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# Abstracts

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

# Abstracts

## ***Wiesław Godzic, The Polish docudrama: finding a balance between difficult and easy pleasures***

The goal is to explain the importance of docudrama for Polish spectators. It could be said that after years of rejection docudrama (when docusoaps and reality shows dominated) the TV programmers turned back to this genre. Author advocates for Polish docudrama as a very important genre in Poland due to its proximity to film documentary tradition and its ideology. Author produces a series of close analyses of different recent TV productions dealing with representation of history. In *Warsaw Uprising* (2013) reality has been, so to speak, glued together and colourised in order to make it attractive. Serial docudrama *Time of Honor* (2008–2014) describes as well as rewrites episodes from the WWII. It is a dramatized story of real historical events pretends to be docudrama. On the other hand *Great Escapes* (2005–2006) series attracted large audiences and demonstrated an efficient and original use of the language of television.

## ***Justyna Wrzochul- -Stawinoga, Between fiction and reality that is what and why watch the paradocu series?***

For some time, including TV, one gets the impression that it was dominated serials paradokuments. Examples of such programs are: „Difficult Cases”, „Memoirs of the holiday”, „Why Me?“, „Whose fault?“, „Betrayal”, „The day that changed my life”. Currently popular is the production of „The Contender“ television broadcast by TVN. Among the television stations, that give parase-riale documentary, leads the Polsat: Monday only suited up six series quasi. This is because that the way of presenting reality and the conditions of play of the vicissitudes, in which their characters are involved clearly is constructed so that it was getting to a mass audience in a fairly wide age group. In this article I will try

to answer the question: What is the phenomenon of quasi serials popularity, whether they are a response to the needs of modern audiences? Who is the present participant of TV culture and what is expected of television? To what extent paradokumentalny series meets the expectations of a modern audience, and by what procedures implements (apparent or real?) mission advisor, comforter, therapist and psychologist?

## ***Wojciech Kowalczyk, Medial Performance – Hot or Not?***

Text is trying to give a definition of performance studies as a new research perspective in context of new media. For author important is relation between artistic performance and everyday performance. Main goal of the text is showing a relation between develop of performance studies and dispute about using new media by theater and performance artists. At the same time this text is showing, how conflict between theoretics from Silicon Valley had an influence in performance studies. New media as a cultural phenomenon are crucial for performance art, because it based on physical presence of sender and receiver the communicate. Author is focused on new media role in culture and their influence on performance art. Therefore, the author compares and tries to find similarity between the two performers that use new media in their works, Steve Kardinal and Merce Cunningham, whose activities are located at the two poles of performance art.

## ***Paweł Rzewuski, Devil and serial killers: A Report on the extraordinariness of Evil***

The article presents an analysis of the ways in which serial killers were depicted by popular literature authors. The image of serial killers which emerges from the interpretation of various criminal novels was confronted with criminological literature. As it seems, the comparison between fictional serial killers and their real counterparts allows us to notice some tendencies in popular literature. Serial killers, as presented in criminal novels, have more in common with the devil himself rather than with the actual serial killers. They tend to fill in some way the gap which has arisen in the consciousness of people living in the secularized societies.

## ***Łukasz Iwasiński,*** ***Tourism as an*** ***experience market***

## ***dr Jan Domaradzki*** ***DNA as a cultural*** ***code***

The article examines tourism as a field of conspicuous, prestigious consumption. Nowadays very often collected impressions, emotions, experiences, as opposed to material goods, have distinctive function. Therefore strong and unique experiences are what consumers aspire to, their consumption is associated with high status. One of the main “experience markets” is tourism. It becomes a source of unique experiences which play distinctive role. Many tourists desire authenticity. The prestigious function of tourism is realized thanks to availability of advanced recording equipment and via virtual fora.

Science has always fascinated artists and many inventions and discoveries have become a source of artistic inspiration. Also, genetics and the deoxyribonucleic acid molecule (DNA), represented by the double helix model, inspires visual arts and becomes a leitmotiv for artistic creativity, an object of art and even an artistic technique. Thus, the aim of the present paper is to describe cultural representations of deoxyribonucleic acid in painting, sculpture, architecture, cinema, music and functional art. It expresses the three main forms by which DNA is represented in modern art, such as: an icon, an index and a symbol. Nevertheless, DNA is also used by artists as a unique crafting tool and an artistic technique that can be observed in bioart. Another example of cultural presence of DNA is common speech, where it is one of the most popular metaphors frequently used in marketing, economic consulting, urban planning, sport and advertising. The paper argues that DNA is not only a biological code but a cultural one as well. It is a symbol of modern science and a cultural icon. And it is due to the fact that this ‘molecule of life’ is immensely rich in cultural meanings: it is associated with uniqueness, beauty and casual power. It is the essence of life and the source of immortality. At the same time, DNA enables to propagate new explanations of social ideas on human nature, heredity, destiny, the origins of life, identity, morality and the organization of society.

## ***Ewelina Wejbert- -Wąsiewicz, Polish contemporary theater and abortion***

In Poland, abortion is particularly engaging to discuss political and religious elite. For many years the debate on the rights of women to abortion increases during election campaigns. Sociologists focus on the study of social facts, highlighting the links between them and building general rules. Art as a social fact is of interest to the sociology of culture and art. The aim of this paper is to compare scientific discourse, sociological discourse about abortion and art (theater). Theatre and monographic studies about the phenomenon of abortions allow to keep track of correspondence of art and social reality. The article describes the selection of theater on the phenomenon of abortion from the perspective of the story and creative motivation.

## ***Joanna Szyłko-Kwas, Internet Talk Shows***

Internet users often cut off from traditional media. This rule applies to both the content and the structure. Prepared materials are fully original, and the only limit is the creativity, technical feasibility and the reactions of recipients. This freedom attracts amateurs of journalism as well as professionals. That is why in the Internet we can find a lot of editorial offices and individual journalists (and not journalists). One of the popular programs is talk show. Talk show is a journalism genre known from TV. It has a well-defined structure of the program and the roles of journalist and guest. Is Internet programs named a talk show are the same as the television? Do the authors rightly have chosen this name for the offered transmission?

## ***Anna Golus, The image of family and parenting style in the reality show "Surowi rodzice" (The Strict Parents)***

The reality show *Surowi rodzice* (*The Strict Parents*) is a Polish version of a British reality TV series, *The World's Strictest Parents*. It was aired on Polish TV (TVN) from 2012 to 2014. The concept of this show is that two rebellious teenagers are sent to live for a week with a family of strangers. Their upbringing methods have to change the teenagers' behavior. In this show the teenagers are portrayed in very unfavorable ways, as the „beasts” responsible for their family problems. They have to be restrained by so-called discipline, but in actuality, by a forceful suppression, even violence and denial of basic human rights. The image of „strict parents” (which have always been heterosexual married couples) is created in a quite different way. They are idealized and portrayed as the perfect people with exceptional parenting skills. Such image of teenager

## ***Kamil Lipiński, Practices of resistances as jamming and hacking***

## ***Piotr Zańko, Archbishop Michalik targeted by semiological querrillas***

ers contrasted strongly with an image of „strict parents” together with parenting style promoted in this show strengthen the stereotype of a patriarchal family, which is the source of domestic violence and where the last word always belongs to an adult (especially the father) and the only role of the children is to be obedient to his commands.

The article examines the specificity of semantic jammings based on emerging practices of subversion and wide-range of symbolic strategies adopted by hackers and pirates in order to oppose to the domination of cognitive capitalism. Aiming to reverse the established meanings, jammers or hackers oppose to an advent of cognitive capitalism and shed a new light on ambiguous status of piracy. Although their activity undermines copyright by using both practices of appropriations and internet hackings, nevertheless serves predominantly as the medium of freedom of speech. Referring to the battles fought between hackers and crackers during Balkan Wars and media hijacking in the area of Net-art, the author stresses that these two semantic contexts both explain the contemporary dynamics of countercultural competences and express the critical views on democratic sharing of knowledge.

In this article the author uses an interpretative analysis of cultural texts to investigate how the internet surfers criticized a controversial utterance of archbishop Józef Michalik on the foundations of pedophilia in the Catholic Church. The analyzed visual artifacts are perceived as a form of cyberactivism, culture jamming, or even pro-Promethean counterculture. According to Ken Goffman and Dan Joy this last one believes in the force of new technologies, expecting them to make human communication more democratic and change the social world. In reference to Michael Strangelove, the author states that the world wide web is, despite certain attempts of censorship, a space of liberate expression of citizens, while the analyzed subversive practices create – with the spirit of situationist *détournement* – a new kind of public space as well as the public itself that learns how to defy to different forms of dominance, control or power.

***Tomasz Burdzik,  
Kawaii – Aesthetics  
made in Japan***

The aim of the article is to present the Japanese phenomenon called kawaii, which has made large impact around the world, especially in entertainment, fashion, and pop culture. Kawaii, an adjective meaning 'cute', 'adorable', and 'lovable', is an important aspect of Japanese culture. Kawaii can be used to describe the atmosphere, qualities of something as well as its appearance. Kawaii is also an aesthetical value and a metaphorical meaning which helps in creating the identity. Various Japanese kawaii characters have become popular all over the world. The article presents the meaning of kawaii, the origin of the phenomenon and the causes of its popularity.

***Tomasz Mróz,  
The Polish Culture  
war. Battlefield and  
Sides of Conflict***

The 25th anniversary of polish legislative election of 1989 resulted in conflicts that Poland has never seen before. The area of this dispute goes through the borders of politics, religion and worldview. The emerging question is: should the disputation on 'gender ideology', „Golgota Picnic”, the doctors' declaration of faith, the clause of conscience and the case of professor Bogdan Chazan be treated as a forecast of a culture war? Why is there so much controversy on the topics of abortion, civil partnerships, correctness of works of art or significance of the family? Are we the witnesses of a real and painful culture war? If we are, then in what stadium of the conflict? Can the culture war be ended in a peaceful way? Analysis on the culture-political events should give some initial answers to these questions.

***Małgorzata Rychert,  
From the Angelic  
voice to the Hoarse  
Cry. The Transformations  
of the Opera  
Soloists and Their  
Modern Faces***

From the very beginning opera underwent transformations, keeping up with the changing world. The seemingly homogeneous form developed into different subgenres, tailored to the needs of their specific audiences. The notion of an opera soloist evolved together with the form. In this way a soloist transformed from a castrato with an angelic voice, singing both male and female parts, to a rock man performing a rock-opera. The development of technology and the marriage of opera with popular music established a new face of an opera singer.

***Ewa Rosińska,  
Control over the se-  
lection, selection and  
using games by chil-  
dren and teenagers***

***Małgorzata Anna  
Karczmarzyk, Ag-  
nieszka Bzimek, The  
analysis of the myth  
of the beauty of a fe-  
male body based on  
selected examples of  
advertisements and  
critical art***

***Lidia Rudzińska  
Computer as  
metamedium in  
artistic practices***

Computer games are widespread today but they arouse quite divergent feelings – from very positive on account of one's educational advantages, to extremely negative, as the potential cause of addictions and personality disorders, especially at children and teenagers. The „truth about computer games”, especially with reference to children and teenagers, is located probably between these two extremes and it isn't possible to settle this matter in a few sentences. General however behavioural observation young, of especially their preferred interests, is leaving no doubt that computer games are essential position in their budget of the time and are a significant form of their practical activity. These issues will be a subject of our interests in hereby drawing up:

The definition of beauty in the 21st century, which comes from advertising and art, has become a critical contribution to the attempt to analyse some artistic actions and events which make use of popular culture reconstructing the social reality as well as building a different semantic perspective. The postmodern body has been *commodified*, offered for sale, or has become an icon presenting current cultural, medical or aesthetic trends and canons. In our speech we would like to study the critical art discourse centered around a disagreement with the universally applicable carnality image of a woman whose body is subjected to aesthetic restrictions and repressed by a beauty myth of victimization. The body becomes a tool serving the interests of large marketing corporations which, by creating an artificial myth of the beauty of a female body, shape it according to their own preferred framework. Starting from the philosophical and emancipatory reflection, we aim to show in this article that the body in culture is presented according to the prevailing discourse of power. Finally, we will try to mention the importance of corporeality in the world media, where it often becomes objectified.

Art without the technology does not exist... Availability of digital media, computers and software makes the art goes to private homes, crosses the boundaries of intimacy. Contemporary art is interactive, changeable, inconstant and hybrid.