

# Breaking Boundaries:

Reimagining Borders in  
Postcolonial and Migrant Studies

3 September 2021

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# Programme

**NB. There will be 5-minute comfort breaks between each session, in addition to the scheduled lunch break.**

**9am** Welcome to Breaking Boundaries, MAPS 2021: **Minoli Salgado** (Conference Director) and **Malcolm Press** (Vice-Chancellor of Manchester Metropolitan University)

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**9.20am** Keynote: **Suvendrini Perera** (John Curtin Distinguished Emeritus Professor, Australia) 'Reimagining Borders in the Face of Violence'

Chair: Minoli Salgado

Moderator: Krzysztof Kaleta

## 9.55am Panel 1

### Panel 1a: Home and Unbelonging

Chair: Nahla Raffaoui

Moderator: Ginette Carpenter

**Noor Fatima** (Independent scholar) "'Homelessness" at Home: Rethinking Boundaries Inside The House'

**Sk Sagir Ali** (Midnapore College, India) 'Subscribing to the Whitmanian crowd: A Sense of Membership and Belonging in Ayad Akhtar's *Homeland Elegies*'

**Zainab El-Mansi** (British University, Egypt) 'Geopolitics of Home in Ghada Karmi's *In Search of Fatima: A Palestinian Story* and *Return: A Palestinian Memoir*'

**Miriam Hinz** (Heinrich-Heine-University Düsseldorf, Germany) 'Renegotiating Home and Belonging in Chimamanda Ngozi Adichie's *Americanah* and Sefi Atta's *A Bit of Difference: The Limits of Afropolitanism*'

**María Jennifer Estévez Yanes** (University of La Laguna, Spain) 'Beyond Borders: Vulnerability in Dina Nayeri's *Refuge*'

### Panel 1b: Writers in Conversation 1

**Ellie Byrne** in conversation with **Tina Makereti** 'The Indigenous Traveller turns his gaze on The Empire: crossing boundaries in *The Imaginary Lives of James Pōneke*'

Moderator: Krzysztof Kaleta

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### Panel 1c: New Directions?: Reconfiguring the Borders

Chair: Chloe Germaine

Moderator: Amal Mazouz

**John Wei** (University of Otago, New Zealand) 'Revisiting (Queer) Migration: Population Mobility and Economic Restructuring in Post-Covid Geopolitical Shifts'

**Bede Scott** (Nanyang Technological University, Singapore) 'Visible Cities: The Semiotics of Colonial Urban Space'

**Neil Cliff** (Manchester Metropolitan University, UK) "'Guilty Travels" - Tracing Currents of Colonialism on the Niger River'

**Bethan Evans** (Nottingham Trent University, UK) 'Bridging the Aesthetic and the Political: Crossing Borders in Irenosen Okojie's Black British Short Stories'

**Monika Fodor** (University of Pécs, Hungary) 'Narrative reconstruction of the border in intergenerationally transmitted memories'

## 11am Panel 2

### Panel 2a: Home Sweet Home? Unhoming and the Unhomely

Chair: Neil Cliff

Moderator: Sonja Lawrenson

**Shefali Banerji** (Trinity College, Dublin, Ireland) 'No Home of One's Own: Unhomeliness in the Text of Jean Rhys's Fiction and Life'

**Rachel Lichtenstein** (Manchester Metropolitan University, UK) 'Avram Stencil: The Lost Yiddish Poet of Whitechapel'

**Ann Carragher** (Manchester Metropolitan University, UK) 'Unsteady States: Occlusion, Insecure Ground & Irregular Activity'

**Fearghus Roulston** (University of Brighton, UK) 'Would you ever go back? Home, subjectivity and temporality in narratives of migration from the north of Ireland'

**Dima Samaha** (Saint Joseph University of Beirut, Lebanon) 'Finding home in non-places, in *Exit West* by Mohsin Hamid'

### Panel 2b: Traumatic Legacies and Inherited Violences

Chair: Peter Chukwunonso Ezeiyoke

Moderator: Ellie Byrne

**Rashmi Attri** (Aligarh Muslim University, India) 'Unheard Story of Subaltern Refugees'

**Rania Khalil** (British University, Egypt) 'Staged Representations of Négritude, Aboriginality and White Supremacy in Jane Harrison's *Stolen*'

**Winsome Monica Minott** (University of Kent, UK) 'Shara McCallum's Intersectional Poetics: Language, Style, Identity'

**Caroline Koegler** (University of Münster, Germany) & **Georgina Lewis** (University of Exeter, UK) 'Whose Boundaries? Joint Perspectives from Sociology and Literary Studies on Forced Migration, Trauma, and the Integrity of Borders'

**Shataparni Bhattacharya** (Jadavpur University, India) 'Individual and Collective Memory in Milan Kundera's *Ignorance*'

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### Panel 2c: Combined and Uneven Development: Globalisation, Climate Change and Enforced Migration

Chair: Blanka Grzegorzcyk

Moderator: Amal Mazouz

**Khedidja Chergui** (École Normale Supérieure of Bouzareah, Algeria) 'Images of Clandestinity, Heterotopia and Border Crossing in Bin-Yunis Majin's "El Herik" and "Why Doesn't the Sea Die?"'

**Jennifer Leetsch** (Julius-Maximilians-University Würzburg, Germany) 'Intimate Coastal Ecologies in Ubah Cristina Ali Farah's *A Dhow Crosses the Sea*'

**Jade Hinchliffe** (University of Hull, UK) 'Surveillance of Refugees in Mohsin Hamid's *Exit West* and John Lanchester's *The Wall*'

**Arunima Bhattacharya** (University of Leeds, UK) 'Unequal journeys: Representations of migration in Amit Chaudhuri's *Odysseus Abroad* and Amitav Ghosh's *Gun Island*'

**Muddasir Ramzan** (Aligarh Muslim University, India) 'Understanding Contemporary Migration: A Study of Mohsin Hamid's *Exit West*'



## 12.05pm Panel 3

### Panel 3a: Narrating Displacement: Scripting Migrant Experiences

Chair: Dounia Hachelef

Moderator: Blanka Grzegorzczuk

**Touhid Ahmed Chowdhury** (University of Bamberg, Germany) 'Storytelling in the *Refugee Tales: Borders, Boundaries, and Refugeehood*'

**Laura Brody** (Charles University, Czechia, and Paul-Valéry University, France) 'East, West and the Space in-between: the 1923 Greco-Turkish Population Exchange in Greek Literature'

**Christina Slopek** (Heinrich-Heine-University Düsseldorf, Germany) 'Beyond Boundaries: Refugees, Mapping and Border Politics in Zeyn Joukhadar's *The Map of Salt and Stars*'

**Rachel Gregory Fox** (Queen Mary, University of London, UK) "What I'm saying has nothing to do with my asylum request. What matters to you is the horror": Narrating Horrific Refugee Experiences in Hassan Blasim's Short Fiction'

**Sanjida Parveen** (Aligarh Muslim University, India) 'Assimilation and Integration as modes of Acculturation: Reading Muslim Immigrant Narratives of Monica Ali and Fadia Faqir'

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### Panel 3b: Writers in Conversation 2

**Ginette Carpenter** in conversation with **Minoli Salgado** (Manchester Metropolitan University, UK) 'The Witness-Traveller: The Politics and Poetics of Writing Hidden Histories in *A Little Dust on the Eyes, Broken Jaw* and *Twelve Cries from Home*'

Moderator: Krzysztof Kaleta

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### Panel 3c: Breaking Boundaries: Transnationalisms, Border Crossings and Displacements

Chair: Nahla Raffaoui

Moderator: Neil Cliff

**Haleemah Alaydi** (University of York, UK) 'Rethinking Palestinian Diaspora Fiction'

**Gerald Maki** (Ivy Tech Community College, US) 'The Placeless, Atopic Vision of Kazuo Ishiguro's *The Unconsoled*'

**Wong Jo-yen** (National University of Singapore) 'Stance and Identity Construction Among Malaysian Chinese Amidst China's Rise'

**Nuha Askar** (Goethe University Frankfurt, Germany) 'Dissemination: An Act of Rebellion, Breaking Boundaries and Hope in Rawi Hage's *Beirut Hellfire Society* (2018)'

**Matilda Jones** (Freie Universität Berlin, Germany) 'Cinematic Peripheries, Celtic Utopias: Transnational Scottish film and the backdrop of imperial decline in late twentieth century Britain'

## 1.05pm Lunch break

## 1.35pm Panel 4

### Panel 4a: Crossing Over: Haunted Migrations

Chair: Sarah Illott

Moderator: Chloe Germaine

**Ana Mendes** (University of Lisbon, Portugal) 'Haunting hospitality: The willful guests of Remi Weekes's *His House*'

**Jessica Bundschuh** (University of Stuttgart, Germany) 'The Border Textures of Maurice Riordan's Prose Poem Sequence "The Idylls"'

**P.J. Blount** (University of Luxembourg) 'Ghosts, Reflections, Transformations: Rushdie's Borders and the Edges of National Narrative'

**Hannah Regis** (University of the West Indies, St Augustine, Trinidad and Tobago) 'Aesthetic Passages: Re-conceptualizing Loss, Belonging and Resistance in Dionne Brand's *A Map the Door of No Return*'

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### Panel 4b: Writers in Conversation 3

**Malika Booker** in conversation with **Jacqueline Bishop, Jason Allen-Paisant** and **Kei Miller** 'Inhabiting Creative Spaces: Caribbean Writers at the Critical Crossroads'

Moderator: Krzysztof Kaleta

### Panel 4c: Reimagining Space: Cosmopolitanism and Hybridity

Chair: Peter Chukwunonso Ezeiyoke

Moderator: Blanka Grzegorzcyk

**Katy Budge** (University of Sussex, UK) 'Cosmopolitan EUtopia contested; perspectives from those subject to the "borders of Europe"'

**Najma Yusufi** (University of Brighton, UK) 'Identifying the Fourth Space in Gen Z'

**Shinjini Chattopadhyay** (University of Notre Dame, Indiana, US) 'Towards a New Cosmopolitanism: Subverting Stranger Fetishism in the Works of Twenty-first Century Migrant Writers of Colour in Ireland'

**Amel Abbady** (South Valley University, Egypt) 'The Investigation of (Post)Migrant Identities in Amulya Malladi's "The Sound of Language"'

**Florian Schybilski** (University of Potsdam, Germany) 'Hippocratic Cosmopolitanism in Edwidge Danticat's "The Farming of Bones"'

## 2.40pm Panel 5

### Panel 5a: Policing the Borders: Law and Order in Narratives of Migration

Chair: Blanka Grzegorzcyk

Moderator: Amal Mazouz

**Tom Ue** (Dalhousie University, Canada) 'Tourism, Race, and Money in Alejandro González Iñárritu's *Babel*'

**Ashley Wild** (University of Sussex, UK) 'Examining the Colonial Roots of Human Rights Violations in Australia's Offshore Detention Policy'

**Margaret Rennix** (Harvard University, US) 'Narratives at the Border: Asylum Law and the Unmaking of the Self'

**Lung-Lung Hu** (Dalarna University, Sweden) 'The Legend of 1900 – Heterotopia and Immigration Law'

**Sanja Runtić** (University of Osijek, Croatia) & **Ivana Drenjančević** (University of Zagreb, Croatia) 'Francisco Cantú's Poetics of Relationality'

### Panel 5b: Opportunity and Fracture: Diaspora and its Discontents

Chair: Chloe Germaine

Moderator: Sonja Lawrenson

**Stella Ramírez Rodríguez** (University of Puerto Rico) 'The Return Home: Death, the Memory of Puerto Rico, and the Closing of the Migratory Circle in Nicholasa Mohr's, Judith Ortiz Cofer's and Luisita López Torregrosa's Works'

**Wessam Elmeligi** (University of Michigan-Dearborn, US) 'Staying South: Alternate Arab Diaspora in *They Die Strangers* and *The Other Place*'

**Doaa Omran** (University of New Mexico, US) 'Qurratulain Hayder's *River of Fire* and Radwa Ashour's *Tantūriyyah*: Forced Migration between Indian Partition and the Nakbbah'

**Amany El-Sawy** (Alexandria University, Egypt) 'The Trauma of Displacement and Hyphenated Self within the Palestinian Diaspora in Najla Said's *Looking for Palestine*'

**Aratrika Ganguly** (University of Calcutta, India) 'Coolies in Indian Diasporic Literature: A study of selected poems'

**Ishak Berrebbi** (Coventry University, UK) 'The Mosaics of National Identity in the Arab American Diaspora: Exploring Long-Distance Nationalism in Diana Abu-Jaber's *Crescent*'

### Panel 5c: Bodily Borders: Female Bodies at the Frontier

Chair: Ginette Carpenter

Moderator: Sarah Ilott

**Jenni Ramone** (Nottingham Trent University, UK) "'Big Milk back and forth": Breastfeeding and Border-crossing in Postcolonial and Global Literatures and Networks'

**Xinyuan Qiu** (Binghamton University, US) 'Hogarth's Milkmaids: Erotic Figures Challenging the Seemingly Well-defined Social Lines and Categories'

**Charul Palmer-Patel** (Independent scholar, Canada) 'Rewriting the Embedded Imperialism of Epic Fantasy: An Evaluation of Daenerys Targaryen and Baru Cormorant as Saviours'

**Marietta Kosma** (University of Oxford, UK) 'Breaking Boundaries in Austin Clarke's *The Polished Hoe*: Reimagining Borders'

**Nahla Raffaoui** (Manchester Metropolitan University, UK) 'Between Here and There: Black Women Trouble Home'

## 3.45pm

Keynote: **Monique Roffey** (Manchester Metropolitan University, UK) 'A New Wave of Literary Activism in the Caribbean, some thoughts on the early 21st Century in the region'

Chair: Malika Booker

Moderator: Krzysztof Kaleta

## 4.15pm Results of the Writing Competition

# Panel 1

## Panel 1a: Home and Unbelonging

### Noor Fatima, “Homelessness” at Home: Rethinking Boundaries Inside The House’

Migration, displacement and borders are interlinked with the search for livelihood. The census report from 2011 suggests that it is the major reason for migrations in India, though only for men. More than 65% Indian women migrate for marriage. This phenomenon of migration particularly through marriage and its implication on the livelihood of women will be addressed in this paper. It will question how social, political, physical and psychological boundaries are navigated by women through migration in marriage. The paper will particularly trace and address the existence of a dis/enfranchising space encompassing culture and tradition that predetermines decision making and behavioral patterns of existence. A few short stories of noted Urdu author Ismat Chughtai, namely ‘Saas’ (Mother in Law), ‘Do Haath’ (Two Hands) and ‘Chauthi ka Joda’ (The Wedding Attire) will be considered for scrutiny.

### Zainab Saeed El-Mansi, ‘Geopolitics of Home in Ghada Karmi’s *In Search of Fatima: A Palestinian Story and Return: A Palestinian Memoir*’

A number of Palestinian life writings have been lately proliferating. This is stemming from the urge to narrate Palestinian writers’ denied experiences, or to search for their identities, or merely to exist. One of the migrant Palestinian writers is the doctor of medicine Ghada Karmi. Born in Jerusalem (1939), she, with her family, fled Palestine to Damascus prior to 15<sup>th</sup> May 1948 due to the lurking, later grave, danger at that time. Eventually, residing in the UK, where she grew up as a member of a minority, Karmi wrote extensively on the Palestinian issue. Among her writings are two memoirs in English: *In Search of Fatima: A Palestinian Story* (2002) and *Return: A Palestinian Memoir* (2015); both narrate her life experience at home in Qatamon Jerusalem, later outside home in exile (*manfa*), and her intermittent returns back ‘home’, to Palestine. Karmi’s memoirs, further, explore several aspects of racial Palestinianisation in the West Bank, Gaza and Israel. This ‘living’ status quo raises a number of questions related to Foucault’s biopower, thanatopower and Mbembe’s necropolitics. The Palestinian quotidian life is demarcated by ubiquitous checkpoints, barriers, borders and frontiers resulting in a continuous geopolitical spatial precariousness. Moving across barriers and checkpoints, the memoirs investigate the relation between Palestinianisation and Foucault’s panopticism and the Pelican Bay prison paradigm. I contend that this Palestinianisation is extended to encompass exiled Palestinians, like Karmi, whose conceptualisations of ‘home’ and identity are shaped by racial Palestinianisation. My premise is to analyse racial Palestinianisation implemented and maintained by what Mbembe calls Israeli necropower through the lens of border studies in an attempt to contribute to the scarce literature on surveillance studies in colonial/post-colonial contexts.

### Miriam Hinz, ‘Renegotiating Home and Belonging in Chimamanda Ngozi Adichie’s *Americanah* (2013) and Sefi Atta’s *A Bit of Difference* (2012): The Limits of Afropolitanism’

‘Afropolitanism’ has become a buzzword in contemporary literary studies. Designed to counter Afro-pessimist narratives about the African continent and its people, Taiye Selasi refers to Afropolitans as “the newest generation of African emigrants” who are recognisable by their “funny blend of London fashion, New York jargon, African ethics, and academic successes.” (Selasi, 528) Often criticised (cf. e.g., Dabiri 2017), Afropolitanism nevertheless plays a central role in the field of literary studies (cf. e.g., Hodapp 2020; Harris 2020). Among the works discussed within an Afropolitan framework, Adichie’s *Americanah* (2013) and Sefi Atta’s *A Bit of Difference* (2012) are seminal. Both novels have been claimed to feature Afropolitan protagonists (cf. e.g., Toivanen 2017; Knudsen & Rahbek 2017) and although criticism of the concept has increased, critical analyses of literary works remain vague.

I argue that both, *Americanah* and *A Bit of Difference* negotiate the limits of Afropolitanism and, concomitantly, the prevalence of boundaries and feelings of belonging. As ‘narratives of return’ in which both protagonists move back to Nigeria, their country of birth, both novels not only evaluate how borders and boundaries are being reconfigured but additionally, which boundaries are maintained in the twenty-first century. As I will show, what limits an Afropolitan sense of belonging are the essentialisation of race as negative cultural difference (cf. Bhabha 1994) in a predominantly white environment as well as the protagonists’ female gender. I aim to add a more critical lens to the concept of Afropolitanism in literary studies and to re-evaluate its potential for the transgression of boundaries.

### María Jennifer Estévez Yanes ‘Beyond Borders: Vulnerability in Dina Nayeri’s *Refuge*’

This article draws on Judith Butler’s idea of vulnerability to explore the concept of home and its influence on identity formation in *Refuge* (2019) by Dina Nayeri, where the ethics of relationality underscores the importance of the social basis of belonging. Butler’s idea that “each of us is constituted politically in part by virtue of the social vulnerability of our bodies” and that “when we are dispossessed from a place, or a community, ... something about who we are is revealed, something that delineates the ties we have to others” (20,22) will serve to tackle vulnerability from different angles. Using the gap between vulnerability as relationality or precariousness, and vulnerability as the capacity of being harmed or precarity, I will explore the complexity of locating home, as a place of belonging, when the possibility of place-based identity is challenged by the changing nature of migration itself. I will analyse the different dimensions of vulnerability considering resilience, agency and power and the alternative and creative responses that they offer (Butler et al. 2016). I will also look at the concept of hospitality (Derrida and Dufourmantelle 2000; Benhabib 2006) and how it shapes the experience of belonging when the quantification of security and risk conditions the way strangers are cared for (Manzanas-Calvo and Benito-Sánchez 2017; Clapp and Ridge 2016). In *Refuge*, the sense of responsibility towards others draws the idea of community beyond borders, what highlights relationality with and through otherness and others.



### Sk Sagir Ali ‘Subscribing to the Whitmanian crowd: A Sense of Membership and Belonging in Ayad Akhtar’s *Homeland Elegies*’

Ayad Akhtar’s *Homeland Elegies* deals in the ambiguities and dream of national belonging in the years after 9/11. With the story of a father, a son, and the country they both call home, Akhtar captures belonging and dispossession in America to palatial suites in Central Europe to guerilla lookouts in the mountains of Afghanistan in understanding of rising nationalism and the othering of minorities. Muslim aversion propagated by 9/11 and the war on terror have tended many Americans to find Islam as a foreign dogma espousing oppression, irrationality, and violence. Ayad Akhtar, playwright and novelist, the son of Muslim immigrants from Pakistan, in *Homeland Elegies* enquires into the complex American identity that explores the bind American as unabashedly patriotic and the risk of being seen as enemies. With his encounters of anti-Muslim prejudice, from a harassing cop to a fetishizing lover, Akhtar portrays the anger he feels to be consistently humiliated and under attack in the only country he had ever known, a place that the more he understood, the less he felt he belonged.

With Akhtar’s deep intellectual explorations of identity and emotional urgency, the paper looks into the divided loyalty that navigates “American dilemma”, and views the protagonist and his father through the white American gaze to embrace difference, “to stop pretending that I felt like an American”, with love-hate relationships. Exploring the visceral antipathy for Muslims unleashed after 9/11, and returning with greater fury after the rise of Donald Trump, the paper looks into the rise of anti-immigrant and racist ideology to the failure of American capitalism to advance the hopes of working-class people in rural America. The enquiry will further unleashed the deeper layers of intolerance under the vortex of multiracial belonging, the decimation of American manufacturing, and the staggering burden of American debt by shattering the “model minority” myth of South Asians with the systemic injustice faced by Blacks.

### Panel 1b: Writers in Conversation 1

#### Ellie Byrne in conversation with Tina Makereti ‘The Indigenous Traveller turns his gaze on The Empire: crossing boundaries in *The Imaginary Lives of James Pōneke*’

Tina Makereti will read from and discuss some of the themes of her 2018 novel *The Imaginary Lives of James Pōneke*, set in the 1840s, which tells the story of a young Māori orphan raised by missionaries who visits England as a companion to an English artist he meets in New Zealand/Aotearoa and is exhibited as a living ‘curiosity’. It touches on many themes of migration and border crossing including the name ‘Pōneke’. The book is also about Indigenous agency in postcolonial movement & migration, and how he sees the British as the other. Finally, it actively crosses boundaries of what we think we know about the past. In 2020 the novel was optioned by Taika Waititi and Carthew Neal’s Piki films, as the first of three projects by Maori writers.

### Panel 1c: New Directions?: Reconfiguring the Borders

#### John Wei, ‘Revisiting (Queer) Migration: Population Mobility and Economic Restructuring in Post-Covid Geopolitical Shifts’

This paper reconsiders queer migration that connects spatial movements with social class mobility and immobility. Focusing on *Amphetamine* (2010), a queer film set in post-colonial Hong Kong, it shifts the arguments that I put forward in *Queer Chinese Cultures & Mobilities* (2020) towards a new direction to examine intersectional queer mobilities in our current, troubled time.

More specifically, this paper casts a critical light on the border-crossing migrants across three locales (mainland China, Hong Kong, and the West) and how migration compounds with social inequalities for queer people under economic restructuring and supply-chain reconfiguration. While my initial analysis was published before both the Covid-19 pandemic and the troubled relationship between Hong Kong and Beijing since 2020, this paper looks at how the issues of geographical and social migrations have been changed and reshaped by the recent events.

In so doing, this project potentially sheds light on the current epochal shift as the pandemic has marked another historical turning point for humanity and the relationship between Hong Kong and mainland China has changed forever. Using an expansive framework of intersectional queer mobility from my research, it examines how sexual mobility, spatial mobility, and social mobility (and the lack thereof) help us understand mobilities through the dual lens of ‘queer’ and ‘migration’ that both challenge fixed and existing borders and boundaries in the twenty-first century.

#### Bede Scott, ‘Visible Cities: Semiotics, Boundaries, and Colonial Urban Space’

Through a close reading of Naguib Mahfouz’s *Midaq Alley* (1947), this paper explores the division of urban space in colonial Cairo. More specifically, I shall be discussing the social and cultural significance of Queen Farida Square (as it was known from 1938 to 1948), which lies on the boundary between Islamic Cairo and the modern city that was constructed alongside it in the latter stages of the nineteenth century.

Of course, this dual quality is typical of colonial urban planning – and in Cairo, as elsewhere, it reflected deeper social, cultural, and economic disparities. In *Midaq Alley*, however, Mahfouz manages to acknowledge the dualistic nature of colonial Cairo while also challenging the incarcerating discourse that surrounded this division of urban space. Or to put it another way, the novel conveys two conflicting messages. On the one hand, it encourages the reader to accept the material reality of a divided Cairo, while on the other, it emphasizes those spatial practices and transitional zones that serve to complicate this dualistic understanding of the city. During the colonial period, Queen Farida Square functioned as a boundary between the two Caicos, separating one from the other in a sustained and undeniable project of divergence; yet at the same time it also served as a contact zone, enabling a considerable degree of social and cultural convergence. And this liminal quality is what makes Queen Farida Square such a significant space within *Midaq Alley*, providing a point of connection between the traditional and the modern, the native and the foreign, the *baladi* (local) and the *ifrangi* (European).

### Neil Cliff, “Guilty Travels” - Tracing Currents of Colonialism on the Niger River’

“I was now convinced, by painful experience, that the obstacles to my further progress were insurmountable. The tropical rains were already set in with all their violence; the rice grounds and swamps were everywhere overflowed; and in a few days more, travelling of everykind, unless by water, would be completely obstructed” (Park, 206). Over the last two centuries, the impact of Scottish explorer Mungo Park’s seminal travel narrative *Travels in the Interior Districts of Africa* (1799) has inspired a number of writers to produce their own accounts of journeying along the Niger. The torrential rains that flooded large swathes of Western Sudan during Park’s journey had a significant impact on both his physical and mental disposition; was this the reason he decided to give up and return home after nearly two years of exploration? Park’s narrative evidences a number of instances where flooding substantially altered the landscape he was attempting to travel through.

In compliment to this element of Park’s account, modern literary homages such as Kira Salak’s postcolonial travel narrative *The Cruellest Journey* (2005), not only recognises the mythological mystique associated with the Niger River but also documents her progress against the tides and currents that often appear to thwart her attempts to paddle its course. Taking a geocritical approach, this paper explores the nuanced interconnections between the ways in which the ecologies of the Niger influence historic as well as modern travel experiences of West Africa. In bringing these streams of colonial discourse together, this paper also intends to present a “corpus commentary” that highlights some of the ways in which modern western travellers seek to reconcile their own complex relationships with the colonial context whilst also travelling through, oftentimes, extremely challenging post-colonial landscapes.

### Bethan Evans, ‘Bridging the Aesthetic and the Political: Crossing Borders in Irenosen Okojie’s Black British Short Stories’

Black British writer Irenosen Okojie suggests that crafting short stories is about ‘creating [...] miniature, contained worlds’ (Okojie, 2017). In her most recent collection of short stories, *Nudibranch* (2019), Okojie undermines the borders between these imaginary spaces, with the effect of destabilising the binaries that position the aesthetic against the political.

Across the collection, the division between stories is undercut by the repetition of certain evocative images: copies, shadows, and doppelgangers recur, so that the self is presented as other; material objects, time and space often appear to be animate beings with a will of their own; and Okojie’s craft is experimental, suggestive, and chaotic in opposition to the order and structure alluded to by the collection’s consistent reference to mathematical and scientific phenomena.

Mary Eagleton argues that ‘aesthetic and political positions can be difficult to reconcile’ (Eagleton, 2020). In contrast, Schimanski and Nyman suggest that ‘aesthetic forms are central to the political process’ (Schimanski and Nyman, 2021). Blurring the borders between discrete stories with repeated images, Okojie offers an interpretative framework for interrogating political borders through aesthetic means. *Nudibranch* problematises the border between self and other by presenting selves in conjunction and often contention with their doubles. Imagining time and space as animate beings, geographical borders are recognised as the result of historicity

and (in)humanity. The surrealist, speculative aesthetic practiced by Okojie is contrasted with the expectation of factuality and accuracy in the fields of mathematics and science. The border that separates the arts from the sciences therefore begins to deteriorate; their methods are demonstrated to be conflicting, but both share the same fundamental function: to interpret the world created by the story. In this paper, I explore Okojie’s crossing of various borders – formal, geographic, political, aesthetic - and her collapsing of binaries – subject(ive)/object(ive), inside/outside, reality/imagination – to consider the ways in which black British short stories interact with the configuration of borders in the twenty-first century.

### Monika Fodor, ‘Narrative reconstruction of the border in intergenerationally transmitted memories’

The recent shift in narrative and memory studies embraces the powerful impact of inherited family experiences on identity construction. In doing so, it brings novel ways to understand migrant narratives. This paper analyzes selected samples of intergenerationally transferred migrant stories from a database of qualitative life interviews I conducted with eighteen second- or later-generation European Americans. Border crossing is one of the most iconic images descendant-storytellers use even as long as sixty-five years later to explain their ethnic choices. I use a combined narrative and discourse approach to explain how “border” becomes a geographical site implying the topographically recognizable, distinctive, but fluid place of ethnic identification to which individuals gravitate emotionally and psychologically. The analysis distinguishes two types of ethnic identity-related border concepts: the one that closes around the ancestral homeland and another that opens up with the roots trip, the process of returning to the ancestral homeland. Some of the most critical features of the fragmented or barely known ancestral memories when retold in the descendants’ life stories include restructured Labovian narrative structure, embedded conversational narrative, and the strategic placement and evaluation of past events. The approach to intergenerational memories explains how these remembrances emerge as an essential structural part of life stories about ethnicity and identity, explaining choices and agency in our inexplicable wish to come to terms with our past. Thus, it may bring us closer to understanding the long-term impact of crossing borders, both real and imaginary, not only in fieldwork-based narratives but fiction as well.



# Panel 2

## Panel 2a: Home Sweet Home? Unhoming and the Unhomely

### Shefali Banerji, 'No Home of One's Own: Unhomeliness in the Text of Jean Rhys's Fiction and Life'

Homi Bhabha's view of "unhomeliness" in his article "The World and the Home" (*Social Text* No. 31/32) is steeped in the plurality of identity and culture which effects a feeling of unbelongingness as the walls separating the public and private, the political and personal, dissolve. The notion gives rise to a certain sense of alienation as one fails to fit himself anywhere and is caught in an in-betweenness, serving as an anomaly to the world of binaries. My paper, in this regard, attempts to apply Bhabha's perspective of unhomeliness to the British-Caribbean writer Jean Rhys's works

The pervasive complexity of a Creole identity and the thematic presence of migration from the colonial periphery to colonial centre in Rhysian fiction lends an aura of ambiguity and dislocation to her text, which makes it undeniably crucial for us to examine it closely in the twenty-first century. In this context, a critique of three of her novels, specifically *After Leaving Mr. Mackenzie*, *Voyage in the Dark* and *Wide Sargasso Sea* will be undertaken. Since Rhys's writing picks extensively from her autobiographical accounts and because the Rhysian heroine is often broadly informed by Rhys's own experiences, a comparative analysis of these three works with the author's unfinished autobiography *Smile Please* will also be explored. This investigation would thus emphasise heavily on the issues of migration and the politics of identity that envelope Rhys's writings and will probe into the disintegration of the Rhysian woman which, rooted in unbelongingness, engenders her fragmented reality.

### Rachel Lichtenstein, 'Avram Stencl: The Lost Yiddish Poet of Whitechapel'

This illustrated talk will examine the life and work of London's foremost Yiddish poet Avram Nachum Stencl (1897–1983) who was born in Poland in the late nineteenth century into a rabbinical dynasty. To escape conscription in the army he left in 1919 and began his diasporic wanderings, firstly around Holland and Germany, which is when he started writing poetry. In 1921 he settled in Berlin and began publishing, which attracted the attention of the literary elite, including Thomas Mann. After narrowly escaping the Gestapo he arrived in London in 1936 as a stateless refugee and soon after established the literary Yiddish journal *Losh un Leben* (Language and Life) he edited and contributed to (1938-1980). Stencl spent the rest of his life passionately dedicated to the preservation of the Yiddish language. He became one of the most familiar figures of Jewish Whitechapel, standing outside the lecture halls, meeting places and cafes, crying out, *koyfts a heft!* – Buy a pamphlet. He established the longest running literary group in the UK but is now practically unknown.

I know his story as he was a friend of my Polish Jewish grandfather, Gedaliah Lichtenstein, who settled in East London the same time as Stencl and became a regular attendee of Stencl's literary group The Friends of Yiddish. I am currently working on a number of interdisciplinary creative projects examining Stencl's life and work, including a creative nonfiction place writing monograph, an experimental short film (for MMU Poetry Library) and an hour long radio programme (ResonanceFM). The completion of these projects is dependent on funding but if successful will be the first comprehensive study of Stencl's considerable literary output *and* his remarkable life story.

Stencl lived amongst the orthodox Jews of Eastern Europe, the Jewish intellectuals of pre-war Berlin and the great cosmopolitan mix that was once Jewish Whitechapel. During his lifetime he witnessed the ruination of all these places. His poetry is filled with images of death, loneliness, and orphaned wandering, connecting both to the destruction of Jewish Europe and then the slow disintegration of Yiddish culture and life in Whitechapel - his story *is* this story in microcosm.

### Ann Carragher, 'Unsteady States: Occlusion, Insecure Ground & Irregular Activity'

My practice-based PhD aims to conduct an examination of the concept of liminality applicable to a specific border area between the Republic of Ireland and Northern Ireland, known as the Gap of the North. The Gap of the North emerged and is situated within the naturally occurring geological formation of mountains and hills; this 'gap' became a precursor of much contention throughout the history of the island.

The border on the island of Ireland is a deeply political product of partition; it is integral and symptomatic of the complexities of the Irish/ Northern Irish narrative. I use the Gap of the North to explore ontological insecurities of the postcolonial terrain of Ireland/ Northern Ireland. The concepts of absence & presence are at the centre of this discussion and extend to include the temporal complexity of the border area through theoretical concepts of hauntology, and liminality.

The Gap of the North becomes a catalyst for site responsive practice; my practice is discursive and fragmentary; intuitive responses, affective motivations and the influential role of memory have assisted in the creation of a range of artworks and writing. Through the presentation and discussion of selected works (film loop 'Home' and 'Ambush') my paper will focus on how I explore and make visible the psychological and physical state of 'liminality'; 'Home' explores circular migrancy for the returning and departing diasporic subject; whilst 'Ambush' encapsulates memory through material remains evidenced on the landscape, where the Gap becomes a haunted, spectral and uncanny site.

### Fearghus Roulston, 'Would you ever go back? Home, subjectivity and temporality in narratives of migration from the north of Ireland'

A question we often asked interviewees in our project about post-1945 migration from the north of Ireland to Britain was about the possibility of return. Would you ever go back? Did you consider doing so in the past? Why, or why not? This paper considers some of the responses to this question to think about what they reveal about memories of migration from Northern Ireland, and particularly about the temporal dynamics of these memories in the context of the 'post-conflict' north.

Given the relative proximity of Ireland to Britain, and the relative ease of travel between both spaces, a feature of our interviewee's narratives is an ambivalent and mobile conceptualisation of home. Most of the people we interviewed kept one foot in Britain and one in the north, in many cases going back regularly to visit friends and family there. But this mobility did not prevent migrants from feeling homesick or dislocated, or from wondering whether they would rather bring up their children in their country of origin.

In considering the often equivocal ways in which migrants discuss the possibility of return, I will argue that these conversations offer an insight into competing discourses and constructions of home, of the north and of Britain. The Belfast/Good Friday Agreement in 1998 is sometimes understood as creating a sharp temporal delineation between the (bad, violent) past and the (good, peaceful) present and future in the north – our interviewees' engagements with the question of return make visible more complex relations between past and present.

#### **Dima Samaha, 'Finding home in non-places, in *Exit West* by Mohsin Hamid'**

My paper questions how literary fiction deals with space and migration in a world where modernity and human misery are interconnected through technology. I am particularly interested in the new functions of space in fiction. The paper will focus on how migrants transform spaces into places known as non lieux (Marc Augé) and how the world at large is going through what Michel Agier has coined as encampment. The paper analyzes the novel *Exit West* by Mohsin Hamid, published in 2017. I explore the genre and the narrative techniques used by Hamid: a dystopia built on a simple plot, interrupted by many vignettes, and the use of magic realism. All this contributes to the modern tale of an ancestral human practice called migration.

I am interested in the function of the places the main characters travel from: an unnamed city turned into a refugee camp, and the many and precise destinations the characters temporarily settle in in such a Greek island, an English squat, Californian slums, etc. I also question the role big cities such as Sidney, Tokyo and Dubai appearing in vignettes, all play.

The paper discusses how migration as represented by Hamid breaks the equilibrium of forces between places from the center and the periphery and the power struggle to reclaim them. I show how imagination (Arjun Appadurai) transforms these places of transit into places of settlements directed towards the future, and the potentialities for new identifications, rather than identities, they carry within them.

## **Panel 2b: Traumatic Legacies and Inherited Violences**

#### **Rashmi Attri, 'Unheard Story of Subaltern Refugees'**

The paper engages with post partition narratives of dalit (low caste) refugees of India. The story of partition is the story of mass killing and displacement unparalleled in human history .which created a large number of migrant and refugee population in both the countries. The rich people of both the communities, who were aware of the current crisis started migrating quietly. It was the poor and Dalits who had to face the brunt of all the violence during their migration.

There are innumerable records of this partition, its violence and migration in history and literature. Ironically all these records deal with the high caste refugees throwing no light on the plight/ experiences of Dalit refugees of India .

There is not much literature about the dalit refugees who came to Bengal from Pakistan. Mostly it's the elite class migrants of partition that have been written about.

The paper makes an effort in this direction. I have taken the narratives of Dalits refugees such as *My Uprooted Life*, by Jatin Bala, who has described as a work of history from below, an autobiographical novels of post-partition Indian Bengali refugees The authors himself a refugee describe every day realities of his life in the refugee camps from 1954 to 63. The paper reflects on the translation of refugee experience. How can the experience be translated and by whom? The Paper further explores the issues of reception, empathy and action in relation to the current refugee crisis. How displacement shapes processes of identity.

#### **Rania M Rafik Khalil, 'Staged Representations of Négritude, Aboriginality and White Supremacy in Jane Harrison's *Stolen*'**

This article studies the impact of the European settler State policies in Australia in Jane Harrison's *Stolen* (1998). The paper examines the severe ramifications of colonial practices such as assimilation, discrimination and racism on modern day Aboriginal Australians, particularly the Stolen Generation. Within a theoretical framework that rests on Léopold Sédar Senghor's and Aimé Césaire's notion of Négritude, the study analyzes the staged representations of blackness, Aboriginality and white supremacy in the play. The analysis further endeavors to show how the playwright renegotiates past experiences of pain as a means for modern day acceptance of the inevitable hybridity that results from contact between Aborigines and white Australia and the role Aborigine theatre has played within post-colonial discourse. Directed by Wesley Enoch, and written by Jane Harrison, *Stolen*, remains one of the most significant first Australian drama performances written and directed by Aboriginal Australians.

#### **Winsome Monica Minott 'Shara McCallum's Intersectional Poetics: Language, Style, Identity'**

In this paper I will argue that Shara McCallum, a Caribbean writer of mixed heritage, has constantly transgressed boundaries with respect to standard English language dictates, separating herself from stereotypes through the use of subversive language and radical stylistic movements on the page. McCallum embraces her otherness: she is woman, Jamaican, American, British, with roots embedded in the cultures of Rasta and Reggae. Her poetic voices confirm that identity is fluid and ever evolving. In her latest collection *No Ruined Stone*, she addresses 'passing as white.'

In arguing for McCallum's fluidity across language, style and identity, I will reference Fanon's *Black Skin, White Masks*, citing in particular his conclusion that black men want to become white. Drawing on Homi Bhabha's discussions of hybridity, I will highlight McCallum's evolving representations of 'personhood' and 'self,' in the language and rhythms of her father, a Rastafarian.

The paper will contextualize her development in relation to the studies of such pioneering Caribbean scholars as Kamau Brathwaite, Edward Baugh, Olive Senior, and Derek Walcott. McCallum joins her strides with W.E.B. Dubois, opposing Fanon's predictive profile for black and

mixed-race persons. McCallum claims this 'place of representation,' where scope and boundaries can be negotiated. The paper will conclude by observing that there is a paucity of studies examining intersections between experimental poetics and mixed heritage Caribbean identity. McCallum, the paper will argue, is an important starting point in this inquiry.

### **Caroline Koegler & Georgina Lewis, 'Whose Boundaries? Joint Perspectives from Sociology and Literary Studies on Forced Migration, Trauma, and the Integrity of Borders'**

If we consider traumatic wounds to be a result of the violation of boundaries – whether that be psychological, physical, or cultural – it becomes pertinent to include ethical considerations in the academic discussion of the need (or not) for 'breaking boundaries' in the context of migration. Although transgressing borders into safety is the hope of many displaced people, the existence of borders and their high-impact effects are tangible not simply in the fixed state of political law, but form a complex site of multiple, daily struggles, both internal and external. Meanwhile the integrity or rupture of boundaries due to (re-)traumatizing events, individual or collective, significantly affect well-being both immediate and, potentially, long-term. In a similar vein, the consideration of ties and attachments to place, or emplaced experiences of attachment/rupture, themselves intersect with the reality of protectable and/or violatable relations and identifications and are relevant to the discussion. Using an interdisciplinary approach, not least as an initial academic site of crossing borders and boundaries, this paper takes recourse to both literary and socio-political conceptualisations of boundaries, crossing, and violation, in order to establish a new perspective on 'breaking boundaries' in the context of traumatic refugee journeys. Some understanding of the fragmenting effect of trauma on psychological and physical boundaries, alongside the consideration of ethics in academic debate (such as querying 'whose' boundaries are being discussed; also the Western roots of trauma studies and framings), will be developed within this. Finally, data drawn from ongoing qualitative research will provide a new perspective on lived border experience and boundary impacts, faced not only by refugees themselves, but also by those attempting to support them.

### **Shataparni Bhattacharya 'Individual and Collective Memory in Milan Kundera's Ignorance'**

This paper examines the effects and working of the collective memory of a nation upon the individual memory of the émigré, with a specific focus on Milan Kundera's experiment with this theme in his novel *Ignorance* (2000). Collective memory is selective. Selective recollections persist in the collective memory by being repeatedly invoked in discourse, while allowing other memories to be forgotten. On the other hand, the individual memory of the émigré exists in isolation, separated from the national memory. This manifests in two ways – first, it leads to forgetting, as the memory is not being practiced through constant invocation; and second, the selective recollections of the isolated individual do not necessarily match those of the nation's collective memory. Where nostalgia is the pain of not knowing (an ignorance or an absence), its experience is predicated upon forgetting – a rupture in memory, or selective amnesia. Individual nostalgia is a result of isolated forgetting. On the other hand, collective amnesia has a greater historical impetus. It shapes not just the collective yearning for a romanticized "ideal" past, but also the constructions of history, perceptions of the present and predictions of the future, and justifies political and collective behavior. What, then, is the effect of collective memory on individual memory? To quote

Kundera, "people revise their feelings if the feelings were wrong. If history has disproved them." With revised feelings, there is a revision in the national perceptions of past and present – a revision of nationhood. The émigré only experiences individual memory, amnesia and nostalgia. Upon her Great Return after the liberation of her mother nation, what is her experience of this nation that she can no longer recognize, from which she stands separate? Where does the émigré, who was not a part of the collective experience of liberation, stand? The final aim of the paper is to locate the absent émigré with respect to the mother nation, when the émigré's memory fails to mirror the collective memory of that nation.

### **Panel 2c: Combined and Uneven Development: Globalisation, Climate Change and Enforced Migration**

#### **Khedidja Chergui 'Images of Clandestinity, Heterotopia and Border Crossing in Bin-Yunis Majin's "El Herik" and "Why Doesn't the Sea Die?"'**

The Mediterranean Sea has for centuries acted as a bridge, as a point of active mobility, as a realm of pulling together and apart different races, religions, ethnicities and languages. The Romans thought of it as their key to keep the vast empire united under the slogan 'mare nostrum', and the Andalusians as their safe haven to flee the religious oppression and the inquisition courts. It was a site of piracy, mythmaking, a poetic appeal to writers and fantasy seekers, as a site of the drowned city of Atlas. From the perspective of the night clandestine figures, however, the Mediterranean is a place of capsized boats, restless corpses and unaccomplished dreams. In the lives of many, it is a proximity to death and a proximity to fortune and a better future at the same time; a 'ruptured proximity' which is full of hope and fear of the unknown at once. The image of the other side of the sea is drawn as one ideal for a decent living, as a source of an alluring pride where one can hear in an Algerian or a Moroccan street song the saying that it is "better to sleep under the bridges of Rome than to be alive in our old neighborhood". The *harka*, both as a concept and social phenomenon, and the figure of the *harag* as its hero, then, became part of North African and Maghrebine popular culture, popular songs and performances, street art and the world of fiction. In literature, writers from Algeria, Morocco, Tunisia, Mali, and Egypt among others devoted many of their texts to explore the different tales surrounding the figure of the *harag* and his illegal sea and border crossing. This paper, therefore, starts from this context and tries to highlight the figure of the *harag*, his desires, alienated experience, estrangement, aspirations and disappointments as communicated through the poetry of the Moroccan poet Bin-Yunis Majin. Though a London resident, Bin-Yunis Majin devoted a large part of his poetic space to the Palestinian Intifada and its legacy of displacement, to the predicament of the modern Arab Man and, more importantly, to the trauma of illegal immigration and border crossing from his home country to European shores. Reflective of an entire generation's psychic gestalt, poems from his "El Herik" and "Why Doesn't the Sea Die?" poetry collections offer various images of clandestinity and heterotopia related to border and sea crossing and make clear his own attachment, one which is peppered with mixed feelings of lament, grief and hope, to the recent traumatic history of his country.



### Jennifer Leetsch 'Intimate Coastal Ecologies in Ubah Cristina Ali Farah's 'A Dhow Crosses the Sea'

This paper examines the representation of Somalia's coast and its ecological crisis in a recent short story by the Somali-Italian writer Ubah Cristina Ali Farah, "A Dhow Crosses the Sea." Here, imaginaries of the ocean and the coast are activated as a major domain of struggle between the fraught and fractured nation state of Somalia, its deep historical entanglements in the Indian Ocean and on the Horn of Africa, and its colonial and migratory pasts and presents. The story teems with the female voices of those who have migrated, and those who have stayed behind – linking a host of different fates across time and space.

With its pronounced focus on cross-oceanic kinship networks and the affective, communal ties between migrant women and those who stayed behind, I argue that "A Dhow Crosses the Sea" can be read as a plea for a precariously balanced kinship, as an account of the inextricable link between humanity and non-human actors which in Ali Farah's short story become increasingly interrelated and interdependent. This ecological kinship is set off against, or perhaps complimented by, another kinship: that between women. In what can be read as communal and testimonial auto-fiction, the text enables a chorus of women to be heard. These different female figures metaphorically and materially link to the narrator, scattered and anchored, waiting and leaving, while building solidarity, friendship, female relations – a bond that lasts through life and death. When put on as a live performance, Ali Farah imbues her storytelling with song and verse influenced by Somali oral poems and tales, while the online edition of the short story is endowed with illustrations by Nai Zakharia.

A complex, multi-modal text, "A Dhow Crosses the Sea" mobilises a collective narrative of precarious migrancy that takes into account not simple one-way routes from Somalia to Italy, but instead an entangled web of criss-crossed kinship structures between humans, animals and nature, migrants and the sea, and female genealogies.

### Jade Hinchliffe, 'Surveillance of Refugees in Mohsin Hamid's *Exit West* (2017) and John Lanchester's *The Wall* (2019)'

Since 9/11, many countries have employed ban-optic surveillance practices where individuals and groups perceived to be dangerous are subjected to increased levels of surveillance and limitations on their freedom of movement. In Mohsin Hamid's *Exit West* (2017) and John Lanchester's *The Wall* (2019), the authors portray the impacts of border security on refugees. The European refugee crisis and the perception of refugees in the UK post-Brexit are subtly depicted in both dystopian novels. In both narratives, the protagonists experience encountering refugees in their home countries before becoming refugees themselves, which is a disorientating and traumatic process. In the first part of my talk, I will evaluate how Hamid and Lanchester deconstruct refugees narratives constructed in the media. Then I will analyse the portrayal of ban-optic surveillance practices on refugees in the novels. Finally, I will discuss how the refugee characters form a supportive network, drawing on Sara Marino's monograph *Mediating the Refugee Crisis: Digital Solidarity, Humanitarian Technologies and Border Regimes* (2020).

### Arunima Bhattacharya, 'Unequal journeys: Representations of migration in Amit Chaudhuri's *Odysseus Abroad* and Amitav Ghosh's *Gun Island*'

This paper aims to read into the experience of migration through the motif of journey in Amitav Ghosh's *Gun Island* (2019) and Amit Chaudhuri's *Odysseus Abroad* (2015). In Ghosh's narrative a pre-modern nautical tale constitutes the imaginary map of the novel that the protagonists traverse. Its coordinates converge with the modern-day routes that migrants from South Asia, Middle East and Africa follow, mostly displaced by climate change and political unrest, risking their lives to enter the sanctum of Europe in the hope of a secure life. Chaudhuri's novel employs memory and migration to spin a modernist tale of intergenerational displacement and impediments to return, haunted by the loss of an original 'home', stylistically referencing Homer's *Odyssey* and Joyce's *Ulysses* (1922).

This paper deals with the formal conception of the experience of migration in the novels and the literary modes used to create its specific expression through stylistic features. The paper engages critically with the current Asia-Europe migrant crisis in two ways. Firstly, it contextualises this migration route within in the long history of the cultural discourses of migration in the Indian ocean region particularly the Bengal delta, which significantly contributes to the current European refugee crisis. (Trilling 2018; Amrith 2013, 2014). Secondly, it brings together paradigmatically different experiences of migration in the two novels to bear on the hostile discourses of migration in the UK/Europe perpetuated through policy and casual xenophobia that intersect race and class. It further shows how such interactions shadow the everyday experiences of 'legal', economically secure migrants subjecting them to similar otherings as suffered by the asylum seekers and paperless migrants.

### Muddasir Ramzan, 'Understanding Contemporary Migration: A Study of Mohsin Hamid's *Exit West*'

In *Exit West*, which was shortlisted for the Man Booker Prize in 2017, Mohsin Hamid attempts to understand the global refugee and migrant crisis. In this coming-of-age novel, Hamid presents snapshots of the lives of anonymous people in different locations around the globe "swollen by refugees". These fragments are juxtaposed with the detailed narrative trajectory of the novel's only named characters, protagonists Nadia and Saeed, as they fall in love, begin to cohabit, flee the city of their birth, and experience the migrant or refugee's precarious existence. This paper will analyse *Exit West* (2017) as Hamid's response to the contemporary migration and refugee crisis. In doing so, this paper will focus on the binary areas occupied by angry, scared white "nativists" on the one hand, and on the other a burgeoning number of migrants.

# Panel 3

## Panel 3a: Narrating Displacement: Scripting Migrant Experiences

### Touhid Ahmed Chowdhury 'Storytelling in the Refugee Tales: Borders, Boundaries, and Refugeehood'

Storytelling is not something new, rather an age-old tradition that has been in use since antiquity. From a general understanding, storytelling refers to the exchange of information, morals, and values through telling stories. The Refugee Tales project draws inspiration from the age-old tradition of storytelling, specifically from The Canterbury Tales, to tell the stories of the destitute refugees and asylum seekers in the UK. In a way, it gives voice to the voiceless (refugees and migrants) and creates a space where the concepts of borders and boundaries are questioned, criticised, and recontextualised.

This paper will analyse the stories from the Refugee Tales with a critical eye to understand the underlying fact that these stories are not only a critique of the inhuman side of asylum and refugeehood but also an evaluation of the concepts of borders and boundaries from the twenty-first-century context. Moreover, this paper will also argue that the critical tone of the tales – retold by well-known writers or by the refugees and detainees themselves – acts as a persona that writes directly back to the centre, a centre that has created the inhuman detention system within the asylum and refugee regimes in the UK.

### Laura Brody, 'East, West and the Space in-between: the 1923 Greco-Turkish Population Exchange in Greek Literature'

This article turns towards the legacy of the 1923 Greco-Turkish population exchange in Greek cultural memory. Greek nationalists have long struggled to root Greek identity on the Western side of an imagined East-West divide, in opposition to an imagined Eastern 'Other': the Turk. Through an analysis of three novels written by Greek authors with roots in Asia Minor – *Serenity* (1937) by Ilias Venezis, *The Mermaid Madonna* (1955) by Stratis Myrivilis and *Farewell Anatolia* (1962) by Dido Sotiriou – this article examines how literary representations of the experiences of Asia Minor Greeks forced to take part in the population exchange challenge Greek nationalist imaginations of an East-West divide along shared Greek-Turkish borders. Drawing upon Michael Herzfeld's notion of *cultural intimacy* to analyze the novels, the article traces representations of cultural and linguistic hybridity and a shared sense of belongingness to the landscapes of Asia Minor among Greeks and Turks. It demonstrates how these representations not only call Greek nationalist narratives of 'Self' and 'Other' into question, but also raise questions regarding the nuances between home, homeland, place of citizenship and other imagined geographies such as East and West. In doing

so, the 1923 Greco-Turkish population exchange is reconceptualized as a failed exercise in synonymizing Greek-Turkish borders with those of an imagined East-West divide, instead further blurring the boundaries of belonging between imagined Eastern and Western worlds. As this article demonstrates, Greek literature about the population exchange plays a crucial role in this process.

### Christina Slopek, 'Beyond Boundaries: Refugees, Mapping and Border Politics in Zeyn Joukhadar's *The Map of Salt and Stars* (2018)'

The 21st century is marked by large numbers of people fleeing their homelands to escape hunger, poverty, environmental catastrophes, persecution and war: Refugees leave behind their homes desperate for shelter and survival. The mobility of refugees is in tension with borders: Constrained by national borders in their search for asylum, refugees also overcome borders on many levels to save their lives. Talk about 'waves of refugees' and the 'refugee crisis' frames refugees as a dehumanized, homogeneous mass, perceived as a threat to the alleged homogeneity and economic stability of the nations at whose doors they seek succor.

Syrian American Zeyn Joukhadar's beautiful prize-winning debut novel *The Map of Salt and Stars* (2018) mobilizes the power of narrative to elicit compassion for the dire fate of refugees. Narrated through the eyes of a young girl, the novel humanizes the refugee story. Grappling with the participation of mapmaking in demarcating territories and boundaries (cf. Huggan 2008), it interlaces the moving story of a family of refugees traversing the African continent with a historical 12th century cartography project. Mapping spaces (cf. Tally 2013) across times, Joukhadar's novel meditates self-reflexively on storytelling and its participation in mapping processes and in straddling constructed boundaries between spaces. On the level of form, the novel performs boundary crossing by connecting the different storylines through spaces, routes and symbols as well as by fusing generic traditions. By and large, *The Map of Salt and Stars* commands attention for refugees and variously utilizes and reimagines maps to break up boundaries.

### Rachel Gregory Fox, "'What I'm saying has nothing to do with my asylum request. What matters to you is the horror.'" Narrating Horrific Refugee Experiences in Hassan Blasim's Short Fiction'

Thirty-four bodies are torn apart in the back of a truck; a young man traipses through a forest carrying his mother's bones in a bag; a sack of severed heads is transported in an ambulance. Or, farts, insults, and prayers ring out against the walls of a locked truck; a young man grieves the loss of his mother; an ambulance driver makes a 'humble entreaty' for sleep. Hassan Blasim's short stories, featured in *The Madman of Freedom Square* (2009) present the horrors—both spectacular and mundane—of the refugee experience.

The collection of short stories, written in Arabic by Iraqi writer Hassan Blasim, is translated into English by Jonathan Wright and published by Comma Press. Blasim's writing, at turns surreal, at others grotesquely intimate, evokes familiar themes of the gothic, and his stories strife with haunted protagonists and monstrous entities. His work contributes to a growing corpus of contemporary Middle Eastern writing that draws from the schema and style of the gothic genre. As Haytham Bahooora writes, "[l]iterary recourse to the metaphysical, whether through the subconscious, nightmares, or the supernatural, are frequent stylistic conventions of post-2003 Iraqi

literary production, narrating a terrain of unspeakable violence and its many afterlives”. Focusing on three stories from *The Madman of Freedom Square*—‘The Reality and the Record’, ‘The Truck to Berlin’, and ‘Ali’s Bag’—this paper critically considers how Blasim utilises a Gothic aesthetic in his writing to represent and critique the ‘unspeakable violence’ that is experienced by Iraqi refugees.

### **Sanjida Parveen ‘Assimilation and Integration as modes of Acculturation: Reading Muslim Immigrant Narratives of Monica Ali and Fadia Faqir’**

One of the major upshots of 9/11 is the constant vilification and othering of Muslims as a violent community across the globe. This in turn immediately proliferated the literary canon with Muslim narratives by writers conspicuous of their identities as Muslims dealing with several facets of immigrant experience. My doctoral thesis provides an alternate study of immigrant Muslims in the west by a close reading of *Brick Lane* by Monica Ali and *My Name is Salma* by Fadia Faqir. The purpose is to show how far immigrants could cope with a new culture, society, and language if at all successful. The presentation will focus on how methods of acculturation might lead to negation or erasure of indigenous identities citing instances from these novels. It will engage in delineating various behavioural traits exhibited by these immigrant characters in the course of their existence as Muslim immigrants in the West. My argument is based on the underlying notion that the modes of negotiation underwent by these immigrant characters might not always be positive and often leads to disastrous ends. The main characters Salma and Najwa adopt cultural assimilation and integration mostly at the cost of distorting their indigenous identities in order to gain acceptance in the West. This study thus adds a new dimension to the genre of Muslim immigrant narratives which has remained mostly unexplored

### **Panel 3b: Writers in Conversation 2**

#### **Ginette Carpenter in conversation with Minoli Salgado ‘The Witness-Traveller: The Politics and Poetics of Writing Hidden Histories in *A Little Dust on the Eyes*, *Broken Jaw* and *Twelve Cries from Home*’**

Minoli Salgado will reflect on the challenges of writing her ancestral home, Sri Lanka, from a migrant, exilic perspective with specific reference to the civil war and South Asian tsunami. She will give readings and discuss her experience of researching, writing and bearing witness to exceptional violence and trauma in the context of ongoing fear, censorship and public denial in her fiction and non-fiction and also consider the boundaries between fact and fiction in the mediation of suppressed historical truths.

### **Panel 3c: Breaking Boundaries: Transnationalisms, Border Crossings and Displacements**

#### **Haleemah Alaydi, ‘Rethinking Palestinian Diaspora Fiction’**

Much of the recent revival of scholarly interest in the literature of migration, diaspora and exile, has touched upon, or treated in some depth, the refugee experience. In response to the global refugee crisis that began in 2015, a number of fiction books; such as *Sea Prayer* by Hosseini (2018), *Refugee Tales: Volume II* by Kay et al. (2017) and *Shatila Stories* by Gowanlock (2018), have been published to establish empathy with the refugee experience and help literary fiction readers understand the experiences of people displaced from their home countries across the world and across different cultures.

Although the history of the Palestinian problem began many decades ago with the establishment of the state of Israel in 1948, there is a scarcity in the literary works; including novels, short stories and poetry, that shed light on this issue in the English language (Al-Ma’amari et al., 2014). Research on the Palestinian problem has been mostly restricted to academic articles, books and studies in English.

This paper examines how previous works of literature have portrayed the refugee and migrant experience of uprootedness over the past years, particularly those of Palestinian or Arab background. In doing so, this paper contributes to research on refugees within literary studies, offering a balanced, comprehensive and inclusive portrayal of refugees. The aim of this paper is, therefore, to cast further light on a topic that has generally evaded scholarly and literary attention and offer a richly nuanced account of Palestinian diaspora within the Western world, ultimately contributing to the body of Palestinian immigrant fiction.

Within a more specific literary context, I revisit the notion of transcultural literature and its role in producing transcultural narratives that shed light on themes relating to cultural dislocation and diasporic experiences. In this light, I mention works of fiction particularly affected and shaped by migratory experiences, transcultural movements and postcolonial engagement with Palestinian exile.

I investigate the intersection of literature, race and politics, and the relation between peripatetic notions of identity, place, language, and modes of belonging in contemporary fiction. By mapping the field of postcolonial debates on these issues, I address a number of questions: How can fiction produce new understandings of the Palestinian refugee identity which is an embodiment of “statelessness” and “exile”? How can fiction shift the refugee narrative which often focuses on the trauma story of refugees and overshadow their strength and resilience, further alienating them from full inclusion into their host societies?

#### **Gerald Maki, ‘The Placeless, Atopic Vision of Kazuo Ishiguro’s *The Unconsoled*’**

In what was labeled the first “European Union” novel by literary scholar Katherine Stanton, Kazuo Ishiguro’s 1995 novel *The Unconsoled* follows a classical musician whose gifts in artistry are being asked to help create a new spirit of near-borderless communal identity for a Europe that is struggling to find its sense of purpose. The novel utilized the form of amnesic dislocation to explore the experience of a Europe seeking to meaningfully find its way forward against the



backdrop of the genocides of the world wars and undergoing a movement of socially and culturally “bland” globalization. In doing so, the novel captures a major tensions of the European project at the end of the 20<sup>th</sup> century through this dislocated sense of place – a Europe caught between the violent, xenophobic nationalisms of its past and a nowhere devoid of agency under market-driven, borderless movements of capital – one which the promises of the E.U. appear insufficient to counter.

By depicting a culture whose crisis requires the manufacturing of a celebrity to resolve its ills, *The Unconsoled* portrays a dystopic, or, to borrow a term for German Sociologist Helmut Wilke, *atopic* vision of globalized placelessness and the dangers facing contemporary European society that is incapable of “rethinking” the traditional forms of national and transnational identification. Tracing those themes can help elucidate the static feeling of nation as it finds expression through literature and the sense of on-going post-national angst found within the European Union today.

#### **Wong Jo-yen, ‘Stance and Identity Construction Among Malaysian Chinese Amidst China’s Rise’**

The Malaysian Chinese community is the second largest ethnic group in Malaysia, forming 24.9% of the country’s total population. Ever since the mass migration of Chinese workers into the region via colonial-era policy in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, Chinese nationalism and the question of belonging amongst Chinese Malaysians has historically been a topic of interest. China’s recent presence on the international stage appears to have invigorated these latent tensions within the community. In particular, the Hong Kong anti-extradition bill protests, which began in 2019, sparked intense debates on various Mandarin-language online portals in Malaysia, such as on the Facebook pages of major Malaysian Chinese-language newspapers. A division between the so-called “pro-China” and “pro-democracy” Chinese Malaysians has intensified in public spheres, especially in Mandarin-speaking circles, creating a dichotomy between Chinese Malaysians who align with their ethnic homeland and those who subscribe to Western liberal democratic ideals. This paper investigates some examples of these conflicts as seen online in order to better understand how Chinese Malaysians position their stances (Du Bois 2007) in relation to China, Malaysia, and each other, by examining how they use language to construct and maintain these similarities and differences. By analysing data from the Facebook comment sections attached to several related articles from *Sin Chew Daily*, the leading Mandarin-language Malaysian newspaper, this qualitative study also illuminates the way individual and group identities emerge (e.g. Bucholtz and Hall 2005) within such emotional interactions.

#### **Nuha Askar, ‘An Act of Rebellion and Breaking Boundaries in Rawi Hage’s *Beirut Hellfire’s Society* (2018)’**

This paper argues that ingrained ethno-religious bigotries are figurative borders. They separate communities within and without and redrawing them cannot be a refuge to countries torn by internal struggles. Instead, boundaries should be wrecked, as Achille Mbembe suggested: “We have to open the boundaries. Africa has to open itself to itself and to the world”. Since 1970, Lebanon and the Middle East have been witnessing on-going seismic events of violence, civil wars and seasonal uprisings. Rawi Hage –a Lebanese immigrant settled in Canada– revisited his

homeland in fiction to stand against the rhetorics of ostracisation in an enclosed society bound to religion, tradition and mythology. Triggered by the current instabilities, his novel invites breaking through the boundaries to embrace the universal. In *Beirut Hellfire’s Society*, Hage – both in the narrative and characterisation– forges a cross-current to the monolith culture. By promoting ‘cremation’ and ‘hedonistic values’, he provides innovative methods for defying static traditions, religious customs and the theocratic state. Contrary to conventional burials, cremation subsumes dispersing the ashes. Thus, fire vs. earth is an alluring theme that bears significant connotations. It means horizontal mobility vs. vertical fixity. Cremation here means dissemination which is both an act of rebellion and breaking national boundaries. Because “earth and ground are overrated. It is smoke that matters, that fleeing gesture of escape that reaches beyond lands and borders and claimed territories.” (BHS) Like Mbembe, Hage aims at knocking down all the solidified walls, those of hatred, otherness and of a ‘superior’ culture.

#### **Matilda Jones, ‘Aural Subjects: The role of experimental radio and podcasting ‘soundwork’ in relation to nationhood and subjectivity’**

This paper probes experimental innovations in contemporary radio and podcasting in relation to changing representations of twenty-first century nationhood. Focusing on the United Kingdom, within a broader framework attentive to the unique history and continued significance of BBC Radio, I explore how new forms of digital soundwork speak to and against traditional constructs of British nationhood via the concepts of temporality, affect and transnational postcolonialism. Premised on the notion that, in presenting a break from both the formal and ideological constraints of conventional radio, the digital revolution has not only delivered new cultural forms, such as the podcast, but has also initiated an experimental overhaul in the production of audio programming which can be evidenced across various channels including podcast feeds, internet radio, and even traditional broadcast networks. I ultimately argue that, characterized by montage, the blending of music, sound effects, the interspersal and overlay of often multiple voices, and inconsistencies in timing (in contrast to established regimentation of network-programming), this experimental overhaul, yet to be situated in a history of departures from the archetypical ‘British’ sound, content and form of conventional non-music programming on BBC Radio, is consequently indicative of a new digital ‘aural subjectivity’ oriented in inherent opposition to traditional citizen-subjectivities of the nation state. In this way, despite questioning the extent to which the concept of British nationhood in experimental radio and podcasting can be considered aside from these notions of opposition, subversion and instability, in turn examining the cultural and historical context through which these themes arise, it is important to note that my analysis retains a sustained focus upon formal questions surrounding the significance of experimental soundwork and aural worldbuilding amidst the ocular-centricity of the digital age.

# Panel 4

## Panel 4a: Crossing Over: Haunted Migrations

### Ana Mendes, 'Haunting hospitality: The willful guests of Remi Weekes's His House'

Writing of the conditional hospitality offered by the 'multicultural' nation, Sara Ahmed observes that 'the figure of the willful guest might be understood as spectre that haunts hospitality, *the menace that threatens the loss of a good relation*' (2014, 53). This presentation builds on Derrida and Ahmed's theorisation on conditional hospitality and willfulness to draw out the liminality of hospitality (constitutive of hospitality's conceptual instability) within the idea of 'active citizenship', integral to the points-based system of the 2009 Borders, Citizenship and Immigration Act. For this exploration, I focus on Remi Weekes's horror film *His House* (2020), which introduces us to Rial and Bol, refugees from South Sudan. The refugee couple has crossed the English Channel from France and seek citizenship status in the UK. Three months after their arrival, and in their path towards 'probationary citizenship' and then full citizenship or permanent residency (as stipulated by the 2009 Act), Rial and Bol are extended hospitality as 'temporary residence' and housed in a (haunted) council home in the outskirts of London. Against the backdrop of the Refugees Welcome movement for global solidarity as hospitality towards oppressed populations, and with reference to Weekes's film, this paper explores the concept of hospitality (and its double, hostility) as a generative framework for analysing postcolonial gothic narratives of spectral spaces associated with Black and refugee trauma.

### Jessica Bundschuh, 'The Border Textures of Maurice Riordan's Prose Poem Sequence "The Idylls"'

"The Idylls" is an Irish prose poem sequence situated midway through Maurice Riordan's 2007 volume, *The Holy Land*, with few national precursors, aside from Seamus Heaney's 1975 *Stations*. As an elegy for his father, Riordan begins with an epigraph on poetic embodiment from Dante's *Purgatory*: "when I forget our emptiness and treat our shadows as bodied things." Thereafter, Riordan resuscitates memory through an embedded materiality: rural Ireland contextualizes a narrative on personal loss and ecological crisis. In this geography, no static border protects the disappearing ecosystem already traveling along an arc of causality from what was – "The rushes were alive with frogs and eels" – to what tragically is – "The fish are all but gone." Although Riordan's farmhand subjects, alongside his father, repeatedly engage in the act of (re)securing fences, walls, and boundaries, their labors are fruitless against an abundance of border transgressors – mobile and fluid, dashing in and out of vignettes that shape each section – which mostly assume the form of natural subjects (red deer, rabbits, pigeons) and natural forces (water, mud, erosion). Riordan's sequential structure, wherein each snippet of dialogue-driven narration

maintains its autonomy, while participating in a larger poetic mediation on the Irish borderlands, offers readers a literary border that compresses and expands, then collides, vanishes, and returns in perpetual motion. The resulting sequence – encased in the fragmentary genre of the prose poem – becomes itself a textured and vibrant Irish 'borderscape' inhabited by migrant figures of past, present, and future import to a discussion of ecological displacement.

### P.J. Blount, 'Ghosts, Reflections, Transformations: Rushdie's Borders and the Edges of National Narrative'

Throughout the works of Salman Rushdie, international borders play a significant role as a setting in which characters experience both ambiguity and definition. Borders create this unsettled state as they function not just to define discrete territories within the international system, but they also represent the beginning and the end of national narratives that attempt to contain the identity of the state's population. Rushdie's use of border settings exposes the unsettled nature of the state itself as a defined space inhabited by the ambiguity of national narratives.

This paper will investigate the border, as revealed in Rushdie's work, as the both the beginning and ending of national narratives. Specifically, this paper will argue that Rushdie's representations of borders reveal salient aspects of the role of the state border in international and national life by serving the frontier of national narrative. These aspects are embodied in the categories of ghosts, reflections, and transformations. Rushdie represents borders as places of ghosts of historical, pre-national narratives; as places where national narratives are reflected and replicated inward; and as places of transformation where borders are crossed and new narratives are entered.

This paper will focus primarily on the texts of *Midnight's Children*, *Shame*, *The Satanic Verses*, and *The Moor's Last Sigh*. It will proceed first by exploring the idea of borders and national narrative in the contemporary international system and argue that this system creates states that exist in an unsettled space between definition and ambiguity. Next, it will examine the categories of ghosts, reflections, and transformations through Rushdie's border settings and what they reveal about the frontiers of the national narrative. Finally, this paper will reflect on the changing nature of the international border as states seek to further harden their dividing lines against perceived external threats through the use of physical infrastructure. It will argue that this phenomenon is closely linked to the tenuousness of the unsettled state of definition/ambiguity as narratives begin and end at national borders.

### Hannah Regis, 'Aesthetic Passages: Re-conceptualizing Loss, Belonging and Resistance in Dionne Brand's A Map the Door of No Return'

The Janus-faced view of history, where the future uncannily curves back into the past, requires anti-colonial writers of fiction to invent new methods that will allow the reader to traverse the hauntological terrains of their works. This paper articulates the specific enunciative strategies deployed by Dionne Brand in *A Map to the Door of No Return* to illuminate submerged networks of relations, the haunting sense that the dead walk among the living, and the embrace of a spirit-infused universe, which yield therapeutic interventions to contemporary in/visible wounding generated by oppressive neo-fascist systems in the black diaspora and the tacit acceptance

of this evil. Through a mode of reparative reading practices, this paper interrogates tools of negotiative agency and the quest for ontological freedom amidst a new world order that thrives on oppressive systems of cultural, social and racial alienation and displacement. In *Map*, Brand provides alternative narrative strategies that are invariably steeped in mythic passages and ancestral affiliation, which encapsulate the sustaining ground for the emergence of new modes of being that are vigorous and vital enough to withstand the impact of postcolonial anxieties and disillusionments. By according preeminence to ideas of haunting and spirit connections, the writer intervenes in contemporary diasporic discourses and produces an alternative cartography rooted in multivalent ancestral, cosmic and cultural forms with the power to revitalize, heal and instruct in empowering ways to be human.

### Panel 4b: Writers in Conversation 3

**Malika Booker in conversation with Jacqueline Bishop, Jason Allen-Paisant and Kei Miller**  
**'Inhabiting Creative Spaces: Caribbean Writers at the Critical Crossroads'**

### Panel 4c: Reimagining Space: Cosmopolitanism and Hybridity

**Katy Budge, 'Cosmopolitan EUtopia contested; perspectives from those subject to the**  
**'borders of Europe'**

The European Union has been characterised, in both institutional and academic discourse, as a sort of Cosmopolitan EUtopia. 'Cosmopolitan Europe' framings (reflected in the works of Beck, Habermas and others, and throughout the treaties and communiqués of the Union) represent the EU as the *telos* of 'European Cosmopolitanism'; a post-national entity that has learned from and overcome the tragic violence of Europe's past through the creation of a normatively-inclined political community united by common 'European values.' But the Union's response to the so-called European refugee crisis has amplified the dissonance between the rhetoric of a Cosmopolitan EUtopia and the exclusionary and violent reality of the EU border regime.

This paper draws on Postcolonial Critical Discourse Analysis and critical cosmopolitanism (after Mignolo) to contest the assertions and ambitions of the Cosmopolitan Europe project. It does so by centering the perspectives of those subject to EU border policies and practices, elicited from interviews with people on the move in Lesbos and Athens during 2018. Emphasising these 'subjugated knowledges' or 'subaltern perspectives', often excluded from political and academic debates on the EU's identity and border regime, the paper seeks to offer a 'cosmopolitanism from the margins' which resists and disrupts the discursive themes of Cosmopolitan Europe.

Through their testimonies participants reveal not only the paradoxical logics of Cosmopolitan Europe, but also their pathological implications for those deemed 'other'. Their contributions expose both the pseudo-cosmopolitan rationality of Cosmopolitan Europe *and* its anti-cosmopolitan instrumentalisation through the maintenance, justification and concealment of the coercive dynamics of the EU border regime. In doing so, participants challenge the real and imaginary borders drawn by Cosmopolitan Europe and expose the project as inseparable from, indeed interdependent on, the discursive and institutionalised violence characteristic of the borders of Europe.

### Najma Yusufi, 'Identifying the Fourth Space in Gen Z'

I was born in London to an Indian father and an Afghan Pathan mother. My father's work took us all over the world and ultimately to Britain. The result of this background and upbringing was a hybridity that runs through me; it was a sensibility that was very British but at the same time very Asian thereby giving birth to another sensibility that blends the two. My story of hybridity involves multiple elements that have been theorized by scholars using such inter-related terms as "acculturation" by J. Berry in 1990, frame switching or multi-culturalism by Benet-Martinez, Leu, Lee, & Morris in 2002, and contrapuntal consciousness by Edward Said in 1993. Yet, the concept on which I have chosen to focus my attention is hybridity as highlighted by Homi Bhabha in 1994 in his book *The Location of Culture*, also Stuart Hall and Bill Schwarz and their work *Familiar stranger: a life between two islands*, amongst others but more importantly what I choose to bring to the table is the distance that Gen Z have from their fathers and grandparents which has borne the new fourth space – not a liminal. When I speak of distance I mean the bicultural space and the forms that it morphs into.

By contextualizing the fourth space, through my characters, in my second novel where I will expose the inner subconscious voice of fluid identities that has been informed by studies such as Berry, 1990 where he described various levels of hybridity as assimilation (identification mostly with the receiving culture), integration (high identification with both cultures), separation (identification mostly with the culture of origin), and marginalization (low identification with both cultures) (Berry, 1990). Equally, individuals with a high degree of bicultural integration identity view their cultural identities as compatible and overlapping (Benet-Martínez & Haritatos, 2005; Huynh Nguyen, & Benet-Martínez, 2011). The literature review will aid this aim of my research which will amongst other aims also locate and demonstrate the third space as it appears in *Leave to Remain* and aim to identify the phenomenon of subconscious cultural hybridity that naturally comes to my practice as a culturally hybrid author.

### Shinjini Chattopadhyay, 'Towards a New Cosmopolitanism: Subverting Stranger Fetishism in the Works of Twenty-first Century Migrant Writers of Colour in Ireland'

In James Joyce's *The Dead* Gabriel Conroy copiously praises Irish hospitality as a long cherished and honoured tradition. But Jacques Derrida points out that even in extending hospitality the hosts/natives distinguish themselves from the guests/strangers and exert authority by establishing a sense of territoriality. The boundary between natives and strangers seems especially strict in case of immigrants and asylum seekers in twenty-first-century Ireland. This paper argues that in the works of twenty-first-century migrant writers of colour, immigrant figures employ spatial tours to subvert the stranger fetishism imposed by the natives and cultivate a new cosmopolitanism that transcends the binary of insider/outsider. By focusing on the spatial practices of the protagonist in Ebon Joseph Akpoveta's novel *Trapped: Prison Without Walls* (2013), the paper demonstrates how black immigrants in Dublin decode the ways in which they are framed as 'strangers' by natives or what Sara Ahmed terms as "stranger fetishism." The paper then shows that the immigrants employ discursive spatial tours—which according to Michel de Certeau reveal the cultural diversity latent in the local details of a space—to subvert the stranger fetishism. Revealing the sedimented multiculturalism of the cityscape helps immigrants invalidate such notions that outsiders are contaminating an otherwise homogenous native community. Through tours immigrants cultivate



a new cosmopolitanism and foster a sense of belonging to the newly adopted homeland. The new cosmopolitanism of the immigrant communities negates the idea that cosmopolitanism is an exclusive domain of the privileged white elites and delegitimizes guest/host binaries in favour of multifarious cultural and ethnic affiliations.

### **Amel Abbady ‘The Investigation of (Post)Migrant Identities in Amulya Malladi’s “The Sound of Language”’**

Amulya Malladi’s *The Sound of Language* depicts the lives of several Afghan migrants, with a special focus on one female character, Rihana, who escapes the turmoil of war-torn Kabul alone and is hosted by distant relatives in Denmark. Rihana forges an unconventional friendship with a non-Muslim widower and the lives of both of them are transformed by this friendship. Amulya Malladi challenges the conventional representation of migrants as displaced identities by presenting a character that is eager to fit in an entirely different culture. Drawing on Roger Bromley’s concept of Postmigration, this paper aims to investigate the factors that contribute to the formation of a postmigrant identity. The paper attempts to answer the following questions: what could be identified as markers of the new postmigrant identity? What role does language play in the formation of a postmigrant identity? Do religion and gender contribute to or prohibit the creation of transcultural/postmigrant identities? Since “variation in speech can be used to express social meaning” (Dyer 101), this paper pays a special attention to investigating how some migrants intentionally use variations of English, in different contexts to project multiple identities, which indicates how both language and identity are dynamic.

### **Florian Schybilski, ‘Hippocratic Cosmopolitanism in Edwidge Danticat’s “The Farming of Bones”’**

In this paper, I am reading Haitian American author Edwidge Danticat’s 1998 novel *The Farming of Bones* as a source of what I choose to call ‘Hippocratic cosmopolitanism’, i.e. the practice by members of the healing professions of recognizing care obligations that cannot be shed – not only toward their patients but also to each other as part of an occupational family. The novel culminates in the 1937 genocide ordered by President Trujillo against French-speaking Haitians in the Spanish-speaking Dominican borderland who were to be found out by making them pronounce “perejil” as a shibboleth. In this situation of murderous turmoil, Haitian autodiegetic narrator Amabelle Désir and Dominican Doctor Javier, both of whom are figurative and literal border crossers in many ways, form a Hippocratic cosmopolitan bond based on their shared identity as healers.

To arrive at this point, I juxtapose a translation of the Ancient Greek ‘original’ Hippocratic Oath against an influential, ‘modernized’, individualized and decidedly Western 20<sup>th</sup>-century US-American version. While the former speaks of the duty to provide for each other’s material well-being as practiced in the novel, the latter is articulated from a ‘major’, privileged position betraying the default assumption of its potential participants as male, white and bourgeois, and is thus inapplicable to (post)colonies. Writing back from a situation double colonization, (Ancient) Hippocratic cosmopolitanism is to be recognized as a form of ‘minor’/critical cosmopolitanism and an exercise in border thinking aiming “to reconceive cosmopolitanism from the perspective of coloniality . . . and within the frame of the modern/colonial world” (Mignolo 723).

# Panel 5

## **Panel 5a: Policing the Borders: Law and Order in Narratives of Migration**

### **Tom Ue ‘Tourism, Race, and Money in Alejandro González Iñárritu’s *Babel*’**

The title of Alejandro González Iñárritu’s *Babel* (2006) gestures towards the divisions between people because of their differences in language and culture. And indeed, the film is set all over the world: In Morocco, two boys, Yussef and Ahmed, play with a gun that their father recently purchased—to disastrous effects. The former accidentally shoots Susan, who is on vacation with her husband Richard. Back in the US, Amelia is caring for the couple’s young children and she takes them to Mexico to attend her son’s wedding. Meanwhile, in Japan, Chieko, who is deaf, is trying to connect with various people, with varying levels of success. In this paper, I argue that Iñárritu uses the form of the network narrative to foreground the interlays between economics and race. In the first half of this paper, I concentrate on Richard’s and Susan’s trip, ostensibly an attempt to repair their marriage, to reveal how Iñárritu encourages us to think more critically about the racism and neo-colonialism inherent in tourism. I attend to his treatment of spectatorship, reflected for instance in the film’s reaction shots, to show how he makes pronounced imbalances in race and money, inequalities that ultimately privilege the already very privileged white American couple. In the second half, I focus on Chieko’s narrative to suggest that her own situation—ostensibly removed from the film’s main action geographically, thematically, and racially—is nevertheless wedded to it: Chieko’s father had given away the gun that was sold to Yussef’s and Ahmed’s father. Through her narrative, Iñárritu demonstrates the extent in which we are all, perhaps inadvertently, complicit in an economy that promotes inequalities. This paper advances scholarship by recovering the links between racial and economic injustices in *Babel* and by revealing how the film posits more positive kinds of viewership and participation.

### **Ashley Wild, ‘Examining the Colonial Roots of Human Rights Violations in Australia’s Offshore Detention Policy’**

In order to understand the uneasy relationship of denial and exploitation that Australia has with some of the most vulnerable global citizens, this piece will examine the colonial grounding behind infringements upon the human rights of detainees in Australia’s offshore detention system. As one of the largest state-manufactured, publicly-acknowledged, contemporary human rights abuses, the issue becomes particularly relevant when other countries, such as the UK, consider taking such an approach. This work will examine commonalities between methods and motives of violence in offshore detention, with the treatment of colonised populations of the Australian Empire. Shared attributes may be found within the commodification of human lives; restrictive methods of social control; extractive economic practices; and the implicit terra nullius justification of offshore

detention. An original contribution will be made by contrasting second-hand quantitative and qualitative research; archival research and case study research, with the hope of allowing 'othered' voices to come to the forefront. Beyond drawing a parallel between the historicity of Australian imperialism and its hostile response to aquatic asylum seekers, this piece argues that the "Pacific Solution Mark II", particularly incarceration in offshore detention centres, is a reconstituted formation of colonialism.

### **Margaret Rennix 'Narratives at the Border: Asylum Law and the Unmaking of the Self'**

This talk will explore how asylum law, as it was developed at the 1951 U.N. Refugee Convention and replicated in U.S. law as a part of the Immigration and Nationality Act (1952), asserts a narrow definition of persecution that invalidates the narratives and experiences of innumerable asylum seekers at the U.S. border. I will begin by giving context on asylum law, and how the INA details a restrictive set of criteria for persecution that potential asylees must fit, which Jeff Sessions's decision in "Matter of A-B-" and William Barr's decision in "Matter of L-E-A-" further constrain. I will then demonstrate—using representative cases with women held at the U.S. family detention center in Dilley, Texas during the summers of 2018 and 2019—how asylum seekers must redefine their experiences and self-conception in order to qualify for the protection they desperately need. For instance, while a woman's experience of sexual assault might in her own self-conception serve as the locus of her suffering and persecution, the legal barriers to entry in the U.S. might require her to focus instead on violence from political or familial associates, thereby altering her subject position in her own life story. The impacts of this invalidation of suffering cannot be overstated: a synthesis of research on narrative identity (McAdams and McLean 2013) has suggested that psychological well-being and the ability to adapt are highly correlated with individuals being empowered to process suffering and hardship through redemptive storylines, storylines that asylum seekers are routinely denied. Once this reality is acknowledged, Cathy Caruth's connection between history and trauma (as taken up by Naomi Mandel) takes on particular political importance. By altering how asylum seekers construct their own narratives of persecution, asylum law allows the U.S. to benefit from increasingly dissociating the survivor from their experience of trauma, thereby evading responsibility for creating the conditions that lead to the systematic persecution of vulnerable peoples.

### **Lung-Lung Hu 'The Legend of 1900 – Heterotopia and Immigration Law'**

In the late 19th and early 20th centuries, more than 4 million Italians migrated to the United States of America (U.S.), which they regarded as a utopia at the time. The film *The Legend of 1900*, which was inspired by Alessandro Baricco's monologue *Nocecento* and directed by Giuseppe Tornatore, tells the story about the genius pianist 1900, an orphan, who is fostered by Danny, a black coalman in the boiler room of an ocean liner, and whose parents are presumably Italian immigrants.

Due to immigration law, 1900, a man with neither identity, visa, nor legal papers, cannot legally set foot on American soil. As a genius pianist, his existence is nothing more than that of musician – an entertainer to passengers on the gigantic trans-Atlantic liner, *Virginian*, the only place he is permitted to live. According to Michel Foucault's notion of heterotopia, a ship is "a piece of floating space, a placeless place" as a vessel transporting people to the land of their dreams. However,

1900, who has no legal status, will never arrive in utopia aboard *Virginian*. He can only construct a heterotopia - a mirror of utopia – so that it to him a utopia.

In the eyes of the law, 1900 is a legally inexistent person on *Virginian* a placeless place. However, it is this law enforced heterotopia and isolation, that creates a genius. In this paper, I illustrate how *Virginian* metaphorically gives birth to a pianist, 1900, and why he at the end chooses not to leave the ship, while also discussing the meaning behind the film and the relationship between law and space.

### **Sanja Runtić and Ivana Drenjančević, 'Francisco Cantú's Poetics of Relationality'**

Our presentation proposes an existentialist reading of former U.S. Border-Patrol agent Francisco Cantú's memoir *The Line Becomes a River: Dispatches from the Border* (2018). Drawing upon Luna Dolezal's interpretation of Jean-Paul Sartre's theory of shame and Anya Topolski's political ethics of relationality, which integrates Hannah Arendt's notion of plurality with Emmanuel Levinas's concept of alterity, we argue that Cantú's autobiographical act is primarily a life narrative of Others. By presenting the narrator's experience from the perspective of both a law enforcer and an emotionally affected immediate witness to the tragedies of clandestine immigration, Cantú's narrative straddles the nexus between the public and the intimately personal as well as between the literary and the political. Engaging the existentialist tropes of alienation, shame, angst, and death, it lends a public voice to and evokes empathy for the objectified immigrant, addresses the complex realities of the U.S./Mexico borderlands, and exposes the ways in which the narratives of the body, memory, and trauma are invested with the production and distribution of power. Affirming the existentialist axiom that the ability to nurture personal responsibility within the web of relations by making authentic conscious choices is the ultimate test of our humanity, *The Line Becomes a River* brings a new perspective to the transnational undocumented migration debate and (re) defines what it means to be human in this day and age.

### **Panel 5b: Opportunity and Fracture: Diaspora and its Discontents**

#### **Stella M. Ramírez Rodríguez 'The Return Home: Death, the Memory of Puerto Rico, and the Closing of the Migratory Circle in Nicholasa Mohr's, Judith Ortiz Cofer's and Luisita López Torregrosa's Works'**

Part of Puerto Rican art and literature addresses the theme of death, with insular and diasporic creations particularly exploring what it means to die far from home. Over 5 million Puerto Ricans live in the United States alone, with a firm *Boricua* identity and desire to visit the island. Marc Berthod notes that the Puerto Rican diaspora is unique in the sense that their idea of culture transcends the limits of the island. His research explores how Puerto Ricans and the idea of the post-mortem return of the body to Puerto Rico is a completion of the migration cycle (153). This sense of yearning, of returning to the ancestral land one more time, is evident in several diasporic works. Focusing on texts written by Nicholasa Mohr, Judith Ortiz Cofer, and Luisita López Torregrosa, this contribution seeks to discuss how these authors present death as something beyond the cessation of life. Ranging from death as liberation to death as realization, these works continue the Puerto Rican practice of approaching life and death as inseparable from a

diasporic perspective. Highlighting themes such as belonging, all the while illustrating the complex relationships Diasporicans have with each other and with the concept of home, death can be literal and spiritual throughout these fictional and memoirist texts. In Mohr's, Ortiz Cofer's, and López Torregrosa's works, death is a way of returning to, connecting with, and making peace with the past. It is also the last great trip to *la Isla*.

#### **Wessam Elmeligi 'Staying South: Alternate Arab Diaspora in *They Die Strangers* and *The Other Place*'**

Tayeb Salih's *Season of Migration to the North* might have heralded an avalanche of diaspora studies focused on Arabic exile to the north, especially its complex combination of African and Arab identity pitted against the colonialist north. Later societal, political, and economic developments, however, created diasporas that remained in the south. This article reads Ibrahim Abdel Meguid's *The Other Place* and Mohammed Abdel Wali's *They Die Strangers* as alternative Arab diasporas. In *The Other Place*, the Egyptian protagonist is a traditional case of North African labor in Gulf countries, where the petrodollars redefined diaspora among Arabs. In *They Die Strangers*, the Yemeni shopkeeper struggles to maintain his dignity in an Ethiopian town, where Africa untraditionally becomes the land of exile for an Arab migrant. Examining the defining elements of alienation, the article studies alternate destinations that challenge and problematize the south as both the homeland and the diasporic land. A narrative textual analysis sheds light on the representation of the migrant characters within the conflict of both lands, highlighting the significance of the land of destination as a non-Western destination and the impact of this choice on the narrative.

#### **Doaa Omran 'Qurratulain Hayder's *River of Fire* and Radwa Ashour's *Tantūriyyah: Forced Migration between Indian Partition and the Nakbbah*'**

The end of colonialism in the subcontinent in 1947, left India and Pakistan with a disputed border, just as it did in the Middle East, creating a contested border between Israel and Palestine. This knotty partition resulted in the forced migration of a million people creating an overwhelming refugee crisis in the newly constituted territories. Forced migration caused by border and partition problems are also depicted in Radwa Ashour's *Tantouriyya* (2010) which portrays the up-rootedness of a Palestinian family from their homeland after the Israeli occupation of Palestine and the Nakkbah (1948). Characters in Ashour's novel migrate to different places of the globe. Qurratulain Hyder's *River of Fire* (1959) narrates the two-thousand-year history of India through four parts. The novel unfolds the narratives of four recurring characters who live along centuries of personal plight of a divided country. Hyder and Ashour uncover the migration to alternate homelands through the female characters/narrators such as Champa and Ruqayah al-Tantūriyyah who depict the continuing tragedy of the India-Pakistan border and its Palestinian counterpart. Whereas India and Pakistan are divided into two countries, Palestine is forced to vanish from the map altogether. This paper discusses the similar strives of both nations leading to their migration to alternate homelands. Identity becomes reshaped and negotiated in the process.

#### **Amany El-Sawy 'The Trauma of Displacement and Hyphenated Self within the Palestinian Diaspora in Najla Said's *Looking for Palestine*'**

If the/persecution of Arab Americans in the post-9/11 context tends to dominate the domestic/discourse in contemporary plays and performances of Arab Americans, the trauma of Israel/Palestine is by far the/most/pressing international issue they address in their works. The conflict between/rootedness/and flight becomes an intra-Palestinian struggle that threatens to tear families apart in ways the occupation did not. Despite the fact that the Arab American playwrights are decidedly pro-Palestinian in their orientation, they are able to view the Israel/Palestine conflict with a relatively more balanced perspective than those scholars and writers who write from a purely Palestinian perspective. Their work is an attempt to artistically work through the history and politics of the Israel/Palestine conflict with the desire to both criticize, and reconcile, the situation that is taking place there. By doing so, they expand the definition of what it means to be Arab American in the post-9/11 context.

One of these Arab American playwrights is Najla Said in whose solo performance *Palestine* contemporary Palestine is described and re-envisioned through two lenses: that of Said's own journey to Palestine and through her outing as an Arab American after 9/11. Instead of creating a fictionalized recreation of Palestine, Said provides the audience with a firsthand account of her journey to the West Bank and Gaza Strip with her family. Said's identification as an Arab American or a Palestinian American is central to her/monodrama. Thus, this paper focuses on how the Arab American dramatist, Najla Said, stages the Palestinian-Israeli conflict, and her play- *Palestine*- is studied within the context of the notions of trauma, post-memory, absence, loss and displacement.

Said's connection with Palestine was intellectual, cultural, and spiritual but not physical. She has resigned/herself to the loss of this place, but she still feels a moral commitment to it. It's terribly unjust and the injustice done has never really been acknowledged. For Said, the loss of Palestine is equated with an absence of justice. That conflating absence and loss leads to endless/melancholia. Moreover, the play will be examined utilizing the lens of Marianne Hirsch's notion of "postmemory" which imagines what cannot be recalled, mourns a loss that cannot be repaired, and that the lost object can never be repaired and the mourning can never be overcome. Said emphasizes that one can't go back to some earlier and perhaps more stable condition of being at home and never fully arrive, but rather be at one with one's new home or situation. Therefore, becoming skilled at survival becomes imperative, but there is a danger of becoming too comfortable/or secure in one's new life. Said's exile is found within herself as she struggles both as an Arab American after 9/11, and as a Palestinian fighting for survival.

#### **Aratrika Ganguly 'Coolies in Indian Diasporic Literature: A study of selected poems'**

Indentured servitude was started in the Indian subcontinent in 1834 and thousands of people from mainly the central and eastern provinces of India were sent to colonial sugar and tobacco plantations and within the country they were sent to tea plantations and coal mines. Indentureship was a way to propagate capitalism. It was none other than a very refined way of substituting slavery. These labourers were called by the derogatory term of 'coolie'. This paper will deal with selected poems from - *The Cowherd's Son* by Rajiv Mohabir, *I Even Regret Night: Holi Songs of Demerara* by Lalbihari Sharma and *We Mark Your Memory: writings from the descendants of*



*indenture* to show how ‘coolitude’ has affected not only the coolies themselves but also their descendants till this time. These poems become the medium for the coolies and their descendants to resist the colonial system to erase their experiences from the people’s memories. They articulate and archive their memories of indentureship through the flowing medium of poetry where there are no borders like the borders once imposed upon them by the colonials and later the postcolonial societies. Hence, this paper will try to explore the way the identities of the coolies is represented in these selected pieces of Indian diasporic literature. By analysing these three texts, this paper will try to build a genre of coolie literature that essentially joins the bigger network of the colonial indenture system.

### **Ishak Berrebbi ‘The Mosaics of National Identity in the Arab American Diaspora: Exploring Long-Distance Nationalism in Diana Abu-Jaber’s *Crescent*’**

Carol Fadda-Conrey (2014) points out that Arab American literature emerged remarkably in the early years of the 21st century, accompanying various political events and turmoil in either the USA or the Arab world, particularly the Middle East. One of the key aspects of this ethnic literature is the manifestation of the Arab national identity and the call for unity and solidarity among kin Arab communities, whether locally or across borders. This paper, as such, by taking Diana Abu-Jaber’s novel *Crescent* (2003) as an example of the Arab American fiction produced in the contemporary era, examines the components of nationalism as expressed from afar – long-distance nationalism. It is worth pointing out that this type of national propensity has received little attention in contemporary literary studies. In addition to using critical and analytical approaches to the novel, this paper basically relies on a socio-conceptual framework based on the perspectives of prominent theorists and critics, such as Carol Fadda-Conrey, Nina Glick Shiller, Gabriella Elgenius, and Tololyan Khachig, to name a few.

## **Panel 5c: Bodily Borders: Female Bodies at the Frontier**

### **Jenni Ramone, ‘Big Milk back and forth’: Breastfeeding and Border-crossing in Postcolonial and global literatures and networks**

In Jackie Kay’s short story ‘Big Milk’, an exhausted woman crosses the border, fleeing home when alienated by her partner’s breastfeeding of their child. In Avni Doshi’s *Burnt Sugar*, a mother repeatedly leaves the home and her daughter while ‘dripping with milk’ to cross the institutional border of the ashram. In Karen Russell’s ‘Orange World’, a mother crosses borders to breastfeed the devil in a ditch at 4:44am. In Toni Morrison’s *Beloved*, breastfeeding impels migration across the border.

This paper is part of a new project on representations of breastfeeding in literature and art, where breastfeeding has received insufficient attention. It examines the still “not heard and not read” (Spivak, 1995) lactating body, considering the act of breastfeeding in postcolonial and other literary texts which involve border-crossing, displacement, transnationalism, or migration. Concepts emerging from research on breastfeeding in the disciplines where it has received attention (predominantly ethnography, sociology, health), include separation, alienation, marginalization, dislocation, and disembodiment. This paper reads literary texts which represent both breastfeeding

and border-crossing in various forms from local and global perspectives to consider to what extent disparate stories of breastfeeding and border-crossing repeat these concepts, and to locate other common images or patterns, and to identify whether ‘global’ meaning of breastfeeding emerge, and how these relate to contemporary global networks around breastfeeding, including the mobility and migration of milk, individuals, texts, art, and ideas in transnational communities and networks including informal milk sharing, online communities, and relactation therapies.

### **Xinyuan Qiu, ‘Hogarth’s Milkmaids: Erotic Figures Challenging the Seemingly Well-defined Social Lines and Categories’**

In the current Covid-19 pandemic context, we have witnessed intensified bodily contact and social distancing concerns that contribute to the establishment and reinforcement of xenophobic social boundaries based on national identity, ethnicity, race, and social class. William Hogarth, who lived through an age when plague recurred on a regular basis, encountered similar situations. In his milkmaid engravings, Hogarth challenges the assumption that social boundaries are too ingrained to be destabilized, representing them as teetering on the verge of collapse. This paper, by analyzing three engravings by Hogarth that represent milkmaids: *The Distrest Poet* (1737), *The Enraged Musician* (1741), and *The March to Finchley* (1750), argues that the artist challenges boundaries of class, nation, and gender by indicating sexual attachment between milkmaids and a poet, musician, and sergeant respectively. Milk serves as an erotic symbol that indicates the erotic attachment. Moreover, milk, with its mobility as a commodity, moves between spaces across social boundaries, which symbolizes the fluidity of social boundaries that are vulnerable to transgression. Through his milkmaids and milk symbolism, Hogarth reveals how social boundaries in eighteenth-century England were breaking down even as anxieties regarding sexual promiscuity, blurred class lines, and Continental encroachment were at their highest levels. Hogarth’s insight into the vulnerability of socially constructed boundaries to various forms of transgression is meaningful for our age, similarly preoccupied as it is with concerns about social boundaries intensified by the pandemic.

### **Charul Palmer-Patel, ‘Rewriting the Embedded Imperialism of Epic Fantasy: An Evaluation of Daenerys Targaryen and Baru Cormorant as Saviours’**

Epic fantasy has an unfortunate tradition of presenting a messianic hero as a colonial hero, one who defeats a tyrannical oppressor and brings peace and prosperity to the nation. As briefly explored in *The Shape of Fantasy* (2020), this imperialist happy ending is embedded in the narrative structure itself. However, as the hero is presented as an inside/out figure – born into an imperial lineage but raised and adopted by colonised people – the hero’s status as “white saviour” may be negated or rendered acceptable.

In *Race and Popular Fantasy Literature* (2016) Helen Young argues that “Whiteness as default setting is as much a feature of the Fantasy genre as it is of western culture and society” (1), and thus the imperialist Euro-centric setting of fantasy seems inescapable. In *Re-Enchanted* (2019) Maria Sachiko Cecire extends this analysis further, identifying how – despite the decline of imperial powers today – contemporary fantasy texts “offer the magical Middle Ages as an alternate location for the continued expression of colonialist masculinity and white English superiority”

(188), suggesting that the genre endures as a space where imperialistic desires are contained yet nurtured.

Extending on this work, this paper will examine the female “saviours” of George Martin’s *A Song of Ice and Fire* series (1996-) and Seth Dickinson’s *The Masquerade* series (2015-). As both authors have presented their work as a revision of the fantasy genre, this paper will evaluate the success (if any) of their attempts in revising the sanctioned imperialistic happy ending embedded in the structure of epic fantasy. As well, as both series are as yet incomplete, the paper will conclude with a brief discussion of the possible repercussions of any failures.

### **Marietta Kosma, ‘Breaking Boundaries in Austin Clarke’s *The Polished Hoe*: Reimagining Borders’**

This paper explores narratives of sexual violence, commodification and objectification of the black female body through the intersectionality of the vectors of race, class and gender. A lot of emphasis has been placed on the dialectic of trauma inflicted on the Caribbean community but little attention has been rendered to the attainment of black female radical agency. I explore the question of positionality within the structure of a power hierarchy in a specific geographical space through phenomenology. This theory will shed light on the complexity of sexual relations in that system. Mary-Mathilda is a liminal subject whose transition to agency is marked by the spatiality of the plantation and the temporality of the night. I argue that she falls into a third-identitarian space. This new space is a discursive formation that functions as a locus where multiple subjectivities exist, a locus where the subject can exist par excellence, in a cross-cultural framework similar to the one outlined by Paul Gilroy in *The Black Atlantic*. By employing the term third-identitarian space, I provide a fresh outlook in relation to the spatial dimension of the work of Frantz Fanon. The existence of a third-identitarian space signals the existence of a third space of thinking, a way of thinking that deviates from the dialectical thought of postcolonial theorists who recognize this space only in relation to the trans-Atlantic slave trade and colonialism. Ultimately, Mary-Mathilda with her final act of mutilation of Belfeels, rewrites the fabric of patriarchy.

### **Nahla Raffaoui, ‘Between Here and There: Black Women Trouble Home’**

Contemporary Black women writers across the diaspora continue to write on the Black woman’s immigrant experience as the contemporary condition continues to be shaped by movement and displacement. In this paper, which presents a comparative discussion of two contemporary novels from different locations, I argue that the authors write new identities in between the spaces of home, race, and gender as a consequence of displacement. This paper looks at the Nigerian writer Chimamanda Ngozi Adichie’s 2013 novel *Americanah* in comparison to the Haitian American Elsie Augustave’s *The Roving Tree* (2013). Adichie’s novel explores the journey of Ifemelu from Nigeria to America, while Augustave’s protagonist Iris struggles between Haiti, USA, and Africa. In both novels, the protagonists’ change of homes leads to troubling the idea of belonging which in the case of Black women is further complicated by the intersections of race and gender. Thus, by locating their narratives in a transnational context, both texts reconstruct the notion of home and relate the protagonists’ transformed identity within the process of movement as well as race and

gender. Finally, I argue that while these novels evoke melancholy over their old homes, they also negotiate the way the protagonists attempt to reinvent and relocate home in the new locations. Bodies of work that are central to framing the textual reading in this paper follow the scholarship of diaspora and postcolonial studies, significantly the work of feminist and Black women scholars’ theorizations of home such as that of Carol Boyce Davies and bell hooks.

# Author Biographies

**Amel Abbady** (PhD) is currently a lecturer of English literature at South Valley University, Egypt. She was awarded a Fulbright teaching assistantship in 2007 (TX, USA), and a teaching fellowship in 2016 at Northern Michigan University, Michigan (USA) where she taught Middle-Eastern literature in English. Her research interests include African literatures, Multi-ethnic literature of the US, and Middle Eastern literature. Her chapter titled "Mobility, Identity, and the Female Body in Laila Lalami's *Hope and Other Dangerous Pursuits*" is included in *Memory, Voice, and Identity: Muslim Women's Writing from Across the Middle East*, forthcoming in March 2021 with Routledge.

**Haleemah Alaydi** is a PhD Researcher in the Department of English and Related Literature at the University of York. Her fully funded doctoral research investigates the history of the Palestinian refugee experience of forced displacement. Haleemah holds a BA in Applied Linguistics from the University of Jordan and an MA in Writing for Performance and Publication from the University of Leeds. Her short story 'A Very Private Confession' was published by Valley Press in 2021 in *This New North* short story anthology. Haleemah is a Northern Short Story Festival Academician, a member of [UoY Migration Network](#) and an Oxfam International Fellow.

**Jason Allen-Paisant** is from a village called Coffee Grove in Manchester, Jamaica. At present, he is a lecturer in Caribbean Poetry & Decolonial Thought in the School of English at the University of Leeds where he's also the Director of the Institute for Colonial and Postcolonial Studies. He serves on the editorial board of *Callaloo: Journal of African Diaspora Arts and Letters*. He holds a doctorate in Medieval and Modern Languages from the University of Oxford, and he speaks seven languages. He is the author of the recently published collection, *Thinking with Trees* (Carcanet Press, 2021).

**Nuha Askar** is a PhD candidate at Goethe University in Frankfurt am Main, Germany. She studied Anglophone Literatures, Cultures and Media at Goethe University and graduated with a Master degree in 2019. Her PhD project sees the Middle East as a locus of internal struggle. Under the title "Beyond the Single Story of the 'Arab Nation': Narrating Internal Dissent in Anglophone Middle Eastern Literature" she examines contemporary anglophone narratives of Iraq, Syria and Lebanon. Since 2016, she has been publishing her creative writings in newspapers and on her website: [www.nuhaaskar.com](http://www.nuhaaskar.com).

**Rashmi Attri** has been working as faculty in English, AMU Aligarh, India for the last 20 years. Her PhD is on Irish Drama. Her areas of interest include Indian English Writings, specially Dalit and Tribal literature specially Dalit life narratives, Afro- American literature, folklore and Eco criticism. She has published around papers in reputed national and International journals dealing with different areas of her interest. She has presented papers in seminars/ conferences within country and abroad specially USA, Yale and Keene Universities.

She has also designed reading material for M.Phil course. She is guiding PhD research on various areas ranging from Indian to Native American Literatures.

**Shefali Banerji** is a poet/writer from India. Shefali holds an M.A. English degree from the University of Calcutta and works in the field of Postcolonial and Anglophone World Literatures. She has had her work (both poetry and articles) published in several international literary magazines and Indian academic journals.

**Ishak Berrebbah** is a PhD researcher at Coventry University, UK. His research project investigates the poetics and politics of identity in Arab American fiction in the context of post-9/11. The theoretical framework of his project holds multidisciplinary perspectives: postcolonial, political, feminist, cultural, and sociological. He was awarded a fully-funded scholarship by the Algerian government in 2016 to pursue his PhD degree in the United Kingdom. He has published in the field of English Literature and has contributed to many international European journals of English studies and has also presented many research papers at several international conferences in different countries, but mainly in the UK. His research interests intersect Diaspora studies, Postcolonial literature, and Arab Literature in English.

**Arunima Bhattacharya** is a postdoctoral research assistant on a AHRC funded project titled, *The Other from Within: Indian Anthropologists and the Birth of a Nation* at the School of History in the University of Leeds. She has completed her PhD in English Literature from the University of Leeds and was the Anniversary Fellow at Institute of Advanced Studies in Humanities (IASH) at the University of Edinburgh where she continued as a Visiting Research Scholar.

**Shataparni Bhattacharya** is a masters student in English literature at Jadavpur University, Kolkata, India. She is a descendant of refugees who migrated from the erstwhile East Pakistan (now Bangladesh) to the Indian state of West Bengal during the partition of 1947. Some of her relevant academic interests lie in transnational migration, refugee crises, and issues pertaining to the queer subaltern. Upon finishing her masters degree, she hopes to pursue a doctorate in literature.



**Jacqueline Bishop** is an award-winning writer and visual artist born and raised in Jamaica, who now lives between Miami and New York City. *The Gift of Music and Song: Interviews with Jamaican Women Writers* is her latest publication. She has twice been awarded Fulbright Fellowships, including a year-long grant to Morocco; her work exhibits widely in North America, Europe and North Africa. Bishop's books include a novel, *The River's Song* (2007), two collections of poems, *Fauna* (2006) and *Snapshots from Istanbul* (2009), a 2007 art book entitled *Writers Who Paint, Painters Who Write: 3 Three Jamaican Artists*, and *The Gymnast and Other Positions* (2015), a collection of short stories, essays and interviews. *The Gymnast and Other Positions* won the nonfiction category of the 2016 [OCM Bocas Prize for Caribbean Literature](#).

**P.J. Blount** is a Research Fellow in Cybersecurity Governance and Regulation at SES and the University of Luxembourg. His research is funded by an Industrial Fellowship Grant from the Luxembourg National Research Fund. He is also an adjunct professor in Air and Space Law at the University of Mississippi School of Law. He is the author of *Reprogramming the World: Cyberspace and the Geography of Global Order* (e-IR Press, 2019). In his spare time he is pursuing a second Ph.D. in Comparative Literature at the University of Luxembourg.

**Malika Booker's** poetry collection *Pepper Seed* (Peepal Tree Press, 2013) was shortlisted for the OCM Bocas prize and the Seamus Heaney Centre 2014 prize. She is published alongside poets Sharon Olds and Warsan Shire in *The Penguin Modern Poet Series 3: Your Family: Your Body* (2017). Malika won the Forward Poetry Prize for Best Single Poem (2020), and currently lectures at Manchester Metropolitan University.

**Laura Brody** is a Marie Skłodowska-Curie fellow participating in the European Joint Doctorate program 'MOVES: Migration and Modernity - Historical and Cultural Challenges' at Charles University and Paul-Valéry University. Previously, she received an M.A. in International Migration from the University of Kent and a B.A. in International Comparative Studies from Duke University. Her research interests include nationalism, forced migration, collective memory, identity and belonging.

**Katy Budge** is in the final year of her PhD at the University of Sussex. She holds the School of Law, Politics and Sociology scholarship and her work is supervised by Gurminder Bhambra and James Hampshire. Her research explores the interdependencies between the practical and discursive project of Cosmopolitan Europe and the violence characteristic of the EU's real and imaginary borders. It draws on interviews with over 30 representatives of EU institutions and agencies and 40 participants witnessing and/or subject to the EU border regime. In addition to her research, Katy works with projects that collaborate with people on the move to challenge and resist border violence.

**Jessica Bundschuh** is a Lecturer in English Literatures & Culture at the University of Stuttgart. She has a Ph.D. in English Literature and Creative Writing from the University of Houston and an MFA in Creative Writing from the University of Maryland. She has published on Irish performance poetics and transnational ekphrastic poetry. Her publications have appeared in *Poetics Today*, *The Paris Review*, *Columbia Review*, *The Los Angeles Review*, *Poem Unlimited: New Perspectives on Poetry & Genre*. She has poems in the current issues of *The Moth* and *Long Poem Magazine*. Her current research project is on the Irish prose poem.

**Ann Carragher** is a practicing artist and lecturer in Fine Art. She is currently a practice-based PhD student at MMU. Her visual art practice is interdisciplinary and her research explores the concept of liminality applicable to debates concerning borders and identity. She presents works that weave together notions of loss and lament, by exploring the ambiguous and allusive qualities that manifest (physically and psychologically) in the intersection between space, place, mobility and memory.

**Shinjini Chattopadhyay** is a PhD candidate at the Department of English, University of Notre Dame, IN, US, pursuing minors in Irish Studies and Gender Studies. She completed her MA and MPhil in English Literature from Jadavpur University, India. She works on British and Irish modernisms and global Anglophone literatures. Her dissertation investigates the construction of metropolitan cosmopolitanism in modernist and contemporary novels. Her articles have been published or are forthcoming in *James Joyce Quarterly*, *European Joyce Studies*, *Joyce Studies in Italy*, and *Modernism/Modernity Print+*.

**Khedidja Chergui** is an assistant professor and lecturer at the École Normale Supérieure for the letters and humanities of Bouzareah, Algiers, Algeria and a PhD candidate in comparative literature and interdisciplinary studies at Mouloud Mammeri University. Khedidja's research interests/areas range from postcolonial literatures, comparative literature, literature and theology, and the history of thought generally conceived. She published papers with topics as "Wole Soyinka's drama of essence", "the retributive/regenerative model of African tragic heroism", "Dictatorship in the works of Nurrudin Farah and Wole Soyinka", "the religious Other in Literature and theory" among other papers and themes. Khedidja Chergui is a 2018 visiting scholar and fellow at New York University's Multinational Institute of American Studies (MIAS) on U.S. Culture and Society and an active participant in many national and international scientific conferences and events.

**Touhid Ahmed Chowdhury** is a Research Assistant at the Chair for English Literature Studies in the University of Bamberg, Germany. He holds a Joint Degree Master's in English and American Studies from the University of Bamberg, Germany and the University of Graz, Austria. His research interests are primarily on postcolonial British literature, migration literature, identity studies, narrative and narratology studies, and South Asian literature.

**Neil Cliff** is a Postgraduate Graduate Teaching Assistant in the Department of English at Manchester Metropolitan University. His doctoral thesis considers Scottish explorer Mungo Park, travel writing and literary space.

**Ivana Drenjančević** is Assistant Professor at the Sub-department of Contemporary Croatian Literature, Department of Croatian Language and Literature, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her main research interest and most of her publications are in the field of Croatian modernist poetry.

**Wessam Elmeligi** is Director of the Comparative Literature and the Arabic Translation Certificates at the University of Michigan-Dearborn. He has published two books, *The Poetry of Arab Women from the Pre-Islamic Age to Andalusia* (2019) and *Cultural Identity in Arabic Novels of Immigration: A Poetics of Return* (2020), and articles on narratology, science fiction, mythology, and cinema. Elmeligi is also a graphic novelist and artist.

**Amany El-Sawy** is an associate professor of English literature and the chairperson of the English Department, Faculty of Education, Alexandria University in Egypt. She has presented her research papers in various conferences held in Spain, Chile, and the USA. She has a number of publications on gender studies, feminism, border studies, and postcolonial literature. She is a playwright and participated with her first play *The Sun* in the 2015 *Women Playwrights International Conference* held in Cape Town, South Africa. Her second play *Eclipse* was performed in Santiago de Chile in 2018. Her other plays are *Eve's Voice*, *The Apple Tree*, *Paradise Lost*, and *The Scars*.

**María Jennifer Estévez Yanes** is a PhD researcher in Philological, Literary and Cultural Studies at the University of La Laguna. She is currently part of the research group NARRA (Narrative Spaces: United States and Canada) that developed from the project "Justice, Citizenship and Vulnerability" FFI2015-63895-C2-1-R. She holds a BA in English Studies from the University of La Laguna and a master's degree in English Literature and Culture from UNED. Her research interests include: migrant narratives, vulnerability, cultural studies and mobilities.

**Bethan Evans** is a PhD candidate at Nottingham Trent University, funded by the AHRC through the Midlands3Cities Doctoral Training Partnership. Her thesis is titled *Publishing Black British Short Stories: The Potential and Place of a Marginalised Form*. The project explores the place of the short narrative form in black British contexts and considers its potential to challenge the thematic and formal strictures imposed upon black British fiction writing by the metropolitan publishing industry. She has written articles for the major online reference resource, *The Literary Encyclopedia*, and has been commissioned to co-author a chapter on black British Welsh women's writing for the forthcoming Routledge edited collection of essays, *The Routledge Companion to Literature and Feminism*.

**Noor Fatima** is currently researching the existence of matrimonial spaces in north Indian language and culture. She has completed her M.A. English from Jamia Millia Islamia, New Delhi in 2020.

**Monika Fodor** works as an Associate Professor in the Department of English Literatures and Cultures at the University of Pécs with a research interest in narratives, identity, ethnicity, and oral histories. She teaches courses in American Studies, Applied Linguistics, and TEFL/TESOL. Her most recent work is a research monograph titled *Ethnic Subjectivity in Intergenerational Memory Narratives: The Politics of the Untold*, published by Routledge in 2020.

**Aratrika Ganguly** is a PhD research scholar in the Dept. of Comparative Indian Language and Literature, University of Calcutta. She is currently delivering lectures as a guest lecturer in three colleges under the University of Calcutta. She is the Co-Founder and Coordinator of Calcutta Comparatists 1919, an independent forum for research scholars of Humanities and Social Sciences. Her research area for PhD is Coolie and Migration and their literature. Her interest lies in the area of South Asia, South East Asia, Coolie Literature, Migration, Women Narrative, Performance Studies and African Literature. She completed her M.Phil. in Comparative Literature from Jadavpur University, Kolkata. She also worked as a UGC-UPE-II Project Fellow at Dept. of CILL, University of Calcutta.

**Rachel Gregory Fox** is Lecturer in World Literature at Queen Mary, University of London. Her research interests include migration, postcolonial feminism, and visual culture. Her co-edited collection, *Post-Millennial Palestine: Literature, Memory, Resistance*, with Ahmad Qabaha, was published with Liverpool University Press in February 2021.

**Jade Hinchliffe** is a Sociology PhD researcher at The University of Hull funded by the North of England Consortium for Arts and Humanities. She has a First-Class BA Hons in English Literature and an MRes in English Literature. Her thesis examines discriminatory surveillance practices in twenty-first century dystopian fiction from the global north and global south. You can find out more about Jade's research by visiting her website: <https://jhinchliffe048.wixsite.com/jadehinchliffe-1>

**Miriam Hinz** is a PhD student and research assistant at Heinrich-Heine-University Düsseldorf in the department of Anglophone Literatures/Literary Translation. She has specialised in the field of postcolonial literatures and her main research interests lie in postcolonial, gender and spatial studies, and the intersections of these. Her PhD project focuses on gendered configurations of cosmopolitanisms and pays particular attention to female Black British protagonists. She teaches literary seminars for B.A.-students on the topics of postcolonial theory, gender studies, and space. An article on Bernardine Evaristo's *Mr Loverman* as a queer subversion of the European Bildungsroman will appear in the January 2022 issue of *Postcolonial Interventions*.

**Matilda Jones** As a doctoral student at the Freie Universität Berlin (FU) and producer-vocalist, Matilda Jones (Teplice) straddles an academic and artistic practice. With an alias drawn from the Bohemian borderlands of the Sudetenland, her work presents an inherent embrace of the liminal. From work as a researcher on BBC Radio Four's *Any Answers*, to an academic placement at Reed College (Oregon, U.S.A), Jones also completed a six-month residency at the London Metropolitan Archives preceding her arrival at Berlin's FU. Alongside research accomplishments, catalysed by work with E.M.M.A's 'Producergirls' and an intensive stint at the Attenborough Centre for Creative Arts, Jones went on to produce the flagship 'Blueprint' radio show with esteemed junglist Ray Keith. In this way, simultaneously pursuing academic and artistic endeavours, Jones has honed a unique sound and research focus against a varied international backdrop. Her PhD project, teasing out the significance of Celticity in late twentieth century cinema, assesses the impact of postimperial decline across the British archipelago via discourses of intermediality and the concept of heterotopia.

**Wong Jo-yeen** is a Masters by Research student with the National University of Singapore. She graduated from the University of Nottingham Malaysia with a Bachelor of Arts (Honours) in English Language and Literature in 2019. Her research interests are sociolinguistics, language and identity, and language on the Internet. She is currently working on a thesis regarding identity construction in a fully computer-mediated workplace.

**Caroline Koegler** is Assistant Professor of British Literary and Cultural Studies at the University of Münster, Germany. She is the author of *Critical Branding: Postcolonial Studies and the Market* (Routledge, 2018) and co-editor of *Locating African European Studies: Interventions, Intersections, Conversations* (Routledge, 2020), *Writing Brexit: Colonial Remains* (special issue of *Journal of Postcolonial Writing*, 2020) and *Queering Neo-Victorianism Beyond Sarah Waters* (special issue of *Journal of Neo-Victorian Studies*, 2020). Current articles include "Queer Home-Making and Black Britain: Claiming, Ageing, Living" (*Interventions: International Journal of Postcolonial Studies*, 2020) and "Posthumanism and Colonial Discourse: Nineteenth-Century Literature and Twenty-First-Century Critique" (*Open Library of Humanities Journal*, 2020). Her current monograph project explores the politics of emotion in long eighteenth-century literature.

**Marietta Kosma** is a first year DPhil student in English at the University of Oxford at Lady Margaret Hall. Her academic background includes a master in English from JSU and a master in Ancient Greek Theater from the University of the Aegean. Her research interests lie in twentieth-century American literature, postcolonialism and gender studies. Her research focuses on the construction of African American female identity in contemporary neo-slave narratives. She has participated in numerous conferences. She has written in a wide variety of journals, newspapers, magazines and in an edited book collection. She is an editor for the Right for Education Oxford and for the Oxford Student.

**Jennifer Leetsch** is a researcher and lecturer at the Department for English Literature and British Cultural Studies at Julius-Maximilians-University Würzburg (Germany). She is currently working on a postdoctoral project which intertwines forms and media of life writing with 19th-century ecologies. Before joining the University of Würzburg, Jennifer completed a MA in English, Comparative, and American Literature at Ludwig-Maximilians-University Munich and King's College London. At JMU, she convenes graduate and undergraduate modules on postcolonial and diaspora literature and theory, organises international conferences and summer schools, and coordinates the department's DAAD/IGP-funded project "Literature in a Globalized World". Her research interests include, amongst others: black autobiography, feminist ecocriticism, Victorian ecologies and digital diasporas.

**Georgina Lewis** is a current PhD candidate at the University of Exeter. Her research focuses on assessing form and impact of violence towards refugees in Europe, paying particular regard to the role of visio-audio senses when examining political violence. Her research interests surrounding this include typologies of violence, sociology of senses, and political ideologies and mechanisms. Current articles include 'A Pathway to Dystopia: An Exploration into the Relationship between Populist Ideology and Necropolitical Regimes' (*Kairos: A Journal of Critical Symposium*, 2020) and "'Let Your Secrets Sing Out": An Auto-Ethnographic Analysis on How Music Can Afford Recovery From Child Abuse' (*Voices*, 2017).

**Rachel Lichtenstein** is Reader in English and co-director of the Centre for Place Writing at Manchester Metropolitan University. Her publications include *Estuary* (Penguin, 2016); *Diamond Street* (Penguin, 2012) *On Brick Lane* (Penguin, 2007); *Rodinsky's Room* (Granta 1999, co-written with Iain Sinclair, which has since been translated into six languages).

**Hu Lung-Lung** is a Senior Lecturer at the School of Language, Literatures and Learning, Dalarna University, Sweden. His research interests include Law and Literature, Interdisciplinary Research, Comparative Literature, and Sinology. His recent publications are: "The Insanity Plea in The Butcher's Wife," *Open Library of Humanities* 5 (2019) 1: art. no. 51, pp. 1–15. DOI: <http://doi.org/10.16995/olh.451>; "Truth Does Not Matter: Legal Storytelling in Japanese Drama 'Legal High 2'," *International Journal for the Semiotics of Law* (2018), pp. 1–18. DOI: <https://doi.org/10.1007/s11196-018-9595-4>.

**Tina Makereti** is a Māori novelist, essayist and short story writer, author of award winning *Where the Rēkohu Bone Sings* (Vintage 2014), and short story collection *Once Upon a Time in Aotearoa* (Huia, 2011) and won the Pacific Regional Commonwealth Short Story Prize (2016) for her story 'Black Milk'. With Witi Ihimaera she co-edited *Black marks on the White Page* (2017), a collection of Oceanic stories for the 21<sup>st</sup> century. She has a PhD in creative writing from Victoria University and in 2014 she convened the first Māori and Pasifika Writing Workshop at the International Institute of Modern Letters. She is Senior Lecturer at the International Institute of Modern Letters | Te Pūtahi Tuhi Auaha o te Ao, *School of English, Film, Theatre, Media Studies, and Art History* | Te Kura Tānga Kōrero Ingarihi, Kiriata, Whakaari, Pāpāho, Tāhuhu Kōrero Toi at Te Herenga Waka | Victoria University of Wellington.



**Gerald Maki** currently serves as a Professor of English at Ivy Tech Community College in Indianapolis. He is also currently working on his dissertation at Purdue University and completed doctoral coursework in 20<sup>th</sup>/21<sup>st</sup> Century British Literature with secondaries in Theory and Cultural Studies, Post-Colonial Literature, and Film. He was previously awarded a fellowship from the University of Bonn in Germany to visit various political institutions within the E.U. and to study the various effects of globalization and EU integration.

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**Kei Miller** was born in 1978 and grew up in Kingston, Jamaica. He studied English at the University of the West Indies and moved to England to study for an MA in Creative Writing at Manchester Metropolitan University in 2004. His first book was a collection of short stories, *Fear of Stones and other stories* (2006), shortlisted for a Commonwealth Writers Prize (Caribbean and Canada Region, Best First Book), and this was followed by two poetry collections - *Kingdom of Empty Bellies* (2006) and *There Is An Anger That Moves* (2007). His first novel, *The Same Earth*, was published in 2008. His most recent books are the novel, *The Last Warner Woman* (2010), a further poetry collection, *A Light Song of Light* (2010), shortlisted for the 2010 John Llewellyn-Rhys Memorial Prize and the collection *The Cartographer Tries to Map A Way to Zion* (2014), winner of the Forward Prize for Poetry.

**Winsome Monica Minott** is a 2<sup>nd</sup> year Phd student (Poetry) at the University of Kent. Minott was awarded first prize in the inaugural Small Axe poetry competition. Her poems have been published in several anthologies. Her entry entitled 'Spirits' was named in the top ten entries for the Hollick Arvon Caribbean Writers prize 2015. Her first collection, *Kumina Queen*, was published by Peepal Tree Press in the UK, (2016) and her second collection *Zion Roses* was published in April 2021.

**Charul ("Chuckie") Palmer-Patel** is founder of *Fantastika Journal* ([www.fantastikajournal.com](http://www.fantastikajournal.com)), a journal that brings together the genres of Fantasy, Science Fiction, Gothic/Horror, among others. Her first monograph, *The Shape of Fantasy* (2020) investigates the narrative structures of Epic Fantasy, incorporating ideas from science, philosophy, and literary theory. Her next research project, *Mothers, Maternities, and Matriarchs* takes an intersectional approaching to examining systems of power and oppression in American Fantasy. Having obtained a doctorate from Lancaster, UK in 2017, Palmer-Patel currently resides in Alberta, Canada with her husband and son.

**Sanjida Parveen** was born and educated in a Muslim family of Kolkata. Her fascination for stories about the genesis of Islam, how it influenced the society with specific focus on the South Asian Muslim and their portrayal in the literature, eventually triggered her academic pursuits. Presently, she is enrolled as a PhD scholar in the department of English literature, Aligarh Muslim University, India. Her research interests include Post-colonial literature, Diaspora literature, immigrant literature, minor literature, women's literature, British-Muslim and American-Muslim fiction post 9/11. She has also been engaged in interdisciplinary research that brings together literature and social-science methods and materials.

**Suvendrini Perera** is John Curtin Distinguished Emeritus Professor at Curtin University and author/editor of eight books, including *Survival Media: The Politics and Poetics of Mobility and the War in Sri Lanka* and *Australia and the Insular Imagination: Beaches, Borders, Boats and Bodies*. She is editor, with Joseph Pugliese, of the volume, *Mapping Deathscapes: Digital Geographies of Racial and Border Violence*, forthcoming from Routledge.

**Xinyuan Qiu** is currently a PhD candidate from English department at Binghamton University. Her research interests include body and sentimentality in eighteenth-century British fiction, medievalism in eighteenth-century literature, gender, sexuality, and queer studies, as well as book history. Authors of interest include Samuel Richardson, Frances Burney, Maria Edgeworth, Ann Radcliffe, and Jane Austen. She also conducts interdisciplinary study that applies visual culture studies and art history to complement literary criticism. Her current project focuses on female body and sentimental "truth" established in relation to the physical space in eighteenth-century novels through a Foucauldian lens. Pronouns: she/her

**Nahla Raffaoui** is a full-time fourth year PhD researcher in the Department of English, Faculty of Arts and Humanities at Manchester Metropolitan University. She is on a fully funded doctoral scholarship from the Algerian Government. Her areas of research include contemporary Black feminist writing, life writing, the intersectionality of race and gender, diaspora studies, postcolonialism, and home in Black women's writing. Her thesis examines fiction and non-fiction texts ranging across autobiographies, memoirs, journalistic essays, poetry, and novels.

**Rania M Rafik Khalil** is acting director of the Research Centre for Irish Studies at The British University in Egypt (BUE). She is also a lecturer of drama in the Department of English Language and Literature, Faculty of Arts and Humanities, BUE. Her forthcoming publications are *Aboriginal Australian Autobiographies of Postmemory and Trauma in Wesley Enoch's Black Medea* and *The 7 Stages of Grieving*; *Nomadic Identities in Marina Carr's By the Bog of Cats...* and *Anna Karenina* and recently published is *Ireland is My Home* (2020) and book review *Migrant Dreams, Egyptian Workers in the Gulf States*.

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**Jenni Ramone** is Senior Lecturer in Postcolonial Studies and a director of the Postcolonial Studies Centre at NTU. Her recent publications include *Postcolonial Literatures in the Local Literary Marketplace: Located Reading*, *The Bloomsbury Introduction to Postcolonial Writing*, *Postcolonial Theories*, and *Salman Rushdie and Translation*. Jenni Ramone specializes in global and postcolonial literatures and the literary marketplace. She is currently undertaking new projects on Global Literature and Gender, and on literature and maternity.

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**Margaret Rennix** is a scholar of Victorian literature (PhD Harvard, 2015), whose work has historically focused on representations of consciousness in nineteenth-century novels and poetry, on which she has presented extensively. After first volunteering at the U.S. family detention center in Dilley, Texas in 2018, she began teaching an engaged scholarship course at Harvard on narratives of immigration. She is now focusing her research on issues of representation and privilege in the U.S. legal asylum process.

**Monique Roffey** is an award winning Trinidadian born British writer of novels, essays, literary journalism and a memoir. Her most recent novel, *The Mermaid of Black Conch*, won the Costa Book of the Year Award, 2020 and was nominated for seven literary awards; it was a finalist for the Goldsmiths Prize, 2020, the Rathbones/Folio Award 2021 and the Republic of Consciousness Award 2021. Her other Caribbean novels, *The White Woman on the Green Bicycle* and *House of Ashes* have also been nominated for major awards (Costa, Orange, Encore etc). *Archipelago* won the OCM Bocas Award for Caribbean Literature in 2013. Her work has been translated into several languages and adapted for screen. She is a co-founder of Writers Rebel within Extinction Rebellion. She also is a Senior Lecturer at Manchester Metropolitan University.

**Fearghus Roulston** is a research fellow at the University of Brighton working on an AHRC-funded project about migration from the north of Ireland to Britain. His first monograph, an oral history of the punk scene in Belfast during the Troubles, is coming out with Manchester University Press in 2022.

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**Zainab Saeed El-Mansi** has a Ph.D in English Literature. Zainab is a lecturer at The British University in Egypt. Her publications include: "Resisting the Zionist Grand Narrative and Defying the Palestinian/Arab Metanarrative in Ibrahim Nasrallah's *Time of White Horses*" *Cairo Studies in English*, 2019,1, 2019, 145-166. DOI: 10.21608/cse.2019.62189; "Does *The House of Rajani* Conform with the Colonial Discourse?" *The Victorian*, vol.5, no.1, 2017, 1-12; and «تباين النوازل في ضوء موضوع الامعاء في تاساورد: دوق عمل ليدنملا، «روشاع يوضرل فيروطن طلا فياور في تشمملا اي حضلا توصب قبك نلا درس»- *The Victorian*, vol.5, no.1, 2017, 1-12; and «تباين النوازل في ضوء موضوع الامعاء في تاساورد: دوق عمل ليدنملا، «روشاع يوضرل فيروطن طلا فياور في تشمملا اي حضلا توصب قبك نلا درس»- [“Narrating the Nakba from the Ground-Up: A Study of Ashour’s *The Woman from Tantoura*” In *The Knotted Handkerchief: Essays on the Works of Radwa Ashour*, ed. Faten I. Morsy. Publisher: Cairo: Dar El-Shrouk 2016]

**Sk Sagir Ali** is Assistant Professor at the Department of English, Midnapore College (Autonomous), India. He has edited a book with Routledge titled, *Religion in South Asian Anglophone Literature*, and his monograph, *Culture, Community and Difference in Select Contemporary British Muslim Fictions* will be published soon from Routledge.

**Minoli Salgado** is Professor of International Writing and Director of the Centre for Migration and Postcolonial Studies at Manchester Metropolitan University. She is the author of *Writing Sri Lanka: Literature Resistance and the Politics of Place* (Routledge, 2007), two books of fiction, and *Twelve Cries from Home: In Search of Sri Lanka's Disappeared* (Repeater, forthcoming Feb. 2022). Her novel, *A Little Dust on the Eyes*, won the first SI Leeds Prize and was nominated for the DSC Prize in South Asian Literature, and her collection of stories, *Broken Jaw*, was nominated for the Republic of Consciousness Prize and the Orwell Prize for Political Fiction. She is currently working on a project on bearing witness to exceptional violence in global witness literature funded by the Leverhulme Trust.

**Dima Samaha** holds a Ph.D. in comparative literature. Since 2009 she has taught at the department of literature at Saint-Joseph University (USJ, Beirut, Lebanon) and since 2017 at the Institute for Migration Studies of the Lebanese American University (LAU, Beirut, Lebanon). Her research focuses on migration, cultural practices in migration, literature of migration, Lebanese immigrant literature since the end of the civil-war, sociology of literature, identity, collective and individual memory. She is currently working on a book on Lebanese immigrant literature (post civil-war) to be published by Classiques Garnier in 2022.

**Florian Schybilski** is a PhD student and lecturer at the University of Potsdam, Germany, as well as an associated fellow of the DFG Research Training Group Minor Cosmopolitanisms. Florian's dissertation aims to complicate the notion of 'Dalitness' in the singular by speaking about disparate ways of being Dalit, i.e. Dalitisms, offered by diverse actors in post-liberalization India. The project puts special emphasis on (modes of) consumption as a particularly relevant category of analysis in the context of the neoliberal turn India has taken in its engagement with globalization.

**Christina Slopek** is a PhD candidate at Heinrich-Heine-University Düsseldorf, Germany, and has written her master's thesis on the straddling of physical and conceptual boundaries. She holds a B.A. and an M.A. from HHU Düsseldorf, where she now works as lecturer and research assistant in the department of Anglophone Studies and Literary Translation. Her principal research interests are postcolonial, queer, trauma and interspecies studies – topics which re-appear throughout classes she teaches for B.A. students. Currently, Christina Slopek works on a PhD project about psychology in postcolonial fiction, on an article on queerness in Ocean Vuong as well as on a chapter for an edited volume on psychiatry in the contemporary anglophone novel, forthcoming in 2022.

**Tom Ue** is Assistant Professor of Literature and Science at Dalhousie University. He is the author of *Gissing, Shakespeare, and the Life of Writing* (Edinburgh University Press, forthcoming) and *George Gissing* (Liverpool University Press, forthcoming), and the editor of *George Gissing, The Private Papers of Henry Ryecroft* (Edinburgh University Press, forthcoming). Ue has held the prestigious Frederick Banting Postdoctoral Fellowship and he is an Honorary Research Associate at University College London.

**John Wei** is a lecturer in Sociology and Gender Studies at the University of Otago. He is the author of *Queer Chinese Cultures and Mobilities: Kinship, Migration, and Middle Classes* (Hong Kong University Press, 2020). He also serves on the New Zealand Ethics Committee.

**Ashley Wild** is an early-career researcher, who is completing an MA in Migration and Global Development at the University of Sussex. He has a 1st class honours degree in Sociology and Politics from Goldsmiths College, University of London. His undergraduate dissertation was entitled "Mutual aid before and during Coronavirus: An action research approach to understanding the progress and dilemmas of a community fridge project in South East London", and it examined an alternative method of providing aid outside of the hierarchical charity model. He is currently conducting action research into provision of egalitarian aid to refugee groups through Time Banking.

**Najma Yusufi** was born in London to an Indian father and an Afghan mother. Her father's work took them all over the world and ultimately back to Britain. The result of this background and upbringing was a hybridity that runs through her; it was a sensibility that was very British but at the same time very Asian thereby giving birth to another sensibility that blends the two. Having published her first novel *Begums of Peshawar*, Hachette (2018), she has produced various film shorts on wide-ranging topics. Her short BOXED was the winner of the David Arnold Fund at the University of Brighton and has been shown at the SEAS festival in Brighton. After a Masters from Cardiff University, she is completing her final year of PhD Research into the contextualisation of Homi Bhabha's third space.



# About the Centre

The Centre for Migration and Postcolonial Studies (MAPS) draws together a large team of interdisciplinary scholars and writers in migration and postcolonial studies from Manchester Metropolitan University. The primary aim of the Centre is to expand literary and cultural research in an evolving area of study at the intersection of multiple evolving fields: postcolonial, migration and diaspora studies, literary and cultural geography, and global testimony studies. The Centre offers a space for cutting-edge research at the intersection of scholarly and creative practice, engaging with the work of award-winning writers who explore diasporic experience, all of whom are from the Manchester Writing School, one of the largest postgraduate English and Creative Writing communities in the UK. The result is a distinctive institutional home for interdisciplinary and transnational research relating to South Asia, Africa, the Caribbean and Southeast Asia as well as minority and diasporic cultures in the UK and beyond.

MAPS aims to generate an inclusive and international culture at the heart of the university by facilitating local and international partnerships and to show the way ahead in exploring how interconnected histories of migration shape and mark literary and cultural landscapes. In addition to running our MA bracketed specialism in Postcolonial Studies, the Centre runs a series of events and workshops throughout the academic year.

The Centre is led by Professor Minoli Salgado with the support of a steering group composed of:

Dr Eleanor Byrne, Dr Sarah Ilott, Dr Muzna Rahman, Dr Chloe Germaine, Dr Ginette Carpenter, Dr Blanka Grzegorzcyk, Malika Booker and Dr Monique Roffey.

