Closing this part and the book, this chapter presents a dual portrait of Yulia Tymoshenko. Tatiana Zhurzhenko presents role of Yulia Tymoshenko (and her "two bodies") in Ukrainian politics as populist prime minister and political celebrity on the one hand and imprisoned leader of political opposition on the other.

The book by Maria Raicheva-Stover and Elza Ibroscheva contains descriptions of dynamic relations between women, politics and media. This volume brings a lot of research from a different perspective. It is important that it gives a view on interactions between women politicians and media in countries which are not Western democracies. A variety of perspectives, both geographic, cultural and scientific, is the huge advantage of this book. This volume is valuable and could stimulate discussions on the role of women in politics and their media image.

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Eryk Mistewicz (2015). *Twitter. Sukces komunikacji w 140 znakach* **(Twitter. The Success of the Communication in 140 Characters). Gliwice: Wydawnictwo Helion, pp. 199, ISBN: 978-83-246-7899-0.**

The book is written by Eryk Mistewicz, the editor of *Nowe Media* magazine in Poland, who is also well known as an active user of the Twitter platform. The book focuses on this platform as a source of the communication success for businesses, institutions and other organizations. It contains a large number of short chapters, which are written in both formal and informal language. Some of them were published before as articles in *Nowe Media* or like p.ex. "140 flickers of the thoughts" — in *Uważam Rze* magazine.

It can be said that the book is divided in three major parts which can be distinguished by the topics of the chapters and which are intermingled. The first part (group of chapters) is focused on trends and myths about Twitter and also a social background of its creation. The second chapter describes how to use the Twitter platform correctly, to use its features, to operate safely in this application and how to "play" with different functions (he actually operates with this term according to hashtags or retweets to show that the user's activity is a kind of game between people). In the third part, Mistewicz presents his idea of the presence of the brand in the Twitter platform. But under the term "brand" the author understands not only the brands of huge businesses but also a personal brand of politicians, journalists, public institutions and also us as common users. Mistewicz is convinced that we can create our personal brand on Twitter very well. He writes: "Twitter is the most interesting platform among the new media" (p. 15) to show how excited he is with its features and capabilities.

As the author says "Twitter is a community. People are clients who follow the brand only because they like it; because it makes them interested in it; because it gives, not only takes; it develops, informs, entertains and excites. It sometimes rewards, but not bribes" (p. 97). This sentence give the readers informationas to how they should prepare their communication strategy. Mistewicz argues the opinion that Twitter is not important as a tool for communication. He describes common myths about Twitter and attempts to dispel them. Mistewicz writes that there are ten myths about Twitter: that it is too difficult; it simplifies the world; it gives nothing; it is dominated by the left or the right; it is for politicians and people interested in politics; it won't give people money; it is a waste of valuable time; it is an endless river; it is a place where people have to fight with trolls; it has no future. Most of the myths which are presented in the book are connected with the limit of 140 characters and its "difficult" environment. I will recount here one of the myths and one explanation. First: "it is a limitation [140 characters] to express the whole spectrum of the world around us" (p. 27), which is the most common uncertainty among users, that they will not be able to present their whole thoughts in such a short message. Secondly: "we don't need to follow the whole world and even the most important […] senders. If they write something important, then even if we don't follow them, their words will be repeated by others and we will see it" (p. 38) which is Mistewicz's answer for the fear that the user has to follow many others to find his newsfeed interesting.

The part where the author teaches us how to understand the reality of Twitter is very well prepared. He answers the question about the influence of Twitter by writing that the most important follower on Twitter is "the one who is followed by people and who wants to follow us and popularize our posts" (p. 44). He shows us that "good histories in 140 characters are: moving, short, bright, black & white, engaging, compelling the answer […], with the pictures and link" (p. 49). He teaches that "We don't need to use all the available 140 characters […] we need to intrigue." "Don't be ashamed of emotions if something touched us" (p. 60), he says.

The chapter which is very important for every reader is the "Internet — the killer of reputation." Mistewicz presents ten rules which every user of Twitter should know if she or he doesn't want to ruin her or his image (like writing without selection of an idea; lying; spamming or disrespect) (pp. 83–85). This Twitter Decalogue is one of the most important fragments of the book, because it may be used for private and public communication and may help prevent problems in the communication process. According to brand creations, the author prepares a guide for each person who wants to "tell stories on Twitter" (pp. 88–92). This is that they know how to behave on Twitter to achieve good results from communication.

In the following section the reader can find many other examples of the usefulness of the Twitter platform. Mistewicz describes Twitter as a channel of communication for human resources (p. 103) and employer branding (p. 109), as a tool for engaged marketing (p. 105). But putting a fly in the ointment and showing that

Twitter is not only a marvel and the "promised land," Mistewicz discusses the problem of false accounts, verification of information, communication crises or viruses.

Finally, the author presents a list of the 100 most interesting Twitter accounts in Poland, based on reach, uniqueness, culture of the debate, quality and transparency (pp. 133–145) and presents examples of famous Twitter users by giving them the chance to comment on their adventure with this communication platform.

As Mistewicz writes, we need to remember that "Twitter creates the new architecture of the opinion leaders" (p. 44) and we cannot really say how to organize the communication process if we don't know what to do. Mistewicz's book is prepared for every reader — the language of the book doesn't contain technical terms, but is well-prepared for even the reader who is not an active member of the internet community.

By using the author's words from the introduction: "I invite you to travel in the world of digital narrative" (p. 13). I invite all the readers who are interested in a new media process of communication and who want to create their own or their company's image among this interesting and important platform.

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Sławomir Wieczorek (2014). *Na froncie muzyki. Socrealistyczny dyskurs o muzyce w Polsce w latach 1948–1955* **(On the Musical Front. Socialist Realist Discourse on Music in Poland, 1948–1955). Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, pp. 292, ISBN 978-83-229-3453-1.**

During World War II, Poland incurred huge losses with regard to its culture, including its musical culture. The authorities of the People's Republic of Poland quickly started its reconstruction, by reopening cultural institutions and launching artistic initiatives. Culture in general, including musical culture, became the area of direct interest of the state. The state took on the role of the sponsor of culture and art and it delivered on the ideological principle of democratisation of culture, meaning general access to objects and values of culture. It also decided that in the political system in Poland after 1945, culture would be one of the most important elements for shaping political awareness. Soon after that, an idea germinated that culture should be developed in one model only — the socialist realist model. Socialist realism was a phenomenon that was copied and enforced in Poland from Soviet Russia. According to this model, all pieces of art (literary, visual, films or music) should be realist in their form and socialist in meaning.

The subject of the book by Sławomir Wieczorek is a discourse on music, a discourse that can be described as socialist realist, in the years 1948–1955. As the