



POLISH CULTURE AND SOCIETY

The propaganda World in the prose of the first half of the 1950s. Persuasive strategies, conventions, language stereotypes

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Abstract:

The world depicted in selected novels of the first half of the 1950s functions as a “semantic effect”, precisely shaped by the propaganda of that period. This world is created by narration in order to present the fulfillment of production goals. As a result, we deal with a new reality in which the characters are portrayed first and foremost as manufacturers. Feelings and emotions and their importance are replaced by labor. New civic and social patterns imposed in the novels are to prove that the socialist system is absolutely positive. In order to obtain this goal, primarily lexemes and language constructions are employed, consolidated and repeated in the texts; language conventions that guarantee the coherence of the model of the propaganda-created world. The world presented in the novels set outside Szczecin is narrowed to merely a few thematic fields that are worth discussing.

Key words: new reality model, socialist realism, socialist system, stereotypes, strategies of persuasion.

The socialist realist prose should be treated as prose permeated with open propaganda. The purpose was to create and to change the attitudes in society. The selected most representative works created in the first half of the 1950s insisted on the “new reality model” and “the new man”, totally different from the patterns present in pre-war reality. The function of the patterns stressed in Soviet literature were of great influence as well.

The strategies of persuasion present in post-Stettin prose¹ were to convince the readers to acquire the novelistic portrait of the world not as an idealized vision of reality, but first and foremost as the desired aim of their own cogent actions. In the world depicted in the prose of socialist realism one deals mostly with tendentious comments on reality. The comments are to explain and point to the proper, from an ideological point of view, interpretation of the depicted world and the phenomena present there. One can assume that the non-ideologized world, undergoing multiple redefinitions is to depict the reality permeated with ideology. Narration in selected novels of socialist realism operates within the language fulfilling one of the persuasive strategies lying in criticizing the immediate past. P. Nowak stresses the meaning of the “us – them” dichotomy in the language and culture of the first half of the 1950s. Another important issue constitutes the mode of presenting work in a socialist system and the model of “the new man”.

All the elements listed above are entwined. It is worth remembering that the protagonists are depicted in a specific way, but there is a certain divergence between the images popularized by visual arts and the demonstration of model portraits present in socialist realist prose. Posters and sculptures depict males and females as strong, muscular, and mighty working people, whereas in novels the protagonists assessed as positive were usually depicted as delicate, sometimes even insignificant figures gifted with unusual physical strength and courage. Female protagonists assessed negatively, in turn, are presented as having over lush curves, hence their figures are heavy and ungraceful (it is noticeable that this rule is rather infrequent among males assessed negatively). Nevertheless, certain atypical examples of presenting roles and social behavior of the characters in the novels of socialist realism are worth discussing. Female characters, who are frequently belittled in the narration, in spite of the equality of the rights and responsibilities of both genders declared by socialist system, deserve particular attention.

In *Zapomniana wieś* [*Forgotten Village*], a novel by J. Morton, one of the characters is Weronika, the ailing wife of Szymek who intends to sign on to the “community”. In the novel “the community” is the word that, when uttered, constitutes a threat to the characters who are distrustful of socialist ideology. One of the members of this wary group is Weronika. Her

¹ The term “post-Stettin prose” refers to Polish novels created between 1949-1956; they were to fulfill so-called “task issues” of the novel. The adjective “post-Stettin” is derived from the Polish Union of Writers’ convention that took place in Stettin in January 1949; during this convention certain formal and ideological norms were established that were to set a pattern for authors. The term “post-Stettin prose” is used interchangeably with “the prose of socialist realism”.

transformation from an intimidated woman tormented by disease into a socialist is extremely important in the novel. Weronika is constructed in a mode that is to give the illusion that the socialist system saves the health and the life of the woman from the consequences of superstitions and her own lack of knowledge.

The female character and her family live in poverty; her husband has for years been working as a farmhand for Modroń, the village plutocrat. According to Szymek, joining the community gives much more advantageous conditions, but Weronika, who idolizes the former rich employer, is not able to see that. This results in a typical clash on the grounds of the spouses' outlooks on life. Nevertheless, the woman is not evaluated negatively; the narrator presents her doubts and her thoughts, and her ignorance and trust in village superstitions are portrayed in a way that does not put her in negative perspective but is the result of a lack of education and suitable conditions, which socialism can provide to the woman.

The protagonist constitutes a certain exception among the female characters of socialist realist novels; it seems that the doubts that arise in Weronika lead her in the direction perceived as a proper one in the world of the novel, namely towards socialism. This transformation does not take place totally spontaneously, as a result of the protagonist's own reflections, but by gradual taking to the ideology, the possibility of being treated in a health resort, a concept that earlier scared her enormously, and by observing the reality and shaping the conviction that the community is the only good.

The reality before the change of the outlook on life is only pain, suffering, poverty, and humiliation, and those thematic fields concentrate the lexemes shaping the world depicted in the novel: "She burst into bitter and uncontrollable tears, deeply regretting not only that she had the doctors order for nothing, but that she did not go to the health resort! Wózka, the head of the Mutual Aid Society, wanted to help her with everything, perhaps he would also get the railway ticket. Now she could forget about the health resort. Szymek became a farmhand for Modroń, following her advice he may withdraw himself from the party, and for the wife of such a man there is nothing. The only thing she may get is handicap and death, and for her children poverty and hunger...and for Szymek being a mere farmhand forever!

She is crying. With her dirty hands she wipes her eyes and realizes that it's time to cook dinner for Szymek so she stands up, but after each step hisses with pain and stops for a long moment" (Morton 1979, p. 93-94)².

The world in which Weronika functions is shaped by the lexemes: "bitter", "pain", "poverty", "death", "dirty", "nothing" as well as verbs frequently used for describing the emotions and stressing the hopeless situation of the family. It is worth noticing that the woman mostly worries herself sick or cries, and her face is depicted as twisted with pain (Morton 1979, p. 21, 24, 89, 93, 94).

Apart from that, the woman acknowledges her helplessness and dependence on males (Morton 1979, p. 24). In propagandist novels female characters who are professionally active rarely openly utter words that reveal similar emotions. The model of a village woman is quite traditional, since the characters who remain professionally active frequently admit that the man is still tremendously important in providing for the family and for making decisions that are supposedly a couple's shared decisions.

The transformation of women into progressive socialist activists depicted in the novels written in the first half of the 1950s is not a process that unfolds smoothly. It is due to the power with which Catholic clergy influenced rural communities. In the majority of discussed works women remain under the influence of the views voiced by priests; it is visible in the following fragment from a novel by E. Niziurski, *Gorące dni* [*Fervent Days*]: "Her main victory was recruiting the wife of Skalski himself to the rosary group, the fact that canon Magnus publicly announced from the pulpit as »tearing of a Christian soul from the embrace of Satan and his infernal circle«; he used his priestly methods: it seemed as if he didn't say anything at all, but everybody knew that Skalski was Satan, and the infernal circle was probably the party organization" (Niziurski 1951, p. 16).

Reasoning employed by the enemies of socialist order (clergy, the rich) is depicted in *Gorące dni* as determining the distinctiveness of categorization of the world presented in the novel. In almost all utterances of that type it is the clergy that, as senders of messages, create the "dual US-THEM system of reality" (Nowak 2002, p. 62). The immediate senders of the negatively marked acts of speech are never socialists, but their enemies; this action does not hinder the recognition of the group a socialist evaluates as hostile or friendly towards him or her. The categorization of the novelistic world introduces: "[...] division into »white« (US) and »black« (THEM) without any tangent points or related topics between the parts of the

² All quoted fragments were translated by K. Saldecka.

analyzed dualism. This bipolar division, characteristic to discussed opposition, allows for clear and stereotypical judgment: the US group in the texts undergoes a clearly positive evaluation, and the THEM group clearly a negative one” (Nowak 2002, p. 62).

In the case of the changes in the mentality of the characters in the typically propagandist novels one can notice dilemmas of another kind than in the instance of the females presented in the works from the circle of village literature. The model of a female undergoing the mindset transformation seems to differ in certain aspects from the model of a character presented in rural literature. The female protagonists undergoing the transformation in propagandist novels are usually adrift, helpless, and not able to make any decisions without the help of males. This fiction pattern of the propagandist novel rarely supposes such strong influence of “class enemies” on the views of the female characters as it is visible in the case of the female protagonists of village novels. As a result, the environmental typology influences the formation of both models of female protagonists. Persuasiveness in village literature is additionally visible in the mode of portraying of the characters who are yet to be ideologically moulded. The transformation in the mentality of such characters takes place mostly as a result of separating them from unwise decisions reached under the influence of ill advisers and class enemies (in this case: kulaks and clergy). P. Nowak writes in this context about the coherence of the model offered by propaganda: “it guarantees that even in cases when the behavior of the »capitalists« is not stereotypical, namely positive, or »communists« make mistakes, i.e. their actions are negative, and there is no possibility of hiding those facts, the opposition does not lose its vivid character, since these are the events that the reader treats as exceptional due to persuasiveness of the text of the sender and primarily due to stereotypical references. Indisputability of the analyzed opposition in this case results from the lack of the falsifying power, namely the ability to undermine the stereotype” (Nowak 2002, p. 64-65).

In propaganda discourse mirrored in the majority of the novels of socialist realism, the essential are only the events that fit within the limits of the postulated model stereotype. The important aspects are not only the coherence of the presented model and indisputability of the opposition, mentioned by P. Nowak, but also the repetitiveness of the factors supporting the stereotype. These factors (events, facts), consolidated in the consciousness of the society, contribute to the growth of the topicality and the relevance of the stereotype.

Female protagonists of socialist realist novels belonging to the village trend cannot become ideal, evaluated positively socialist activists until they remain under the unfavorable

influence of “class enemies”. The feeling of being lost, and the lack of self-confidence of those characters is usually strengthened by the narrator by ridiculing the identity of the kulak or priest, belittling his significance and presenting his absurd views. Female characters cannot become positive, cannot even fully partake the benefits of the praised socialist system, until they declare hostility towards opposition views.

A good point in case is Klimkowa from *Gorqce dni* by E. Niziurski. The narration heads towards presenting that the woman poorly uses the knowledge made available by the founders of the production cooperative in the village. Her misfortunes can be understood and interpreted in two ways: firstly it can be the syndrome of the lack of certainty and feeling of being lost in new reality; secondly, it can serve as an illustration of the fact that any attempt at dishonest usage of the knowledge obtained at the socialists’ cost for the benefit of the kulaks becomes a minor mistake that confirms the fact that only total acceptance of socialist rules enables undoubting and necessary transformation of the outlook on life: “At the same time Klimkowa joined Farmers’ Wives’ Association and after the September elections, joined the member committee of the production cooperative. It increased her importance in the village and gave access to the commodities that were the subject of constant bargaining. Teresa could congratulate herself on her success: now the rich women sought her favors. Klimkowa was doing her best to help them” (Niziurski 1951, p. 16).

The doubting and dishonest behavior of Klimkowa and her husband, who gradually comes closer to the party than to the “infernal circle” is explained by the narration by the fear felt by the village community that is disappointed with and disillusioned by previous reforms and changes; the narrator of *Gorqce dni* stresses that he has the last fifty years particularly in mind (Niziurski 1951, p. 17). The disbelief in the possibility of the change initially presented by the Klimeks only complements and confirms the stereotype, or at least part of the stereotype, of socialism as an absolutely right system.

When it comes to female characters acting against the socialist ideology, and as a result assessed negatively, they are either presented as physically unattractive or as superficial and shallow without inner worth, benighted and passive characters. In the novels they are depicted as unable to act, and dependent on males, who additionally merely tolerate them or openly treat them with contempt. This mode of treatment of female characters evaluated negatively is characteristic to the prose of the early 1950s. stereotypes and linguistic clichés remain identical or very similar both in production prose as well as in the novels of village prose.

S. Banaś in his novel *Przebudzenie* [*The Awakening*] presents negatively evaluated Agata Rzepecka. The woman is the wife of a local plutocrat who firmly rejects the socialist system. It is significant that the female character portrayed from the perspective of the males who in the novel are also evaluated negatively is attractive and beautiful, but at the same the narration transforms her into a narrow-minded, noisy and prying creature. In the union Rzepecka does not have much to say and usually gives trite comments and mainly echoes her husband's opinions. There are scarcely any descriptions of Agata that provide at least a neutral image of her. Starting with the description of her appearance, the narration follows the pattern of belittling the woman's value. In the opinion of the village representative, also evaluated negatively, the woman remains the epitome of beauty: "And Agata was a real minx...Ah, her legs, arms, breasts! The robust critter was running around the chamber with almost nothing on. To have such piece of work in bed at night! Grzęda remembered his own skinny, overworked, and unattractive wife" (Banaś 1954, p. 196).

Putting Mrs. Rzepecka in opposition to the gaunt and exploited woman is a deliberate action performed in order to achieve a certain effect. In the novels written in the first half of the 1950s one can notice a certain pattern of reasoning and expressing one's opinions about work. In the socialist system of values, work is highly valued, it ennobles and improves people, but when observed from the perspective of the enemies of the socialist system, labour is a sad necessity that gradually destroys a person (in *Przebudzenie* by S. Banaś the hardest tasks are usually performed by farmhands; a similar pattern can be noticed in other works as well).

Village females created in *Przebudzenie* belong to a group of characters who are assessed negatively, and remain in strong opposition to female characters who have undergone ideological transformation and accepted the socialistic world view.

In the novel by S. Banaś there is Mrs. Rzepecka's namesake, Agata Motykowa, who is presented in a very similar mode. The woman is strong and fine-looking, but in contrast to Mrs. Rzepecka, Mrs. Motykowa has her own opinion. Her husband is planning to join a production cooperative, but the woman is strongly against it. One supposes that she is a type of self-reflexive character who has the capacity to give reasons for her actions. It turns out that Mrs. Motykowa tries to convince her husband, mostly using the power of her voice or even her fists: "she was a fat and wide-hipped woman with low and carrying voice" (Banaś 1954, p. 84).

Several fragments of the novel can serve as an illustration how she almost bullied her husband: “He was always bustling about hastily, hunched and afraid to expose himself to the cantankerous wife. And every day after she returned from church, and she ran six kilometers in each way every day, Agata saw her farm tidied up, and on the stove borsch with potatoes was already waiting for her” (Banaś 1954, p. 84-85).

The narration presents the Motykas in a mode that stresses the fact that joining the production cooperative and participating in party meetings constitutes the husband’s liberation from the post of his wife’s farmhand. From the point of view of socialist regulations the union of two people should rest on partnership, which is definitely deficient between the Motykas. Agata and her husband, Andrzej, are both caricatured. The image of the woman is presented as a parasite living off her husband suffers most: “She could be heard from afar: »Andrzej, bring the water!« »Andrzej, milk the cow!« »Andrzej, feel the hens for eggs and make sure that none loses one«” (Banaś 1954, p. 84).

When she hears that Andrzej intends to accept socialist ideology, Mrs. Motykowa immediately resorts to fisticuffs: “What later happened at the Motykas no one really knew, since they live on the side of the village, but it is certain that Andrzej had his mug tied up for two weeks” (Banaś 1954, p. 85).

In the above-mentioned novel by J. Morton, *Zapomniana wieś*, the world of the characters assessed negatively is shaped with the use of linguistic tools as well. Their purpose is stressing the flaws of the characters, heightening their bad habits and immoral conduct. In view of a tendency to ridicule and abominate human corporeality, particularly the female one, dominant in the socialist realist prose the case of a young woman, Modroń’s daughter seems particularly interesting.

Throughout the novel the woman is called Lalka [Dolly] (her real name is Elżbieta). The narrator characterizes her as “thin as a rake and frail” (Morton 1979, p. 32). Lalka is not a typical character resembling those assessed negatively. She is delicate, almost listless, and a silent figure totally dominated by her overbearing parents. It seems that the evaluation of this character is imposed by her belonging to a family that is given negative evaluation. Lalka herself does nothing that could be assessed negatively, however following the rules of the evaluation suggested by the modification of her name, she resembles a doll, a puppet surrendering to anybody who is near her.

The narration deprives her of all the features typical of female nature. Lalka does not resemble a female with her appearance, her emaciated body is rather that of a child. Her

marriage with Gutek, forced upon her by her parents scares Lalka, but being disobedient to her mother and father is even more frightening: “Lalka, a pale and puny girl is sitting next to Gutek just as they put her, with her eyes fixed on her plate and repeats to herself that the best she can do is to get away from the table. Nevertheless, on account of her mother and her father she does not escape and is still sitting in her chair, lifeless” (Morton 1979, p. 63).

The way of portraying Dolly is to highlight the passive—active opposition between negative and positive characters. The characters evaluated positively are usually full of life and are dynamic whereas those assessed negatively are rarely able to act independently, and seem to be deprived of their own free will or simply lazy. The discussed model of negative female characters usually distinguishes them with characteristic appearance: the women have too ample assets, and as a result when they try to seduce men they are not attractive but merely ridiculous.

The character of Lalka, however, does not follow this pattern. It seems that because of her softness Lalka does not fit in with her kulak family and her husband, a total stranger who cheats on her even before the wedding. Lalka does not entice or flirt with men, one can conclude that eroticism is nonexistent for her. The woman cannot taste happiness in a marriage made for financial benefits. Gutek and Lalka lack not only passion, marginalized by socialism, but primarily respect and mutual understanding. Modroń, Lalka’s father, notices that, and he admits that Gutek’s morals are not much different from his own set of values. It is presented to criticize the mode of life of village plutocrats, who acting against socialist values are becoming less and less humane: “This feeling of utter and immense faithfulness to his wife was spoiled after some time. Having too much cash in his pockets he allowed himself small peccadilloes with various beauties who bewitched him. Later he simply picked and chose from various women, and once he tried them he couldn’t do without them, but he still slept in the same bed with his wife. But what kind of conjugal bed was that? His hands were always at his side, tightly squeezed to his chest, and he was always with his back to his wife, just like Gutek was lying now. Dolly, just like a spurned little girl, was clinging to the very edge on the other side of the bed; one hand locked under her head, and the other one strapped along her huddled body. Her face although that of a well rested person, did not bear any signs of happiness” (Morton 1979, p. 138).

In the above fragment one can see the estrangement that takes place between the young wedded couple, and this relation serves as an example of how not to build a marriage and happiness in socialist world; the relations between the husband and the wife are strongly

dysfunctional. The analysis of propagandist novels as well as those describing rural reality reveals a special kind of socialist realist love. It can be said that the image of the relations between the characters evaluated positively as well as those evaluated negatively constitutes a strongly modified version of traditionally defined affection. Socialist realist love is either leveled with total devotion to work, or presented as silly or revolting and indecent.

A. Szczepańska writes in her article that “a love story in socialist realism is impossible, since love in the times of ideology is not possible” (Szczepańska 2006, p. 25). It is mostly due to the fact that the semantic structure of affection cannot be fitted into a socialist realist system. According to socialist realist stipulations the feeling would have to become a means of conveying ideological values whereas its semantic structure escapes any control.

Due to the specific perspective from which romantic relations were shown the writers tried to stress, as M. Brzóstowicz puts it, “the meaning of professional and cultural emancipation” (Brzóstowicz 1998, p. 108). Unfortunately, the reconciliation between the professional and family sphere of life was virtually impossible. Many authors from the first half of the 1950s did not manage to preserve the established balance between work and home, so the plots in the discussed novels are filled with wives and mothers devoting their energy to house responsibilities. The sphere that suffers most is their professional existence, and that in turn causes the narrators to remain silent about activities other than domestic ones for those protagonists. In the novels the couples that are treated as role models of that socialist realist marriage, e.g. the Kokots from *Węgiel* [Coal] by A. Ścibor-Rylski; the Walaszczyks and the Kulbars from *Początek opowieści* [The Beginning of the Story] by M. Brandys; the Śliwkas from *Lewanty* [Lewants] by A. Braun, the Morawieckis from *Obywatele* [The Citizens] by K. Brandys, or the Plewas from *Na przykład Plewa* [For Instance Plewa] by B. Hamera turn out to be rather illustrations of failed attempts to reconcile professional and private life. At times even narrators themselves are not able to avoid suggesting to the reader that the construction of the characters mirrors the patterns of behavior put into pedagogy books from the 1950s.

Socialist realist conventionality of constructing characters in novels is partly the consequence of the ideal of collective life including both family and work; as a result after some time an individual suppresses all signs of uniqueness. As M. Brzóstowicz pointed out, “Instead of the images of work as a possible way of self-expression and self-realization of a human being, collective anonymous work appears, and a worker is presented as a tiny cog in a monstrous wheel” (Brzóstowicz 1998, p. 111).

This pattern of matrimony is fulfilled by the Plewas from B. Hamera's *Na przykład Plewa*³. The novel, however, presents the humble and unquestioning acceptance of socialist demands, which was present in Morawiecka, after a longer period of time and a number of life changes that the Plewas experience. The key to understanding the role Mrs. Plewowa has to play in the story is the word "transformation", and it is deeply rooted in the propaganda of the day. Everything that happens to the couple, all positive turns in their lives in the novel take place due to the acts, generosity and kindness of the party, which ideologically unreliable Mrs. Plewowa from that moment starts to trust.

In the presentation of the Plewas the female is in the background since it is the husband, as suggested in the very title as well as the fact that the story that concentrates on him, who remains the central character. In fact, he is only an example of an individual emphasized in the collective, the working masses, the everyday existence of which the reader ought to examine. Mrs. Plewowa, just like Mrs. Morawiecka from K. Brandys' work, remains only an appendage to her husband's professional life. The reader is given very little information about her: her first name and age remain unknown. The couple probably have adult children who are "missing" (Hamera 1950, p. 97); in this post-war reality this fact can be interpreted in various ways. Additionally, when Mrs. Plewowa thinks about her husband she describes him as a man of advanced years. The attention of the narrator is mostly devoted to the progress of Plewa "getting used to" this new reality. Plewa learns how to write, it is revealed that as well as that he "became utterly contingent upon the factory" (Hamera 1950, p. 19), which in turn frightened his wife, distrustful of socialist demands: "Plewa returned home, and ate dinner late. He said nothing when his wife reproached him, and grouched about his wandering about in this dreadful and uncertain time. He put a fresh portion of tobacco into the box and headed towards the door" (Hamera 1950, p. 19).

Gradually Mrs. Plewa takes to the changes in their life together. Her hostility towards this new system wanes. The woman takes pride in her overworked husband's progress, who after returning from the factory almost immediately starts another task: "Mrs. Plewa quite quickly got used to her husband's latest eccentricity. She was no longer surprised or annoyed that every morning after he returned from the factory, he washed himself and ate a small breakfast Plewa didn't go to bed, as he used to, but took out the glass with ink, the pen and the books he bought after the conversation with Wójcik, sat at the table and totally forgot about the whole world for a few hours.

³ "Plewa" means "chuff".

[...] With true acknowledgement and pride she admitted that to learn to write without a right middle finger was quite an accomplishment...

Every time something needed to be written one of their sons took care of it. But since they were no longer with them, there was no need for writing, and there was the war. When some necessity arose, she was the one who did the writing, he dictated the text, she would never be able to put the case as clearly as Błażek did. And now he started to write although he didn't need to. Well... everybody says we have new world now, so even the old man's head could get swollen" (Hamera 1950, p. 97).

Mrs. Plewowa invariably considers herself the less significant and talented one, and always submits to her husband's will. The narrator, introducing this character, frequently uses free indirect speech and makes the woman ignorant of current affairs, and as a consequence a little naive. It is visible in single lexemes as well as whole clauses: "she would never be able to put the case"; "well...everybody claims"; "so even the old man's head could get swollen".

The mentality of this physically mature woman, brought up in pre-war reality does not allow her to even consider her significance and usefulness in the marriage. That is why she in silence accepts the conditions of the marriage contract and feels totally responsible for the household. This does not change even after she is transformed into a loyal socialist. She is satisfied with her autonomy in kitchen, which her husband would not like to remove anyway.

M. Mazur mentions that in propaganda messages society and the state can be construed as synonymous notions, nevertheless "more insightful analysis presents that even family goals and values were in fact subordinated to state goals, hidden under the notion of the goals of a socialist homeland" (Mazur 2009, p. 506).

The model of "the new family" as well as "the new man" is created then for society, but functions as a collection of demands and a list of necessary changes that have to be introduced in order not to become a useless individual on the very fringe of this society. Persons whose standards are not that strong, susceptible to addictions, unwilling to work are not trustworthy since they spend their time performing the totally useless tasks from the perspective of the socialist system of upbringing. Morality is then one of the most essential elements of "the new man" formula.

Lalka in J. Morton's novel proves that a passive and idle attitude is in a socialist system unacceptable and a sentence to failure even for individuals that seem not to have any faults. Additionally, staying among the immoral and those corrupted by excess of wealth, as suggested by the narrator, kulaks, seems to constitute yet another factor that enfeebles Lalka

and makes her even more apathetic about life around her and her own future. It turns out that in this new reality, presented in socialist realist literature a female loses her significance both among characters evaluated positively and negatively regardless of environmental typology. At home or at work in society she is rarely presented as active as a male.

One can claim that female characters valued negatively are in the post-Stettin novels presented in a similar mode and as a result the differences created as a result of environmental typology are scarcely relevant. The evolution of the outlook on life of the village females evaluated positively takes place in a slightly different manner than of those who live in the cities. The female characters evaluated negatively are portrayed as equally passive, without any urge for education or development of their abilities and interests, lazy unwilling to work, and usually constitute part of a mass of similar hicks idolizing their parish priest.

The model of negative female character discussed in the prose of that day is then drawn quite distinctly. The major flaw of those women is the fact that they are unwilling to participate in the restructuring of reality and are not interested in the progress of change; that is why they constitute a marginal part of village community, frequently ridiculed and jeered in the narration. Their presence in the works is typically didactic. Apart from that, due to their presence the narration consolidates merely cultural and language schemes referring to the females as well as setting the standards conditioning the transformation of “the new female”, and thus her affiliation with “new reality”.

Another feature that can be noticed in the image of the socialist realist female, regardless of the place of her dwelling, is the mode of presenting her at work. Females are depicted as inspired, full of energy and totally engrossed by the tasks they perform. Work in a socialist world is not only a responsibility but also a passion and a path of self-development.

M. Kierczyńska writes about a similar presentation of socialist labour. Creation and development are of crucial importance in this work'; they are more important than a human being; it is “[...] work intensely creative. As every creative process it is full of energy, passion, constant tension of the psyche, connected with the process of creative dealing with the difficulties” (Kierczyńska 1951, p. 179).

Labour is then not dull and tiring but is to constitute a part of private life, and thus it is deprived of the elements of obligation and duty and in literary portraits it becomes the passion of the characters (Kierczyńska 1951, p. 179).

Female characters evaluated positively apart from their appearance, are usually highlighted when they are at work, are frequently characterized by almost childlike naivety.

Most of the characters are really young women, presented as defenceless and delicate creatures; one should mention that this mode of presentation of female characters does not refer to the characters evaluated negatively. The naivety of a child is attributed exclusively to perfect socialists.

Furthermore, this innocence is frequently linked with the feeling of being lost and ignorance typical for a child. The analysis of the texts proves that this mode refers more to female characters living in the village than those who are city denizens.

Summing up, socialist realist prose creates a linguistically coherent picture of reality. The integrity of most of the presented patterns as well as the repetitiveness of construction and language schemes assumes that the vision of world presented in post-Stettin prose ought to be taken by the reader in unreflexive, and to certain extent, unconditional, mode. The stereotypes listed above, as a result of constant recurrence and consolidation in the reader's consciousness, gradually become undisputed.

The model of "the new man" that emerges from socialist realist novels is not a totally new phenomenon. This pattern, limited by ideology that deprives it of the power to govern its private existence and orders it to control emotions and desires, and to take pleasure exclusively in performed tasks, is constructed with regard to particular attention to morality and ethics. Narration in of the novels distinctively reviles traditions connected with religion, folk character, superstitions as well as the patriarchal family model, attempting to build partnership between the spouses in the novels. In the discussed works one can notice certain inconsistencies in the presented patterns, e.g. the fact that males in the novels are usually their protagonists whereas female characters are limited to the roles of mothers, cooks, or apprentices of a given profession much more frequently than presented as experts and leaders taking managerial posts. This inconsistency in consolidating the demands of the socialist system and the presented world that emerges from the discussed works turns out to be a testimony of propaganda and an utterly utopian vision.

Sources:

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