

Tomasz Florczyk
Jan Długosz University
in Częstochowa
Faculty of Philology and History
Institute of Polish Studies

Doctoral dissertation *Fringes of genology. Literary genres present in the texts of Polish hip-hop performers*, written under the direction of Prof. Dr hab. Adam Regiewicz.

The work Fringes of genology. Literary genres present in the texts of Polish hip-hop performers is an attempt to analyze selected works of native rappers in a genological perspective. The author of the work in the subsequent chapters tries to show that in the mass culture variety, which is hip-hop creativity, one can speak of cultural continuity also due to genres similarity of contemporary rap style monologues and traditional genres, conventions, aesthetics.

In the first chapter of the thesis, the author describes the methodology applied to the research from its widest possible perspective. The tools used during the research draw on the latest inquiries into *popular music studies* with particular emphasis on *hip-hop music studies*, which is the field of research not having a long tradition in Poland. In his undertaking, the author bases his work on the concept of the new genology (or multimedia genology) of Edward Balcerzan as well as from the experience of cultural comparative studies, especially from the point of view of Andrzej Hejmej. Traditionally understood hermeneutics and classic concepts of Polish structuralists, the narratologic concept of Mieke Bal and the indispensable concept of intersexuality have also been used.

The following chapters are devoted to the proper analysis of phenomena. The first chapter, entitled *Narrative constructions in Polish rap*, describes selected hip-hop compositions, showing their direct origin (although emphasizing the possible unintentional use of cultural experience) from such genres as novella, short story, positivist picture, novel, anecdote, satire. In the third part, the author examines the convergence of poetics and aesthetics characteristic of lyrics with rap conventions: romantic irony with special emphasis on improvisation, baroque conceptualism and the tradition of Polish poetic song. The last chapter

is devoted to atypical phenomena, not covered by previous understanding of the matter : a rap style interpretation of classical or contemporary poetry, a newly noticed genre that can be called a "criminal digressive poem" and finally - a relationship of concrete realization with a novel referring to a hip-hop monologue style.

In the conclusion of the work the author emphasizes the fact that he perceives his actions as a conscious dialogue with the genealogical concepts present in Polish literary studies, especially over the last thirty years, on the other hand - as an attempt to make his own contribution to *hip-hop studies* in Poland.

Tomer Flory