
Abstracts

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Abstracts

Matthew Freeman
Intertexts, Transtexts
and Paratexts:
Following the Yellow
Brick Roads of Fin-
de-siècle Children's
Fiction

Gert Jan Harkema,
The new within the
old, the old within the
new: transmediality
and the introduction
of the kinematograph
in the case of Aladi-
nou la lampe merveil-
leuse (1898)

Drawing on L. Frank Baum's *The Wonderful Wizard of Oz* as a case study – a children's fairytale novel published in 1900 – this article aims to explore concepts and manifestations of intertextuality around the turn of the twentieth century. Through which industry mechanisms could intertextuality manifest itself at this time – and in what ways could authors such as Baum construct children's fiction as intertextual tapestries, creating sprawling worlds across media? **Key words:** transmediality, *The Wonderful Wizard of Oz*, intertextuality, cultural industries

This paper traces the story of Aladdin as a transmedial phenomenon in late nineteenth-century culture. It starts off from an unidentified French series of scenes that were screened in the Netherlands in 1898, before outlining a set of 'transmedial imaginations' concerning modernity that these films shared with other Aladdin representations. Drawing on Irina Rajewsky's definition of transmediality as a the "appearance of a certain motif, aesthetic, or discourse across a variety of different media," this article proposes that in the case of Aladdin, transmediality functioned as a double mechanism: on the one hand, showing an familiar (transmedial) story on a newly introduced medium (the kinematograph) domesticated the newness of the device, while on the other hand, telling this 'old' story through a new and modern medium also singled out the specific qualities of the projected moving images.

Key words: transmediality, intertextuality, early cinema

Paola Valentini
Transmediality in Italy
in the Fascist Era:
Soundscape and
Transmedia Reso-
nances

Italy in the Thirties is the focus of a complex system of media convergence, in which the sound plays a leading role. Between 1924 (the year in which the national radio broadcasting was established in Italy) and 1930 (when moviegoers could watch the first Italian talkies), Italian media developed a rich network of connections: economic, technological, aesthetic etc. This consists however not only of textual synergies and business relationships, in part already investigated; it also gives rise to a specific dimension that, albeit for a limited period of time, also changes the texture of the sound itself (mechanical and recorded as really perceived at that time), and its relationship with the image and the real world, making it the place of a marked transmediality. The distinguishing and typically Italian features of this phenomenon (heirs of a particular cultural background, starting from Futurism and going to Fascism) push to talk about a sort of *sonorizzazione del mondo*, a season in which a particular soundtrack is added to the world. This new experience of sound (and through it of the various media), modern in itself, has in cinema one of the key players and also one of the places where it's possible to reconstruct this 'transmedia resonance': at the same time a soundscape, sound environment in which (Italian) people are surrounded and a *paysage sonore*, an acoustic artifact constructed by the media for the modern man.

Key words: transmediality, sound studies, intertextuality, convergence

Mirostław Filiciak
The media, i.e....?
The notion of the
media with regard to
Polish territories be-
fore WWII

The text in hand discusses the question of whether transmedia archaeology, a discipline focused primarily on seeking parallels between contemporary medial industries and those of the past, may include spatial aspects, or, more to the point, the manifestations of transmedial processes in countries situated beyond the cultural and economic centre of the world. The example presented in the article illustrates the diffusion of the industrially produced cultural content in the peculiar conditions of the constraints and deficiency of Poland in the interwar period (1918–1939). It also calls for a specific approach to the category of 'media': one should include in this category also the local phenomena which played the role of technical media in the underdeveloped regions. This approach is presented as a gesture

Parweł Rzewuski
Bezkarri bandyci
stolicy.
Crimnal novel as
a tool for a political
party propaganda

Agnieszka Szurek
Summer resorts near
Warsaw in the press
of the interwar period

aimed at overcoming the self-colonising discourse concerning the backwardness with regard to the West and as a thought-provoking analysis related to the critical considerations on the categorisations which seem dominant in the field of media studies.

Key words: transmediality, intertextuality, trans-media archaeology, media theory, popular culture

The article presents the connection between the criminal novel *Bezkarri bandyci stolicy* printed on the pages of daily newspaper *Głos stolicy* and the political struggle between Polska Partia Socjalistyczna and Polska Partia Socjalistyczna-dawna Frakcja Rewolucyjna. The main cause of creating the novel was criminal activity of Łukasz Siemiątkowski vel „Tata Tasiemka” and Józef Łokietek vel „Doktor Łokietek”, who were related with PPS-dFR.

Key words: Serial, II RP, PPS, PPS-dFR, criminal novel, criminality

This article pays attention to rhetorical argumentation used in the press of the interwar period to describe summer resorts near Warsaw. In what ways holiday trips to such resorts were accounted for? What meanings were ascribed to various places? Which activities were considered ‘good’ and ‘proper’ and which were ‘bad’? I try to reconstruct rhetorica vision behind press articles and show how it changed over time.

The reason most often given for going to holiday resorts was taking care of one’s health. Suburban sanatoria were cheaper than famous watering places and were often treated as their substitute. However, this narration changed in the 30s – people started declaring that what they search for is mainly entertainment.

Holiday should be treated seriously – chaotic activities not planned beforehand and requiring little effort were considered ‘bad’. Not drawing a clear line between work time and holiday time (for example making short trips back from holiday resorts to Warsaw) was presented as improper. However, this also changed in the 30. Suburban settlements ceased to be holiday resorts and started to be thought of as (potentially) ideal places, a happy mixture of a city and a country.

Key words: leisure history, rhetoric, popular culture, urban studies, cultural history

***Konrad
Sierżputowski
„Apaszem Stasiak
był w krąg znały go
ulice...”. Warsaw ur-
ban ballads as trans-
gressive and alterna-
tive form of experi-
encing the interwar
modernity***

Modernity that has been an effect of the geopolitical changes and urban development of the interwar period, made the human experience more sensational, sensory intensive and exposed to constant distraction. That was the best ground for crime novels. Poetics of the crime and the insistent need to solve the puzzle, have been juxtaposed with experience of the present. There was a special place for figure of detective – symbol of rational thinking.

In the history of Polish interwar period, popular culture got examples of an alternative way of experiencing reality, like songs derived from broadside ballads. It is a form affirming the crime, as a prescription for meeting the social order. Breaking the law is a response to the incomprehensible but appealing sensational elements of everyday life. Apasz a figure of modernity, cartographer of new Warsaw world.

Warsaw urban ballads fills the gap of semiotics, located between the press and the criminal novel. That music genre is a proof of the existence of various forms and techniques of experience of Polish modernity, at the same time it provides an alternative for the popular figures of experience.

Key words: modernity, urban history, popular songs, urban folklore, urban studies

***Jacek Mikołajczyk
At the antipodes of
(artistic) cabaret.
The specificity of the
interwar Warsaw re-
vues in the context
of global models of
the genre – recon-
naissance***

Interwar Warsaw revue was formed under specific conditions. Founders of The Morskie Oko Theatre, which was the most specific example of Polish interwar revue, consciously broke with the traditional Polish model of artistic cabaret and shaped it on Parisian and American revues. The author of the article, however, claims that the specificity of the Polish revue was formed differently than in France or the United States. In these countries revue as a genre, slowly evolving in specific local conditions, significantly expressed narratives specific to the local society, in the United States being even promoted to the sphere reserved for highbrow culture. In Poland revue was introduced already as a globalized genre, detached from its social roots, and in result it had adopted only the most external features of its French or American incarnations. Thus, in Warsaw cabaret began to develop along the bipolar axis defined on one side by the 'artistic' cabaret and on another by the 'vulgar' revue. The author of the article postu-

Jacek Ladorucki
Sublime, beautiful
and Polish.
About searching
for 'national style'
in mass editions of
poetry books in the
Second Republic

Sylwia Siedlecka
The Body of the Na-
tion. The Case of
Zishe Breitbart

lates that this conclusion should serve as a starting point for a deeper study of the sociological content of Warsaw revue.

Key words: revue, cabaret, Warsaw, popular theatre

Twentieth-century literary transfer was effected mainly through written and printed texts. Walter Ong He stated that 'the condition of words in the text is very different from their condition in spoken discourse' and gave rise to treat the phenomenon of writing and printing in a wider perspective as a trans-disciplinary issue. Analyzing literary culture 'through' the book has rich traditions in Polish scientific literature (a.o. Janusz Dunin, Stefan Żółkiewski). Inlibization of literary texts presupposes the existence of a market that by their proper mechanisms (inputs, robe editorial, advertising etc.) strives to meet the needs and creating mass tastes. In the interwar period many graphic studios were very active (for example Koło Artystów Grafików Reklamowych, Atelier Girs-Barcz, Levitt-Him, Atelier 'Mewa'), they caused interesting issues connected with typographic shape of high volume book. Searching of national style in literary book was very important for many artists and graphic designers (for example Zofia Stryjeńska, Jerzy Skoczylas, Tadeusz Cieślowski, Stanisław Szukalski and many others). Particularly interesting were attempts to connect elements of high culture with repeatable and typical elements of mass culture. Volumes of poetry are the great example of connecting different levels of culture. The aim of this article is to point attempts searching 'national style' and popularization of patriotic elements on the example of books of poetry which were published by the commercial houses in the interwar Poland.

Key words: graphic design, poetry, national literature, Poland

The article deals with issues related to the history of the circus in Ordynacka Street in Warsaw, a place that constituted an important spot on the map of Warsaw's entertainment in the Interwar Period. The question of the Polish circus is investigated in the context of a broader phenomenon of the popularity of circus in 1920s–1930s, interest which stemmed from the fascination

Olivia Mimi
***Bosomtwe* Black
 pearl. Between colo-
 nialism and moder-
 nity**

with slogans heralding back-to-the-basics, the beginning of culture and 'death of the West'. In the discourse of the period, an idea of the art of the 'young' Polish state emerges together with the fascination with that which is culturally and racially alien, the Other.

In the second part, chosen events from the biography of a circus strongman, Zishe Breitbart, are presented. Breitbart was renowned as the 'king of iron' in the 1920s. The biography of his circus career shows how inspiring becomes the research of the circus in the context of cultural transfer theory. Breitbart used the subvertive potential of circus, his own position as an icon of pop culture, the status of a nomad who performed all over the world, and finally the space of his own body to play with the external hierarchies and social and cultural codes.

Key words: Zishe Breitbart, circus, Zionism, Jewish culture, symbolic type, superhero

Black pearl (1934), a Polish film directed by Michał Waszyński was inspired by Eugeniusz Bodo, Polish celebrity of interwar period. The film was a reflection of his romance with Anne Chevalier 'Reri', the main character in *Tabu* (1931), the last Friedrich Murnau's film. *Black pearl* tells a story of transoceanic romance between a local girl and Polish sailor. Waszyński and Bodo adapt several themes from Murnau's *Tabu* and they create adventurous, melodramatic story. The film illustrates a process of cultural translation that paraphrases ethnographic curiosity of modernity. Referring to Miriam Hansen's and Siegfried Kracauer's concept, I prove that *Black pearl* concerns the problems of class, race and colonialism. Waszyński's film merges together various aspects of particular Polish experience after restoring independence in 1918 and before World War II. The experience consists of global phenomena such as mass culture, daily routine modernization, social change and local vibe that follows building new country, creating national identity, struggling against economic inequality and marginalization complex. Surprisingly, a part of this experience was a faith in possibility of becoming a world power and a colonial player.

Key words: modernism, modernity, vernacular modernism, cinema, post-colonial theory