

ANNA PIGOŃ ORCID: 0000-0002-3098-1888
University of Wrocław

Movement as a Structural Element of Polish Novels for Girls

Abstract: Novels for girls constitute a unique genre of literature for children and young adults; its name indicates both the target group and the explicit educational purposes of these works. There are several main structural elements inscribed into novels for girls, one of them being rites of passage. One of the most common ways to exhibit the rite of passage trope (which symbolizes change and the process of maturing of the protagonist) is through movement. In this article, several novels for girls, both from the interwar and the contemporary period (e.g., by Maria Kruger, Kornel Makuszyński, Krystyna Siesicka, and Zofia Urbanowska) were analyzed in the light of their structure, revealing how migrations understood as movements are their fundamental feature and providing the answer as to why this is so. There are various types of migrations in which the heroines engage, such as escape (displaying the function of rebellion), mission (the act of helping one's family, as a result of which the protagonist becomes an adult), or vacationing (during holidays – it is a variation on the popular theme from the novels for boys – centered around adventure). The effect of these movements consists in growing up, meaning that migration in novels for girls constitutes a special narrative device.

Keywords: girls studies, movement, novel for girls, space, women studies

INTRODUCTION: THE EMERGENCE AND TRANSFORMATION OF POLISH NOVELS FOR GIRLS

Novels for girls constitute a unique genre of literature for children and young adults. Its name indicates both the target group and the explicit educational purpose of these works.¹ The first Polish novels for girls were centered on

¹ Novels for boys also have educational functions, but it is difficult to talk about the development of a separate genre for boys. The novels targeted at them and read by them are travel and adventure novels with a male protagonist, but they are never overtly described as being “for boys”. For this reason, novels for girls seem to be a bit more hermetic in terms of the target group, and at the same time more focused on education and socialization – within the framework of one gender, and therefore separate tasks, goals, and preparation for other life roles.

didacticism and educational models, preparing the intended reader – the recipient of the text – for life in society and fulfillment of the roles of wife and mother.

The beginnings of Polish novels for girls date back to the works of Klementyna Tańska-Hoffmanowa (1798–1845), which were similar to advice writing, instructions addressed to adolescent girls. The first Polish novel for girls is considered to be *A Souvenir of a Good Mother (Pamiętka po dobrej matce, 1819)*, which is a collection of pointers given to a daughter by her mother. These pieces of advice are of course in line with the worldview of the era and the attitude of the author herself, who was far from espousing emancipatory aspirations, and the main values contained in this work include patriotism, religion, and family. In the context of this work, Zofia Brzuchowska pointed to particularly important fairy tale traditions, to which it owes more “than to the proximity of romance, which not only was not a trustworthy guide to life, but actually led astray into the path of escapism” (Brzuchowska, 1998: 325). Krystyna Kuliczowska even noted that in her work Hoffmanowa expressly distanced herself from romance novels and the theme of love in general, exposing instead the models of virtues and behavior that, in her opinion, were appropriate for young patriotic women (Kuliczowska, 1970: 103–104). Therefore, in these first works the point was not to show the subjectivity of the heroine, but to convey proper values and moral guidance to the girl reader. Only later, when the genre had become established in the Polish tradition, the works for girls began to be plot-based, the events were developed, and the heroines individualized and diversified.

The development of the genre intensified in the second half of 19th century, which was associated with the spread of emancipatory ideas, changes in worldviews, and shifts in literature, which began to lean toward contemporary, social, and moral themes (Nosek, 2006: 251). After the fall of the January Uprising,² due to its historical, political, and social consequences, themes such as impoverishment, decline of landed gentry manors, the role of family, and the value of work were also reflected in the plots of novels for girls (Nosek, 2006: 254). As Anna Nosek remarked, “family issues, indicating the value of the family, promoting exemplary images of it, presenting the ideals of femininity and educational models (in the spirit of patriotic ideas, love of God, family, work) through the figure of the main character are the basic themes and plots of novels for girls in the second half of the 19th century” (Nosek, 2006: 253).

In the interwar period, new types of protagonists emerged: a hoyden, tomboy, rascal. On the one hand, their appearance indicated the growing impact of

² The January Uprising (1861–1863) was a Polish national uprising that broke out in the hope of regaining independence, and after its fall, important social and moral changes took place, such as the impoverishment of certain social classes, the growing role of women in public life, and the redirection of thoughts toward everyday work instead of striving for independence.

the genre. On the other hand it corresponded to the significant social changes of that period, also in terms of upbringing, the role of women, and social divisions.

After World War II, during the period of socialist realism, the genre disappeared from the literary horizon for a dozen or so years, as it did not fit into the educational policy of the time. There were also voices that said, in the face of the post-war legacy of difficult experiences, publishing and reissuing “novels for adolescent girls” made no sense (Kuliczowska, 1970: 109–111). Later, around the 1960s, it returned, gradually transforming into a social novel, a family saga, removing the heroine from the foreground as the only or leading character of the novel (Pytlos, 2014: 74). In modern times, it seems that this genre became outdated, or at least that it radically changed its formula; novels for girls were replaced by romance novels, both adapted to young readers and addressed to women (Wójcik-Dudek, 2017: 57–78).

Marlena Bednarska argues that the novel for girls underwent constant changes throughout the genre’s existence, partly due to the fact that “it had to be a mirror of preferred pedagogical guidelines” (Bednarska, 1998: 8). Therefore, each element of its structure is purposeful and fulfills specific functions; this also makes the genre pattern repeatable, fitting into the assumptions of a given era. Anna Kruszewska-Kudelska listed the following features of novels for girls: a specific theme, focused on the issues of family and school life; a clear didacticism, possible thanks to the significant schematization of the plot and the characters; stereotypes and plot patterns, as well as the presence of specific artistic devices, motifs, and fairy tale inspirations (Kruszewska-Kudelska, 1972: 37–38). The fact that many elements are repetitive allows us to distinguish constitutive features and indicate their functions.

RITE OF PASSAGE AS A CONSTITUTIVE ELEMENT OF THE GENRE

The novel for girls, as a genre arising from the tradition of sentimental romance, characterized by the primacy of the didactic function, and also closely linked – in terms of topic, structure, and language – to popular culture (Kruszewska-Kudelska, 1972: 67), is a genre with a set order, which assumes the presentation of a certain problem, a successful solution to the difficulties that the heroine encounters, and finally has a compensatory nature. For this reason, the key motif of this type of work is transformation, which is often shown very transparently.³ This possibility of depicting transformation also results from the fact that the portrayed heroines are at such an age and stage in life that the transformation seems natural and even inevitable. As Małgorzata Chrobak observes, “The main principle of a novel about growing up is the

³ I mean the genre of novels for girls, which are works on social themes, about growing up, devoid of side plots – e.g., adventure, detective – or at least limiting them to a minimum.

selection of reference points, which are the hero's borderline experiences" (Chrobak, 2019: 199). Therefore, there are several main structural elements inherent in a novel for girls, and one of the most important is the rite of passage to which the protagonist is subjected and which often organizes the entire plot of the work. The rite of passage, which is culturally associated with moving from one status to another (van Gennep, 2006: 30), is of a less structured or literal kind in the novel for girls; its function is fulfilled by various events or sequences of events, but the effect is a change from a small, immature girl into an adolescent (a teenager, a young woman, a young lady).

One of the most common ways in which rites of passage (which affect the transformation and maturation process of the protagonist) are carried out is through movement, which can have both a geographical dimension (on a macro scale) and can also concern the heroine's close environment.⁴ The starting point for considerations should be Maureen Murdock's *The Heroine's Journey: Woman's Quest for Wholeness*, about which Agnieszka Miernik wrote that it was a response to Joseph Campbell's thesis contained in *The Hero with a Thousand Faces*, according to which women do not travel at all. Murdock pointed out the falsity of this statement and indicated "that a woman's journey is directed towards the integration of personality, turned towards the inner world" (Miernik, 2022: 214). Therefore, it will be an inalienable element of maturation and growth, also reflected in prose addressed to girls. The path that the heroine takes to become mature can be portrayed in many ways; all of them can be simplistically called migration, even if it is a metaphorical migration that would be more about the emotions and experiences of the heroine than the geographical dimension of her journey.

It is indeed the metaphorical migration that we encounter in most novels for girls written in the nineteenth century. At that time, authors focused mainly on social and moral issues, and the works, as Anna Nosek notes, were devoid of adventure or sensational elements, and consequently of fast-paced action [...]. The action in such works was limited to the family home [...] and family surroundings. Leaving home was often presented negatively (if it was for entertainment), and positively only when it was for the purpose of saving the home and family (Nosek, 2022: 36).

Nosek discussed an exception to the novels of that period, namely *Memoires of Exile (Wspomnienia wygnanki, 1844)* by Paulina Krakowowa, in which

⁴ In this article, I use the terms migration and movement interchangeably, because although the definition of migration includes the movement of people from their current place of residence to a new one, this term can also be understood more broadly, as simply changing the place of residence; consequently, movement is its component. Moreover, the examples I describe – as I will elaborate in the following paragraphs – often contain non-literal, metaphorical movement, related to the transformation that the heroine undergoes and the path she travels internally. I also understand this as migration, but not in the social dimension, but rather in the individual one.

movement played an important role, and consequently so did the categories of “foreigner” and “alien” (Nosek, 2022: 34). She clearly indicated that the journey undertaken by the heroine became a substitute for her initiation (Nosek, 2022: 35). Nevertheless, it is an exception in the context of didactic and moralizing literature for girls, which at that time was very closely related to the upbringing and education program, only later going beyond this template and exploring other types of heroines and models of functioning (Urbańska, 2011: 217–221).

However, very often this migration, this journey, this displacement is literal and visible. This is especially true for interwar and later literature, from the Polish People’s Republic period. This is not only related to the changing social role of a girl or a woman, but also to the development of tourism. It became egalitarian, which, on the one hand, affected the popularization of various regions in literature and even made them fashionable (this also had its educational purposes). On the other hand, it gave rise to presenting heroines in various spaces and situations, which in turn facilitated their initiation. The types of movement that the heroines engage in are, of course, diverse; they perform different functions in the work – also in regard to the heroine herself – and they mark the space in different ways.

In this article, I will focus on the most significant types of journeys or migrations, based on the most famous and the most important examples of novels for girls. The criteria adopted are readership, historical and thematic diversity, as well as significance for literature as such. For this reason, the subject of my analysis will be bestselling works by authors such as Maria Krüger, Kornel Makuszyński, Małgorzata Musierowicz, Krystyna Siesicka, and Zofia Urbanowska. They come from different historical moments, both from the 19th century (Urbanowska), the interwar period (Krüger, Makuszyński) and the present times (Musierowicz, Siesicka).

The three types I wish to describe are: escape, mission, and vacationing. They are not only the most significant and repetitive, but also the most literal.⁵ This means that the migrations I describe do not always have a literal, geographical dimension, and do not necessarily involve a change of place of

⁵ Within the theme of migration we can point out various other issues that appear in novels for girls, e.g., social advancement. Anna Kruszevska-Kudelska described it in the context of the novels from the period of socialist realism, when issues related to class differences were an important literary topic. Their presence in these novels emphasizes how topical this genre was, how it corresponded to the reality surrounding the readers. As Anna Kruszevska-Kudelska pointed out, novels about the social advancement were “a contribution to the formation of a new model of a literary heroine, modern in her customs and way of thinking, close to young readers living in a similar social context” (Kruszevska-Kudelska, 1972: 97). Nevertheless, I will not focus on them, although they also contribute to showing the heroine’s growth and change, their metaphorical dimension differs from our main interest.

residence, although such a change often accompanies the movement and the path taken by the protagonist.

ESCAPE

The interwar period introduced a new, emancipated type of heroine to youth literature, who was not afraid to express her own opinion, who opposed rules and conventions, rebelled, and even represented a kind of untamability. This type was characterized by independence, self-reliance, and a rebellion toward the outside world and its norms. The formation of this type of movement was a consequence of the changes that took place at the turn of the 19th and 20th centuries in pedagogy. The publication of the book *The Century of the Child* by Ellen Key in 1900 (Polish edition: 1904) initiated paedocentric tendencies, even called the anti-pedagogical turn (Misiak, 2022: 172).

Another important context of this phenomenon, although not directly related to the category of escape, but rather to the types of heroines developed in the interwar period, is the concept of the “waiting” heroine described by Elżbieta Kruszyńska (Kruszyńska, 2009: 167). Such a heroine usually dominated in novels for girls from the beginning of the genre and was replaced (in some texts) in the interwar period by the model of the “participating” heroine (which corresponds to the types of tomboy and rascal heroines that emerged at that time). Kruszyńska referred to sports in her considerations, and above all, she juxtaposed the girl heroine with the boy hero (it is him that the heroine waits for, and then participates in the activity with him), but we can understand this concept more broadly, as referring to movement in general. Participation is the opposite of passiveness (the heroine is waiting), so the emergence of such a character indicates the growing importance of movement for the plot and for the didactic dimension of the work.

An example of a work whose protagonist is so withdrawn from society that Zofia Brzuchowska called it “a repetition of the initiation fairy-tale pattern” (Brzuchowska, 1998: 326) is *Savage girl* (*Dzikuska*, 1927) by Irena Zarzycka. The story of the titular savage girl, Ita Kruszyńska, is a story of upbringing, socialization, and thus a clear transformation of the heroine, accomplished, of course – in accordance with the necessary elements of the genre – through her feelings for her older tutor, Witold Leski, who, initially performing the role of a teacher and educator, gradually becomes her beloved.

Ita’s path is marked by escape, which additionally takes place in a unique natural space, about which Anna Martuszevska wrote that [She [the Savage – A.P.] is doubly a child of nature (this term is used directly several times in the novel), both because she appears against its background and because she is almost a child and behaves ‘naturally.’ [...] Inscribed in [...] nature [...], the heroine turns out to be, despite her young age, or perhaps to some extent

thanks to it, a woman created for love” (Martuszevska, 1978: 223). Therefore, according to the researcher, there is a clear connection between the space in which the heroine moves – and to which she escapes! – and her emotionality, the attitude that will ultimately constitute her capital, allow her to connect with her beloved, and fully socialize. Her escape is caused by the lack of a mother – a distinct role model – and therefore the lack of ability to establish relationships and live in society. It is not without significance that while the starting point is escape, the arrival point is the establishment of a romantic relationship, which some researchers claim takes the central place in novels for girls (Wójcik-Dudek, 2008: 175).

However, the starting point (and the destination) of the escapes carried out by the heroines of Kornel Makuszyński’s novels is slightly different. This particular type of movement, the it, escape, becomes an important part of one of the heroines in particular, namely Ewa Tyszowska from the novel *Miss Ewa’s Follies* (*Szaleństwa panny Ewy*, 1940, ed. 1957). Left by her father in the care of a tyrant neighbor, Ewa escapes through the window. This escape is described from the painter’s perspective, with which the girl soon will become familiar:

Through the window she let down onto the pavement first a bundle, and then – oh my! – a funny dog. She carefully put her finger to her lips, signalling to the mongrel not to let out steam, then threw herself into the arms of some other female creature, who in her white garments looked like a ghost suddenly appearing. [...] The two female creatures hugged each other desperately for a long moment, then the “snub nose” looked out into the street and watched carefully if anyone was coming, finally sat astride the window and began to climb over cautiously. [...] The girl even crouched down after jumping onto the pavement, once again waved her hand towards the white ghost, quickly snatched up the bundle, whistled quietly at the dog and began to walk away with a quick, frightened step. (Makuszyński, 1996: 64)

From the very beginning, Ewa is guided by concern for other people, she is attached to her father – so she misses him – and she cares about her neighbor’s daughter, who is her friend. Her escape is, first, a result of helplessness (although it is still an expression of rebellion and independence), and second, it leads to further events described in the novel: the girl meets a young painter and his mother, helps them with their financial problems, arranges relationships between people, overhauls the personality of the surly elder man. The change that took place as a result of her escape from the apartment had both therapeutic and persuasive dimensions.

A brief analysis of the examples clearly shows that escape is an expression of rebellion. Therefore, the presence of this motif is associated with shifts occurring within the protagonist’s psyche and is also a catalyst for further events, as it is not the culmination of the story but an introduction to the heroine’s transformation. This is significant because escape (an expression of freedom) would

be treated as something that should be eliminated, and the protagonist herself should be tamed (generally speaking, of course, because individual novel realizations depend on the type of work and various contexts).

MISSION

A mission, which I understand as a task to be performed by the heroine (it may concern both the people around her and be related to her own development), is the most significant type of movement that leads to the heroine's growth. Completing the mission and helping others allows the heroine to become more mature, and take on the role of a caregiver – of her family or other close ones – so a transformation from childhood to adulthood is very distinct. However, we can generalize and define each of the heroine's moves as a mission that is intended to further her development. At the same time, there are many missions that are not necessarily related to moving from one place to another (for example, this could be tied to learning how to work and, as a result, helping the family, as in Zofia Urbanowska's positivist novel *The Princess* [*Księżniczka*, 1886]). Here, however, I understand it more narrowly, as an action that is often risky and associated with danger, and whose purpose is to help loved ones, which in turn results from the relationships the heroine has.

This type of movement is somewhat connected with escape, as the mission is sometimes undertaken against the will or even without the knowledge of adults; it is an independent decision of the heroine, i.e., the first step on the path of her growing up and maturing.

This is very clearly shown by the journey taken by Basia Bzowska, the heroine of Kornel Makuszyński's novel *Argument about Basia* (*Awantura o Basię*, 1937). In it, Basia goes to France to meet his father, a traveler who disappeared years ago. Her mission has a very distinct dimension of maturation and taking on the role of an adult, because for some time Basia takes over the care of her father, who has lost his memory. This "role reversal" is directly indicated in the novel when it is mentioned that Basia taught him things that he had forgotten due to memory loss:

During three months, the arduous march towards self-knowledge took place, such as an infant makes in its first years. A child is taught by his mother, this poor man was led by the hand by a little girl, his daughter, heroically, with passionate persistence, with such immense strength of will [...] (Makuszyński, 1997: 205–206)

Moreover, the episode of care takes place far away from home, which also has significance.

Another example of such an action is the expedition of the heroine of *Miss with a wet head* (*Panna z mokrą głową*, 1934) by Kornel Makuszyński,

undertaken after the death of her father, in order to support the rest of the family. Irenka Borowska goes to Warsaw and then to Zakopane, to find her wealthy aunt and beg her for financial help for her mother and brother. This episode has multiple meanings in the work, one of them being related to the fact that the “Zakopane episode” multiplies her transformation, and this is due to the cultural significance of Zakopane and Podhale in general in the interwar period (Kolbuszewski, 1982: 556). At that time, this area was regarded as an enclave of freedom, a place conducive to the development of male-female relations, a space in which it was appropriate to reside. And indeed, this is reflected even in the case of this novel for girls, as Irenka falls in love with Zbyszek, the son of the landlady with whom she lives, and this youthful feeling only emphasizes and completes the transformation that has taken place in her: from a carefree teenager she becomes a mature, responsible lady. The theme of love, which is rare in Makuszyński’s novels for young people, resolves itself. After leaving Zakopane, Irenka forgets about Zbyszek, which suggests that it was not a dominant element of her transformation: “Her ‘mortal’ love had already left her completely, so Irenka came to the conclusion that it was not a serious disease, just a slight ‘rash’” (Makuszyński, 1994: 183).

While Basia’s and Irenka’s journeys are public and take place with the permission of their family or caregivers, the mission of the heroine of a much later, contemporary novel for girls, another volume of the *Jeźycjada* series by Małgorzata Musierowicz entitled *The Tiger and the Rose* (*Tygrys i Róża*, 1999) is connected with the notion of escape. Laura Borejko, facing problems resulting from the fact that she has never met her father, sets off from Poznań to Toruń in search of him. Therefore, this journey represents a type of mission focused on the heroine herself; she does not want to help others, but rather she wishes to cope with the lack that prevents her from growing up. It is not without significance that Laura is one of the few rebellious heroines in this novel cycle. She refuses to conform to the norms, opposes her family, has a strong personality, and her behavior results from having an incomplete family, and therefore, feeling a clear lack.

An interesting example of a sort of “reversed” mission – not undertaken by the heroine, but of which she becomes the subject – is the journey in time (and at the same time in space) undertaken, without her own will, by Anda, the main character of *The Hour of the Crimson Rose* (*Godzina pąsowej róży*, 1960) by Maria Krüger. It is worth mentioning this work despite the fact that it eludes the framework of realism, and the journey described is simply a step back in time from 1960 to 1880. This is a mission – or a test – that Anda is subjected to by her aunt from the Belle Époque period. This mission contributes most to the heroine’s transformation, as she sees the benefits of her contemporary times and records the social progress that women have made over the decades. Therefore, Krüger’s novel is marked by didacticism, and the two time plans are

necessarily overlapped with space. In the present day it is the space of a comfortable, modern apartment of a Warsaw family, while in the Belle Époque period it is the interior of a tenement house without any amenities, such as a bathroom or other achievements of modernity. The result of Anda's journey is the mending of the relationship with her family and the appreciation of the reality she has to live in. It is worth noting that the aspects of this freedom of modernity that are particularly emphasized in the novel are the freedom to enter into marriage with the person of one's choice and the right to education.

Evidently, the missions undertaken by the heroines of novels for girls are of course diverse, but most often they are connected with emotions, the sphere of family, and relationships. Moreover, they result from an empathetic attitude, and are supposed to lead to repairing the world – to making it a better place. In this way, this motif corresponds to the assumptions, implementations, and functions of the genre. There are stark contrasts in relation to the prose addressed to boys, in which the mission focuses on treasure hunting, adventure, and scientific activities.

VACATIONING

This type of movement is probably most strongly connected with space itself, and may also accompany the birth or the development of regionalism. This is because the only intention that accompanies the heroines is to be away from home. All the adventures they experience, the relationships they establish, and finally the effect of travel – e.g., maturation – are secondary, and do not constitute the real cause of their journey.

The motif of children's travelling during holidays while experiencing adventures became especially important and popular in the second half of the twentieth century. It was actually anticipated in the 1930s by Kornel Makuszyński with his novels *A Trip Under The Weather*⁶ (*Wyprawa pod pseem*, 1936) and the famous *Satan From The Seventh Grade* (*Szatan z siódmej klasy*, 1937), and some traces of this theme can be found even in earlier novels, e.g., in the works of Zofia Urbanowska. Her *A Rose Without Thorns* (*Róża bez kolców*, 1903) can be considered a compendium of knowledge about the Tatras and the Podhale region for children, and its publication coincided with the fashion for the Tatra mountains prevailing in adult literature and culture at that time (Kolbuszewski, 1982: 369–373). The regionalist movement developed, according to Elżbieta Kruszyńska, in the interwar period, and literature contributed to it, as it was an important part of civic education; the researcher provided numerous examples of novels for girls that fulfilled these patriotic goals, and some of them were supposed to be based on the motif or context of regionalism (Kruszyńska, 2009: 164).

⁶ The translation of the title is not literal, as the Polish version is untranslatable.

But it was during the Polish People's Republic that the regionalist movement fully flourished. At that time, in accordance with the socialist model of education, sightseeing trips were promoted in prose for young people, and a kind of modern regionalism was created, corresponding to the political assumptions of the authorities. The most famous examples of this are works for boys: novels by Adam Bahdaj, Zbigniew Nienacki, and Edmund Niziurski. In her study about the heroes of prose for children and young people in the Polish People's Republic, Magdalena Chrobak even distinguished two basic trends in the literature of that time, with reference to the 1960s and 1970s, this being detective-adventure works (by Edmund Niziurski, Hanna Ożogowska, Adam Bahdaj, and Zbigniew Nienacki) and novels for girls (Halina Snopkiewicz, Krystyna Siesicka, and Ewa Nowacka) (Chrobak, 2019: 96). Therefore, it is clear that these works are contrasted, it seems, primarily because of their intended target audience. Moreover, space functions differently in them, as the action of the novel for girls focuses on emotionality and the act of experiencing, not on adventure.

However, this does not mean that novels for girls at that time were completely devoid of adventure, action, and consequently of diverse entourage. The type of movement that I have distinguished, and understood as vacationing, would therefore be a variation on that popular motif in prose for boys oriented around adventure. The presence of the motif of rest and vacation allows for the presentation of a completely different space than home, for showing the diversity of the heroine's surroundings; this may involve introducing the idea of regionalism, and therefore be associated with educational and teaching functions.

Examples of this type of novels, which can be classified – at least to some extent – as novels for girls, are texts such as *A Girl and a Boy, That Is a Big Fuss*⁷ (*Dziewczyna i chłopak, czyli heca na 14 fajerek*, 1961) by Hanna Ożogowska, *The End of Holidays (Koniec wakacji*, 1966) by Janusz Domagalik or *Madness of Majka Skowron (Szaleństwo Majki Skowron*, 1972) by Aleksander Minkowski. All of them were adapted into films and gained great popularity, with the last two in particular constituting a clear response to the genre of adventure novels for boys, and even engaging in a kind of polemic with them.

A full-fledged novel for girls is *A Match at A Crossover (Zapałka na zakręcie*, 1966) by Krystyna Siesicka, whose plot begins with the protagonist's vacation trip with her mother and sister. It is during their stay that the girl meets a boy, and their relationship will be the setting for further events. The "holiday episode" in the work is not quantitatively dominant in the novel, but it is one that is most full of events that are key to the heroine's future fate, including her transformation. An important context of the holidays for the heroines' situation is also the category of "sacred time." Eliza Szybowicz mentions this,

⁷ The translation of the title is not literal, as the Polish version contains a slang expression characteristic of the time at which the novel was written.

writing that the circumstances of the holidays and the summer resort affect the relationship between mother and daughter:

When during the school year, the mother is “busy, unapproachable, absorbed in work and home, hastily changing from an office dress to any old rag”, Magda finds it difficult to talk to her. The mother at the summer resort, “rested, tanned, filled with fresh air and company she hasn’t had all year”, is a better conversation partner. (Szybowicz, 2014: 324–325)

A contemporary example of a work in which summer and vacation space is the basis of the plot, is another volume of the aforementioned series by Małgorzata Musierowicz. In the volume *Nutria and Nervous*⁸ (*Nutria i Nervus*, 1994), the heroine takes her teenage nieces on vacation, but, fearing her ex-fiancé’s brother who is harassing her, she escapes from the train to the seaside and goes on a spontaneous journey around Greater Poland and Kuyavia. The fact that the heroine runs away indicates that these distinguished types of movement in the works can overlap, connect with each other, and are not separate or distinct.

This is an interesting journey for several reasons. First, most volumes of the Musierowicz saga are dominated by the urban space of Poznań, which, described in detail, is, in a sense, a separate protagonist. *Nutria and Nervous* breaks with this convention, not only by being a truly holiday novel, but also by referring to regionalist traditions (there are many mentions of local history and topography) or creating a model of a cheap, nomadic travel (the heroines sleep in a tent, bathe in a lake, hitchhike). Additionally, even though the action takes place in the 1990s, it is hard to resist associations with novels for young people from the period of the Polish People’s Republic.

Second, it is a female, girlish journey. The main character is indeed an adult, but Musierowicz slightly expands the boundaries of the genre, because although in the subsequent volumes the heroines are adults, the novels still contain elements characteristic of novels for girls.

Third, this journey is, as in the other examples I have indicated, an element accompanying – and even forcing – the transformation and metamorphosis of the heroine. The result of her escape is the establishment of a relationship with her harasser, and then a love relationship on which they embark together. Therefore, the happy ending is the union of the woman and the man, which would not have been possible if not for the journey.

The examples discussed show the need to discover the province, the region, the nature – especially in contemporary novels, whose heroines are often independent, diverse, and where didacticism is not so obvious. At the same time, there is a clear dependence on the development of adventure novels for boys,

⁸ The translation of the title is somewhat difficult, as it refers to the nicknames of the two main characters, and these are related to their idiosyncratic appearance or behavior.

which indicates that novels for girls are not isolated within the literature for children and youth, and that they constitute an equivalent genre.

CONCLUSION

Novels for girls have a long tradition and many functions, but with even greater diversity and transformations occurring within the genre. The first works fulfilled primarily didactic functions, responding to the educational trends prevailing at a given time. In later years, they responded to pedagogical processes (such as the “anti-pedagogical turn” discussed earlier, initiated by the publication of Ellen Key), exposing heroines who epitomized these transformations. Gradually, girls’ novels morphed into social novels, gender-egalitarian works, or family sagas. However, despite these transformations, it is possible to indicate certain unchanging structural elements and functions that the works were to fulfill and contain. One of these elements, as I demonstrated, is movement, understood very broadly and not always literally, because it also concerns the inner journey, namely the changes that take place within the heroine, and therefore is not exclusively confined to geographical displacement.

Forms of movement described in this article are very different, since they are connected to various types of heroines or functions included in the works. They were also distinguished because they are related to changes in pedagogical thought and, consequently, in the genre itself; particular types of movement became possible or popular thanks to the formation of successive types of heroines (rebels), as well as concepts linked to ideological thought (regionalism). However, all these types sometimes intertwine, resulting from each other – a mission can be possible thanks to an escape, and a vacationing can also be combined with an escape or a mission. All of them, without exception, have one thing in common: it is the effect of those movements that is the act of growing up. This means that the migration in novels for girls is very special, because it leads to a specific conclusion, it is not just an element of the plot, but an important element of the text’s structure, on which the specificity of the protagonist is based.

It can be said that a novel for girls without movement – understood mostly as a transformation – does not exist. This may be an audacious statement, because these novels stem from the tradition of sentimental romance, are similar to social novels, and finally evolve into family sagas. Therefore, they are considered static and spatially limited. However, if we treat the issue of movement more broadly, not only as an act of moving present in the plot, that is, escaping, leaving, going on a journey, but also as an act of growing up, building relationships, changing the environment – then it is clear that these are the issues without which a novel for girls cannot exist, cannot develop, nor fulfill the functions inherent in the genre.

BIBLIOGRAPHY

- Bednarska, M. (1998). Wybrane dwudziestowieczne powieści dla dziewcząt – próba charakterystyki historyczno-literackiej i ich recepcji społecznej (współcześnie). *Prace Naukowe. Filologia Polska. Historia i Teoria Literatury*, 7, 5–17.
- Brzuchowska, Z. (1998). Współczesna powieść dla dziewcząt czyli baśniowe dziedzictwo. In: L. Ludorowski (ed.), *W kręgu arcydzieł literatury młodzieżowej. Interpretacje – przekłady – adaptacje* (317–329). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Chrobak, M. (2019). *Bohater literatury dziecięcej i młodzieżowej z okresu PRL-u. Między kreacją a recepcją*. Kraków: Wydawnictwo Naukowe UP.
- Domagalik, J. (1973). *Koniec wakacji*. Warszawa: Nasza Księgarnia.
- Kolbuszewski, J. (1982). *Tatry w literaturze polskiej 1805–1939*. Kraków: Państwowy Instytut Wydawniczy.
- Krakowowa, P. (1906). *Wspomnienia wygnanki*. Warszawa: Gebethner i Wolff.
- Krüger, M. (1991). *Godzina pąsowej róży*. Warszawa: Siedmioróg.
- Kruszewska-Kudelska, A. (1972). *Polskie powieści dla dziewcząt po roku 1945*. Wrocław: Ossolineum.
- Kruszyńska, E. (2009). *Dydaktyczny charakter powieści dla dziewcząt w dwudziestoleciu międzywojennym*. Toruń: Wydawnictwo Naukowe Grado.
- Kuliczowska, K. (1970). O powieści dla dziewcząt. In: *W szklanej kuli. Szkice o literaturze dla dzieci i młodzieży* (103–124). Warszawa: Nasza Księgarnia.
- Makuszyński, K. (1994) *Panna z mokrą głową*. Warszawa: Nasza Księgarnia.
- Makuszyński, K. (1996). *Szaletstwa panny Ewy*. Warszawa: Nasza Księgarnia.
- Makuszyński, K. (1997). *Awantura o Basię*. Warszawa: Nasza Księgarnia.
- Martuszevska, A. (1978). Od „Dzikiej” do „Dzikuski”. Przemiany funkcji natury w powieści. In: M. Głowiński, A. Okopień-Sławińska (ed.), *Przestrzeń i literatura. Studia* (211–227). Wrocław: Ossolineum.
- Miernik, A. (2022). Archetypowa podróż bohaterki. Marta Tomaszewska i Maureen Murdock – spotkania. In: A. Nosek, M. Chrobak (ed.), *Od powieści dla dziewcząt do narracji dziewczyńskich* (214–229). Kraków: Wydawnictwo Naukowe UP.
- Minkowski, A. (1998). *Szaletstwo Majki Skowron*. Warszawa: Siedmioróg.
- Misiak, I. (2022). Anarchiczna dziewczyńskość w trylogii Agnieszki Wolny-Hamkało: *Nikt nas nie zapomni, Lato Adeli, po śladach*. In: A. Nosek, M. Chrobak (ed.), *Od powieści dla dziewcząt do narracji dziewczyńskich* (171–180). Kraków: Wydawnictwo Naukowe UP.
- Musierowicz, M. (1994). *Nutria i Nerwus*. Łódź: Akapit Press.
- Musierowicz, M. (1999). *Tygrys i Róża*. Łódź: Akapit Press.
- Nosek, A. (2006). Rodzina w polskich powieściach dla dziewcząt z drugiej połowy XIX wieku, *Prace Polonistyczne*, 61(1), 251–262.
- Nosek, A. (2022). *Wspomnienia wygnanki Pauliny Krakowowej w kręgu i poza kręgiem XIX-wiecznej powieści dla dziewcząt*. In: A. Nosek, M. Chrobak (ed.), *Od powieści dla dziewcząt do narracji dziewczyńskich* (23–43). Kraków: Wydawnictwo Naukowe UP.
- Ozogowska, H. (1997). *Dziewczyzna i chłopak, czyli heca na 14 fajerek*. Łódź: Akapit Press.
- Pytlos, B. (2014). Powieść dla dziewcząt w latach 1969–1980. Niekoniecznie zgodnie z paradygmatem. In: K. Heska-Kwaśniewicz, K. Tałuć (ed.), *Literatura dla dzieci i młodzieży* (74–97). Katowice: Wydawnictwo Uniwersytetu Śląskiego.
- Siesicka, K. (2000). *Zapałka na zakręcie*. Łódź: Akapit Press.
- Szybowicz, E. (2014). „Och, Mam, Mam. Ty jesteś dziwna matka”. Matki i córki w powieściach dla dziewcząt z lat sześćdziesiątych. In: K. Chmielewska, G. Wołowicz,

- T. Żukowski (ed.), *Rok 1966. PRL na zakręcie* (313–327). Warszawa: Instytut Badań Literackich PAN.
- Urbanowska, Z. (1958). *Księżniczka*. Warszawa: Nasza Księgarnia.
- Urbanowska, Z. (1980). *Róża bez kolców*. Warszawa: Nasza Księgarnia.
- Urbańska, M. (2011). Wychowanie i kształcenie kobiet w XIX-wiecznej Polsce. *Saeculum Christianum: pismo historyczno-społeczne*, 18(1), 217–230.
- van Gennep, A. (2006). *Obrzędy przejścia. Systematyczne studium ceremonii* (trans. B. Biały). Warszawa: Państwowy Instytut Wydawniczy.
- Wójcik-Dudek, M. (2008). Czytająca dziewczyna. O przemianach współczesnej powieści dla dziewcząt. In: K. Heska-Kwaśniewicz (ed.), *Literatura dla dzieci i młodzieży (po roku 1980)* (158–179). Katowice: Wydawnictwo Uniwersytetu Śląskiego.
- Wójcik-Dudek, M. (2017). Siostrzeństwo lektury. O związkach powieści dla kobiet i dziewcząt. In: K. Tałuc (ed.), *Literatura dla dzieci i młodzieży (57–78)*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.
- Zarzycka, I. (1990). *Dzikuska*. Warszawa: Towarzystwo Wydawnicze „Rój”.