

## VII. STRESZCZENIE W J. ANGIELSKIM – ABSTRACT IN ENGLISH

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Title: *Romeo and Julia* by William Shakespeare or the economy of love in a consumer society with the new post-1989 Polish middle class as an example.

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The purpose of this study was to analyse William Shakespeare's *Romeo and Juliet* as a drama concerning the lack of love in a world dominated by consumption and egocentrism using the example of the problems that began appearing in the newly-formulated Polish society after 1989.

Selected social phenomena were specifically examined, including:

- the identity of the upper middle class in Poland as a basis for questioning, who are today's Capulet and Montague,
- the influence of social changes in a time of political turning point regarding family development, as an attempt to investigate Capulet and Montague family structure and relationships behind closed doors,
- love as a commodity: the analysis of the consumer nature of emotional relationships in counterpoint to the romantic idea of true love,
- immature adults (*bambocioni*): reflections on the cult status of being single, lack of self-reliance and inability of thirty-year-old youths to develop mature feelings,
- the status of friendship in the modern world; or an attempt to examine the relationship between Romeo, Benvolio, Mercutio and Tybalt,
- the influence of religion and the church on contemporary everyday life, as a background for reflection on participation and the role of Laurence throughout the course of the tragedy,
- motherhood and education in the era of capitalism and consumption; or an attempt to investigate Marta's contribution to and role in Romeo and Juliet's fate.

Basic questions, which guided the deliberations undertaken here, related to whether perfect romantic love is possible in the world of consumption. Another aim was to investigate who is the biggest loser of the political change in 1989 and why: the family, the church, friendship or women.

All these considerations were deposited on two pillars:

- on the one hand theoretical, based on an analysis of Shakespeare's text and the perusal of Shakespearian researchers, primarily Elisabeth Bronfen and Coppélia Kahn, and leading sociologists and philosophers, among others, Zygmunt Bauman, Piotr Sztompka, Andrzej Leder, Richard Sennett, Eva Illouz, Elisabeth Badinter, Philippe Aries and Norbert Elias, and
- on the other hand, practical, based on the implementation of the director's concept for the 2013 production of *Romeo and Juliet* at Teatr Powszechny in Warsaw.

The analysis showed a surprisingly high number of points of contact between the socio-economic conditions in the world presented by Shakespeare and a world dominated by consumption and egocentrism in the newly-formulated Polish society after 1989. Except for one point: The end of *Romeo and Juliet* (read as a play about the lack of love in today's consumption society, particularly within the sphere of the upper Polish middle class), namely, the reconciliation between the two families, as proposed by Shakespeare, could be read today only as a cynical commentary rather than a vision of a peaceful future.