After the restoration of independence in Lithuania, scholars overlooked broad opportunities to analyse Soviet cultural and artistic heritage, applying cultural research methodologies, popular in Western European literature, that were previously unacceptable and criticized by Marxist philosophical point of view. This article was based on Roland Barthes’ principles of semiotic analysis; disputes with Barthes' concept of the myth ‘on the Left’ aimed to reveal Soviet propaganda’s mythological and ideological development structures of the ‘new’ man. In the article *Myth Today* the philosopher admits that sometimes he is asked whether myths ‘on the Left’ exist. He responses affirmatively: they exist when left powers lose their revolutionism and revolution becomes ‘leftism’, when myth ‘on the Left’ accepts to the wear a mask, to hide its name, to generate an innocent metalanguage and distort itself into ‘Nature’. (Barthes, 1991:147) Barthes distinguishes myths of bourgeois society and myths ‘on the Left’: the first ones have a typical expressive form of myths and a rich arsenal of tools; they strategically cover all spheres of ideology. The myth ‘on the Left’ is poor and inexpressive as its language is determined by limitation of imagination and notion of exploitable masses. The meaning of such words as ‘bourgeois’, ‘small bourgeois’, ‘proletariat’ as blood spill is constantly declining and they become absolutely meaningless. Since revolution is creating life, its language is functionally incorporated into this creative act. Myth and revolution reject each other, not a revolutionary word from the beginning to its end is political, whereas the starting point of a mythical word is political speech and the final point - naturalized language. According to Barthes, myth creation is not the most important task of ‘the Left’; therefore mythologisation includes very few objects and only few political notions. They do not care about traditional sphere of human relations, everyday life (family life, cooking, the home, the theatre, the law, morality and etc.); they are established on request, in pursuance of limited and temporary goals. In Barthes view,
any myth ‘on the Left’ has some outspokenness and declarativeness therefore it is vain; for example, the Stalin myth is an example of the poorest myth. Its use surprises with its clumsiness; the meaning of the myth, what it signifies, is not varied, converged into an infinite one-sided, uniform, monotonous litany. This imperfection is stipulated by the nature of powers ‘on the Left’: this term is always applied to subdued, oppressed, proletariat or colonial dwellers. The myth of the oppressed is always monotonous and directly related to their activities: their poverty is measured by the poverty of the speech. The exploitable has got only one language - that of his actions; metalanguage is a luxury, inaccessible thing. The speech of the poor is real, like that of the woodcutter, it is a transitive speech, it is quasi-unable to lie; because lying is richness, it can be used when it appears to be a supply of facts and forms. Such poverty, typical to the poor, gives birth to the poor, transitory myths, that surprise with their indiscretion: they declare their mythiness and point to their masks. Therefore, according to Barthes, the myth ‘on the Left’ is always artificial, secondary; it does not have internal, natural impulse - it is clumsy, poor and monotonous, faintly reflecting contemporary existence (Barthes, 1991:147-148).

Contrary to Barthes view, the myth ‘on the Left’ successfully adjusted in Soviet social reality, organically integrated to Marxist Leninist ideological scheme and persisted for more than 50 years. Disclosing the French bourgeois society ‘universal life mythologisation’, the mechanism of political myth emergence- history conversion to ideology, Barthes limited the myth's ‘on the Left’ existential space by political sphere, underestimating its potential to unfold in various cultures and spheres of daily human life. The experience of Soviet state and society revealed that art, literature, media, science, religion and mode of life and even human personal relationship were enlaced with mythological and ideological structures. Although the ‘Left’ or secondary mythology, as well as the Soviet, was created artificially, it referred to tradition. Barthes noticed that myths may not arise from the nature of things; moreover, although formed in ancient times, they are not marked with eternity sign and their viability and death depends on the history of mankind, which can transform reality to word. Mythical word is a message, but it exists in several forms: not only as a verbal form, but also as a written language or an image. On the other hand, photography, cinema, sports reportage, shows, advertisement can also be the material carrier of mythical message. Analysing myth as semiologic system, Barthes
writes: ‘In a single day, how many really non-signifying fields do we cross? Very few, sometimes none. Here I am, before the sea; it is true that it bears no message. But on the beach, what material for semiology! Flags, slogans, signals, sign-boards, clothes, suntan even, which are so many messages to me’. (Bartas, 1991:12)

Most of modern myth researchers believe that the main reason why the Soviet mythology absorbed archaic myth elements - is the neediness of Communist ideology and the aim to legitimate their authority through constructions that are traditional and typical to human consciousness. The theory and practice of Soviet ideology actively used religious mythologems, elements of traditional mythology that are interdependent as a particular system: mythological ways of organizing space, hero demiurges depicted in art works, for example, the cult of Stalin (he is compared with the sun, ‘father’ of nations - strict but fair, etc.). However, myth creation was not so artistic, but far more a component of social policy - an integral part of the twentieth century society. The durability of Soviet ideology was determined by economic and social factors, as well as elements of secondary mythology – the myth ‘on the Left’ - in public consciousness.

According to Barthes proposition about advertising as integral part of mythology and ideology, it can be applied as methodological principle of Soviet propaganda analysis. This approach was stipulated by, firstly, in the 5th - 7th decades of the 20th century, having a limited market of goods and services, advertising, in modern sense, in the Soviet Union was spare and did not perform social function; secondly, propaganda in a totalitarian state was an integral part of mythology and ideology, the only organized, institutionalized means of persuasion. Thirdly, advertising and propaganda are coherent concepts: they both are informational processes, spreading specially prepared information, using the same mass media means; they are characterized by similar social and psychological means and methods of influence (reasoning, persuasion and suggestion). For example, researchers of advertising claim that in contemporary advertisements the most popular word is ‘new’, which was also dominant in the Soviet mythology and propaganda: ‘new’ epoch, ‘new’ life, ‘new’ man, ‘new’ morality, ‘new’ art, etc.

The idea of the ‘new’ man first appeared in the pre-dawn of the New Ages, in Renaissance culture, when Italian intellectuals (writers, philosophers) motivated humanistic conception of a man, contradictory to medieval philosophy, along with religion, emphasizing sinful
human nature. The man of the Renaissance epoch started to believe in himself and realized that a man lives not only for the perspective of posthumous paradise, but also to meet his individual, natural needs of mundane world. The idea of the ‘new’ man was continued by the 19th century's utopian socialist representatives (Smith, Owen, Saint-Simon, Fourier), who designated free competition as the main reason for human disasters, when some individuals, unable to compete, destitute and others make a fortune. They were convinced that general popular education can overcome antagonistic contradictions, i.e. every social institute must become a school of education. According to utopian point of view, the formation of new personality is determined by morality, combination of labour and education, as well as self-education in the process of creative work. Classics of Marxist philosophy (Marx, Engels, Lenin) connected human education with the requirement of restructuring social relations and the active role of people in this process. By criticising the bourgeois educational system, they claimed that communistic education is comprehensive, harmonious development of moral and physical strengths of each society member. Lenin said that since early childhood every human must be trained deliberate and disciplined work process, communistic organization in spirit, that he would be able to subordinate his individual interests to the collective interests. (Ленин, 1968:147)

The ideas of communistic education and the following human qualities were propagandised in society: loyalty to the ideals of communism, disagreement with human exploitation and oppression, collectivism, humanism, socialist patriotism, international feeling of solidarity, diligence, personal dignity. The system of communistic education consisted of: nurturing of scientific, communistic outlook (the basis); atheistic education; aesthetic training; physical training. Thus, the result of communistic upbringing had to be the creation of the ‘new’ man formation - the Soviet man. Leonidas Donskis notes that ‘Lenin's and Lunacharsky's rants about Soviet man’ tried to convince the public that the Soviet man absorbs ‘the best what mankind has created’ and complements this cultural fund with unrivalled values of Soviet ideals’ (Donskis, 2008). The picture of the ‘new’ man formed of number of Soviet social characters - leaders, revolutionaries, workers but these characters had relative value to the myths about the ‘new’ man. According to Donskis, ‘The Soviet culture was a strange amalgam of propaganda, revolutionary rhetoric, socialist realism, classical and modern Russian culture residues, allegorical art and writing between the lines,
i.e. Aesop's speech, where, in Milan Kundera's words, political and ideological kitsch coexisted with talented artists and prominent cultural phenomena’ (Donskis, 2008).

In June, 1940, when The Soviet Union occupied Lithuania, the Communist Party and the Soviet government pursued a coherent and purposeful national economy sovietisation, educational and cultural institutions, organizations had to help to ‘develop the Soviet man who would not know his nation's history, customs and mother tongue, and would be faithful to communistic ideals’. (Gumuliauskas, 2010:347) In 1949, when Lithuania switched to universal seven-year education and after restructuring schools in accordance with the requirements of the Soviet school, pursuing to educate young generation in the spirit of communism and atheism, children were taught from falsified history, geography textbooks, learning Russian language and literature became compulsory subjects. (Gumuliauskas, 2010:347) Communist student organizations appeared in schools - pioneers and the Komsomol had to help the Communist Party to educate young people, to develop the ‘new’ man, the creator of the ‘new’, better and brighter world. Artists, writers were encouraged to actively engage in this process; in accordance with the method of socialist realism, they had to worship party authorities and its meritorious individuals, referring to Marxist Leninist ideas - to shape the model of ideal.

It should be noted that in art the picture of the ‘new’ hero is represented by the woman, in public consciousness ‘arising with oar or working tool’. (Иванова, 2007:8) Natalia Ivanova writes that the ‘Project ‘Soviet woman’ existed several decades. That woman was sporty muscular, anti-woman’ (Иванова, 2007:8), the famous Vera Mukhina sculpture became her picture-symbol - a magnificent peasant together with a worker at a unified movement, with a hammer and a sickle raised above the head (Иванова, 2007:8), one of Soviet symbols which was also an element of the emblem. In the article ‘The features of Lithuanian painting (1945-1956)’ Apolonija Valiukeviciute criticizes the portrait of K. Kymantaite (1950) painted by L. Mergasilskis because the artist ‘most admires jewellery necklace’, ‘tries to convey the ‘softness of dress’ and ‘no warmer thought illuminates’ the face of actresses. (Valiukeviciute, 1968:76) However, the art critic praises I. Treciokaites-Zebenkienes paintings that are characterized by monumentalism (for example, ‘the Portrait of Mother’ (1949), aims to ‘depict human greatness by generalized picture and colour chord and to convey the spirit of the period. (Valiukeviciute, 1968:77) However, Soviet ideology

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also used more veiled form of propaganda- specific, assessing formulations, such as highlighting typical features of the Soviet woman - diligence and talent, their intelligence and active civil position, great organization and discipline - which ‘help to tackle country's economic and social revolutionary tasks’. (Ковалев, 1971:68) Ingrida Korsakaite in the article ‘Lithuanian Soviet sheet and illustrative graphics in 1956-1964’ analyzing A. Makunaite's carving cycle ‘Rye Song’ (1960) notes that it ‘discloses generalized images of people's work, hardships and struggles’. (Korsakaite, 1968:108) These carvings highlight the main stages of woman's life: ‘the joy of carefree infancy’ in the engraving ‘Child’; ‘an image of a woman begging for pittance filled with deep tragedy in the engraving ‘Mother’; ‘an old exhausted peasant depicted in’ the engraving ‘Chaff bread’; ‘Feast’ - the last engraving of the cycle ‘is filled with a sense of fulfilment and happiness. A peaceful girl's face here quasi-symbolizes the youth of Soviet Lithuanian’. (Korsakaite, 1968:109) According to the art critic, the art tools and plot logics of the carvings reveal the transition from complicated Lithuanian folk past to bright present and future.

The picture of the Soviet woman has typical gender-distinctive features and also presents new social roles that were considered unfeminine in the traditional patriarchal culture. The origins of such women depiction lies in the conception of the ‘Soviet’ woman formulated in Marxist Leninist theory and socialism practice which justified three social functions of women in society: a) a citizen, 2) a worker and 3) a mother.

During the first year of Soviet occupation of Lithuania, the government trying to achieve public favour for implemented politics and social life transformation, disseminated propaganda which focused on the critics of women position in the inter-war Lithuania and ‘famous’ women's rights. In August 1945, the Women department of the Lithuanian Communist Party was established and the Councils of Women started to appear, where women were commonly taught housework matters: they sewed, knitted, boiled. Since 1946 women were given lectures on the harm of abortions and the meaning of motherhood, on Soviet constitution, Stalin and the importance of work and education, also atheist ideas were propagated. Since the 6th decade of the 20th century in Soviet Lithuania the ‘question of women’ was dealt by equating their rights to men's rights, giving them freedom to choose profession, place of residence and acquisition of education. (Jurieniene, 2009:36) In 1972 Birute Boreisiene, chief editor of the ‘Soviet Woman’ magazine, reading a report in
women congress, said: ‘In order a woman could occupy the same position as a man in socialistic society and pursuing to become absolutely equal, she has to participate in all spheres of social production. The public economy needs to be created; a woman must be released from stultifying and exhausting housework’. (Boreisiene, 1973:12) She noted that during 32 years of Soviet authority existence, there are more than 60 percent of women with special and high education (Boreisiene, 1973:13), 54 percent of women with high education work in national economy, during the period of bourgeois governance only 2 women graduated Kaunas University of Technology during 20 years, whereas at the moment women constitute 30 percent of all engineers. (Boreisiene, 1973:16)

The monthly magazine ‘Soviet Woman’ was firstly published in Lithuania in 1952 and its first issue, with Lenin's portrait on the cover, informed women about the beginning of the ‘new’ life. The word is a fundamental definition of the myth; the myth - is the communication system, the message, the myth - is the form. Since ‘our world is suggestive,’ everything what includes discourse can become a myth, and mythologisation is the feature of all sociums. The ‘Soviet Woman’ magazine does not reveal the editorial board or the chief editor's name, which suggests the idea of the fact that the magazine comes from the sacred space. This quasi-confirms Lenin's and Stalin's unity, demonstrated on the second side of the magazine, not only by its view but also by the words of the Great oath, repeating Lenin's name, whose author was Stalin. This is how another iconography erupted into daily women reality, the dead name of revolution and yet alive adept of its ideals become the prophets of the ‘new’ (soviet) life. The word in mythology ‘on the Left’, as well as in the Holy Writ mythology- ‘in the beginning was the Word and the Word became flesh’- obtains special significance. It has visible and invisible side, which embodies a state of consciousness substantial and agnate to religious belief, and consolidated personified (command, party) force.

Barthes explains that society grants secondary- connotative- meaning to every discourse (speech, utterance), which not only the sender but also by the recipient cannot realise. In other words, mythology - is the sum of connotative meanings that are aimed at the consciousness or subconsciousness of the perceiver, i.e. it forms a latent ideological discourse level. However, everything what the government constrainedly suggests to human consciousness seems strange to him. Barthes sought to destroy the prevailing
ideological speech stereotypes that converted it to false consciousness propagator. He wanted to disclose such mythology which ‘sucks’ to initial meaning through connotations and subsist on them. According to Barthes, the mythic message develops from certain material, which is prepared for communicational purposes; material myth carriers, visual or graphical, indicate the existence of consciousness, which gives them meaning. Thus, the mythology aims to create such an image of the world, which would coincide with the desires, objectives and goals of mythological consciousness spreaders. Together, it tries to conceal its parasitic nature, requires to be treated as the only instance of true, as what is natural, ‘organic’. Mythology attempts not to be a ‘cultural product’, but a natural phenomenon, i.e. ‘naturalises its cultural meaning’. (Barthes, 1991:119)

Soviet propaganda structured a dualistic conception of social political world in public consciousness - the ‘old’ capitalistic (actually, it is often described by non-literary vocabulary) and the ‘new’ socialistic. Such conception of existence, typical to metaphysical philosophy and Christian mythology, is also reflected in the ‘Soviet Woman’ magazine. In its pages the ‘new’ life in Lithuania advantages over capitalistic society are declared not only by written language but also by view. The painting ‘Two fates’ depicts two women: one of them, who lives in the United States, is standing at the Labour Exchange, and the inscription above and below the picture reads: ‘was an agronomist, became a cleaner’; the other woman sees the ‘Soviet’ urban landscape and the caption informs: ‘was a cleaner, became an agronomist’. (Soviet Woman, 1952, No. 10:28)

The Soviet mythology further developed general features of archaic myth, especially Christian eschatology. Totalitarian cults, according to Jevgenij Torchinov, belong to secondary mythological systems and together they are elements of religious structures, accompanied by a variety of transpersonal forms. (Торчинов, 2007:251) In literature religious world-view and totalitarian system, partially Stalin's cult is often confronted to the modern myth. Similarly as in religious world-view, the Soviet totalitarian regime is characterized by the same affective forms as deification of a leader, ecstatic experience on his emergence or even pronouncing his name, massive trance and even suicidal cases during his funeral, consistent ritualisation of most Soviet ceremonies.

Totalitarian society in its culture used fundamental myth categories such as gods' and heroes' fight against natural disasters, in order to master and subordinate them to their own
interests, or gods' and heroes' fight against demonic forces. These categories in the Soviet mythology transformed into the ‘new’ human's struggle for yield, for high milk extraction indexes and so on; the man who boldly joins the fight against remnants of the past minor-bourgeois and Western imperialistic forces. The ‘Soviet Woman’ magazine is based on the directives of ‘women issue’ of the policy of the Communist Party, that make up the ideological content of its structure and publications. The magazine highlights the key function of a woman- the civil social function, which is directly related to employment in a factory, a farm or a collective farm field. Soviet propaganda uses ‘Cinderella’ fairy tale archetype as a preferred model of social behaviour, which is justified by titles of articles, for example, the heroine of the article ‘From hind to socialistic labour hero’ St. Vitkiené also participates in the conference of peace supporters in Vilnius. (Soviet Woman, 1952, No. 1:7)

George Blumer states that propaganda, unlike advertising, pursues to raise more collective rather than individual action, to develop conviction and to encourage taking an action corresponding to this persuasion. It is deliberately provoked and the company is directed for the purpose of making people to take the provided approach, mood or value. The purpose is dominant and the tools only serve for that purpose. (Блуммер, 1998:562)

Socialist propaganda, according to the view of its ideologists, had to convince, explain, educate, whereas bourgeois propaganda manipulated human consciousness, serving the interests of exploiters. Ideologists acknowledged that rational argument in propaganda is not effective, therefore, in order to receive propaganda message, an emotional background had to be created that would affect people's feelings and subconsciousness. For instance, the poster depicts a sporty, smiling girl with tressed hair wreath on the top of the head; in her left hand she is holding a savings book, and with the right she is pointing to the town on the sea coast. The girl depicted in the poster conveys an idea of saving benefit ‘I saved the money in a savings bank and bought a rest in the resort’. (Soviet Woman, 1952, No. 2:8)

The page of the magazine, according to Lenin's teaching, accentuate two main social classes - workers and peasants, and the intelligentsia, as a class streak, gets an insignificant role. Therefore, the main focus is put on rural life (such as new schools, hospitals, opening of kindergartens in collective farm and etc.); the ideal of the ‘new’ man is formed by collective farmers, factory workers and builders - by active Komsomols and party
members. V. Giedra in the poem ‘To Soviet Woman’, writes that ‘people of the world fight for peace, - You also have a weapon in this fight. This weapon - is norm completed beforehand, And products of your work are good. (Giedra, 1952:12) Women artists are presented fairly fragmented in the magazine, and it seems, that the readers of the journal are concerned about their creation only when it, in Lenin's words, ‘serves the public’. For example, the inscription under the photo declares that ‘the LSSR National Institute of Art graduate I. Gilyte draws thesis on ‘Zalginis’ factory innovator V. Pesko and his team’ (Soviet Woman, 1952, No. 1:5); artist M. Dudiene-Kalinaite is captured beside thesis work (tied carpet of Persian knots) the ‘Portrait of Stalin’ (Soviet Woman, 1952, No. 7:4). Intelligentsia is usually represented by women of two professions, who are directly associated with the ‘new’ man appearance and its formation - these are obstetricians, receiving new life, and teachers (e.g. music teachers).

Soviet propaganda paid great attention to the mentoring of a child - the ‘new’ world creator, treating the individual as an integral part of a team, aiming to unify his personality and insert it into an ideological framework. A family was also considered as a friendly working team, whose main task is to give birth and to nurture children. It consisted of children and parents, who at that time media, even till the end of the 6th decade, were rarely referred to as husband and wife, male and female. Dalia Marcinkeviciene notes that family ‘friendly group’ eliminated the concept of sex, romantic love and sex. (Marcinkeviciene, 2008:1) Generally, there no articles in this period magazines ‘Soviet Woman’, which would analyse relationship between man and woman one way or another. Unless there is Anatoly Beriozovas' short story ‘Love’, whose title seems to promise a story about young people's romantic relationships. However, the reader has to disappoint, because the characters of the short story Birute and Kazys, returning together from collective farmers' meeting, discuss work defaults on stock-raising farm, whose head is Kazys. Although they share the love (they both thought so), doing her duties is more important thing and she is making revision in the farm. Initially, Kazys offences at such lover behaviour, but later, punished with transfer to another job, he shows awareness and they both make peace. (Beriozovas, 1952: 14-15) The field of ‘femininity’ of the ‘new’ man in the magazine ‘Soviet Woman’ is divided into two spheres: the initial, dominant - maternity - child's upbringing, for example, exhortation to engrain love of work to children; secondary (which has dedicated minor
articles on the last pages of the magazine) - household, crafts, advice on health, sports, amateur arts, fashion.

In the 7th decade of the 20th century, which is also called a political ‘warming’ period, propagandist tone also ‘softens’ in the pages of the magazine ‘Soviet Woman’: an analysis of human inter-relations problems appears, breaking together previously existing prohibitions on ‘obscene’ themes, that contradicted communist Puritanism. A discussion between magazine readers was evoked by one woman's letter, where she told she had delivered a baby without having a spouse and income, and in spite of co-workers' criticism, she feels happy raising a 5-year old son. Teacher Danute Ruzgiene in the article ‘We, women, are three times to blame’ frames three ‘accusations’ for women who choose this way: 1) guilty mothers, because they did not explain anything about marriage, thinking that daughters' friends will make the preparation work; 2) guilty teachers, heads of class, because they paid too little attention to talks on sexual issues, and 3) guilty girl, because her behaviour, control of emotions and self-control is also of great importance. The author of the article calls to take down single mother of a pedestal, to show girls the tragedy of these wretched mothers. (Ruzgiene, 1961, No. 1:12-13) And other articles later publicised confirm the factual inequality of relationship between women and men, i.e. responsibility for love and sexual relationship should only be assumed to a woman: she can be publicly despised, punished by familyiers, even though the Soviet government allocated allowances for single mothers. On the other hand, man and woman relationship in Soviet Lithuania was treated as some sort of collision or conflict, withdrawing from the family model that, what gives the meaning to marriage - a hope to be happy. (Marcinkevičienė, 2008:3).

Describing the myth as a universal reality substance, Barthes limited its existential space to political sphere, rejecting its potential to unfold in various spheres of daily reality. However, the Soviet social life practice revealed the fact that artistic culture, science, religion, daily life and etc. were enlaced in mythological and ideological constructions. The art, developed by the method of socialist realism, valued and censored by party functionaries, the structure and the content of the magazine ‘Soviet Woman’ promoted the conception of the ‘new’ man, formulated by Marxist Leninist ideology. Referring to the artistic creations and media of that period it becomes clear that the ‘new’ man materialises in a woman, who has strictly regulated social roles: a citizen, a worker and a mother.