretical knowledge on the methodological foundations of social sciences, especially basic knowledge about (mass) media studies. The author often uses examples and illustrations related to (mainly domestic) theoretical reflections published by media theorists and/or the results of empirical inquiries conducted by media researchers. The publication is clearly inspired by existing methodological textbooks and similarly focused monographs or other available scholarly texts dealing with the paradigmatic outlines of media and communication studies, and actually refers to most of them.

The text is divided into seven main chapters. The textbook also includes three appendices supplementing the presented thematic units. Furthermore, the work contains eight diagrams, a table and numerous visual materials. At the end of each chapter, Jana Radošinská provides the reader with a concise summary of the most important findings. The section 'Questions and Tasks' thus offers a welcome opportunity to briefly revisit the most important pieces of knowledge the reader encounters in the given chapter. The author also uses practical examples and illustrations in the publication to better explain the analysed issues.

The author modestly states that the publication has no ambition to compete with renowned methodological publications. Her reasons for saying so are quite clear. Due to their nature, content structure and complexity, the mentioned methodological works are useful for researchers rather than for university students at the beginning of their academic 'journey'. The publication mainly focuses on first-year students. It offers them a comprehensive set of knowledge about theoretical, methodological, empirical and practical aspects of (mass) media studies. The publication is written in Slovak, although the author often uses English and German within the text, as well as synonyms or explanations of various scholarly terms, which in some cases can broaden the 'horizons' of readers. The author outlines the concepts or procedures logically and simply, so they can be easily understood.

The form of the text is comprehensive and focuses on theoretical, methodological and practical attributes of the field of (mass) media studies. The author uses practical examples that we commonly encounter in everyday life. A set of clear graphic elements is used as well, which makes specific parts of the text more visible and thus easier to remember. These types of highlighting, such as bold or differently coloured texts, are meant to draw the reader's attention.

The first chapter deals with specific terms of media and communication studies, which are explained on the basis of definitions drawn from appropriate scholarly literature and opinions of foreign and Slovak authors. It focuses primarily on scientific knowledge in general. Radošinská later discusses the differences between theory, empirical inquiry and practical applications of research results. The first chapter also mentions the main attributes of qualitative and quantitative research methods (and differences between them). The end of the chapter focuses on the subject, object and goal of any research inquiry. The author explains the terms by using readable and easy-to-understand diagrams and graphics. She also gives incorrect examples to make it easier for the reader to understand the issue.

In the second chapter, Radošinská mostly pays attention to the framework of (mass) media studies. She defines "media studies" as an autonomous scientific discipline, explaining its position and direction in the general taxonomy of sciences. Her attention is focused on the complicated relationship between media studies and other disciplines belonging to the social sciences and humanities (sociology, psychology, anthropology, political science, economics, philosophy, aesthetics, historiography, pedagogy, linguistics, literary science, film studies, etc.). The end of the second chapter tackles complex issues around the interdisciplinarity, transdisciplinarity and multidisciplinary of (mass) media studies.

The processes of logical thinking (and their meanings and uses) are presented in the third chapter of the publication. The author explains why these logical thinking methods are necessarily included in any scholarly activity and outlines how to use them. At the same time, she states that we often engage in the given processes naturally and unknowingly. Later, with the help of appropriate theoretical knowledge, practical examples and illustrations, she explains the individual methods: analysis, synthesis, induction, deduction, abstraction, stating examples, comparison and generalisation.

The fourth chapter reflects on the basic typology of scholarly publications. According to Radošinská, understanding the differences between diverse scientific texts helps us to seek and select information sources that we should use while writing various kinds of academic texts, including graduation theses. The author deliberately focuses on the most common types of bibliographic sources, as these are the publications that university students encounter most often. The individual types of scientific literature are described and explained through numerous specific examples of such publications. These examples refer to texts written by lecturers affiliated with the Faculty of Mass Media Communication, as well as by media scholars affiliated elsewhere, including foreign theorists and researchers.

As the fifth chapter's title suggests, the author is interested in the problem of reading a scholarly text. Knowing the universal principles of reading such publications can certainly make it easier for students to learn and manage their time effectively. As noted here, working with scientific texts can be – and very often is – time and attention consuming. In this part, the author explains the principles of reading an academic text correctly, also pointing out various incorrect steps, techniques or 'shortcuts'. She uses practical exercises selected to represent the content of all study programmes provided by the Faculty of Mass Media Communication. The aim of these exercises is to determine the main objectives and purposes of the texts. The exercises consist of commented text samples followed by asking and then answering three basic questions.

The penultimate chapter explains the formal and content-related aspects of any scientific text. The author deals with academic styles of writing, mentioning the problem of using over 'professional' expressions at the expense of information clarity and comprehensible sentence structure. She also lists the most common mistakes present in many scholarly texts, especially in graduation theses. Radošinská also describes the individual parts of graduation theses and many other academic writings: title page, abstract, key words, preface, table of contents, introduction, the main part divided into chapters, conclusion, and list of bibliographic sources. She explains how to reflect on the existing body of knowledge and underlines one the most important parts of creating any scientific text – referring to sources of information properly and ethically. Again, the author uses practical examples, through which she points out the correct procedures of citing and paraphrasing. To create much needed contrasts, she also states various inappropriate or deficient ways of quoting and paraphrasing. She further explains how to refer to the used information sources. The issue of referring to images and other supplemental materials is mentioned as well. The last part of the sixth chapter talks about the ethics of academic work. The author therefore explains the terms "compilation" and "plagiarism" and the differences between them.

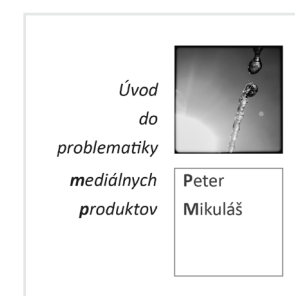
In the last chapter of the publication outlines for presenting one's own scientific work can be found. This part of the textbook is mainly useful for students who are preparing to defend their Bachelor's or Master's theses. The author mentions the principles that must be respected when defending theses during a final exam. At the same time, she lists the most common mistakes made by students while they try to react to critical remarks included in the reviewers' reports. Just like in the previous chapters, she provides specific examples of situations that students may encounter or, ideally, should avoid.

As noted above, the textbook has three separate appendices. The first appendix contains a selection of examples of correctly elaborated bibliographic references, written in a manner in which they are used by the Faculty of Mass Media Communication. Students will thus find different types of footnote entries and references meant to be placed in the bibliographic reference list. The second appendix presents an exercise, which by its nature represents the practical part of the final exam associated with the academic subjects Introduction to

Media Studies and Introduction to Mass Media Studies. In the last appendix, the author attaches a list of useful keyboard shortcuts that can be used when formatting a text in MS Word's text editor.

Radošinská's publication is a thoroughly elaborated text that is able to help first-year Bachelor's students specialising in media studies and many other similar disciplines. The textbook is also potentially interesting to and useful for more experienced university students who are working on their graduation theses, since it clearly and simply explains the process of creating a scholarly text. It is therefore likely that senior students will also reach for this publication when creating their theses or even their first conference papers.

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Introduction to Media Products

MIKULÁŠ P.: Úvod do problematiky mediálnych produktov. Bratislava : Európska Akadémia Manažmentu, Marketingu a Médii, 2020. 102 p. ISBN 978-80-972116-9-1.

Łukasz P. Wojciechowski

Peter Mikuláš's text is not only a common introduction to the very comprehensive and broad issue of the media and their various forms. The publication also acknowledges technical and technological aspects of today's media, marketing and communication, along with their aesthetics. Media and cultural studies are discussed with an emphasis on their paradigmatic fluctuation. The text also simultaneously represents the ambition to complete the mosaic of interest in media and communication studies in Slovak conditions. Of course, no publication can totally capture the whole range of issues addressed by media studies. However, logically and honestly towards the reader, the author does not have such an intention, and rather focuses mainly on the globalising essence of contemporary media production. He points to the mechanisms of media products' cycling and recycling, including immediate adaptations of American pop culture products in Slovak conditions, which are in some sense the products of inspiration observed in strong Western media markets (especially Anglo-American). The author thus focuses on describing their nuances using examples of forms of recycling such as repetition, adaptation, remake, reboot, revival or introduction in new contexts. At the same time, these media products operate through a pragmatic selection of genre building blocks, which focus not only on the formation of mainstream taste but also on the generating of audience interest.

Peter Mikuláš explicitly introduces readers to the commercial area of primary audiovisual production, which is associated, among others, with commodities like collector's editions and techniques such as sales promotion of other media products. However, he does not forget the differences between the author's and the producer's intentions for the emergence of phenomena such as director's cuts, extended cuts or various special versions. In this part, the author focuses mainly on movies, but does not omit television production, analysing topics like the forms of standardisation of reality-shows, talk shows, reality game-shows, 'dramadocs', 'mockuments' or payments for media products in connection with satellite or cable distribution, fees for specialised channels or videos-on-demand, etc.

In the second part, the author acquaints the reader with selected manifestations of media products, in which, in connection with the previous explanation, he focuses on a range of manipulative techniques in visual and audiovisual media that flirt with the creation of mystification or represent diverse-recessive activities.

In this context, Peter Mikuláš points to some recent reality TV programmes which, in addition to playing with the audience's confidence, often provoke by ethically questionable experimentation with the acting protagonists.

The author also accepts manipulative attributes of media production in historical contexts with content-attractive examples, which belong to the iconic 'gallery' of media manipulations and, if they are not known to the reader, they will deliberately approach the chosen manipulative techniques. At the same time, a reader who has not been educated in this field (although the publication is primarily dedicated to students of media studies, journalism, marketing communication and other related fields) can get acquainted with interesting examples in erudite and eloquent language and thus look behind the scenes of pre-production, production and especially post-production of media content even in the case of works that do not reflect the truth, although they often refer to it. The author does not omit important aspects of implicit or explicit forms of advertising in digital games, but especially in films or television shows. He also points to the close link between media products, entertainment and advertising, so-called 'advertainment'.

This publication could not address all areas related to the topic, but focused on the most fundamental of them. The reader's involvement is also appropriately initiated by practical activation questions, which close each subchapter together with an adequate selection of literature, so that the outlined topics arouse students' interest in the topic, which is one of the basic pillars of contemporary media studies.

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Introduction to Digital Game Studies (Part One)

MAGO, Z.: *Úvod do štúdia digitálnych hier I. Trnava : FMK UCM, 2020. 140 p. ISBN 978-80-572-0069-7.*

Miroslav Macák

Studying (digital) games is a very young field of inquiry. Given that this scholarly discipline was established in the early 1980s, there is only a limited amount of academic material to work with and publications in Slovak that would focus on digital game studies are almost non-existent. The reviewed book written by Zdenko Mago is titled *Úvod do štúdia digitálnych hier I. [Introduction to Digital Game Studies: Part One]* and brings together the existing theory and discusses the basic outlines of digital game studies. The publication is easily comprehensible by newcomers to the field, and yet provides relevant information and references that may be similarly useful for those who are already acquainted with digital game studies.

The reviewed textbook is divided into four main chapters. Each part of the text tackles a different fundamental segment of digital game theory. Besides the basic subdivision of the chapters, each one offers a detailed summary thematically named 'Walkthrough'. The author uses the term 'Walkthroughs' to establish a connection between the academic style of writing and the specific language spoken by digital games enthusiasts, referring to guides that provide players with information on how to beat the game. These summaries are a welcome addition that helps solidify the obtained knowledge; they are easy to return to if the reader needs to see all fundamental aspects of the analysed topic in one place. Approaching the end of each chapter, the reader is confronted with two sets of questions. The first one named 'Challenge' poses specific

questions associated with key information available in the chapter, while the second ('Sidequests') suggests various assignments or asks open questions to critically think about. Most of the questions are well thought-out and thus 'test' the readers, allowing them to verify that they truly understand the main purpose of the chapter. However, some of the questions are hyper-specific and may only lead to memorisation instead of learning and understanding. For example, question number five in chapter one, which is: "*Which user function can be applied to all forms of text, including digital games?*" (p. 21) falls into this category, as it can be answered by simply saying a single word. This is mostly a problem of the first chapter and gets less prevalent with each consequent part of the text. On the other hand, it may be true that university students just beginning the first year of their Bachelor's studies will appreciate this feature of Zdenko Mago's textbook as much as other aspects it offers. I must highly praise the 'Sidequests', however, especially those present from chapter two onwards. They encourage the reader to interact with the knowledge they are reading about; for example, the author asks the reader to take up Bartle's test, or to browse the Internet and seek unique 'bootleg' consoles. In a follow-up publication, a 'sequel' to this one (after all, the reviewed book's title suggests that at least one more similarly oriented textbook is yet to come), more reader activities like these are highly advisable.

Each chapter is focused on a single topic, which is addressed as thoroughly as the length of the text allows. As the textbook is supposed to provide an introductory insight into the field, the spectrum of information is sometimes quite concise. However, there is a plethora of references to other scholarly publications that take a deeper look at the topic; that is if readers are interested to find out more, of course.

Chapter one takes a closer look at how (digital) game studies came to be. It goes through the key moments and 'milestones' that formed the field, as well as the basic definitions of the terms "game" and "digital game". The content of this chapter may be the most difficult for someone just getting acquainted with (digital) game studies, but it is written in a comprehensible manner and contains essential knowledge necessary for further study in the field.

Chapter two deals with a brief history of digital games. This topic itself would be impossible to fit into a single book, so reducing it to just a single chapter inevitably results in a comprehensive summary containing only the most important moments. Zdenko Mago chose the most crucial points in the digital games history and fitted them into 24 pages. For example, this (quite understandable) reduction led to the omission of the key hand-held gaming console, *Gameboy Advance*. There is also one sentence that can easily be misinterpreted by readers: "*Tetris later became an integrated game for the hand-held console Game Boy that was introduced by Nintendo in 1989.*" (p. 29). The first connotation which comes to mind is that *Tetris* was already present on the hardware and not an external game, while in fact it indeed was a pack-in game sold along with some *Game Boys*, but it was still available as a separate cartridge and could thus be purchased individually. Apart from these minor ambiguities, I commend how well this massive topic was processed into a single chapter while the author still managed to explain the core points of digital games history.

Chapter three delves into the issue of digital games classification. It goes through well-known game genres that all players are certainly familiar with, but also introduces a more academic, multidimensional classification of digital games. The number of subchapters (9) shows just how vast and uncertain this sphere of digital game studies is. Even the author admits that digital games are evolving so fast that any classification may become outdated not within a few years, but rather within a couple of months (p. 47). Despite this, he not only lists and explains the classifications that are most recent, but also those which would become obsolete only in case of a major technological or game design-related advancement. I would propose an addition to the subchapter '3.4 Classification by Budget'. In this part of the text, only two segments are present; 'AAA' titles and 'indie' games. A subset of digital games commonly referred to as 'AA' is omitted. This group of digital games consists of titles produced by smaller studios or on the basis of low budgets, but they cannot be considered independent, because their production companies are organised in accordance with a clear corporate structure. The most obvious examples are 'smaller' digital games made by big companies – e.g. *Child of Light* (Ubisoft Montreal, 2014), *Valiant Hearts* (Ubisoft Montpellier, 2014), games developed by smaller,

mostly European studios (sometimes humorously referred to as 'Eurojank'), e.g. *Risen (Piranha Bytes, 2009)*, *Vampyr (Dontnod Entertainment, 2018)*, or those produced by smaller Japanese studios – *Compile Heart, Nihon Falcom, Nippon Ichi Software*, etc. These products take up a smaller, but still considerable portion of digital gaming industry revenues, although they are not talked about that much, since they do not possess either the heavy marketing support typical for 'AAA' games, or the notoriety and cult status achieved by some 'indie' games.

The last chapter focuses on the players, offering various categorisations, from those commonly used among players themselves (casuals and hard-core gamers) to taxonomies based on psychology. This part also focuses on the concept of the "virtual identity" of a player interacting with a digital game. It, again, does so in a very approachable way and is a great gateway for readers to get acquainted with this problematic area.

The reviewed textbook provides something that was direly needed; a comprehensive introduction to the field of digital game studies in Slovak. Even though most digital games comprise certain language barriers, not every player (and student) can overcome them. This problem is even more relevant when it comes to academic texts about digital games. Most of them are only available in English, and thus reading them requires above-average language competence. The basic knowledge is usually fragmented and 'scattered' across many publications and educational platforms. Zdenko Mago has made entering this field of study much more approachable for Slovak university students by providing them with a large amount of core information in one place and, what is even more important, in their native language.

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Social Media and Journalism – Trends, Connections, Implications

VIŠŇOVSKÝ, J., RADOŠINSKÁ, J. (eds.): *Social Media and Journalism – Trends, Connections, Implications*. London : InTech Open, 2018. 134 p. ISBN 978-1-78984-259-3.

Martin Solík

The publication titled *Social Media and Journalism – Trends, Connections, Implications* represents a truly exceptional international achievement. In our times, social media have quite naturally become an extremely discussed topic and issue. Years ago, they invaded our lives and significantly changed the way content is communicated, making it not only entertaining but also informational. Equally, they have also changed several patterns of our behaviour. Thus, they have turned into a place of social communication and presentation of individuals, as well as companies, for which they constitute a space for their marketing activities. Naturally, the editorial staffs of digital dailies or news portals have also had to adapt to this trend. Social media are a place from which people gain information and from which they 'click' on 'their daily'. Certainly, editors have had no choice, but to adjust their content and its conveying under the pressure of this phenomenon. Social media are not just a virtual application on our mobile devices; they are a new type of browser that we have constantly active and they have replaced previous RSS readers that aggregated information from the media that we liked to read, listen to, and watch. Naturally, social media thus have come to the forefront of attention of psychologists, sociologists, marketers, people from showbusiness and, last but not least, politicians, who with their views de/shape society-wide opinions.

Journalism has thus undergone a digital transition. The costs of printed newspapers not only stagnate, but in some cases the printed version is, unfortunately, only of some 'maintenance' significance. Nevertheless, there is still a very strong group of members of the middle-aged and older generations, who, so to speak, will not hear a bad word said against the 'classic' print media. The younger generation, in turn, have brought the trend of spending free time on social media, and thanks to this, journalism on social media is thriving. Every historical epoch brings along changes. At present, it has become apparent that social media are an extremely dynamically developing space, in which more and more social, economic, political and marketing activities take place.

The presented edited volume contains seven chapters, the authors of which are recognised scientific authorities from England, Qatar, India, Israel and Portugal. However, the unifying element and sealant are the editors Ján Višňovský and Jana Radošinská themselves, who are also the authors of one of the chapters. In addition to being divided into chapters, this publication is logically divided into three sections. As the editors themselves point out, social media can rightly be called a phenomenon of the second decade of the 21st century, and neither theorists nor practitioners offer a clear definition of the term.¹ As a result of these new platforms, sources of information have been transformed, while weakening the position and operation of large media companies. By using Internet-based technologies, a previously passive recipient of media products has been actively involved in the process of creating and publishing content (including news). The relationship between social media and journalism involves a number of aspects, with selected implications being noted by international authors in the individual chapters of the publication.

The first chapter, Ján Višňovský, together with Jana Radošinská, devote to some remarks on journalism in the age of social media. In the second chapter, James Gordon Morrison discusses the issue of the audience, which becomes a co-author within journalism, where we can use our comments to manifest our views and intervene in news discourse and assertively participate in the meaning of news text. Basyouni Ibrahim Hamada deals with a turn in global journalism, noting that the boundaries between amateur and professional reporting and ethics are being blurred. The issue of the influence of social media on the newspaper business, in terms of its disruption or progress, is dealt with in the fourth chapter by Kinshuk Pathak, while in his analysis he approaches these issues methodically. Alonit Berenson opens the third section of the monograph, talking about the transition to the media Matrix, which is caused by the intensity of transitional media platforms and their rapid distribution through technologies. In the sixth chapter, Debolina Dutta discusses social media and technological trends in the analysis of HR, while the methodology of her text is based on the use of individual cases. The monograph is concluded by a team of authors from Portugal (Mário Cordeiro et al.) with a chapter on evolving networks and social network analysis methods and techniques, while their approach is exceedingly statistical and the intention is strategic.

The publication is intended for professional audiences, but also for those who are keen on topical issues concerning the relationship between social media and journalism and their theoretical and empirical reflection, while it is undoubtedly a source of knowledge for sociologists, psychologists, teachers, journalism students and marketers. As stated by the editors themselves, the media industry is characterised by the convergence of media and communication forms, while it turns out that media products are increasingly less fixed on communication channels, or on traditional forms of expression and presentation in relation to the recipient.²

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¹ See: VIŠŇOVSKÝ, J., RADOŠINSKÁ, J.: Introductory Chapter: Some Notes on Journalism in the Age of Social Media. In VIŠŇOVSKÝ, J., RADOŠINSKÁ, J. (eds.): *Social Media and Journalism – Trends, Connections, Implications*. London : InTech Open, 2018, p. 3-9.

² VIŠŇOVSKÝ, J., RADOŠINSKÁ, J.: Introductory Chapter: Some Notes on Journalism in the Age of Social Media. In VIŠŇOVSKÝ, J., RADOŠINSKÁ, J. (eds.): *Social Media and Journalism – Trends, Connections, Implications*. London : InTech Open, 2018, p. 3-9.

The (Academic) World Moving Online

Jana Radošinská

This may sound like an unnecessary introductory *cliché*, and it probably is, but the global COVID-19 pandemic has really changed a lot. Most of all, it has endangered our very existence, especially the lives of those people who are in dire need of our empathy, understanding, help and care. What we call the 'corona crisis' is actually a society-wide phenomenon that reaches far beyond the boundaries of public health, threatening many of the principles we used to (and still should) stand for. The world of media is not the same either; and that means we, media scholars who strive to reflect on the media and the ways they shape our everyday reality, have to change our common procedures and working habits as well.

Organising an internationally attended, so to say 'traditional' scholarly event is always quite challenging. All academics and/or media professionals who have ever invested their time, effort and maybe even dedication in such an activity know too well what I am talking about. International conferences have to take place regularly; moreover, these events should be perceived (and presented) as distinguished gatherings that offer their guests and participants interesting discussions, compelling arguments, contacts or even academic partnerships and personal friendships. If we had any other choice, most of us would not even consider replacing our annual conferences and symposiums by their seemingly 'inferior' online counterparts.

The thing is, we have not been able to make this choice since the spring. And yet, back in February and March 2020, while we thought about how to organise the annual scientific conference Megatrends and Media: On the Edge, none of us actually considered postponing the event or cancelling it. Instead, we felt that it was even more important to provide the struggling scholarly community with a sense of 'normal' academic life and everything it usually involves. An internationally attended debate on the media and the ways they are changing literally in front of our eyes (and by our own hands) was a welcome distraction and, at least for some of us, an opportunity to experience something unusual. Even if the new 'venue', the fluid online environment where the whole world now 'resides', had nothing to do with the venues we would have favoured – whether the Ján Palárik Theatre in Trnava or Smolenice Castle.

The annual international scientific conference Megatrends and Media: On the Edge took place on 22nd April 2020, via *Facebook* and the Faculty of Mass Media Communication's website. We did everything in our power to establish this online event in a manner that would convince our participants that this was 'the new normal'. The most encouraging fact was that our keynote speakers were willing to share their ideas and discuss their professional experience online, in front of many 'invisible' eyes. The conference welcomed media scholars and professionals from eight countries, including Croatia, the Czech Republic, the Netherlands, Pakistan, Poland, Serbia, Slovakia and the Ukraine. The proceedings include contributions that have been reviewed and carefully selected to represent the event's complexity and the main topic referring to both new and old phenomena which shape our communication structures.

The pandemic is letting us know very clearly that some things are simply out of our control. This statement may obviously refer to communication phenomena that continue to expand despite our warnings and critical remarks – hoaxes, disinformation, half-truths, 'alternative' facts, etc. However, the same is true regarding academic life and scientific events that are a necessary part of it. What we cannot control we have to cope with and/or embrace. We are proud we were able to keep the conference 'alive' despite the situation. What is more, our colleagues who organise Megatrends and Media's sister event, the conference Marketing Identity, this

year subtitled 'COVID 2.0', will certainly tackle the online environment in their own specific ways. Marketing Identity: COVID 2.0 is taking place on 11th November 2020 and there is much to look forward to and a lot to discuss. Let us hope next year we will see each other in person and that our domestic and foreign participants will be able to join us; and if not, Megatrends and Media and Marketing Identity will still do their best to fulfil their purposes, albeit 'just virtually'.

