

THE ROLE OF A HISTORICAL COMIC BOOK IN THE CONTEMPORARY WORLD

Засоби масової інформації називають «Четвертою владою», тому що вони мають величезний вплив на людей. Комічна книга – не виключення. Влада використала її в якості засобу формування громадської думки, як про минулий час, так і про сьогодення. За допомогою комічної книги видно як влада захотіла, щоб вони були сприйняті потенційним читачем. Зокрема уряди Польської Народної Республіки охоче використовували комічну книгу, щоб впливати на суспільство, особливо на молодь з метою ідеологічної обробки.

Ключові слова: історична комічна книга, сучасна історія, культурний вплив, засоби масової інформації, ідеологічна обробка.

Средства массовой информации называют «Четвертой властью», потому что они имеют огромное влияние на людей. Комическая книга – не исключение. Власти использовали ее в качестве средства формирования общественного мнения, как о прошедшем времени, так и о настоящем. С помощью комической книги видно как власти захотели, чтобы они были восприняты потенциальным читателем. В частности правительства Польской Народной Республики охотно использовали комическую книгу, чтобы влиять на общество, особенно на молодежь с целью идеологической обработки.

Ключевые слова: историческая комическая книга, современная история, культурное влияние, средства массовой информации, идеологическая обработка.

The mass media are called «the forth estate» because they have an enormous influence on people. A comic book is not an exception. The authorities used it as a way of shaping citizens' opinions about the past as well as the current reality. It presented facts as the authorities wanted them to be perceived by a potential reader. Especially the governments of PRL willingly used a comic book to create desired behaviours and attitude of the society, particularly its younger part prone for indoctrination.

Key words: historical comic book, modern history, cultural influence, mass media, indoctrination.

Mass media are an enormous force in the contemporary political and social reality. Their role and significance cannot be overestimated. In the face of the speed of life, a fast served media information becomes a main information as well as educational and teaching weapon which shapes cultural and social behaviours. In frames of a media world, some of them like TV, radio or internet can be seen brightly, others like the press, books belong to the defence. Also a comic book which has turned out and still turns out to be a perfect method of communication, also with such social groups which are very little attacked by the rest of the media, has its place in the world of these media.

In deliberations presented below, I would like to focus on expectations of publishers of comic books in PRL and also on a role of a contemporary historical comic book, basing of course on chosen examples. Maybe it will allow to formulate conclusions, how far a comic book, not only a historical one, can be a method of shaping views, opinions and the so called historical truth.

In PRL, a comic book has had its substantial days, since the moment when the authorities noticed that it may be a communications platform with a young recipient, very prone for indoctrination processes which unfortunately were a motivation of the next published comic-book series.

One of the most popular series of Polish comic books of that time was, so called, «Kapitan Żbik» («Captain Żbik») [1]. The comic book was created in 1967 as a form of mollifying the Civil Militia among the citizens, especially among the young who were natural recipients of such a comic book. The author of an idea to publish it was Zbigniew Gabiński – a head of the Unit of Control, Research and Analysis in Main Headquarters of the Civil Militia (MO) [2]. A kind of a general test, still before publishing the first issue, were two short stories published in «Wieczór Wrocławia» which were received by the readers very well [3]. As the effect, it was decided to publish the first issue of the comic book. As the publishers wrote: *Do you remember this evening? You were coming back from the cinema with your parents when you heard a groan of a speeding car's alarm. The letters MO shined on a car body. A blue light on the roof glittered and... they were gone. – something has happened again – said the father then.*

A groan of an alarm is a sign that something bad has happened somewhere – an attack, a robbery, blood is needed for a very sick child?

Sometimes you can hear the Police's appeal on the TV or on the radio: «...there is a dangerous criminal hiding in the country. Only the society can help us. Please, report all the information to the nearest station of MO...»

From the newspapers you find out that a dangerous group was apprehended or that a life of a drowning boy who was sliding on a pond covered with the fresh ice was saved...

These are just fragments of MO's work. What you read in newspapers, what you find out about from the radio is just the effect of this work. You don't even know that behind a short announcement, there is a hidden work of many anonymous people. The work – measured with weeks, months and sometimes even with years.

We have decided to familiarize you with the inside story of this hard and responsible work.

«RYZYKO» («THE RISK») opens a series of stories about the everyday work of MO officers. In the next issues – the next adventures of our heroes. A plot of the books will always contain interesting, dangerous and what is most important – real actions of the officers in fight with a criminal world.

The books will be published every month so within a year you will be able to complete a good library [4].

A conception drawn in a such way shows that even then, at the beginning, its task was to show militia as a good institution oriented to help the citizens. Such a militia was not an apparatus of terror anymore, it could excite liking, become more normal, usual, everyday. The whole series turned out to be much more extensive than it was initially planned because in 1967, no one was able to predict that a character of Captain, and later Major Żbik, would become such a phenomenon, a phenomenon that lasts even today. The comic book itself is today considered to be a biggest cult of all in Poland. The series was being published till 1982 and ended because of not very convincing reasons [5], remaining anyway the longest published one [6]. There were attempts of re-establishing. In 2003, in «Bezpłatny Tygodnik Poznański», a series of 24 new episodes of Captain Żbik's adventures was published [7]. A script for them was once again written by Władysław Krupa, the author of all official comic books of the series. What is interesting, in none of these episodes a character of Captain Żbik appears even though for the whole time he was kind of a background of events. For the second time, the series was brought back in 2006 when a comic book «Kim jest Biała Mewa?» («Who is the White Seagull?») [8] was published, again with the script of W. Krupa and it was supposed to be a continuation of the adventures but the main character was commissioner Michał Maciej Żbik, the grandson of his comic-book predecessor. Unfortunately, this attempt was made with a new graphic artist Michał Śledziński who was dramatically distant in his drawings from his predecessors [9]. As the effect, after the first issue, none of the rest was published [10].

The comic book itself, greatly illustrated, was being sold perfectly, editions of some series reached even 150 000 of copies. Their power of influence on the society, especially its younger part, was amazing. It referred not only to the adventures of Captain Żbik which were really harmless [11] but with time also additional elements of indoctrination appeared.

In the last, the so called forth side of a cover a chronicle of MO describing the fight of a Civil Militia with the so called editorial underground between 1944 and 1945 appeared. These were the stories of fight against the units of the Ukrainian Insurgent Army UPA, the National Armed Forces NSZ and Home Army AK and were full of a communist propaganda building only a proper picture of the past. *...groups of Ukrainian nationalists, so called UPA and various reactionary armed groups and above all NSZ attacked villages and estates. They plundered the national wealth. They made the agrarian reform harder and they attacked and murdered political activists – first of all, the members of activists of the PPR.* [12] A considerable part of the stories looked like this. For young people, it was very often one of the first contacts with a history of that years and just from the beginning they got such information, full of lies, distorted history and ideological messages. It was this worse side of «Captain Żbik» phenomenon. It needs to be admitted that also quite insistently a social activity of real functionaries was propagated, with the usage of mainly the third side of a cover of the comic book. There appeared cyclically drown stories with a general title «Za ofiarność i odwagę» («For devotion and courage») in which so called appropriate social behaviors were presented, mainly those which carried a heroic act. Very often a hero of a story was a functionary of MO or at least a member of ORMO [13]. Hardly ever ordinary citizens appeared in the stories and even if they did, they were mainly the workers, people of the lower class. What is interesting we will not find, in the whole series, any case of an appearance of the so called intelligence's representative.

In addition, it can be observed that this comic book became also a platform to present techniques of work of the Civil Militia, its laboratories, methods of criminological and investigative work. Not only was it supposed to show MO in a good way, professional service for the society but it was also supposed to arouse an interest and attract to work. None research has ever been carried to find out how many people decided to work in MO also as the effects of the series influence. However, it could not be completely irrelevant since in 2007 a character of the Captain Żbik was brought back

in one of actions promoting work in the Police. Coming back to the comic book was supposed to be a main weapon in fight for the new employees. The planned action was supposed to refer to fondness to a good policeman based on a memory of a comic-book character. Indirectly it became a proof of a huge influence of the series on the society.

The Captain Żbik as a comic book turned out to be a perfect tool of a media communication with a young reader, a proof that the authorities of that time understood the importance of the medium. The comic book was not only an entertainment but also a media weapon in fight for social behaviors.

Except the above mentioned comic book, there also appeared a series of nine issues titled «Podziemny Front» («Underground Front») [14] between 1969 and 1972. It was proposed as stories about military actions of a battalion of the People's Guard, later of the People's Army named after the Czwartacy, created in Warsaw in 1943 [15]. An idea to publish this comic book appeared as a result of an attempt to use the popularity of the TV series with the same title [16]. The comic book was supposed to present the fight of the storm battalion of the People's Guard and later of the People's Army. The whole comic book was build as a masterpiece of a clear ideological message in which only the left-wing partisans fought and there was not any independence army connected with the authorities in London. Although the Home Army was not attacked for everything in the press, on the radio and on the TV, the communist propaganda did not give up the fight for souls, also in reference to the memory of fights between 1939 and 1945. The comic book was an attempt (not a very shy one) of showing the units of the left-wing communist partisans as the only one which took up the fight with the Germans in the occupied area. The entirety of the comic book was built on a simple assumption. On the one side, there are the bad Germans, mainly the SS men and Gestapo officers, on the other side, there are heroic soldiers of the partisan underground. The truth is that in the whole comic book, there are no bad expressions about the independence partisans connected with a government in London but not mentioning it at all was a very deliberate propaganda action. As the effect, such a picture

of the independence fight was shaped in which only the left-wing underground caught the arms and other groups did not take up the fight. This fact has already been reprehensible. A transformation of this left-wing underground army into the Polish army was also showed. It was not mentioned if the army was left-wing, people's, communist or of the eastern origin. Once again, a propaganda – educational move was made which consisted in deleting all other kinds of the Polish army. There was only this one army. It was the ideological element which easily shaped a picture of the past, especially among the young generation. And the fight was conducted for their historical memory, their awareness. The comic book's task was not to show the real events. They were only supposed to be *based on the real events* and the presented heroes were *fictional characters* [17].

In the whole series, also the Soviet soldiers are not shown and as the effect one may be under impression that the Polish People's Army was saving the Polish land, fighting by itself with the Hitlerian armies, which of course was a conscious plan which was supposed to build an obvious historical awareness in conformity with authorities' expectations. In the next to last episode of the series «*Wilk w matni*» («*Wolf in straits*») characters move to Berlin which was then occupied after the collapse of the Third Reich. What is interesting, in the comic book, there were still no officers and soldiers of the Soviet Army like there was none in defeated Berlin. The only element is a famous pair of flags, the Soviet and the Polish one which were flying over the Reichstag and a single tank with a red star in the turret coming near. But in the comic book, one can find officers of the American army hatching of course with the Nazis against free and democratic countries of Eastern Europe. Such a picture was created and it was supposed to be shown to the young generation. In the comic book there is no doubt who is good, bad and very bad. The educational record was clear.

The truth is that that in the 1970s, opening of Poland to the world let limit the striking power of censor's actions and gain by the society, or precisely a part of it, the access to books from the West. However, it only justified gaining a medium like a comic book to the fight for the

historical memory. One can see the usage of the same practices like it was used in the TV series «*Cztery pancerni i pies*» («*Four tank-men and a dog*») in the episode «*Gruppenfuhrer Wolf*». Also there, the American officers turned out to be false friends who prefer cooperation with the Hitlerian criminals to cooperation with the allies from Poland or the Soviet Union. In this matter, the comic book consolidated this quite popular and widely repeated picture of contacts with the US army right after the end of the war actions in World War II.

Also a fight with Werwolf showed in the last episode of the series «*W pułapce*» («*In ambush*»), had its propaganda overtone. It showed the fight of the Polish People's Army for Polishness of the so called Western Lands, their infrastructure, wealth and a peace of living of the citizens. The fight with Werwolf was also one of elements of the top-down built national historical awareness and the comic book as a medium was a perfect way.

Very similarly we should assess efforts made together with publishing another comic book of the era of PRL which was supposed to show the society a role and tasks of the army and also present them in a favorable light showing that the army is not only an element of the terror apparatus but also a very significant element of the socialist society. The comic book was called «*Pilot śmigłowca*» («*Pilot of helicopter*») [18]. A scenario for the comic book was written by colonel Witold Jarkowski and cartoons during all series were drawn by Grzegorz Rosiński, Bogusław Polh, Mirosław Kurzawa and Marek Szyszko. It made an opportunity to create a really good comic book using not only a well written history of a military pilot and his professional and personal life perturbations but winning over young readers with a known and valued brushwork of the graphic artists [19]. The comic book had of course additional tasks which seems to be a characteristic feature of all comic-book series coming into existence during the PRL period and having any historical basis. In the last, the so called forth page of a cover, its creators treated readers with a series *Z historii lotnictwa ludowego Wojska Polskiego* («*From the history of the Polish People's Army*») of colonel PhD Czesław Krzemiński's authorship [20] and in the last episode, with a general

assessment titled *Wysilek bojowy ludowego lotnictwa polskiego w II wojnie światowej (Military effort of the people's Polish aviation in World War II)* [21, s. 4].

Especially this part of the comic book is very important as the element of shaping opinions and views on the aviation of the army coming from the East. In the offered descriptions, readers did not find even a mention of the Polish Air Forces fighting together with the allies from the first to the last day of the war. The memory of those wonderful pilots was supposed to be disappearing and not to be propagated. It can be even said that by not mentioning anything, the authors of the coming book and especially publishers effectively distorted the history of the Polish involvement in World War II. Thus the comic book was not created only as an entertainment for the young generation of media receivers but also for shaping them properly, also for the future times.

In the comic book itself, military pilots to a little extent took care of their military service because they mainly exist for needs of the whole society. They save tourists lost in the mountain [22], an injured forester and his son (and even birds in a cage) from the forest fire [23], they save a TV crew from a snowbank [24], fight with floes in the river and save bridges [25], save flood victims [26] or an injured pilot of a helicopter [21]. And all of this affected only one crew of a battle helicopter. The comic book created a good vision of the army, of course the proper one. It created a myth of its service for the society. The myth on the other hand was perfectly kept by various media, so needed in the 1980s especially after the events of the martial law. Comic book's coming into existence in that time was not accidental. The authorities after 1981 had to rebuild their positions and respect to the army in society and the comic book was supposed to achieve these goals.

The comic book was also noticed by publishers in PRL as a mean of conveying historical values for pupils in primary schools. Such a role was assigned to a series of stories describing the beginning of the Polish country, also the legendary one [27]. The entirety of the series was designed as a bilingual comic book and published in a few versions, Polish – English, Polish – French, Polish – German and

Polish – Russian one. The coming book returned to legends of the Polish country, the legends strongly connected with the folk character of the beginning of the state. The authors did not avoid clear anti-German accents in the whole series. The perfectly drawn [28] comic book hit needs of the market splendidly. It let give a substitute for modernity, bilinguality and at the same time was not aggressive in serving information that were ideologically expected. What is interesting, it is one of not many series of PRL which as a comic book had the attempts of continuation in the time of the free and independent state, this means after 1989. This is a series of the comic book titled *Strażnicy Orlego Pióra (Guardians of eagle's feather)* published by the Publishing House Mandragora [29] and *Historia Polski (History of Poland)* [30] which was also signed by this publishing house. However, the made attempts failed and the publishing house collapsed and ruined hopes for many interesting comic-book series.

In the period which is a pivot of deliberations presented here, a comic book was often used. Various methods of reaching to a reader and presenting him proper information were chosen. It also relates to a comic book *Dziesięciu z wielkiej wojny (Ten people of the great war)* [31] which was created as memoirs of a veteran. Admittedly, in this comic book, the beginning of stories related to the September Campaign and heroism of a Polish soldier showed in the shadow of a huge advantage of the German side. The slowly changing reality in the country let the Soviet army appear, also allowed for information of the occupation of the western lands of Romania by the Soviet army [32]. An example of a work of the character in a Siberian mine showed in the comic book simultaneously, is only a brutal distorting of the history and a clear attempt of fight for a historical memory of a young generation, on conditions created by the authorities. An idyllic picture of work in a mine, initiating an additional production effort, interpersonal relations and an appearance of miners is a well-thought-out attempt of building the untruth about the fate of the Poles after the end of the September Campaign in the land that was occupied by the USSR. The comic book refers to the origin of the First Infantry Division named after Tadeusz Kosciuszko at the camp in Sielce, on the Oka river, showing this army as

the only Polish army which sprang up in the area of the USSR. We will not find even a mention that earlier the Polish army with Gen. Władysław Anders in command was formed. Censor's amendments and historical correctness of the time is perfectly visible. The communist authorities were not going to risk unnecessary questions or doubts. Created historical comic books or those which had historical references were supposed to build the only possible to accept by the authorities of PRL picture of the past.

The entirety of the comic-book story is a history of actions of a special group threw after a training to the front line with an aim to disrupt the German rear. Fortunately here, no one tried to pretend that the Soviet army did not appear during the war and the whole training was held close at hand of the Soviet commanders. All of this created together a picture of the perfect Polish – Soviet relations which then, at the end of 1980s, was not meaningless for the state authorities too.

The comic book in PRL was a very important medium in a fight for a historical memory. It cannot be forgotten that a success of almost every TV series was used by carrying the fate of the main characters to colourful pages of a comic book. It happened to «Czterej pancerni i pies» («Four tank-men and a dog») [33] or to even more popular TV series «Stawka większa niż życie» («More Than Life at Stake») [34]. Also «Janosik» [35] had its comic-book version, what is truth it had not much in common with the history but it was very convenient in building proper ideological behaviors.

With such big understanding of the meaning of a comic book as a medium getting to such a social group which does not need to be sensitive to communicates form other types of media of the PRL authorities, a complete ignorance of a comic book in contemporary Poland may be puzzling. With simultaneous complaining about a low level of historical knowledge of the young generation, lack of interest in the past of the

majority of the society, abandoning this method of getting to it with the history is surprising. What is interesting, for the last few years, successive governments have been talking about so called historical Poland but it is achieved if not only in the sphere of words and programs then in the frames of big projects which are not always as effective as it was expected. So the lack of any actions supporting projects of historical comic books is surprising. Their existence depends mainly on private initiatives which not always can count on support from the state authorities. However, an example that creating good comic books is possible is *Westerplatte. Załoga śmierci (Westerplatte. Crew of death)* by Mariusz Wójtowicz – Podhorski and Krzysztof Wyrzykowski [36] which tells about the Polish Military Repository in Westerplatte, in September 1939 and strives for *as accurate as possible reconstruction of defense of Westerplatte in 1939 and the history of this place in the years that preceded the outbreak of World War II* [36, s. 4] The comic book is the perfect example how to fight for a historical memory and how to connect a comic book with a perfect historical material in the highest level. A similar attempt was made during a round 90th anniversary of the outbreak of the Greater Poland Uprising. What a pity that such attempts are so rare.

In the contemporary reality, when media became a fourth estate, when they have such a great influence on the public opinion, the fact of underestimating a comic book as a method of winning over especially the young generation, shaping its views, opinions and assessments of the past is really surprising. It is not an innovation nor invention. Most of the countries for which the fight for the memory is not meaningless acts like this [37]. A historical comic book is not an unimportant nor little – serious way of communication with the society. Underestimating it proves weakness of the conception of the so called historical policy.

NOTES

1. It is one of the firsts comic books in PRL, however, at the moment of creating it, it was not planned to name the series in this way.
2. http://www.astrouw.edu.pl/~soszynsk/kpt_zbik.html(01.06.2009).
3. In 2001, the Informal Association of Comic Books' Fans published an issue "Pięć błękitnych goździków" ("Five blue carnations") which contained two stories of Captain Żbik published in 1967 in "Wieczór Wrocławia). This comic book became kind of a zero issue of the whole series. This additional issue is considered to be one cultest in the whole series and as the effect, the hardest to get.
4. *Ryzyko*, cz. 1, Warszawa 1967, s. 36 (4th side of the cover).
5. The basic one was supposedly the matter of sale's collapse, however, it has never been revealed. In a note written in the last issue, only a break in publishing the comic book was announced but it has never been renewed.
6. The full list of the published issues in order: *Ryzyko I* (1967), *Ryzyko II* (1967), *Ryzyko III* (1967), *Dziękuję Ci Kapitanie* (1968), *Diadem Tamary* (1968), *Wzywam O-21* (1968), *Zatrzymać Fiata WE 03-17WE* (1968), *Tajemnica Ikony* (1969), *Kryształowe Okruchy* (1970),

- Zapalniczka z pozytywką* (1970) ed. II (1974), *Spotkanie w Kukerite* (1970) ed. II (1974), *Podwójny mat* (1970) ed. II (1974), *Porwanie* (1970) ed. II (1974), *Błękitna serpentina* (1970) ed. II (1974), *Kocie Oko* (1970), *Czarna Nefretete* (1970), *Złoty Mauritius* (1970) ed. II (1980), *Czarny Parasol* (1971), *Studnia* (1971), *Strzały przed północą* (1971), *Człowiek za burtą* (1971), *Gotycka komnata* (1971), *Nocna wizyta* (1972) ed. II (1980), *Wąż z rubinowym oczkiem* (1972) ed. II (1980), *Pogoń za lwem* (1972) ed. II (1980), *Salto śmierci* (1972) ed. II (1982), *Skoda TW 6163* (1972), *Wieloryb z peryskopem* (1973) ed. II (1978), *Wiszący rower* (1973) ed. II (1978), *Tajemniczy nurek* (1973) ed. II (1978), *Na zakręcie* (1973) ed. II (1981), *Niewygodny świadek* (1975) ed. II (1981), *Dwanaście kanistrów* (1973), *Zakręt śmierci* (1974), *W pułapce* (1974), *Kryptonim Walizka* (1974) ed. II (1978), *Gdzie jest jasnowłosa?* (1974) ed. II (1978), *SP-139-WA zaginę!* (1975) ed. II (1978), *Wyzwanie dla silniejszego* (1975) ed. II (1978), *Wodorosty i pasożyty część 1* (1976) ed. II (1977), *Wodorosty i pasożyty część 2* (1976) ed. II (1977), *Jaskinia zbójców* (1976) ed. II (1981), *Kto zabił Jacka?* (1976) ed. II (1979), *Tajemnicze światło* (1976) ed. II (1980), *W potrzasku* (1977) ed. II (1980), *Zerwana sieć* (1977) ed. II (1980), *Granatowa Cortina* (1978), *Skok przez trzy granice* (1979), *Zatrzymać niebieskiego Fiata...* (1980), *St. Marie wychodzi w morze...* (1982), *Nie odebrany telegram* (1982), *Ślady w lesie* (1982), *Smutny finał* (1982).
7. *Gdzie jest "Wybrzeże Pourville"?*, episodes 1-24, Poznań 2003.
 8. *Kim jest "Biała Mewa"?*, Warszawa 2006.
 9. Those were among others: Grzegorz Rosiński, Bogusław Polch, Jerzy Wróblewski and Zbigniew Sobala.
 10. Apart from the series, also a collection of comic books titled "*I co dalej kapitanie?*" ("*And what is next, captain?*") was published in Warsaw in 2002 by "Wydawnictwo Wesołych Podskakiwaczy". This club edition containing 18 short stories was another attempt of keeping the myth of Captain Żbik.
 11. I am a huge fan of a comic book of PRL personally and some missing issues I have bought at the exchange for quite large money.
 12. *Błękitna Serpentina*, Warszawa 1974, the 4th side of the cover.
 13. ORMO is a Volunteer Reserves of Civil Militia which was a natural background for the apparatus of militia in the society, element of its indoctrination and control over behaviors from the authorities.
 14. The second edition was published in 1978-1979 and again won over a crowd of readers.
 15. Successive episodes of the comic book: *Zamach*, *Na tropie*, *Przerwana linia*, *O życie wroga*, *Przed świtem*, *Skok za front*, *Skarb w Winterhofie*, *Wilk w matni*, *W pułapce*. Cała seria wydana w Warszawie przez Wydawnictwo Sport i Turystyka.
 16. It had six episodes to which next three ones titled "Powrót doktora. Kniprode" ("Return of the doctor. Kniprode") were added.
 17. *Zamach*, Warszawa 1969, s. 2.
 18. The comic book "Pilot Śmigłowca" published by Wydawnictwo Sport i Turystyka from 1975, successive issues were: *Na ratunek* (1975) ed. II (1989), *Egzamin* (1975) ed. II (1989), *Zejście z trasy* (1975) ed. II (1989), *W śnieżnych zamieciach* (1976) ed. II (1990), *Dramatyczne chwile* (1976) ed. II (1990), *W walce z żywiołem* (1981), *Desant* (1981), *Niefortunny skok* (1982), *Cele dla myślicców* (1982), *Kraksa* (1983).
 19. A lot of fans think that the first four episodes were the best just because they were drawn by Grzegorz Rosiński. Influence of the comic book, its chances to get to a reader and playing a part of a significant medium, often depends on drawer more than on a scriptwriter. Scripts of many of the most famous in the world comic books are banally simple, especially in reference to the first issues of the series.
 20. He was a known author of books about history of the Polish aviation, clearly zeroed in the so called people's aviation in World War II and clearly rarely noticing other theatres of military action.
 21. *Kraksa*, Warszawa 1983.
 22. *Na ratunek*, Warszawa 1975.
 23. *Zejście z trasy*, Warszawa 1975.
 24. *W śnieżnych zamieciach*, Warszawa 1976.
 25. *Dramatyczne chwile*, Warszawa 1976.
 26. *W walce z żywiołem*, Warszawa 1981.
 27. In the series, there were contained: *O smoku wawelskim i królownie Wandzie*, Warszawa 1980; *Opowieść o Popielu i myszach*, Warszawa 1980; *O Piaście Kołodziejcu*, Warszawa 1980; *O Mieszku I i jego synu Bolesławie Chrobrym*, Warszawa 1984; *Władysław Łokietek*, Warszawa 1985; A planned issue: *Kazimierz Wielki* has never been published.
 28. A great part in it was played again by Grzegorz Rosiński and later Marek Szyszko.
 29. In a quite complicated internal structure of the series, the following episodes were supposed to be issued: *Polska Piastów* and *Królowie Elekcyjni*. The first one contained: *Szara drużyna*, Warszawa 2005; *Drzewo Peruna*, Warszawa 2006, and the second one: *Skarb Wależjusza*, Warszawa 2006.
 30. It was supposed to be a bilingual educational comic book also prepared and published by the publishing house Mandragora. One episode titled *Włóczęnia Ottona* was published in Warszawa in 2006.
 31. The comic book *Dziesięciu z wielkiej ziemi*, Warszawa 1987, had four issues *Chrzest bojowy*, *Skok w nieznanne*, *Nim wstanie świt* and *Ostatni raport*.
 32. However, there is not a single mention of invading the eastern lands of the Second Republic of Poland.
 33. It was published with a title "Przygody pancernych i psa Szarika" ("Adventures of the tank-men and a dog Szarik"). It was published by Wydawnictwo Harcerskie. The author of the comic book was Szymon Kobylński who illustrated scripts by Janusz Przymanowski. The main characters had features of the actors playing in the TV series. Frames were drawn rather ascetically without redundant details and further plans. The drawer resigned from balloons completely; words were placed next to a character with a use of an usual typesetting. Colorful pages alternated with black-and-white ones: after two colorful pages, there were next two without colors. From time to time, there appeared various visual charts: maps presenting a battle track of a tank "Rudy", uniforms of the Red Army, the Polish people's Army and Wehrmacht, section of a tank T – 54, equipment of a cavalryman, a plan of storm on Berlin. There were short instructions on how to take care of a dog, how to start Clubs of Tank-men, what to do in case of finding unexploded shells. It can be noticed that a reader received a complete product with no doubt to its quality. A reader received knowledge and instruction what to do next and how to use it.
 34. The comic book was published in 1971. It was as successful as the TV series and had its re-edition as soon as in 2001-2002. It contained 20 parts, the author of a script was Andrzej Zbych and the drawer of the whole series was Mieczysław Wisniewski.
 35. The comic book was published by Biuro Wydawniczo-Propagandowe RSW "Prasa-Książka-Ruch" in 1974. The author of text was Tadeusz Kwiatkowski and the drawer Jerzy Skarzynski. Next issues were the following titles: *Pierwsze Kroki*, *Zbójnickie prawa*, *Janosik w obcej skórce*, *Pobór*, *Porwanie* and *Pobili się dwaj górale*. As in many other cases also this one had its re-edition in a contemporary free publishing market. It was published in 2002.
 36. M. Wójtowicz-Podhorski, K. Wyrzykowski, *Westerplatte. Załoga śmierci*, Gdańsk 2004.
 37. An example may be an American series of historical comic books, available lately on the Polish market. In the frames of the series, which's authors are Bill Cain, Ron Wagner and Dheeraj Verma, the following issues were published: *Ostatnia zagrywka Hitlera*, *Bitwa o Ardeny*, Kraków 2008; *Dzień hańby. Atak na Pearl Harbor*, Kraków 2008; *Koniec Imperium*, *Bitwa o Midway*, Kraków 2008; *Punkt zwrotny*, *Łądowanie w Normandii*; *Do ostatniej krwi*, *Bitwa o Guadalcanal* i *Wyspa strachu*, *Bitwa o Iwo Jimę*.

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