

# W LUDZKIM I W NIE-LUDZKIM ŚWIECIE. (PO)NOWOCZESNE SPOŁECZEŃSTWO A PŁEĆ ŻEŃSKA W MRÓWKACH MARII PAWLIKOWSKIEJ-JASNORZEWSKIEJ

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**IN THE HUMAN AND THE NON-HUMAN WORLD. (POST)MODERN SOCIETY AND THE FEMALE SEX IN MRÓWKI (ANTS) BY MARIA PAWLIKOWSKA-JASNORZEWSKA**

**ABSTRACT** *Mrówki. Sztuka w trzech aktach (Ants. A Play in Three Acts) by Maria Pawlikowska-Jasnorzevska (premiered in 1936) juxtaposes two worlds: the animal world, the community of ants, and the human world, the family as a social unit. In both worlds dramas play out with female individuals at their centre, who are in love and who refuse to perceive love as nothing more than a tool subjugated to biological reproduction.*

*In the present article I will be mostly interested in following and attempting to reconstruct such quasi-oppositions as: ants – humans, society – individual, female – male, sexual act – love, reproduction – production, life – death, zoe – bios. I will also set out to consider how Ants are situated in relation to literary traditions of therianthropy and animal fables – is the image of the anthill embedded in an anthropocentric perspective or whether it may be inscribed in the posthumanist discourse. Finally, I will look at the “anthill civilisation” – the society of the early 20<sup>th</sup> century, struggling with urbanisation, industrialisation, technicisation, but also developing totalitarian tendencies. This problem, though frequently taken up by critics and scholars, appears still to be current today.*

**KEY WORDS** *Maria Pawlikowska-Jasnorzevska, drama, society, female sex, (post)modernity, posthumanism*

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