

## Summary

*A cultural studies* analysis of the social significance of images of popular actresses-stars over the course of nearly a century: from the interwar period to the present day. Each era, moral, political and social change is characterized by the opposition of a positive and negative image. The first consists of socially desirable traits - an appropriate biography, consistent with the political order, a lifestyle that is readily copied. The second is a set of negated or repressed features that do not conform to the commonly established order. In this way, a mental map of social attitudes is drawn, which are constantly negotiated, and social transformations are the result of this clash.

In the first chapter I juxtapose Irena Eichlerówna and Elżbieta Barszczewska. The former as a symbol of the emancipation of women promised by the Second Polish Republic, the latter as a continuation of the nineteenth-century image of a guardian of tradition, a woman who guarantees the survival of the national idea of Poland. The second chapter highlights Danuta Szaflarska and Aleksandra Śląska. The former is a project of a seemingly uninvolved person in the political context of the post-World War II era. Aleksandra Śląska is a symbol of the trauma of a shattered post-war society. In the third chapter, Elżbieta Czyżewska and Beata Tyszkiewicz are images of the structured society of the 1960s. In the fourth chapter: Jadwiga Jankowska-Cieślak and Krystyna Janda representing the extremely different political and existential attitudes of the late 1970s and early 1980s. The non-alternativeness and hopes of the systemic transformation are reflected in the images of Adrianna Biedrzyńska and Katarzyna Figura described in the fifth chapter. Identity and social transformations in a common Europe are described in the sixth chapter through the figures of Danuta Stenka and Małgorzata Hajewska-Krzysztofik. The defeat of the communal project, class, identity, and economic conflicts are reflected in the juxtaposition of Joanna Kulig and Zofia Wichłacz.

This analysis proves that the process of shaping popular images is subject to a historical, repetitive cycle, which in this case ended after eighty years. Thus, we are facing a new opening. A change of social paradigm that will establish a different social order and propose further images of these changes.