

Doctor's thesis entitled *Internet Language in Modern Polish Prose. Musings on Genre and Function* describes the ways in which internet genres are translated into printed form in novels published within the last twenty years. The majority of them were created not long ago, in the world where everyday online presence is the norm, both for the authors of the analysed books and their readers.

The first and second chapters present the theoretical basis for this work. The key concepts are: *text*, *utterance*, and *context*. The first chapter also includes the genre model that is used later. The second chapter begins with a short history of the internet. It starts with ARPANET and e-mail, goes through various nets that made synchronic and asynchronic communication possible, and ends with blogs and social network sites. This chapter ends with a description of the characteristics of the internet language: multimediality, fragmentation, changeability, individuality and interactivity.

The third chapter describes Janusz Leon Wiśniewski's *S@motność w Sieci*. It is a story about a romance between two people who met online. Their relationship consists mainly of their conversations through chat and e-mail. During the analysis, special attention was paid to these characteristics of these genres that were omitted by the author, because in this novel feigning internet communication is done primarily through narration. It sets this book apart from the others and is connected with the times in which it was written – the internet was known to few, so it was used as just a setting to a classical romance.

The fourth chapter is about Joanna Bator's *Ciemno, prawie noc*. The novel describes the journalist's investigation of three lost children. However, it is just an excuse to present a more universal story about evil. The author included two internet genres: e-mail and comment. The former is shown just through a short, six-mail-long exchange between two characters about an issue important to the plot. The latter is presented mainly to show the general public sentiment. In this novel, the main role is played by the attitudes shown in the comments – extremely negative, sometimes even aggressive – and how it fits within the novel world. Such negative view of the semantic aspect, although different from reality, suits the image of the internet in its users' minds and makes it plausible.

The fifth chapter presents Michał Olszewski's novel *#upał*. It describes one September day of its narrator, an incredibly busy journalist from the portal "Miasto na Gorąco". Among his tasks is taking care of the official Twitter account, and the novel includes texts that he writes and reads on this social network. They are: post on social network site and comment. The characteristics of these genres are underlined by their inclusion in the narration. Parallels

between the ways these genres are created on Twitter and the narrator's lifestyle create a negative view of the internet that serves as a warning to the reader.

The sixth chapter deals with Piotr Czerwiński's *Pigułka wolności*. The novel describes the spectacular rise of Roleks, creator of Fart For Malawi fanpage and big companies' machinations behind the scenes that allowed the man to gain huge popularity and later become rich because of it. Facebook plays an incredibly important role in this novel, and characters communicate on this portal through instant messages, posts and comments. These texts are included in three ways: by separating them graphically and partially copying their structure; by treating them like traditional dialogue; by describing their contents through indirect speech. It allowed the author to recreate the impression of being constantly surrounded by them. It also helps highlight the paradox within this novel: the characters treat the internet like a toy, even though their actions on Facebook drastically change their life.

Michał Wiśniewski's *hello world* is described in chapter seven. The novel weaves together stories of three generations of one family, each time focusing on a year in which the characters – Ada, Patrycja and Mimi – were pregnant. What distinguishes this novel is the fact that neither of these women is the author of quoted internet genres: e-mails and notes on blogs. The author precisely imitated the structural aspect of these two genres, which makes them plausible and introduces new voices. Adding some of IM's characteristics to dialogues in 2044 plays a slightly different role. It makes them understandable to the reader and also distinctly futuristic.

Chapter eight sums up previous observations and analysis. It points out to the importance of structural aspect in quotations of internet genres. Its accurate portrayal allows the reader to recognize the text as belonging to an internet genre, which usually makes the setting more plausible. The most important is the portrayal, usually within narration, of interactivity and multimediality of those texts.