
Pre-scriptum [English]

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

PRE-SCRIPTUM

Contemporary Polish cinema is intriguing. It appears to be different from older productions and more diversified artistically. Contemporary Polish film is making its presence felt on screens in Poland and cinemas worldwide. Therefore, we asked renowned Polish and foreign film directors to diagnose the situation. The effect is this issue of “Polish Studies Post-Scriptum” which we are now presenting to the Readers. The concept of the title (*Cinema after...*) and layout of articles was born after the reading of Mark Haltof’s text *Still Alive*, in which he surveys the condition of Polish cinema after Krzysztof Kiesłowski’s death. However, the papers included in the issue elucidate the situation from both diachronic and synchronic perspectives. Thus, we have the cinema after the thaw, after the fall of the Berlin Wall and the reforms, but also cinema in one’s own way, in the European way, across the border, and after the adaptation. The papers are accompanied by a section entitled *Micro-interviews*, in which the reader will find conversations and Internet interviews with contemporary film directors representing different generations who reveal their film experiences so far and plans for the future, and comment on the condition of contemporary Polish cinema and the evolving Silesian cinema. An essay entitled *Film shelf 2009* reviewing the ten top Polish films released last year closes the part devoted to film studies.

In the section *Varia*, two articles can be found. The first is a description of Strängnäs cathedral library with its collection of Polish books. The second is a review of a multimedia programme called “Frazpol” designed for teaching Polish phraseology. Pointing to the necessity of teaching phraseology to foreign students and the effect of this skill on language competence, the author describes the operations and potential of this innovative programme.

In *Chronicle*, we also publish an obituary of our friend Ludmila Petruchina, Professor at the Department of Polish Philology, Ivan Franko Lviv State University.

The editor-in-chief