

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.

Maciej Myśliwiec

AGH UNIVERSITY OF SCIENCE AND TECHNOLOGY IN KRAKÓW, POLAND

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

author writes, in the case of music, it is assumed socialist realism was introduced to musical creation during the conference of composers and musicologists in August 1949 in Łagów Lubuski. However, according to the author of the book, there were no words said there that had not been already spoken in 1948, and therefore he decided to start his analysis of the social realist discourse in Poland from the year in which the International Convention of Music Composers and Critics was held, inspired by Andriej Źdanow.

As the author emphasises, many researchers who deal with social realism have doubts if their subject is worthwhile at all. It is because social realism did not dominate art, including music, for too long — only several years, also, social realist works were not very valuable in terms of their artistic or aesthetic value. However, according to the author, neither the short-term nature of the trend, nor the dubious value of its examples hinder its research. Such an approach from the author gives the readers a very interesting book on social realist discourse in Poland in the years 1948–1955.

For the authorities of the People's Republic of Poland, music was not the top priority in the hierarchy of social realist arts, and therefore perhaps pressure from the authorities in musical circles was much lighter than on artists creating literature or visual arts. Despite this, the socialist realist discourse on music was there in Poland and Sławomir Wieczorek chose it to become the subject of his book. The author analyses the views on contemporary music and its history, formulated in the speeches of the representatives of the then authorities, studies on music aesthetics and theory, musicological analyses, biographies of composers, reviews of musical pieces and feature films on composers. These broad source materials are mostly related to biographies, social, aesthetic, or semiotic aspects of social realist discourse of music. The sources analysed by the author operated in the official discourse and these included minutes from various cultural events held during the Stalinist era i.e. meetings, conferences, conventions, congresses, or auditions with the participation of composers, artists, musicologists, and representatives of authorities, as well as the scripts of lectures given before the concerts organised by ARTOS. The author applies a broad, semiotic understanding of texts, therefore, apart from written sources, he also analyses film sources (feature films and news-reels) and iconography such as museum exhibitions. The author also analyses the press: national specialised journals such as *Muzyka* and *Życie Śpiewacze* and national cultural magazines, such as *Przegląd Kulturalny*. So, the book draws on written sources, films, and iconography.

The book is structured around three main subjects that recur in the analysed texts: contemporary music, musical aesthetics, and the history of music. Each of these subjects are also reflected in specific principles applied. With regard to the debate on contemporary music, it is the hierarchical structure, in the case of music aesthetics — the rule of exegesis, and for the history of music — the rule of hagiography.

Sławomir Wieczorek's analysis of this extensive source material shows that musical discourse in the Poland of 1948–1955 had many features typical of a totalitarian discourse on art — the hierarchical structure of speech, hagiographical presentations of the life and work of selected composers, as well as the exegesis-like reflection on the opinion of political leaders on musical aesthetics.

The book by Sławomir Wieczorek fits within the broader context of research on the Stalinist era, covering research on social realism. It will certainly be of interest not only for researchers in the history of music or culture, but also those interested in the use of culture and its creators for ideological and propagandist purposes.

Magdalena Parus

AGH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KRAKÓW, POLAND