

Emilia Zimnicka-Kuzioła

Social problems in Polish dramatic works since 1989

Sztuka i Dokumentacja nr 13, 102

2015

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

position. Besides Wanda Jakubowska, the most popular Polish women-directors in Europe and the USA are: Agnieszka Holland, Barbara Sass, Dorota Kędzierzawska, Małgorzata Szumowska, Urszula Antoniak. We are also familiar with the activities of women-directors as assistants to their husbands. Their professional life therefore fits in someone else's curriculum vitae, they are often not allowed to be independent and break away from the biography of their husband, protector, or another artist. The achievements of these women-directors in the development of Polish cinema has been usurped by their partners located in the centre.

The article describes the sphere of Polish cinema both in the past and present from the perspective of the participation by women-directors. This sociological essay is an attempt to sketch the location of the works of Polish women-directors as an opposite to the canon. There are two important elements in this perspective: analysis of the artistic strategies and the many barriers that exist in the field of cinematography (systemic and mental barriers, "celluloid ceiling"). The article uses existing materials, such as: research studies, newspaper articles, written reviews, interviews, memoirs, recorded discussions.

Emilia Zimnica-Kuzioła

Social problems in Polish dramatic works since 1989

The article is devoted to social problems in Polish dramatic works after 1989. Many of today's dramas on the condition of the Polish population develop a discourse of trauma and provide a subjective commentary on the issues concerning Poles living in transition.

The emerging new system has brought political freedom, the abolition of censorship (artistic freedom), but it has also generated other problems inherent in the laws of the market. Each transformation brings changes of an "ambivalent balance". This could not be otherwise in the case of political, economic and cultural transformation in Poland. Sociologists write about the value duality, disorganization, cultural disorientation and even about collective trauma or shock caused by social change. At the same time, they pay attention to the positive effects of the collapse of the communist system. The authors of dramas seem not to notice the good sides and accentuate only the negative results of changes.

On the basis of the stage plays (in their literary version) collected in several anthologies that appeared between 2003 and 2013 and published in the *Dialog (Dialogue)*, the author captures the manifestations of anomie observed by the artists – playwrights as they try to adapt to new conditions, use the strategies described by Robert Merton – they are conformists, escape into ritualism, rebel and apply innovations.

The artists showing social problems in dramatic works do not intend to reject a system *in limine*, their criticism shows reflectivity, in other words, the ability to perceive the adverse effects and formulate a positive programme that aims to inhibit or eliminate hazards and increasing social pathologies. Diagnosing the diseases in society (poverty, social exclusion, violence, dystrophy of family and social ties, consumerism, unsettled communist past etc.), the authors of dramas suggest ways of curing them: overcoming inertia, involvement in grass-roots activities and genuine, spontaneous initiatives - *sine qua none* conditions for the joint development of civil society.

Slawomir Marzec

The Unwanted Accidental Results of Art Modernizations

The problematic and complications within the development of art is the subject of this text. Today this brings into being the performative shake of openings, announcements and debuts without any consequence (the novelty as novelty itself; or the simulated novelty). It creates a variety but without