Abstracts

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Ewelina Gordziejuk
Polish animated film – where it is and where is it going?

The article aims to define Polish animated film and its place within contemporary Polish cinematography as well as to predict its future. Based on the literature review, the author's own reflections and the opinions of critics, film experts and filmmakers, the author provides her own definition of an animated film, presents facts related to the history of the genre and speculates on the future of Polish animated film.
keywords: animated film, animated series, film for children, history of Polish animation, cinematography

Dawid Dróźdź
Socially engaged animation. Critical realism in the films by Balbina Bruszewska

The article focuses on films by Balbina Bruszewska – Polish director who creates socially engaged films. In the paper the author is trying to qualify her movies in the aesthetics of critical realism, which stands in opposition to the capitalist realism prevailing in the mass media. The author proves that the realism in Bruszewska's films consist of presenting social tendencies in reality and focuses on criticizing the prevailing system.
keywords: Socially engaged films, capitalist realism, social realism

Stanisław Bitka
To hear an animation. Audio-visual analysis of films House (Jan Lenica, Walerian Borowczyk) and Labirynt (Jan Lenica)

The *golden age* of the Polish School of Animation took place at the same time as the birth and rise of Polish Radio Experimental Studio – where plenty of soundtracks were recorded. The article consists of audio-visual analysis of the two Polish School of Animation's classics: *House* by Jan Lenica and Walerian Borowczyk, and *Labirynth* by Jan Lenica with experimental score made by Włodzimierz Kotoński. The author's main thesis is that the soundtrack generally (including two soundtracks in the above-mentioned films), especially in animations that have no dialogues or subtitles, has crucial impact on the perception of a given animation, and could also be a key to its interpretation.

keywords: Włodzimierz Kotoński, Animation, Film Music, Experimental Music, Jan Lenica, Walerian Borowczyk, Dom, Labirynt

Lidia Kopania–Przebindowska
Cold War in popular culture. Intervision Song Contest opening credits and the propaganda of success

The aim of the article is to point out that popular culture, in the framework of which popular song contests function, although associated with the practices, needs, experiences and traditions of ordinary people, is a form of the game of power and that the shape and the character of the Intervision Song Contest were influenced by the Polish United Workers' Party. The course of the Cold War was also meaningful for its organization. The analysis of two opening credits of the Intervision Song Contests of 1977 and 1979, partially animated, allows to show that the festival was planned thoroughly and was assessed by the party which used it for the propaganda. The post-colonial perspective appears to be proper for the analyses, although the term is ambiguous and explained by numerous opinions which exclude each other. However, it enables to deconstruct and expose the models of colonial thinking and acting, demonstrating that, despite the organizers' declarations of political neutrality, the festival was both an artistic and political initiative.

keywords: Sopot International Song Festival, Intervision Song Contest, Cold War, postcolonialism, opening credit

Piotr Sitarski
Bolek and Lolek: From the Child Audience to an Entertainment Supersystem. A Research Reconnaissance

The paper examines the Polish television series *Bolek and Lolek* (1963 – 1986) and discusses its growth into an entertainment supersystem as defined in Marsha Kinder's *Playing with Power in Movies, Television, and Video Games*. Modes of image circulation of the system are described as well as various modes of addressing the audience and expanding it to include various groups of older viewers. Special attention is paid to numerous toys and other objects produced within the system by the socialist state media industry but also by small private companies and individual fans.
keywords: Children's film, Polish animation for children, entertainment supersystems, Bolek and Lolek.

Ewelina Twardoch–Raś Movie as self-portrait. Auto-narration and narrative identity in Neil Jordan's „Breakfast on Pluto"

The paper aims to analyze Neil Jordan's famous movie *Breakfast on Pluto* in the context of affective "narrative identity." *Breakfast on Pluto* is an adaptation of Patrick McCabe's diary and presents the story of a man who wants to be a woman – he feels like a woman and gradually transforms into one. Patrick/Patricia is thus a transsexual (not only transgender) person who tells the story of a bodily metamorphosis. The author of the paper finds the process of storytelling extremely interesting for a number of reasons. In the paper, the author focuses especially on the process of creating a new identity for the protagonist through the movie's narration in reference to the categories of "subjective narration" (Edward Branigan) and narrative identity, that is the creation of an identity in the process of telling one's own story. The author shows how the tools of the movie can shape the process of storytelling (by using special frames, montage, etc.) and how three stories are incorporated in Jordan's movie: the male and the female story as well as, finally, the subversive self-creation when Patrick/Patricia becomes one whole, one processual identity (in the context of Judith Butler's assumption about gender).
In the paper, the diegesis of the movie will also be analyzed: a number of objects – attributes of masculinity and femininity and the quasi-parodic character of the movie space and the process of storytelling. Parody in *Breakfast on Pluto* emphasizes the subversive and surfictional structure of the self-story in

the movie. The author treats *Breakfast on Pluto* as a movie version of *Entwicklungsroman* – the process of narrativization of an identity in transition, of fictionalizing the real life of the protagonist. Therefore, the author also refers to J. M. Coetzee's assumptions about confession, which is always an important part of self-narration.

keywords: narrative identity, affect, body, self-creation, storyworld

Karina Banaszkiewicz Media and geopoetics of late modernity. Naturalization and nostalgia as a horizon of imagined communities

Contemporary media organize exchange by means of Internet, bridges, convergences, double addressing… The result is overproduction of hybrids with mixed weak ontology and inclusion of digital augments into living space. Implementation of technology makes people face a change and requires domestication of innovations and subsequent products of the language of mathematics. Adaptation is slower than the technological change. What counts is an actual range of transformations and cultural content. It is about proxemic schemes characteristic of numerical media and schemes according to which media space is perceived, presented, understood and created. Experiencing a place and recording human reactions to a digital place lead to geopoetics. Virtual geographies and patterns of home and route… repeated by media result in questions about imagined communities and content which is able to integrate them nowadays. Two strategies of being-in-the--world dominate in late modernity: naturalization and nostalgia. In the context of them people still live in the horizon of home and of encountering the others, and a global culture still remains a question of time.

keywords: geopoetics of media – imagined communities – virtual geographies – media space – digital proxemics –reality/ virtuality

Alicja Kisielewska
TV series as spectacles of Polish national identity

The subjects of this article are Polish television series as spectacles of Polish national identity, presenting and broadcasting various indications of national representation. The author reflects upon popular XXI century drama series, realized by main TV broadcasts in Poland (TVP1, TVP2, Polsat, TVN), minimum two seasons executed of each series. The starting point is a thesis of ubiquitous contemporary nations as imagined communities, and at the same time, that national identity is becoming more and more problematic and unstable. The main goal of this article is to analyze how TV series are creating, consolidating and shaping Polish national identity, in context of social migration processes and mediatization of experiences. The author will analyze habits, rituals and everyday practices shown in TV series as an area of shaping national identity. National identity becomes then a construct, a project, a spectacle, in creation of which television plays an important role, being a significant source of social imagination.

keywords: TV series, national identity, natives, nomads

Piotr Celiński
Mobile media and cars. Towards a holistic theory of mobility

A sketch explores possible ways of developing theory of mobile media and communication by referring to cars – iconic technology of mobility. The reference here is built around the key categories in digital media studies: data base, interface and speed.

keywords: samochód, media mobilne, kultura cyfrowa, interfejsy, dane, prędkość
Car, mobile media, digital culture, interfaces, data, speed

Anna Kalinowska
Self technologies, or "programming" drifting identities

How to define an identity? As a product of individual or result of social and cultural influences through the ages? One, main and only answer could not exist. Ones identity in post-modern reality will be elusive. From time to time, from information or network to alghorithmic society some new identity concepts have appeared. But it is a fact that the category of identity becames smooth and undefined nowadays. We all have its plural. Technologies of self may be a solution to search for specific identity settings. Looking at actions and attitudes that lead to the realization of the goals and self-improvement, technologies of self represent the modern coordinates of identity formation. The use of analog and digital tools makes it possible to control and characterize the factors forming ones personality. In the end, it is expressed as media practices.

This article is an essay to redefine the concept of technologies of self, including digital return during last 20 years. The conclusions are based on the analysis of the author's qualitative research. The paper presents a short specification of the definitions focused on daily on-line activities and user habits.

keywords: technologies of self, media practices, daily on-line activities, user habits, analog and digital tools, new media communication

Jagoda Czerwiec
Gdzie czai się zło?

The book we are reviewing is focused on the side of the Internet we would rather not think about. Internet Złych Rzeczy (pl The Internet of Bad Things) is not only the so-called darknet. First and foremost it shows how much evil lurks in the world wide web.

keywords: Darknet, Internet, Community, Network