

KATARZYNA WĄDOLNY-TATAR ORCID: 0000-0001-6972-1138
Pedagogical University of Krakow

Migration as an Experience of Speech and Communication in Polish Children's Literature

Abstract: In the twenty-first century, Polish children's literature incorporates the migration discourse. Migration is presented primarily as a current experience of speech and communication, which is a form of updating children's experiences and different situations. In contrast, heterochrony, hybridity of migratory phenomena, as well as the memory of native culture (referring to collective memory) are revealed in the experience of adults and affect the generational dimension of the change of place (by choice or under duress). The article presents selected works for children about migration as (1) a universal problem expressed through selected elements of fairy tales (Jarosław Mikołajewski's *Wędrówka Nabu* [*The Journey of Nabu's*]); (2) the (small) saga of the family (Barbara Gawryluk's *Tu teraz będzie nasz dom* [*Here will be our home now*]); (3) representation of cultural differences (including gender as a cultural construct), which is the basis of the biographical story (Renata Piątkowska's *Która to Malala?* [*Which one is Malala?*]). In each of these works, an important role is played by the literary genre, which specifies the way of presenting the child as a medium of migration.

Keywords: migration as an experience of speech and communication, memory of native culture, literary genre, child as a medium of migration

Writing about migration, Mieke Bal focuses on expressing it through the movement in time, variability of memory and oblivion, movability of the points of view, metaphors concerning different kinds of relocations. She describes migration as an experience of heterochronia in relation to its various manifestations; including rush, waiting, a time of memory, and unpredictable future. Bal underlines the constant multifaceted nature of migrants' situation. (2016: 69). Likewise, one could talk about migration as an experience of space, perceptible through the description of (auto)biographical place (Czermińska, 2012). Chronography/topography of space becomes possible through the narrations that form migration as an experience of speech and communication, in which, due to language barriers, translation is inscribed. Along with it appears the sphere of gains and losses of translation as an act of a cultural (interprofessional, interreligious, intergenerational) (mis)understanding, as there is always left

something which is untranslatable, impossible to verbalize or structure in any other way.

Compositions discussed below are examples of works on aspects of migration, multiculturalism, “attitudes towards national differences, problems with assimilation both from emigrant’s and (un)accepting-him-society’s points of view, discovering one’s origin” (Kostecka 2017: 90). These issues are brought up by Ewa Grętkiewicz, Grzegorz Gortat, Anna Onichimowska, Katarzyna Pranić, Monika Błądek, also Jarosław Mikołajewski, Ewa Gawryluk and Renata Piątkowska in their books for the youngest readers. Taking up the migration issues in contemporary Polish literature for children indicates not only the need to translate (explain) “the other”, but also explain (translate) a complex global phenomenon and cultural, social, national processes to the small recipient.

NON-FAIRY-TALE. GENOLOGY AND LANGUAGE OF AFFECT

Wędrówka Nabu (*The Journey of Nabu*) by Jarosław Mikołajewski is based on the construction of a fairy tale, the pattern of which, however, is constantly modified by the author. The place of action is not specified, and topographic details do not allow thorough geographic identification. Events take place in an undetermined space “everywhere and nowhere;” only a large area of water being flown through by the girl, and (previously) micro-descriptions of the raw material, from which small houses were made (inter alia branches and bark) along with illustrations by Joanna Rusinek depicting meagre human settlements, similar in appearance to African farms reveal the location of the beginning of the action in Africa.

Wandering of the main character, as an existential path, seems to have a fairy-tale origin. However, it is not a typical initiation into the adulthood, but a kind of escape from a dangerous place, a journey (at first with family, then alone) not free from fears, body injuries or life-threatening situations. The accumulation of such events deprives the story of its fairy-tale climate, while fighting against adversity does not lead to the unequivocal conclusion, favourable for the heroine. Relations between the characters and functions of specific individuals, simplified due to the specific recipient of this prose, are a reference to the structure of a fairy tale. This compositional similarity to the fairy-tale story-telling system is also indicated by the repetitions. Consecutive, persistent attempts of Nabu, who wants to reach a safe shelter, result in repetitions of the situations, and similar dialogues between the characters. It follows that Mikołajewski’s story is a narrative of transgressions, crossing of subsequent barriers: geographical (desert and water areas), political (borders of territories, contact with officers), social (indifference of others, divided opinions on accepting the presence of the girl in the country, which is not her homeland) and biological (long stay in the water, drifting in it, pain resistance due to

falls and injuries). The writer does not use names of cities, countries or regions of the world. However, soldiers, policemen and customs officials, representing their appropriate uniformed services, at the same time bring in this statehood.

The house of Nabu, which burns down several times, symbolizes the lingering state of danger in her homeland. A young reader can observe the effort of rebuilding the farm by the girl's family, continued until the moment of leaving the home, queried by the narrator in one sentence: "[t]hey had no place to live, even for a while" (Mikołajewski 2016: n.p.). Such a situation gave birth to the girl's willing to find herself "where houses aren't burning." The aim of the journey, or rather an escape from her parents' will, also remains uncertain. Nevertheless, Nabu "ran away from house, that did not exist," exposing herself to the physical and mental danger, led by her obstinacy, contrariness, possibly naive belief in finding a better place. Undoubtedly, her vitalistic features, determination and courage, adequate for the fairy-tale protagonist, are noticeable.

The heroine begins a lonely confrontation with people she encountered along the/her way and architectural obstacles presence of which may lead the reader to some certain cognitive doubts based also on the visual perception of the world and concerning visible and invisible barriers, occurrence and non-occurrence of barbed wire fences, boats. One of the custom officers says to her: "You see... – said another officer – The boats, that you see, do not exist, but they may immediately occur." The verb "to see" used in the expressions quoted above, appears in two meanings, the first one *de facto* does not affect a visual experience, but rather a reflexion, being an appeal to the consciousness. The second one refers to the visual assessment of the situation. Both meanings of the verb "to see" form a contrast between what seems to be physically accessible, and, although economically, remains inaccessible in a contractual way. The price for a seat in the boat turns out to be too high. At first, the cost is given by the officer without expressing it in a particular currency, later – on the girl's request – converted to the value of breeding animals or properties, at last – the salary for two years of work (cooking, cleaning). These calculations lead to the escalation of the unattainableness. Nabu decides to swim across the sea and later she drifts in it exhausted, feeling cold and fear.

The illustration contributes to the forming of the story as well as the text. It is not only an add-on in the neighbourhood of printed words, though mutual interpenetration of images and letters is also achieved through the size and type of font, text arrangement in image's space, on its background. The author of the sequence of images minimizes the use of colours; monochromic pictures dominate. In addition, the aesthetics of shadow is visible in a soft focus of blurred shapes, the darkness of water spaces, human silhouettes turned back to the viewer. Joanna Rusinek also uses synecdoche as a visual track, as if leading the danger "out of the paper." The artist sketches empty boats symbolizing journey not available for many people and its tragic nature that may be disclosed; closeness of characters' selected body parts – bloodied feet of wandering little

Nabu, turned heads of laughing soldiers and their open mouths. Especially putting characters into pieces attracts attention to a significant part instead of the whole. One of the illustrations shows little Nabu standing in front of the line of soldiers, or actually soldiers' legs, or even shoes, forming a living wall (the exact calculation in this sentence points out the synecdoche mechanism). Looking up, the girl sees the faces of soldiers, situated somewhere "beyond the page." As a result, an illustrative reduction and de-individualization of the characters takes place. Only legs in military boots – tightly joined together – that represent soldiers are visualised. The image implies the superiority of the system over an individual, group (later a crowd) over a unit, settled inhabitants over a newcomer, autochthons over a stranger, adults over a child (difference and disproportion in growth, number, strength), finally – men over the girl.

For the heroine, the dialogue with the officers becomes the source of discomfort and suffering. It runs on without language collisions that are not allowed in Mikołajewski's non-fairy tale but it turns out to be fruitless and does not lead to mutual understanding, because the statements of custom officers, policemen or soldiers legitimize the political decisions, reveal their personal attitude to the arrivals, even if they are children. This is how Nabu talks with the policemen:

- So, which way can I get into the lake? – asked Nabu, swallowing tears.
- There is no such a way – replied the first.
- You can get into the lake only from that side – explained the second.
- And how can I find myself on that side? – asked the girl.
- You can't – declared the first.
- You need to be born there – the second added.
- But I was born here! – a girl who had nothing to wash and wipe her bloodied, aching legs, started to shout. – Here! Here! Here!
- That's not our problem – the policemen shrugged their shoulders, took out butter rolls and started to eat.

The dialogue shows the girl's affective condition, embracing "all unvolitional and unintellectual responds to what is happening in the world: emotions, feelings, affection, mood, desire and passion" (Markowski 2014: 350). In the situation mentioned above Nabu swallows the tears triggered by the previous comments of her interlocutors, repeats phrases, shouts. In the picture illustrating the collision we can "see" the girl in the depths of despair, but not in the water cleaning her body. The image seems to refer to a conceptual metaphor, describing feelings in the aquatic terms of the element of water, liquid substance. As the linguistic cognitivism proves – a feeling, especially a sudden one, is an element, and the human is a container for feelings. Exposing body of the girl hiding face in her hands, behind the colourful tiny pattern imitating the drops of water merging into small waves, allows for suggestive bonding of both perspectives of the conceptual metaphor. The child's gesture and the aquatic environment do not require translation, being in the capacity of non-verbal communication.

The girl awakes from sleep on the other shore of the sea, surrounded by people: “She couldn’t understand what were they talking about, but some of them had smiling faces, and others looked like they were about to get angry with her” (Mikołajewski 2016). Nabu’s laugh provokes others to similar reactions, though diversified in terms of emotions – it is a laugh at her and with her, the affective language of “for” and “against” her presence on this side of the sea, where she was not actually born. Nabu’s being in the space of not-her side of the sea polarizes the world that is presented as if in fairy tale, characters are divided into favourable and unfavourable to the heroine. Their opinions are expressed by their gestures:

Later, people began to have some strange fun in pointing with their fingers, or even hands. Some pointed towards the houses, others towards the sea. [...] it came to her mind that these others wanted to send her back home. That they wanted her to step back into the sea, but this time from their side; to try to call “mom” again with her throat full of water, to let herself being bitten in foot by some jaws, being touched by tentacles, [...] to meet custom officers, policemen, soldiers, to go to sleep in burning house.

The return appears here as a reversal of the order of the child’s experiences of a dangerous journey.

The reactions of the assembled people are divided symmetrically. The principle of symmetry also appears in the number of six officers (two soldiers, two policemen, and two custom officers), who at the end of the story approached the crowd surrounding little Nabu. At this point Mikołajewski stops telling his story. His non-fairy tale does not come to a happy end, the child’s fate is not determined/remains unknown. The story’s potential also contains the girl’s existence on this and the opposite side of the sea because it actually becomes possible to repeat the escape, almost like in a “chain” fairy tale, but in a reverse direction and inverted sequence of events. Especially the final statements expose it: “When this particular moment is gone, Nabu will be warming up and resting. Or will be coming in the water again.” The story’s universe stood/froze in the state of aporia.

In Mikołajewski’s text, the language barrier does not exist in its traditional meaning, which also indicates incorporating the story into the fairy-tale sphere, in which understanding does not require knowledge of languages, characters rarely understand animal languages, and the traditional element of impersonation is providing non-human beings and subjects with a gift of the human speech – *koiné* (eds. Kuczyńska-Koschany, Januszkiewicz: 2006), understandable to everyone.

The persistent silence of the crowd, expressing their opinion through the mimicry and gestures, which are a part of the non-verbal communication system, can be described in terms of tiredness of others’ tragedy, even tiredness of democracy.

The reflections of a sociologist and philosopher Zygmunt Bauman should be mentioned in this connection:

Drowned children, hastily erected walls, barbed-wire fences, overcrowded concentration camps and governments vying with each other to add the insult of treating the migrants as hot potatoes to the injuries of exile, narrow escape and the nerve-racking perils of the voyage to safety – all such moral outrages are ever less news and ever more seldom ‘in the news.’ (2016: 8)

Choosing a child as a medium of migration seems to be justified in the narrative intended for the youngest, but also matters in the communication with an adult intermediary of the reading, indicating the need of empathy, acceptance, tolerance and moral responsibility on both levels of communication, which happens, in some measure, “beyond the transposition.”

IN THE COMPLEX (LINGUISTIC) CONSTELLATION OF THE FAMILY

Media migration management affects perception of newcomers and those who (do not) accept them. Various semantic tropes contribute to the modelling of the image of reality, inter alia: irony, mentioned synecdoche, hyperbole (for example: all immigrants are terrorists) or metaphor. Many migration narratives are based on the metaphor of the home, the effects of the establishment or non-establishment.

Similar tactics is also used by Barbara Gawryluk – a journalist from Cracow, the author of the story *Tu teraz będzie nasz dom* (*Here now will be our home*). For size reasons and due to the size of the text and the narrative concentrated on/around the fate of one family the form of the text is closer to the tale than to the story. Therefore, this writing is in a “between” form, not explicitly indicating its genre peculiarities, which is not surprising in the time of genomic crisis or domination of hybrid, “disturbed” genres (Geertz 1990: 113–130). The work for children, thanks to the cooperation of several authors – at least the author of the text and the illustrator – is predominantly perceived and described as a product, a book.

Gawryluk’s tale was published within a series prepared by one of the publishing houses from Łódź *Wojny dorosłych – historie dzieci* (*Adults’ wars – children’s stories*), incorporating also post-memorial narratives concerning children’s experiences from the Second World War period, written on the basis of the author’s own experience and subjected to the fictionalization (Joanna Papuzińska, Irena Landau) or fictionalized reports received from informers, who were children in the 1930s and 1940s (Renata Piątkowska writing about the fate of the children saved by Irena Sendlerowa in the novel *Wszystkie moje mamy* (*All my mums*), Dorota Combrzyńska-Nogala describing the children from the Łódź ghetto in *Bezenność Jutki* (*Jutka’s insomnia*), and also the novels

by Paweł Beręsewicz, Michał Rusinek, Andrzej Grabowski). The author who writes about the practices of post-memory in contemporary Polish literature for the youngest in an interesting way is Małgorzata Wójcik-Dudek (2016). The researcher refers to the post-memorial management of the space and novels from the twenty-first century: treating of the Second World War, she analyses from the perspective of micronarrative.

The title of the series suggests a strong dependency of the children's fates on "adult-like" organization of the world, their co-feeling, co-suffering, sense of danger, fear and death, as if directed against the childhood, deeply violating it. The series was graphically developed by the professionals specialising in illustration for the youngest. The artists skillfully used difficult visual measures of message transferring. The issues involved in books' content referring to the military conflicts and their consequences, as well as the graphic design, show the interpenetration of history and modernity and inscribe the children's microcosm in the macrocosm of the adult world.

The narrator of Gawryluk's book is a nine-year-old boy, exposing in his reflections the family perspective of the emigration. The Baranowski family decides to leave Donetsk soon after the Russian troops enter the city. However, the parents with three children leave for Poland but the older generation remains in the occupied city. To a certain extent, the separation is influenced by the complicated nationalistic constellation of the family and historical circumstances. From the perspective of our generation, remembering Ukraine as one of the republics of the Soviet Union, Donetsk's re-emergence in the Russian influence zone or even within the borders of Russia seems to be just another political turning point in the history of their lives. Gawryluk explains the grandfather's and grandmother's decision by evoking the proverb: "It's impossible to transplant the old trees," suggesting that in the social microcosm of the family, national differences do not matter, because the relation is based on love, respect and understanding. And their language, the language of the family closeness and affection, does not require translation – neither for explaining nor transcribing code to code. The mother of three children says to her offspring: "Daddy finds himself to be a Pole, I'm a Ukrainian. And grandparents don't mind Russia being here. And they believe that good times will come back" (2016: 11). However, in this case "good times" have undefined or at least relative character. The father tries to explain the purposes of the invader's manoeuvres to the older son:

They want to attach our region and our city to Russia, just as they have done with Crimea. But here is Ukraine, despite of the fact that besides Ukrainians like your mom and grandma, also Poles like me or Russians like your grandpa live here. We would like to continue living here, but there's not going to be peace or stillness here soon. (13)

Family's war odyssey leads from Donetsk through the refugee centre in Masurian village Rybaki to a small town in Lesser Poland, which the parents,

who studied in Cracow, welcome. The route of the Baranowski family's journey and the place of their stay designate the fictional map of incidents (the book's end paper contains a simplified map of the eastern part of Europe that shows this route). The story has a bracing composition just because of the place, which is a Polish school in a small town, in which the Ukrainian boys are going to study. The school portrays a social space as a field for a specific game, at first polarizing students by the line: friend – alien; the locals – the arrivals; domesticated – not domesticated; better – worse; those who tease – those who are teased; but later – alleviating the conflicts. Relations are modelled not only by a status of immigrant or non-immigrant, but also by the language as the source of the (mis)understanding. The final events leave the reader with a hope for the children's understanding and acceptance of the immigrants, paradoxically also because the Ukrainian boy no longer accepts harassing him by some colleagues, a verbal violence. He decides to say: "I'm not Russian. If so, then Ukrainian. But your little brain does not seem to be able to tell the difference? Can you understand what am I talking about?" (44). And continues:

If you understand, it means that my Polish isn't so helpless. So keep listening. Not so long ago I saw tanks, rockets and soldiers with guns. We ran away at night between the burning houses. In those days, I was afraid. That is why I'm completely not afraid of you. I'm afraid of war, shots and explosions. You are not threatening, but just stupid. (44)

The oldest of the siblings summons up courage and stands against molestation after a special intervention in his younger brother's class. The situation of the younger of the boys results from the silence as a refusal of communication and increasing isolation of the child:

I went out of Mikołaj's classroom. It became clear to me, how difficult was life of my younger brother. He knew, that kids wouldn't understand him, he couldn't explain them why, so he decided not to say anything. He remained silent for many days and everyone got used to it. (43)

The linguistic and nationalistic differences become the social barriers, temporarily but effectively blocking boys' contact with the environment. In general, both of them at first choose silence, bearing humiliation they were experiencing from their peers. A restored voice allows them for a gradual return to the psychophysical well-being, especially since the Polish language acquisition was not difficult to them due to the Polish origins of their family. Acclimatization and acculturation through language learning proceeds in the fastest way for the youngest of siblings, because the combination of learning the Polish language with memorizing rhymed poems is typical for kindergarten. It is supported by a practical use of the various expressions in games imitating situations of the everyday communication. For example, in the described game Jan Brzechwa's poem *Na straganie* (*At the vegetable stall*) is being used, and

children made and tasted a vegetable salad. The state of war is built first in children's experience of the words that reach their ears from the evening conversations of the adults. Lexemes like "war," "work," "home," "children," "poverty," "money," "safety," "evacuation" repeated in various semantic systems produce the significative field of military conflict. For the recipient of the novel, it is also produced by the "text of the book's cover" (Stępień 2002), which contains several visual backgrounds. It can be assumed that the illustration placed there is also a "story within a story." At its central point is a television set, showing the moment of a rocket attack on a multi-storey residential building, and at the same moment, as if it were real, it is visible outside the apartment window. Therefore, war ceases to be a spectacle going on somewhere far away – it goes on around, enters the home, and destroys them. The image on the monitor is a duplication of what is happening outside the window, and vice versa. Both scenes of the tragic "show" have several spectators – father of the family watching television anxiously, son looking at both shots from behind the open door and a potential viewer of the whole, which can be any reader of the book.

Relocation of the family causes loosening of relations with the world of things, their loss or partial recovery. Migration changes the way of valuation of the objects, from now on they are selected for their immediate suitability or weight. Some of them gain status of the family keepsakes worth passing on from generation to generation. The young Ukrainian emigrants from Gawryluk's novel left their favourite toys in Donetsk. The younger boy wonders who uses his bike now. He deceives himself that all the objects are waiting for their loved ones, assigning them the human experience of time. Orderly world of things is synonymous with the stability of life. Whereas, the description of the things that "jumped out of cosy niches" (Jarzębski, 2002: 100) in the novel signals the journey, danger, war. The objects speak then instead of the characters or apart besides them. Striving for a new home and new things is connected with the establishment of a new centre of life, it is confirmed by the parent's repeated announcement: "Now here is our home", which includes the experience of time and space as well as family community.

In the afterword, Barbara Gawryluk, whose book is based on the fate of one Ukrainian family, informs about the changes she made in the characters' figure in order not to reveal the identity of the real people. However, she confirms that the family settled in Lesser Poland thanks to the help of the foundation led by an actress Anna Dymna.

BIOGRAPHY AND LANGUAGE OF CULTURE

Renata Piątkowska in her novel *Która to Malala? (Which one is Malala?)* has decided to expose the biography of a famous Pakistani woman without hiding her personality. The history of Malala Yousafzai's hitherto life has been pre-

sented with the compatibility of people's identity, places and time of events. Malala's embodiment from the novel, before being sent to England – like the real Malala – was born in 1997 and lived in Mingora, a town in the Swat Valley. In both the plot of the novel and reality we are dealing with a public person (already for a few years), recognizable and presented in the media “for the show”, but also in some measure protected by this publicity, laureate of many awards (including Nobel Peace Prize, granted in 2014).

The gunshot fired by a Taliban soldier into a school bus stopped by him massacred Malala's face, because she dared to oppose against a ban on girls' education by writing firm words on her blog. Piątkowska's novel *Która to Malala? (Which one is Malala?)* begins with this accident, which is considered as the culmination: “Gunshots were fired on Tuesday, October 9th, 2012” (2015: 5). Both the initial sentence and some of the features of the writer's narrative indicate certain affinity of the novel with the psychological prose and detective styling. The impression that it is real is intensified by a biographical note that closes the book. It informs that not all of the terrorists guilty of the attack on the girl have been found yet; and also tells about the acquittal of most of those who appeared before the court. Piątkowska makes the translation of another culture from the European and Polish perspective (especially in the language of narration). However, this is not a translation in the sense of justification for the acts of barbarity made on young women, but rather an attempt to identify different environment, different conditions in which a cultural gender is being formed, with a strong suggestion of change regarding the access of girls to education and way they are being treated by men, also inside the family.

Before the terrorist attack the world of teenagers from Mingora does not seem to differ from the reality of European or American kids of the same age – they listen to Justin Bieber, use Internet, therefore they follow the way of The Outside World, towards the macrocosm. However, their cultural environment is different, for example their microcosm, is characterized by covering the face or girls' inability to leave home accompanied by a man who is not a relative. Cultural differences, the most glaring in the fate of women, are the subject of conversation between Malala and her friend via Skype. The young Pakistan girl, later staying in Birmingham, refers to her own observations:

Young girls work in professions that we didn't even dream about. They work as policewomen, drivers, bosses of the big companies, they design houses or sit in the water pool and train dolphins. Here young people walk holding hands with each other. (Piątkowska 2015: 50)

The girls also talk about their schoolmate, who recently became a mother; one of them says:

if she gives birth to a daughter, there will be no feasts, guests, gifts. Nobody will congratulate her, because there won't be anything worth congratulating. Her family members will feel compassion for her that she has a daughter. (50)

Malala, thrown into the dimension of European civilization, looks from a certain distance at the social relations in her native culture; becomes a credible medium conveying information about the environment from which she originates, because without losing the status of immigrant she gains the emigrant's point of view.

Piątkowska takes care of the intermedial and polyphonic qualities of her prose. Malala's biography is transmitted in various ways, mediated by the literature. The writer "produces" newspaper headlines about Malala textually, fingering Internet users' conversations about her, conducted with the use of a youth slang. Among the talkers, dominates a person with the nickname Tiger XL, the most knowledgeable in the situation of Malala, who knows the content of the web recordings that the girl led with a permission from her father, hiding under the pseudonym Gul Makai (i.e. Bluebottle). This media idea for one of the student living in the Swat Valley to have started to write a blog was supposed to come from one of the reporters working for the BBC. It was a form of intervention in the Taliban-dominated world.

The teenage girl, after the attempt on her life, lives in a centre of media attention. She receives letters from all over the world (even addressed simply: "Malala, Birmingham Hospital"), congratulations and best wishes from politicians and artists (Madonna, Angelina Jolie, Beyoncé). She gives interviews, occurs on the covers of world-famous periodicals, receives numerous awards, speaks at the UN assembly, and documentary films are being produced with her participation. Malala's face is being healed on the eyes of millions of spectators. But unhealed wounds inside of her heart make her talk to her friend: "I love Swat! You'll see, one day I'll return and become Pakistan's Prime Minister!" (Piątkowska 2015: 48) or make declarations of future activity on a wide forum. Mentioned in the novel, the girl's pro-Nobel speech in which she talks about her will of becoming a politician, able to help more people than a doctor, about a profession she had previously thought about, receives a comment from Piątkowska closing the plot of *Która to Malala?*: "When the seventeen-years-old says «I want to become a Prime Minister», we smile with indulgence. But if Malala Yousafzai is the one to say it, we cannot doubt that this will happen" (60). The plural used here by the narrator, emphasizes the strength of the social impact of the Malala's biography, and even wishes this state was lasting. Piątkowska's narrative forms Malala's story in the direction of the characteristic pattern, indicating the consequence and courage in opposing the restrictive cultural practices of limiting women's development. The heroine of the novel, given by the children of former Pakistani Prime Minister Benazir Bhutto their mother's shawl, becomes in some measure determined to play a political role in the future of her country.

The return to health in the English hospital is tantamount to the recovery of the girl's lost voice. However, the orality is preceded here by the literacy

[s]he began to communicate with the doctors. At first with the help of a pencil and paper. She was writing vaguely, confusing English words, but it used to get better every day. Finally, she got rid of tracheal tube and regained her voice. (35)

As the matter of fact, the whole story can be read in the context of the voice metaphor (regaining the voice or coming to the voice). It is determined by a specified biography (and at the same time biography of the cultural gender), on the basis of which *Która to Malala?* was written. The silence as a retreat from the communication concerns Malala's mother, who does not speak English, which intensifies her loneliness and longing for Mingora. The lack of voice matters also in the tragic moment of the attempt. To the title question „Which one is Malala?” asked by Taliban, terrified girls react only by looking at the girl, about whom the terrorist asks. In this way – momentarily silent and only looking – they unknowingly point out the future victim. In the fictional construction of the novel's main character this accident turns out to be deleted from the girl's memory on the basis of amnesia. The development of the plot is also the replication of the stated question, but in a different meaning – the story provides a multifaceted response and encourages the adults to follow the story of the woman already adult today.

Voice allows broadcasting what is mediocre, closed inside – the first strong child's voice was Malala's blog, broadcast from the very centre of the threat. For the girl, the time of convalescence became a seeking of communication between the inner and outer world. The narrator, as if instead of the heroine, verbalizes her dreams including them into the mental narrative of the feverish little Pakistani girl. Within the borders of dream, sickness and raving, there are images of girls' games and grandmother's tales, which is an opportunity to enrich the story with an oral transmission of the older generation culture or description of Pakistani cuisine. Paradoxically, the girl's tragedy strengthens her voice, the range of which changes from local to global.

The structure of Renata Piątkowska's narrative reveals all the basic intertextual relations distinguished formerly by Ryszard Nycz (1995): text – text, text – genre, text – reality, that decide on the mediation of a literary work. Even in the case of referring to these obvious relations, attention must be paid to a textual pattern, which for the Piątkowska's novel, was the book of Christina Lamb – *To ja, Malala (It's me, Malala)*. Furthermore, it is necessary to emphasize the presence of various forms of communication mentioned in the novel (inter alia: blog, Internet forum, paper correspondence, telephone or Skype conversation, excerpts from the press, interview, speech). The fact that the novel by Piątkowska is based on the life of Malala Yousafzai should also be kept in mind.

The image of a young Pakistani is connected communicatively with the protest she made thanks to becoming a media icon. It is difficult to decide whether the axiology of the biographical balance of the individual – such a concept is used by Stefan Chwin who is considering the Central European deportations

(Chwin 2016: 11–41) – will help to change the fate of others (for example girls and women in Pakistan). The recognizing in Malala's fate not only the girl's micro-history, but also the child's macro-history of claiming one's rights increases the chances for this kind of shift. Piątkowska delivers this idea referring to Malala's speech in the United Nations' assembly. The author exceeds the girlish prospect by putting in Malala's mouth these words: "I remember a boy from my school, who, asked «Why the Taliban are so afraid of the education?», showed a book, which he was holding in his hand, and replied: «Taliban does not know what is written there»" (Piątkowska 2015: 55). This scene broadens the cultural borders that could have only been connected with one gender. The book remains an eloquent carrier of meanings – revealed for some (a studying child) and hidden for others (an adult Taliban).

The poetics of migration always concerns the experience of borders (eds. Czapliński, Makarska, Tomczok, 2013) – spoken and unspoken. Translation is the further work on the spoken borders, translating the worlds preceded by reading and understanding of both spheres that would interact with each other. It may effect in levelling of political-economic, socio-generational, linguistic and cultural differences. Translation is a form of dialogue, which is necessary in the difficult times of migration problems. As Zygmunt Bauman puts it:

Humanity is in crisis – and there is no exit from that crisis other than solidarity of humans. The first obstacle on the road to the exit from mutual alienation is the refusal of dialogue: the silence born of – while simultaneously bolstering – self-alienation, aloofness, inattention, disregard and, all in all, indifference. Instead of being seen as the dyad of love and hate, the dialectic of border drawing needs to be thought, therefore, in terms of the triad of love, hate and indifference or neglect. (26)

One of the ways to sensitize the next generations for the need of dialogue is to write books about it for the youngest, which performs propaedeutic functions towards the desired social attitudes (acceptance, tolerance, coexistence).

WORKS CITED

- Bal, M. 2016. Migracja: estetyki migracyjne na rzecz nowych sposobów widzenia. Trans. A. Kowalcze-Pawlik – R. Sendyka, T. Sapota, R. Nycz, eds., *Migracyjna pamięć, wspólnota, tożsamość*. Warszawa: Instytut Badań Literackich, 53–91.
- Bauman, Z. 2016. *Strangers at our Door*. Cambridge, Malden: Polity Press.
- Chwin, S. 2016. Wielkie deportacje środkowoeuropejskie z lat 1939–1950 w perspektywie aksjologicznej. *Wyzwanie literatury – Teksty Drugie*, 3, 11–41.
- Czermińska, M. 2012. Kategoria miejsca autobiograficznego w literaturze doby migracji. – H. Gosk, ed., *Narracje migracyjne w literaturze polskiej XX i XXI wieku*. Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, 41–56.
- Gawryluk, B. 2016. *Teraz tu jest nasz dom*. ilustr. M. Szymanowicz. Łódź: Wydawnictwo Literatura.

- Geertz, C. 1990. O gatunkach zmaconych – *Teksty Drugie*, 2, 113–130.
- Kuczyńska-Koschany K., M. Januszkiewicz (eds.). 2006. *Hermeneutyka i literatura – ku nowej koiné*. Poznań: Wydawnictwo „Poznańskie Studia Polonistyczne.”
- Jarzębski, J. 2002. Pamięć rzeczy: paradoksy enumeracji – H. Gosk, ed., *Codzienne, przedmiotowe, cielesne. Języki nowej wrażliwości w literaturze polskiej XX wieku*. Izabelin: Świat Literacki, 87–100.
- Kołodziejczyk, E. 2010. Poeta na „tacierzyńskim”. Obrazy ojcostwa w poezji Jarosława Miłkołajewskiego i prozie Jacka Podsiadły – Z. Andres, J. Pasterski, eds., *Inna Literatura? Dwudziestolecie 1989–2009*, tom II. Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 182–203.
- Kostecka, W. 2017. Życie w nowym świecie [recenzja]. – *Nowe Książki*, 2, 90–91.
- Markowski, M.P. 2014. Emocje. Hasło encyklopedyczne w trzech częściach i dwudziestu trzech rozdziałach (nie licząc motto) – Z. Budrewicz, R. Sendyka, R. Nycz, eds., *Pamięć i afekty*. Warszawa: Instytut Badań Literackich, 345–366.
- Mikołajewski, J. 2016. *Wędrówka Nabu*. illust. J. Rusinek. Kraków–Budapeszt: Wydawnictwo Austeria
- Nycz, R. 1995. Intertekstualność i jej zakresy: teksty, gatunki, światy – R. Nycz. *Tekstowy świat. Poststrukturalizm a wiedza o literaturze*, wyd. II. Warszawa: Instytut Badań Literackich, 59–82.
- Piątkowska, R. 2015. *Która to Malala?*. Łódź: Wydawnictwo Literatura.
- Czapliński, P., R. Makarska, M. Tomczok (eds.). 2013. *Poetyka migracji. Doświadczenie granic w literaturze polskiej przełomu XX i XXI wieku*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.
- Stępień, T. 2002. Tekst okładki – I. Opacki, B. Mazurkowska, eds., *Dzieło literackie i książka w kulturze. Studia i szkice ofiarowane profesor Renardzie Ociecek w czterdziestolecie pracy naukowej i dydaktycznej*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 502–510.
- Wądolny-Tatar, K. 2016. Synekdocha jako trop wizualny w książkowych ilustracjach dla dzieci (na przykładzie wybranych narracji słowa i obrazu o drugiej wojnie światowej) – A. Ungeheuer-Gołąb, U. Kopeć, eds., *Literatura i inne sztuki w przestrzeni edukacyjnej dziecka*. Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 164–176.
- Wójcik-Dudek M. 2016. *W(y)czytać Zagładę. Praktyki postpamięci w polskiej literaturze XXI wieku dla dzieci i młodzieży*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.