

The turn of the XXI century brought tremendous technological transformations which made their mark on how we function within the society. One of such transformations is arrival of digital photography. The effects of “digital breakthrough” in photography were not only recorded in sociological or cultural criticism, but they were also reflected in the latest Polish literature. The aim of my project is to grasp the literary image of this transformation and describe multilayer relationships between poetry and photography.

The proposed analytical and interpretative studies shall give consideration to manifold nature of relationships between poetry published after 1989 and photographic medium. I intend to pay special attention to texts written by authors born in 1960's and 70's, who could experience the “digital breakthrough” to the fullest extent (e.g. Agnieszka Wolny-Hamkało, Marcin Świetlicki, Jacek Dehnel, Julia Fiedorczuk, Marcin Sendeki, Darek Foks, Justyna Bargielska Bronka Nowicka and others). I intend to study texts conjuring classical aspect of photography as well as texts referring to new phenomena (e.g. *selfie*).

The proposed project evidently exceeds the boundaries of a single academic discipline. Therefore, it requires application of methodology enabling a certain type of “openness” facilitating the use of diverse devices. Hence, in the proposed research I am planning to refer to theories originating from the comparative cultural criticism. I shall cull from the most important studies on the latest literature and its relationships with photography (e.g. works of Anna Lebkowska or Cezary Zalewski) and from key cultural criticism studies concerning theory of photography and XXI century culture. The selected theme requires also making references to diverse systems of describing the photographic medium itself. Therefore, I intend to use both the theses rooted in “traditional” reflection on photography (e.g. of Roland Barthes or Susan Sontag) and studies elaborated by philosophers and theoreticians dealing with the analysis of digital reality of XXI century (e.g. Jean Baudrillard or Lev Manovich).

The aim of the proposed project is also developing new devices enabling fullest possible analysis and interpretation of poems related to photography. Hence, I intend to propose two terms. The first one is “photo-graphemics” construed as a set of features indicating kinship of text and photography. The other term „photo-grapheme” is subordinate to “photo-graphemics”. It will serve to crystallise the way “photo-graphemics” functions in specific texts. A “photo-grapheme” shall be defined as the basic unit where the weave joining the text to photography reveals itself. Both these devices show “signicity” and “writability” of photographic image recording and hence they emphasise deep relationship between text and photography. The terms proposed by me will help to demonstrate similarities of the most recent poetry and photography – both analogue and digital – and emphasise differences in functioning of photography triggered by the digital breakthrough.

These devices may be used by scholars studying contemporary literature both in Poland and abroad. Conclusions from the conducted research will enable more comprehensive understanding not only of relationships of photography and literature, but also the impact of digital breakthrough on our functioning in the world.