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Nomad's Camp Text in Relation to *Communitas*

(On the Example of Jerzy Pawłowski's
Emigration Literary Output)**

Jerzy Pawłowski (born on 8th January, 1958 in Wrocław) is the author of four collections of texts: *Poza domem* (Eng. *Away From Home*) [2010], *Impresje* (Eng. *Impressions*) [2011], *Bajki* (Eng. *Tales*) [2012], *Ku przestrodze* (Eng. *As A Warning*)... *Opowiadania* (Eng. *Short Stories*) [2012]. They were created during the period of the author's emigration to London which started eleven years ago. Pawłowski's immediate literary and publishing plans include a partly autobiographical novel in rhymed verse where the date 1958 shall be the title and a collection of transcribed biblical texts in rhymed verse entitled *W cieniu Biblii* (Eng. *In The Shadow Of The Bible*)¹. His intention is also to write a novel about John Paul II. The literary biography of the author of *Impressions* was preceded by his attempt to write seven novels, which he finally considered unsuccessful.

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¹ I present the information on Jerzy Pawłowski's biography and literary output based on my correspondence with him (October, 2012).



Fig 1. Jerzy Pawłowski. Photo by Jolanta Kantor-Więcek

The label of the nomad author in Jerzy Pawłowski's texts

The explanation of the "I" label in Pawłowski's texts requires multifaceted references to two-way extra- and intratextual bodies. By education, the extratextual author is a geologist who practised his profession for more than one year and became an emigrant as the result of a strange twist of fate. "Before I left – wrote Pawłowski in his letter dated 24 October, 2012 – I used to run a vegetable stand in Wrocław. It wasn't bringing in much profit, so I had a lot of time. I bought an electric typewriter and wrote seven novels during the decade of running this stand – serving customers and earning a living". In his letter of 23 October, 2012, in reply to the question about the reason why he left for London, Pawłowski writes as follows: "My family have lived in England since World War II. My grandfather was a captain in General Anders Army, took the whole combat route with him (among others he fought in the battle of Monte Cassino) and when the war was over, he stayed in England. My father died in 1999. At that time I moved out from my family. One could say that I was slightly depressed, say – depressed. It was when my aunt from London came for

a visit. Seeing my condition, she suggested that I go and stay with her for two weeks – so that I could lose touch with reality for a while. So we went. My going back home was sort of delayed. I took care of my aunt and eventually stayed here. I've lived here for over eleven years. I have been working for a cleaning company in London for five years. Being diligent earned me recognition and so I live here. However, I treat this as a temporary residence because my place in the world is Wrocław, where I will surely go back one day”.

The above quoted part of the letter indirectly confirms Tomasz Ferenc's evaluation of an interpretative category of a “wanderer” as the most appropriate one for presenting the style of existence of the artists who belong to the third wave of Polish emigrants, i.e. after the EU enlargement [Ferenc 2012: 200–201]. A “wanderer” is someone different than a tourist, i.e. he or she is a collector of sensations and an experience seeker moving about without any obligations along the route of his or her own choice. A “wanderer” is also someone different than a tramp, someone forced to travel and live in a permanent state that his or her existence is under threat. The status of a “wanderer” is the status of a man whose intention is to settle down one day, whose journey is temporary, and all the survival strategies are taken up in view of the future that he or she is creating.

In the context of Pawłowski's autobiographical narration the category of a nomad also applies to the internal space, especially the process of becoming a writer seeking his own literary form. “Writing is my life. I think that I have always known that I would be doing it. Everyone has some way of shaping himself of herself artistically. And so I had mine. It was some stories, the already mentioned seven novels... Until the first line, and then the other ones, until the style is shaped” (letter of 23 October, 2012). In this letter, Pawłowski continues: “Generally speaking, the most important thing. I have an incredible ability to write [...]. I am able to write a piece of text on a given topic at any time and on request. I consider this a gift.” This statement can be noted down as an attitude characteristic of the postmodern performance practice – “performing” an utterance in any circumstances as a sign of the presence, suspending representation for the spontaneous, permanent or occasional expression. At the same time, this is a complementary “I” in relation to the practised profession – the cleaner is

also the author of the texts [compare: Zagrodna 2011]. In Pawłowski's opinion these actions do not exclude each other, in no way do they undermine the internal and social cohesion of experiences. "I always write on my mobile phone while commuting to work by underground and then back home. At weekends I type the collected pieces into my laptop. Important: I haven't been doing much reading recently. I just drink in the images and transform them into words." (the letter of 23 October, 2012). Creation of the author's "I" label is therefore performed synchronically to the creation of the textual and empirical "I". This process takes place on the margins of the official aesthetic discourse, which is related not only to the lack of humanistic academic education in the biography of the author of Bajki. Pawłowski creates himself as a writer being guided by a strong need for expression and recognizing it as sufficient legitimation for his actions. He is not a participant in culture in the sense of a reader familiarizing himself of herself with the workshop of other artists and writers on a regular basis, tracking the evolution of artistic expression or reaching out for recent literature out of curiosity. "I rather – as Pawłowski puts it – avoid poetry while reading so that in the future no one can accuse me of other writer's influence. I am sure that I have worked out my own style myself (from the letter of 23 October, 2012). When asked about the writers who were of special significance to the author of *Away From Home*, Pawłowski mentions Wilde, Gide, Bulgakov, Sienkiewicz, Dumas, London and adds a very significant comment: "And all those I haven't mentioned who had the courage to write..." (from the letter of 25 October, 2012). The author's ideology adopted by Pawłowski (alongside other specific formal and thematic solutions inside the texts themselves) is one of the important components of a cultural phenomenon which is expressed in the strategies of "naive camp". On the other hand, these strategies are more broadly related to the issues of postmodern *communitas*, ethnic, artistic, imaginative, social and informational communities which shape a new type of relationship towards official structures or system orders. One of the main features of *communitas* is also immanent formulation of the new collective identities, and inside them – of the specific identities for the "I".

Analysing – in the context of individual and collective identity patterns – the third wave of emigration of Polish artists to London, Tomasz Ferenc emphasizes that "the transition that occurred between the first and the last

wave of migrants is a sign of completion of the change between the political and independence diaspora and the economic diaspora. It also means transformation towards transnational migration. Migration is no longer a stigma and life outside Poland has been deprived of the patriotic ethos of an “exile” and existential suffering resulting from the impossibility to return to one's homeland. It certainly does not mean the lack of nostalgia [...], however, living in London gives a sense of security which according to some artists is not possible to achieve in Poland” [Ferenc 2012: 190]. It is in this context that Ferenc considers the exchange of the “foreignness / foreigner” paradigm for the paradigm of “otherness / the other”, which is a sign of cultural opening and penetration [Ferenc 2012: 158–159]. The creation and legitimation of structural differentiation taking place in culture thanks to this culture is also subject, in liminal situations, to transformations of recognized examples and behaviour patterns, as well as socially marked positions.

The nomad's camp text

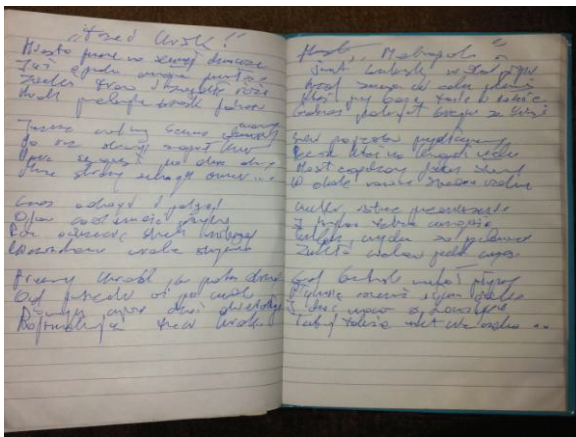


Fig 2. Jerzy Pawłowski's manuscript. Photo by author

The principle of constructing texts used consistently by the speaking subject in Pawłowski's text is the hybridization of the form which consists in combining all structural determinants (concerning gender and genre) of poetry, prose and drama. Of special importance to the author of *Away From Home* is building the plot and action, constructing the time frame of events. These compositional means and narrative techniques typical of epic

are combined by the speaking subject with rhythmicising and rhyme, i.e. poetic means of expression which are already historical in their nature. "My way to writing in rhymed verse was a long one – says Pawłowski. I have tried many forms, and this one worked out for me best [...]. Besides, this is a completely different form, more difficult than prose – it is a kind of a challenge. I believe that poetry is not only poems. I hope that it will be also possible to call a novel, a short story, or the Bible poetry" (from the letter of 24 October, 2012). The suggestion contained in this statement is the identification of poetry with rhythm and rhyme as the ordering with a higher level of artistry than prose. Therefore, Pawłowski combines autobiographical strategies with the strategies of an intratextual author as the one who introduces order into the chaos of impressions and words. Pawłowski – the author – has very rich vocabulary at his disposal, and using lexical competence in the form of plots imitating the recovery of the structure of events as intentional and coherent is the function of a rhymed and rhythmicised story. The continuity of the extratextual author's fate is programmed into the activity of the speaking subject who is always a more comprehensive figure of the nomad. The speaking subject, representing the experiences of "I-now-here", is simultaneously the one that marks the framework of the past and desired events as the future ones.

Pawłowski's debut first volume, *Away From Home*, besides the three initial poems and the final poem consists entirely of the texts arranged in stanzas; all the poems consist of four stanzas. The poetic style of the texts is emphasized by a constant rhythmic pattern associated mainly with the natural melody of the Polish language, emphasis and intonation rather than with specific metrical systems. Breaking of the rhythm present in Pawłowski's poems (and also in other collections of texts) is not an aesthetic standard of disrupting the predictability in order to surprise the reader, but mostly results from the inability to agree on the meanings of words, their phonetic form and rhymes. Unsophisticated rhymes (often affecting the consistency of meanings), pathetic and emotional styling of vocabulary, references to extensive, but at the same time common experiences, emphasize the principle of the author of *Wszystko można napisać (Poza domem*, p. 185). According to this principle the theme of the poems includes different spheres of everyday life, constituting an individual diary of experiences and observations written in rhymed verse. This episodic verbal structure consists of recorded

impressions from the streets of London, friendly and casual meetings, Christmas and Easter rituals and meals eaten together. The form of a poem is also used to celebrate birthdays of his relatives and friends. Many texts from the volume *Away From Home* are reflections on the change of seasons, the expression of alternating moods of melancholy and hope, the state of being tired and the state of resting happily. Although the author is consistent in his use of the first-person speaking subject typical of poetry, it is, however, the vocabulary by the use of which the poems from the collection *Away From Home* represent Bakhtin's "someone else's voice" of the community, also the historical one. Semantic standards, stereotypes and clichés of contemporary colloquial speech are combined with romantic rhetoric and the rhetoric of the Young Poland [Polish: *Młoda Polska*], which – as a result – introduces semantic inconsistencies and tensions typical of camp literature. This applies in particular to the devices such as exaltation, hyperbole and emphasis which are predominantly found in the collection *Away From Home* and are also used in later texts (e.g. in: *Away From Home: każda głowa stajnią wiary* (Eng. *every head is a stable of faith*), p. 59; *Pożar czynu przyszłość wzniesi* (Eng. *The fire of deeds will start the future*), p. 68; *buchnie w końcu jasność łuny* (Eng. *Finally, the brightness of the glow of fire will belch*), p. 68; in: *As A Warning...: już ruszony zbrodni głaz* (Eng. *the rock of crime has been moved*), p. 30; *obraz jednak umysł zrył* (Eng. *yet, the image has ploughed the mind*), p. 25; *w wyobraźni utkwiał sęk* (Eng. *the knot got stuck in imagination*) / *Stąd też czarnych myśli splot* (Eng. *therefore, a series of gloomy thoughts*), p. 26).

The second collection of Pawłowski's texts – *Impressions* – was, as the author suggests (a note on the book's cover), written under the influence of one of the Claude Monet's pictures. It contains narratives written in rhymed verse on the topics such as the dynamics of nature (the wind element turning into a hurricane, a volcanic eruption, winter landscape, the history of a cone and seed spreading as a metonymic image of life spreading itself with persistence, a man wandering along coastal beaches and in the mountains), as well as the descriptions of get-togethers and the Smolensk plane crash. The predominant feature of *Impressions* is a story crammed into the rhythm and rhyme and based on a lively plot with short descriptions containing details of the described objects, which is characteristic of the entire Pawłowski's output. Most of these features are a direct

presentation of perceptual and physical experience which in the semantic layer takes the form of an expressive, evocative message, often adopted from colloquial speech.

As A Warning... Short Stories is a collection of five very long texts written in poetic verse. The first story (pp. 6–73) is devoted to Jerzy Popiełuszko and the components of the foundation myth of independent Poland. What is interesting is the time of events since the first part is the story of the discovery of the Priest's body by a fisherman and the description of the funeral. The second part consists of flashbacks from Jerzy Popiełuszko's life when he was a priest and a national activist. Here, the author uses the first-person narrative based on the empathic shift of emotions of the speaking subject into the final experience of the Priest's kidnapping and torturing just before his death. Part three is a description of the Priest's childhood and contains a number of historical anticipations of future events. In part four of *Short Story* we are again taken back to the early scenes of the Priest's death.

His next four stories (*...i medycyna* (Eng. *...and medicine*) pp. 74–147; *Zbrodnia* (Eng. *The Crime*), pp. 148–210; *Alkohol* (Eng. *Alcohol*), pp. 211–260; *...”fil”...*, pp. 261–319) are dominated by carnival poetics related to camp literature². It is represented by the principles such as: the triumph of vulgar words (words of abuse, offence, swear words, words from colloquial language, slang and jargon); the triumph of biologicity and sexuality; – the principle of family and public dispute, the primacy of relativism and personal truth; - detabooisation of actions and attitudes, elements of obscene art, exploration of sexual and criminal pathology, – expansion of the performance rule and blurring the line between life and art; – topics of everyday and festive experience of community by referring to religious festivals and social gatherings. Pawłowski also presents typical carnival games: – imitation games (mimicry games), scene and mirror games; competition games (agon), – coincidence and gambling games (alea), bewilder me games (especially carousals), ludus (dances and feasts) – ritual games, festive and ceremonial rituals [cf. Dudzik 2005; Stoff, Skubaczewska-Pniewska (red.) 2000]. As far as the style is concerned, the technique of joining per-

² These connections are emphasized in numerous comments by G. McMahon in his book *Camp in Literature*, Jefferson [2006: 26, 83, 189, 194, 196, 227–234].

manently poetic tracks (metonymies, synecdoches, similes, metaphors) with everyday language (colloquialisms, stereotypes, semantic standards, slang expressions, proverbs, trite metaphors) becomes the sign of a carnival and varied gender and generic instrumentation.

The collection entitled *Tales* includes six texts and from the formal point of view is a continuation of the tricks already discussed, whereas the formula of the presented world is expanded. The first tale, *Gra* [Eng. *The Game*] (pp. 7–32) is a presentation of fantasmatic reality, in which interactive communication between a lonely childlike protagonist and a guide from virtual reality – a man / a grandfather – is made more realistic. This virtual guide helps the boy in his exploration of the next levels of the game experienced emotionally by the protagonist not as a substitute reality, but as a real one. The second tale, *Kotek* [Eng. *The Kitten*] (pp. 33–48), is also a fantasmatic expedition in which the childlike protagonist is supported by a knight (transformation of a small figurine into a character acting in the presented world). In his dream the child follows an unruly cat, encounters enemies (dogs and wolves), wins some allies which are the elves supported by forest animals (all of them deal with the manufacture of chocolate – the theme from the marmot commercial). The protagonist overcomes all the difficulties and wakes up enriched by a series of experiences, and most of all (according to the didactic principle of fairy tales) becomes more courageous and self-confident. The third tale, entitled *Kosmos* [Eng. *The Space*] (pp. 49–74) describes the simulation of a child's expedition into space. Broadening spatial perception is connected with the theme of the fifth tale, *Wehikuł czasu* [Eng. *The Time Machine*] (pp. 107–148) in which the main motif is expanding time perspective (among others, the incrustative reference to the Greek tradition). The fourth tale, *Chomik Dyzio* [Eng. *Dewey the Hamster*] (pp. 75–106), is again a story about a child setting out on a journey full of dangers, forced by a small beloved hamster which becomes the fugitive guide. The last tale in the collection, *Barbie* [Eng. *The Barbie Doll*] (pp. 149–179), is the story of a poor and lonely girl in the big-city world who wants to get a Barbie doll unobtainable for her because of the price. Also in this tale a fantasmatic event takes place when the toys come to life in the shop warehouse and initiate a sequence of events which develop emotions, the sense of observation and force the girl to actively participate in an unknown world.

While the didacticism of *Tales* is compatible with the convention of the literary genre, the language is rather a written variation of everyday speech, subordinated mainly to the prevailing rules of rhythmicity and rhyme, which in turn leads to frequent, sometimes grotesque (carnival) violations of stylistic and semantic consistency of the text. The language of *Tales* is laced with expressive, blunt phrases which are used to describe physical and emotional sensations. The vivid and evocative vocabulary that renders a close perceptual distance between events is combined (as in other Pawłowski's texts) with numerous colloquialisms, abbreviations, acronyms and proverbs used in everyday communication. *Tales* are primarily oriented at the effectiveness of emotional impact and stimulating the imagination. The principle of this effectiveness is mostly implemented by the accumulation of verbs, their constant exchange (almost each verse brings a change of plot or intensifies its pace), which from the point of view of cognitive patterns and the child's needs is intentional and accurate. A special feature of the collection is an intentional narrowing of the circle of readers down to the children's community, belonging to the author's family together with all the situations well-known to those readers (the tricks of the real cat and hamster). "I wrote this small collection of *Tales* – as Pawłowski states in his letter of 23 October, 2012 – because of my eighteen months old cat (when he was little, he would often get into mischief). Besides, a girl came to London and then I decided to write about the cat for that girl (she bought herself a hamster and Dyzio [Eng. *Dewey the Hamster*] is a story about it as well)." Why Pawłowski chose the genre of tales can, however, be also looked upon from another perspective – from the perspective of a nomadic emigrant. This perspective was outlined by Julya Rabinowich in her panel speech during the "International Conference of EUNIC–Warsaw and the European Commission in Poland" on "Literature and Immigration" (25 March, 2010). Rabinowich, who knows the processes of emigration, migration and immigration very well based on her personal experience, highlighted – in the context of her works (the novels entitled *Splithead* and *The Eartheater*, and the theatre plays such as *Refugees aria*) – the motif of an inner child in a mature wanderer: "You can leave your childhood behind, but the child who you used to be will follow you like a fare dodger. In my novel, I tried to create some space for the child who had many things to tell me about, the things that I too easily forgot; the things that might hurt and unravel memories and also new

ways of looking upon life. Developing oneself in a foreign land is not solely the domain of the young – everyone has to go through this process, even the elderly people who lose much more than a child during such a journey: for they lose all the past and do not have too much time to sort it out”³.

With reference to all his work, Pawłowski outlines the themes of his works as follows: “These are the themes addressed in my works: the notion of Omnipotence – God, the sense and nonsense, the surrounding beauty..., universality of life and its participants, human injustice, imagination” (letter of 25 October, 2012). Therefore, this is the canon of the so-called “grand narratives” from which postmodernism distanced itself. In Pawłowski's texts the programme of “grand narratives” is on the one hand rewritten as the microhistory programme of everyday life (present and past) and on the other hand – as the reconstruction programme of the components of the Polish national myth. Both poles of the textual world are brought together by a strong “I” label, often expressed by Pawłowski with the “ego” lexem. This lexem is to be found both in pathetic and trivial contexts – it is a sign of the tension sensed by the speaking subject which appears between the superficial “I” and the profound “I” capable of strong feelings, which craves fulfilment and is dynamic and creative. Pawłowski mostly joins the “I” pronoun with the ordinary grammatical form, and the “ego” is a lexem around which the theme of experiences is focused. Marking the oscillation category of “I/ego” is also expressed through the shortening of the distance to performances, which is particularly visible in the identification of the third-person speaking subject (in Pawłowski's output it is the omniscient and participating narrator) with the presented protagonist. Being more reliable than observation, speaking from the character's “inside” (“taking over the voice” of an object or element as well) is one of the important signatures of Pawłowski's creativity. This label is also present in the form of a transfer of the point of view from the personal subject onto any experiencing object, as in one of the stanzas of the poem entitled *Przedświątecznie* [Eng. *Christmas Is Coming*]: *Mrowiem zalane deptaki* [Eng. *Promenades Flooded With Swarms of People*] / *Językowa wieża Babel* [Eng. *The Language Tower of Babel*] / *Ponad lampionami ptaki* [Eng.

³ <http://edukacja.warszawa.pl/index.php?wiad=2696> [access: 30 Oct., 2012].
<http://edukacja.warszawa.pl/fotogaleria.php?id=2565> [access: 30 Oct., 2012].

Birds Over The Lanters] / *A wytchnieniem dla nich kabel* [Eng. *The Cable – Their Respite*] (in: *Away From Home*, p. 74). A plain detail of urban landscape, which is of little importance for a passer-by, is here endearingly recognized from “a bird’s perspective” as a place to rest.

Dominant means of expression used by the author of *Tales* are characterized by the already signalled features of camp aesthetics (I emphasize the term “aesthetics” here because the social gender issue is not important for Pawłowski). The concept of the culture camp text derived from the French and English tradition⁴ is a modern conceptual container absorbing all the artifacts created intentionally or unintentionally (naive camp) on the outskirts of the official artistic discourse [McMahon 2006: 5–10, 94–116; Sontag 1979: 306–323; Kletowski 2004: 64–65; Czaplinski 2011: 121–131; Kulpa, Kucharska, Malinowska-Petelenz, Petelenz]. Camp phenomenon in art, built by Susan Sontag, Moe Meyer and Gary McMahon around the analysis of the rules of the eighteenth-century mannerism and romantic novels, is characterized by the strategies such as: the triumph of style over content, form hybridization, carnivalisation, decorativeness, artificiality, exaggeration, stylization, sensuality, exaggeration, power of individuality, suspension of the official aesthetic discourse, sensitivity to extreme states of sensation. The indeterminable idea of camp (like in the case of the concept of kitsch) refers to the solutions of assigning a proper field of research to it – which is indicated either as poetics of a sender or poetics of reception. This problem is typical of the broader context of evolution of the post-modern aesthetics and the relationship between various types of social communities, granting themselves competence in legitimacy and axiomatization of artistic activities. It is therefore an important issue for all the *communitas* which dynamize the structure of the social field from the outside by creating objects of art not taken into account or rejected in the official discourse, and still functioning in the social circulation. With regard to Pawłowski's output it would be more appropriate to say that the camp character of his texts is decided upon by the reception style, especially the comparative comparison between the diachrony and synchrony and literary works (not only the Polish ones), to which the scholars and

⁴ Indications of the slang, English (*Passing English to the Victorian Era*, 1909) and French (Balzac 1830, Gautier 1863), origin of the notion of camp can be traced back in G. McMahon [2006: 6], who follows Moe Meyer [1994].

critics grant the status of literature containing the accepted set of aesthetic, artistic and metaphysical qualities. However, the very formation of such perspective adds little to the studies of camp literature, especially of the emigration type, since it contains a reflection on its function and importance in a given community, and on the social position / authority of a “camp author”.

The interference between different communities with different cognitive competence and social roles is a contemporarily open space of direct exchange of global, community and individual arguments. Language and art communication is a part of the dispute, and explaining the meaning of artistic practice and all the modern communication rituals without referring to the social environment is so limited that it can diverge from the meaning of the texts⁵. According to Pierre Bourdieu, the study of cultural objects requires three related operations which include: – the analysis of the position of the literary field within the evolutionary structures of power, – the analysis of the internal structure of the literary field in the context of mechanisms of competition for the position and legitimacy; – the analysis of the origin of the habituses of those who took up positions in the literary field and have the opportunity to update their orders [Bourdieu 2007: 327].

The Nomads' Communitas. Between “I” and collective identity

In relation to the identity figure “I – the author”, Pawłowski initially outlines his immediate community of readers using specific dedications. In the collection *As A Warning – To my friend Władysław Waszkiewicz for ever*; in *Tales – To all the grandchildren of Jolusia from Tarnów: to Filip, Nikola and the situation, Natałka and Adrianna and all the future ones...*; in *Away From Home – To all whom..., and in particular to JOLUSIA FROM TARNÓW*; in *Impressions – To my cousin Jola*.

According to the information on the covers of his collections Pawłowski adds: “In the notes about the author there appears Jolusia from Tarnów. Some of the first poems were dedicated to her. She also made me publish

⁵ I discuss this problem in more detail including the autobiographical “I” in: [Ślósarska 2012: 7–26].

the ones I had rediscovered and so it began” (from the letter of 24 October, 2012). In addition to the dedications, introducing literary heroes who are the author's relatives and friends and help him create the world of text images is also a sign of defining the community of readers. Around this original and narrow community of readers and subjects of the fictional world at the same time, Pawłowski defines the project potentially open to every reader. “I write for anyone who has a desire to reach for my poetry. The language of the poems is rather simple, comprehensible for the general public, although the nuances in them are for a smaller group” (letter of 24 October, 2012). The author of *Away From Home* sees an even more complete, potential community of his readers by speaking about the possibility of translating his texts into English. “It is my dream – he writes. I am not able to do it myself because I think that one can only write in their mother tongue⁶. I think that someone who will render the intention and rhythm of my literary output will be found” (letter of 24 October, 2012).

The identity figure “I – the author” is also immersed in the historical and modern community of the Poles. In selecting certain themes Pawłowski is guided primarily by the ethos of tragedy and struggle for freedom, sometimes creating a grotesque cliché of ideological attitudes characteristic of earlier generations of emigrants (e.g. in *As A Warning...* the phrases such as: *Naród z Bogiem się pojednał* [Eng. *The people and the God reconciled*], / *Wkrótce ruszy w stronę Tęczy* [Eng. *They will soon set off towards the Rainbow*], p. 20; *Jedność naraz bucha miechem* [Eng. *Unity suddenly bursts like bellows*], p. 22, *Stojąc z opuszczonym czołem* [Eng. *Standing with one's forehead lowered*] / *Naród myślą przestrzeń tnie* [Eng. *The nation cuts the space with their thoughts*] ..., p. 58).

⁶ A real proof of the validity of this belief is to be found in the emigrational literary output of Krystyna Dulak-Kulej (born in 1948, in Piwniczna) who has been serving as the secretary of the newly formed Association of Polish Writers Abroad, based in London since 2010; previously, since 2000, a member of the Polish Social and Cultural Association Ltd. Krystyna Dulak-Kulej graduated from the Department of English, has been an emigrant since 1970 publishing in the Polish local newspapers and newspapers edited by the Polish community in London. Since 1974 he has been working at London's Heathrow airport. She is the author of the short collections entitled *Nadpopradzie* [Eng. *The Region of the Poprad River*] (Warszawa, 1985, Iskry), *Skoszony czas* [Eng. *The Reaped Time*] (Kraków 2004, Wyd. Beskid), *Tęcza w bursztynie* [Eng. *Rainbow Inside The Amber*] (Rzeszów 2009, Podkarpacki Instytut Książki i Marketingu). While writing, she uses local dialects of Sącz and Podhale. She has been updating the regional vocabulary, which is already very rich. Main web page: <http://www.lingvasos.pl/pl>. Literatura Krystyny-Kulej [Eng. Krystyna Kulej's literature], [access: 30 October, 2012].

Pawłowski maintains the romantic and neo-romantic ideal – memories retain, repeat and help strengthen the experience of the Solidarity uprising despite rapid social devaluation of the ethos of “Solidarity”. Updating the experience of past events is not here of nostalgic nature [compare: Zaleski 1996: 11–12], but is the choice of sticking to the values. To put it in a slightly different way – in Pawłowski's works placing the ideal in the past is not related to the painful awareness of the past history (both collective and individual), but rather to the creation of the model of the past as a source of Eutopia to be desired in the future, which is characteristic of a nomad.

Historical reminiscences and the updates of current political and social events are not the predominant feature of the literary output of the author of *Away From Home*. A more profound community feature in the context of the Polish culture is the myth, which is just being created, of a brave nomad who is capable of acculturation and at the same time transposes the signatures of continuity, the location of which is abandoned only temporarily, into a new location. However, this location is not a specific territory (Pawłowski's works lack detailed descriptions of Wrocław), but remembering the events and one's family and friends in the perspective of one's own development. The entirely new possibilities of establishing and strengthening the continuity of the relationship with family and friends by means of modern media are certainly not without significance, as well as is the possibility of inviting them to one's current place of residence, which was very difficult or even impossible for earlier generations of Polish emigrants.

In Pawłowski's works a specific signature of a nomad, determining the image of the community in the inner space, is the empathic migration of the “I” – from the experiences of a poor fisherman who wants to catch a fish to make a meal up to direct putting of oneself in the sphere of tragic experiences of a tortured priest; - from the dreams of a lonely boy seeking substitute care in a virtual grandfather up to the experiences of a girl leaning with admiration over an unattainable Barbie doll. In view of empathy predominating in Pawłowski's texts, what is interesting and significant is the use of deanthropomorphization and metonymy for the characters who are the epitomes of unacceptable power and social evil (for example in *As A Warning...: z drzwi wychodzą dwa fartuchy, fartuch jakąś plombę zrywa*

[Eng. *the doors open and two aprons come out, the apron breaks a seal*], p. 15; *tajnych ubrań nowa zhora* [Eng. *a new nightmare of secret clothes*], p.22; *Impresje: garniturów czarnych tłok* [Eng. *a crowd of black suits*], p. 17).

The boundaries of community outlined by Pawłowski, both of the internal and external one, are not closed. They are not only characterized by the openness to new contacts and experience typical of a nomad, but also by the liminality and dynamics, the awareness of being in an arcade of various spaces and states of reality, which promotes better social adaptation. While analyzing the liminal structure of *communitas*, Victor Turner [1974] stresses that such communities are spontaneous and autogenic and release the power hidden in people. Between these communities and social structures is established a dialectical tension which takes the form of temporary relationships or the process of the exchange of values and attitudes. This dialectical tension, as a principle of public communication, regulates the interactions within a given community. It is also functionalized as a counter-discourse to any other *communitas*. The sphere of legal validity with universal claims loses its importance here and the status of legal authorities legitimizing the existential and artistic utterance of a “nomad-in-community” is assumed by the readers from the immediate environment, forming an emotional and linguistic circle of resonance reinforcements and reflections.

An interesting aspect of the process of exchange of values and attitudes implied by liminal communities, is referring to the reality of nature, physical energy, direct experience and colloquial speech. Pawłowski's works are dominated by the images of nature expressed through animalization and anthropomorphism. The wind in *Impressions* is an anthropomorphic creature full of emotion and passion that furiously attacks the land and the city. The wind is enraged, malicious, destructive; it covers the entire space, is combined with the downpour, attacks human households, cars and streets, destroys fences and gardens kept in perfect condition. This image is not in opposition to the civilization or a particular place. It expresses the pirmaeval strength and dynamics of life. Pawłowski's texts do not contain too many detailed descriptions of London. It is not due to the lack of acceptance of his current place of residence. “As for the Londoners – writes Pawłowski – I am of the best opinion about them. Living in London is

really nice. It is a beautiful city and it is very tolerant” (letter of 24 October, 2012). But walking around London, Pawłowski—the author is mainly a sensitive nomad, creating a resonance reality in which the states of the surrounding nature (and not of a typical urban area) interact with the internal mood. It is particularly visible in the poetic style of *Impressions*, which is the continuation of a romantic and neo-romantic idea of human empathizing with nature (e.g.: a rhetorical phrase-clich in *Away From Home: Gdy płodnością tętnią zbiory/ Tętni życiem dusza młoda* [Eng. *When the crops pulsate with fertility / The young soul is vibrant with life*], p. 58; *Słońce wiosny wiew chwyciło* [Eng. *The sun grasped the gust of spring*] / *Śpiew euforii wokół słyszę* [Eng. *I can hear euphoria singing all around*] / *Jak nie pisać, gdy tak miło* [Eng. *How can one not write when it is so nice around*] / *Tak więc piszę, jednak piszę* [Eng. *So I am writing, yet I am writing*], p. 130; and a more complex allegorical image of an eternal nomad-bird: *Jasność ciepłem zawitała* [Eng. *Brightness has welcomed us with warmth*] / *Ptak rozłożył skrzydła naraz* [Eng. *The bird spread his wings suddenly*] / *Przy kanale bułka cała* [Eng. *The whole roll by the canal*] / *Lot... i koniec głodu zaraz* [Eng. *The flight ... and hunger will cease immediately*], p. 118). Updating the memory text is also an aspect of such resonance – Christmas or Easter decorations in the streets of London remind the other of the Polish rites where physical and substantial things are joined with what is ritual and religious – the speaking subject is consistent in his combining the images of a Christmas or Easter table and dishes with the prayer and profession of faith (like in the poems entitled: *Przedświątecznie* [Eng. *Christmas Is Coming*], *Święta* [Eng. *Christmas*], *Przed* [Eng. *Earlier*], *Środa* [Eng. *Wednesday*], *Czwartek* [Eng. *Thursday*], *Wielki tydzień* [Eng. *The Holy Week*] from the collection *Away From Home*, pp. 74, 75, 26–29).

The characteristics of the third wave of Polish emigrants undertaking artistic activity which are clearly visible in Pawłowski's output are, on the one hand, characterized by strong ethnic roots, awareness of the temporariness of the state of being “the other” and the possibility of returning to their homeland. On the other hand, the characteristics of the Polish émigré community created by the artists and the audience locating themselves “in between” become comparable to “other” ethnic communities. These communities are becoming a global social and artistic phenomenon that requires a more general research perspective – an aesthetic, sociological,

and political one. The range of non-system social ties created nowadays by the *communitas* of others is restricted neither by the time nor the place. Economic reasons and globalization of communication create social behaviours in virtual space which are the basis for the formation of spontaneous communities not necessarily provisionally and explicitly defined or stated in a manifesto. They are prone to various forms of scattering and gathering, shifting the borders and transforming network connections (real and virtual ones). Members of a given community may have connections which are different depending on their occupation, artistic activities or family relationships. During the above-mentioned International Conference on “Literature and immigration” in 2010 in Warsaw, Sten Pultz Moslund, examining the problem of hybridity in the literature of migrants, rejected a simplified model of a dichotomous relationship between what is presumed consistent, culturally homogeneous and what is hybrid, manifold. According to a Danish researcher (a Bakhtin's follower), nowadays one should speak about the cultural communalism as a slowly changing homogeneity⁷. Postmodern *communitas* assimilate and promote numerous varieties of aesthetics, regardless of their legitimation in the official artistic discourse. The act of creation of *the other one* is first of all the act of performance. Paradoxically, the principle of the primacy of the performance rule (the primacy of presence over representation) completely transforms social communication into the “communities of other” communications that create a global network of communication⁸. These communities are also shaped by those who have never left their place of birth, but join up with people who share the same ideology, apply analogous personal myths or practice similar forms of art.

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⁷ <http://edukacja.warszawa.pl/index.php?wiad=2696> [access: 30 Oct., 2012].
<http://edukacja.warszawa.pl/fotogaleria.php?id=2565> [access: 30 Oct., 2012].

⁸ Compare: R. Chymkowski, *Granice inności w dyskursie – rozważania teoretyczne*. In: *Tropy tożsamości: Inny, Obcy, Trzeci*, Ed. W. Kalaga, Katowice 2004, Wyd. UŚ, pp. 99–108.

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