

Book of Conference Abstracts

MESEA

The Society for Multi-Ethnic Studies:

Europe and the Americas

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“Communities of Engagement:

**Breaking Down Borders and Other Barriers in the Era of Climate
Crisis”**

University of Central Lancashire

Pyla, Larnaca, Cyprus

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ABSTRACTS:

KEYNOTES:

Johan Schimanski

Speculative Contestation: Imagining Sustainable Borders in Migration and Climate Change Literature

In 2016 Amitav Ghosh published a book-length essay on our failure to act effectively on climate change, *The Great Derangement: Climate Change and the Unthinkable*. In it he argues that this failure comes not only from a lack of scientific and historical knowledge, but also a lack of imagination. He argues that one of our most established ways of thinking imaginatively about the world, 'serious' literature, is so focused on the realistic and typical that it avoids dealing with change and crisis on an environmental and societal level. He suggests science fiction, a form of literature concerned with environmental and societal change, as an antidote.

This lecture is based on my work within a collaborative project on 'sustainable borders' in an age of climate change. I will be examining two works of climate science fiction, showing how they present different configurations of borders and migration in futures of rising sea levels and shifting land borders. John Lanchester dystopian novel *The Wall* (2019) images a Britain surrounded by a wall following its coastline, a wall that has the double function of keeping out both the sea and climate refugees. Kim Stanley Robinson's critical utopia *New York 2040* (2017) describes how people have learned to live both with a city in which the streets have become canals and with climate refugees.

Ghosh frames the anthropocene as a product of a forgotten history of the intimate relationship between empire and the petrochemical extraction that has led to climate change. Extending his juxtaposition of history and poetics, I will ask whether postcolonial literatures of migration – with their border-crossing tropes and worrying of the banal nationalism of the typical and the everyday – can also imagine crisis differently from 'serious' literature. I suggest that the more contemporary settings of works such as Ali Smith's *Seasonal Quartet* (2016–2020) and Ghosh's own *Gun Island* (2019) can be read against science fictional imaginings as pointing forwards to the climate migration literature of the future.

Johan Schimanski is Professor of Comparative Literature at the University of Oslo. His research interests include border poetics, migration literature, Arctic discourses, science fiction, and literary museums. In 2021 he was Guest Professor of Border Studies at the University of the Greater Region Centre for Border Studies (at the Universities of Saarland and Luxembourg). Recent publications include a volume co-edited with Jopi Nyman, *Border Images, Border Narratives* (2021) and a collection of writings on border poetics translated into German, *Grenzungen* (2020).

Karen McCarthy Woolf

“TITLE”

Karen McCarthy Woolf is

William Boelhower

“Cyprus at Large: Learning to Arrive Where We Have Gone”

In an effort to approach Larnaca and the site of the MESEA conference, I will start out from home, along the streets of Lido di Venezia, and then move on to a series of early modern maps of Cyprus from the Marciana Library, hoping through a study of cartographic practices to arrive in time to appreciate the island as a site of perennial MESEA and Atlantic world themes.

William Boelhower is the Robert Thomas and Rita Wetta Adams Professor of Atlantic and Ethnic Studies Emeritus, College of Humanities and Social Sciences, Louisiana State University. He is a pioneering figure in ethnic and Atlantic Studies, a former editor of *Atlantic Studies*, and author of many books.

PAPERS:

Ahokas, Pirjo

The Writing on the Wall: The Global Climate Crisis and Borders, Barriers and Walls in *Flight Behavior* and *The Carhullan Army*

In spite of IPCC reports and increasing climate change activism, people find it hard to comprehend the evasiveness and enormity of global climate change. Fiction can play an important role in helping to understand the impact of climate warming and its consequences, since it allows readers to affectively relate to the future (Mehnert). Moreover, literature can pose ethical questions by engaging in a “poetics of responsibility” (Ursula Heise), which means that humankind has to face its responsibility for environmental issues. My paper examines two novels, Barbara Kingsolver’s *Flight Behavior* (2012) and Sarah Hall’s *The Carhullan Army* (2007). Kingsolver’s climate change novel is set in the Appalachians, where a flock of displaced, migratory Mexican butterflies relocate after floods and mudslides have destroyed their roosting place in the neighboring country. Their arrival as climate refugees of sorts not only portends the imminence of climate crisis, but also reveals ideological barriers among the local inhabitants in a poor, predominantly white town. Unlike the protagonist, most of the residents refuse to recognize the reality of climate change. Hall’s speculative narrative takes place in a futuristic Britain, much of which is underwater due to flooding. Heavily dependent on the United States for food, the country is ruled by a sinister authoritarian regime. The novel pits two contrasting communities against each other: repressed “official” citizens in cities and a rural community of resistant “unofficial” women. My contribution pays attention to the intersecting categories of class, gender, race, ethnicity and sexuality, while it investigates how these novels employ different kinds of borders, barriers, and walls – including but not limited to social, geographical and religious ones – in order to create their imaginative versions of a poetics of responsibility and thereby to critically engage their readers with ethical questions concerning climate crisis.

Alexoae-Zagni, Nicoleta

Shawna Yang Ryan’s *Green Island*: Narrating History “Beyond the Limit of Borders”

In an interview with Paul Farrelly, California-born academic and author Shawna Yang Ryan, who identifies herself as “Taiwanese American,” acknowledges that her historical research and narrative undertaking towards the understanding and rendering of the “White Terror” period in Taiwan (1947-1987) have taught her “to think about national identity” and helped her “understand the ways communities can be formed beyond the limit of borders.” She puts this into perspective with people sharing a common history as well as cultural experiences and practices, including with how this reverberates through future generations. From a metafictional point of view, it would thus be right to point out that at the origin of Yang Ryan’s narrative project lies the wish to “write herself into the conversation,” especially when carrying and feeling “our family histories in our bodies and family rituals”.

Spanning Asia and America, superimposing spaces, temporalities and intimacies—“[p]ast, present, and future too swirl together, distinguishable but not delineated by any sort of grammar beyond the one our hearts impose,” Yang Ryan’s novel, engages, consequently, with traumatic historical events and the question of their legacy, transmission and remembrance. My presentation aims at discussing the different manners in which *Green Island* signifies that to remember and to narrate is to acknowledge that frontiers are never definitely unbreakable or perpetual—be they physical, psychological, temporal or cultural.

I intend to explore how Yang Ryan’s artistic quest and imagining maps out, as well as questions, historical realities and different ways in which they are represented and remembered. I will be especially interested in the narrativization of bodily experiences and negotiations as well as in the commodification and banalization of the past, including when this is coated in ecological overtones, as this is the case with *Green Island*, prison island turned “Human Rights Culture Park.”

Antoniou, Katerina

Transformational Tourism in Divided Societies: The Peacebuilding Capacities of Peer-to-peer Accommodation through the case of Cyprus

Tourism is a non-contested cross-border activity that has the power both to foster positive intergroup relations, or to reinforce existing inequalities. In the past decade, tourism through Peer-to-Peer (P2P) accommodation has exponentially grown in popularity and has revealed a plethora of sociocultural and political implications. I discuss the impact of P2P accommodation networks in providing the conditions for cross-border transformational activities that have the capacity to foster positive intercultural relations. In the case of divided societies, these exchanges can serve as a peacebuilding tool for the members of conflicting communities. The principal example I examine is the Couchsurfing network in Cyprus and its members' interactions and relations through principles of group membership. My study concludes that there is a strong group membership element in the Cyprus-based Couchsurfing community that brings together members from across the island's divide and suggests their increased resilience against divisive rhetoric.

Bembnista, Kamil

Socio-Spatial Dimensions of Discursive Energy Borderlands - An Empirical Case Study of the Turów Coal Mine

An important component around climate change and its ecological, political, economic and cultural implications is the upheaval in energy production and supply as a fundamental transition in favor of low-carbon energy. The regions of the German-Polish border area studied in this paper encounter different development paths of coal and renewable energy sources. One of the emblematic recent cases in this context, is the legal dispute over the closure of the Turow coal-mine mine on the German-Polish border. In the framework of our project Energy Borderlands, funded by the German Federal Ministry of Education and Research, we investigate the question to what extent these energy spaces develop between global and European frameworks, nation-state policies and related objectives, and regional and local implementations? The Analysis is based on regional discourses of German and Polish newspapers with the highest circulation, social-media and policy papers. The combination of a discourse-analytical and a space-theoretical approach (TPSN: territory, place, scale, network) with approaches of border studies enables a differentiation and a comparison of the borderlands and their spatial constructions as socio-material energy spaces of different degrees of interconnectedness.

Berberich, Christine

The 'Walls of Change': Brexit, Exclusion and Climate Change

At a time when politicians across the world are planning to build walls along their borders, or loudly pontificating about 'taking back control of our borders' to stop migrants from entering their countries, literature is trying to meaningfully engage with the momentous political and ecological changes around us. John Lanchester's timely novel *The Wall* (2019) admirably combines the main themes of this conference: contested borders, walls and climate change. The novel deals with the drastic effects of climate change that has seen much of the world being submerged by rising sea waters; Britain is left more or less intact but entirely surrounded by a high wall, built with the sole aim to keep out desperate migrants. Lanchester's novel, this paper will argue, does twofold: on the one hand, it deals with the all-too-apparent climate crisis, spelling out what could be in store for mankind; on the other hand, it can be read as a metaphor for a post-Brexit Britain, literally 'alone' and increasingly 'insular' in the world, yet simultaneously besieged by outsiders; a country with a deep generational divide, where the younger generation blames its elders for 'the Change' that has ruined their lives; a country starved by austerity and a lack of resources. Lanchester's novel will be read alongside other

BrexLit novels that similarly engage with the 'exclusion' of incoming others, predominantly Ali Smith's *Autumn* (2016), *Winter* (2018) and *Spring* (2019).

Blaeser, Kimberly

"I will be their other side": Re-Drawing Borders between Law and Environmental Justice in Linda Hogan's *Power*

Among the many representation of borders in Indigenous Literatures we find the complex and shifting lines between legal and illegal actions. The already fraught circumstances – involving as they do the conflicts between Native and non-native concepts of moral or right behavior and their sometimes far differing scales of justice – become yet more complicated when legal rights are at last being understood to extend not only to humans, but to other beings in our environment. In this era of climate change, various nations have begun to recognize the rights and “personhood” of natural features (“New Zealand’s Whanganui River is a person under domestic law and India’s Ganges River was recently granted human rights.) and to extend legal protection to non-human beings even when the settler colonial nation does not (as when White Earth Nation declared itself a sanctuary for ma’ingan/wolf).

In this paper, I trace the dramatizations in works of Native Literature that bring to the fore longstanding border struggles around law and justice, with a particular focus on Indigenous authors’ attempts to move beyond the we/them figuration to explore ideas of natural law or codes of conduct and traditional compacts or belief systems and the precedence all these might take over *either* settler colonial legal systems *or* tribal justice. In this exploration, I will look at work by Gerald Vizenor on “bone courts” as well as at framing examples from the fiction of N. Scott Momaday, Simon Ortiz, Leslie Silko, Louis Owens, and Gordon Henry. But I will center my discussion on Linda Hogan’s novel *Power* with its complex story of the killing of a panther by a tribal environmentalist and a young girls’ struggle to understand applicable US and tribal laws as well as pertinent moral underpinnings.

On one hand, Omishto, the young protagonist, experiences the truth of scholar Cheryl Suzack’s query in *Indigenous Women’s Writing and the Cultural Study of Law* (2017), the kind of question that we as Native people have long asked about colonial laws: “To what extent can Indigenous women turn to law to fulfill their expectations of justice when law and its social consequences have been the source of their disentanglement and oppression?” But Hogan’s story, while recognizing the betrayal by colonial law that has been the legacy of Native experience, creates a yet more devastating set of circumstances in which tribal laws, too, may fail to fulfill true justice. Ultimately then, this paper looks not simply at the long recognized border between settler colonial law and justice for Native peoples, but at a more ominous border between even best-intentioned laws (both US-sourced and of traditional tribal inheritance) and true environmental protection or justice.

Blaeser-Wardzala, Amber

The Social Responsibility of Childhood: The Border between Childhood and Adulthood within Native American Literature

Inge Bolin claims in her study *Growing Up in a Culture of Respect: Child Rearing in Highland Peru* (2006), “A community . . . depends on capable and compassionate young people to assure the survival of all in a marginal environment.” Within this paper, I plan to examine the border between childhood and adulthood in Native American Literature using Louise Erdrich’s *The Game of Silence* and Linda Hogan’s *Solar Storms* and *Power*. In Western culture, there is a strict line between childhood and adulthood characterized by restrictions on independence and by the treating of children and young adults as if they cannot understand how society and the world work. For example, within Hogan’s *Power*, we see Omishto being subjected to that border by her Westernized mother and step-father while her “Auntie” Ama and the traditional people of her Indigenous community in Florida treat her in a way that blurs that set line. They recognize her autonomy and acknowledge her power and responsibility to contribute to her deep-rooted but endangered community and its fragile

environment. Using these three books, I will trace the blurred border of age and responsibility within Native Literature, comparing this representation to the portrayal and reality of it in mainstream America.

Boulot, Elisabeth

Protests and Resistance against Trump's Wall and Right-Wing Extremism

Donald Trump was elected with the support of white nationalists and members of the Tea Party on the promise to build “a great wall on the southern border” to protect Americans from people coming “from Latin America ...and probably the Middle East,” he scapegoated as drug dealers, criminals and rapists and often refers to as “animals” or “invaders.”

The first part of this paper will detail the measures taken by the president in order to instill fear of deportation among undocumented immigrants in the United States and ‘dreamers’ as well inflict pain to thousands of asylum seekers at the southern border. No president before him separated children from their parents, sent the National Guard or the army to deal with the influx of migrants or shifted the burden to Mexico, ill-equipped to do so. I will also show how trump’s inflammatory rhetoric has sowed hatred which divided communities and resulted in mass shootings across the country. Fortunately, many Americans are proud of belonging to a nation of immigrants and have expressed their opposition to the president's policies by organizing protests and fighting hate speech on social media. Communities have acted to help migrant children “penned” in shelters, while pro bono lawyers assisted asylum seekers in filling claim forms. Committed judges on lower courts have issued injunctions to stay executive orders. Sanctuary cities, though the president has sued them, are still trying to protect undocumented immigrants from being deported on false claims of being criminals. Their engagement is crucial to push back against today’s wave of anti-immigrant sentiment in the United States.

Brígido-Corachán, Anna Maria

Immigrant Trespassers and Walkers of the Land: Narrating Removal and Dispossession in/from Indigenous America

“On May 28, 1830, President Andrew Jackson unlawfully signed the Indian Removal Act to force move southeastern peoples from our homelands to the West. We were rounded up with what we could carry ... We witnessed immigrants walking into our homes with their guns, Bibles, household goods and families...”. Joy Harjo, U.S. poet laureate, begins her poetry collection *An American Sunrise* (2019) with this powerful act of remembrance where interconnected Indigenous histories of dispossession, shifting territories, resilience, and continuous resistance meet through the language of literature and prayer. It was 1830 but it is also 2019; time conflates as Indigenous Central American refugees try to reach the U.S./Mexico border today and are described by Harjo “as a continuation of the Trail of Tears”. In her book, walking the land along these fugitive figures becomes an act of witnessing and a memorial pact of affiliation that is both transborder and transIndigenous. In the literary preface to the collection, walking into one’s land also alludes to the complex actions and realities of immigrant trespassers, “holding guns [and] Bibles”, but also “household goods and families” – to take control or to survive. In Harjo’s poetic space we watch violent historical realities and geographical memories overlap and repeat, reverberate, continue.

This paper aims to revisit and interconnect several Trails of Tears that have been invoked and exorcized through Native American literature and also reenacted by new walkers and trespassers in more recent times. I will explore the trails followed by Muscogee Creek and Cherokee walkers as revisited and engaged by Joy Harjo in her poetry book *An American Sunrise* (2019) and will also engage poetic work on embodied loss and refugees by Diane Glancy and Linda Hogan. I will read these texts in light of other more recent Indigenous Trails of Tears further South, such as the one walked by Mayan refugees escaping the genocides in Salvador and Guatemala in the early 1980s or transethnic conflicts further East, in Syria in 2011. Images from the latest immigrant crisis in the Central and Northern Americas will accompany my discussion.

Brooks, English**“They Tried to Bury Us”: Death and Taxa in the Mexico-U.S. Borderlands**

This presentation will explore some of the ways in which the discourse of twenty-first century transnational migrant rights movements reveals, questions, and subverts avowed Western binaries and hierarchies between the human and the non-human, the less-than-human, and the more-than-human world. In some instances, these revelations expose coercive and violent patterns of state collusion with and deployment of non-human nature against certain human bodies, whereas in others, they reveal unexpectedly radical, promising, and powerful forms of material, rhetorical, and poetic alliances between human and nonhuman actors in creative response to the dehumanizing tendencies and impacts of border enforcement and exploitation of (im)migrants.

In order to examine the dehumanizing effects of US border policy on migrant people, I will historicize Prevention Through Deterrence enforcement tactics, tracking the distribution of human agency from policy makers, to paramilitary bodies, into structures of the built environment, and, finally, as that agency is further diffused across complex webs of multiple kinds of human and non-human actors—plants, animals, landforms, watercourses, climate and weather conditions, in the desert borderlands. Anthropologists and linguists such as, Jason De León, Jane Zavisca, and Otto Santa Ana discuss human, “less-than-human,” and more-than-human subjectivities in a variety of forms of rhetorical, literary, and artistic representation. In particular, over roughly the past half century, the various ways Chicana and Latina (im)migrants are and have been depicted (for example, dehumanized and animalized), from within and outside these respective communities, have been, in some cases deeply troubling and harmful, and in others uniquely promising and radically transformative, in terms of their relationship to the non-human world.

Such rhetorical and legal marginalization of certain people beyond the bounds of basic human rights and dignity has often placed them in conditions Giorgio Agamben describes as “bare life” and “the state of exception.” While I emphasize the extreme hazards and precarity inherent in this state of exception, and between the human and non-human status it entails, I also explore the productive and often fearless expressions of individual and collective identity and subjectivity that have arisen in response to it.

I will discuss a variety of significant and promising more-than-human—Latina, (im)migrant, indigenous, etc.—alliances mobilized in rhetorical and political terms, across the US and Latin America, on local, national, and, in some instances, transnational and hemispheric levels. In these alliances, we have also begun to witness the formation of a more-than-human transnational subjectivity, one enabled, in part, through the poetic and rhetorical articulation of powerful decolonized metaphors and narratives, recovering, reclaiming, and reasserting the full humanity and moral status of colonized and marginalized people in terms of their relationships of alliance with a range of non-human actors or agents. These emergent metaphors and counterstories re-draw the map and rewrite the narrative from alternative, non-Western epistemological positions that include more-than-human animality and becoming-other subjectivities as, themselves, more empowered, decolonized, and complete forms of humanity.

Although these examples derive from creative, decolonial responses to oppressive and often cruelly uneven valuations of life in the borderlands, I argue that such emergent more-than-human subjectivities and relationships of alliance open possibilities for larger transformative, even transnational cosmologies that invite application beyond border studies.

Calcara, Anni**Some Will Be Left Behind: Evangelical Fiction and the Crumbling American White Evangelical Christian Façade**

The white Evangelical Christians were the driving force behind the election of President Trump in 2016 (Martínez & Smith). However, Trump’s controversial campaign and the partial evangelical endorsement of him as the Republican candidate exposed the fragmentation within the evangelical

Christian movement. Additionally, the discrepancy between the conservative public image of evangelical Christians and the rhetoric of then-candidate Trump did not go unnoticed. It led many to question who are the “true” evangelicals? How unwavering is their hegemonic facade? What exactly is behind it?

All socio-cultural groups are internally divided to smaller factions, but they present a united front for the rest of the world. For decades, the white Evangelical Christians have constructed a polished image of themselves through fiction and consumer entertainment. This facade of hegemonic evangelical Christianity is often transferred through one-dimensional characters with polarized values. Additionally, ethnicities other than white Anglo-Americans are predominantly presented through stereotypes and their performance as characters are often highly limited. Similar roles are given to members of other religious denominations, such as Catholics and Jews. Perhaps the most famous example of evangelical fiction is Tim LaHaye and Jerry B. Jenkins’ *Left Behind*-series. However, their story of the biblical apocalypse is only one example of a vast collection of evangelical fiction.

This paper briefly outlines the development of evangelical fiction, specifically the evangelical novel in the United States. I examine the façade of unilateral, white Anglo-American evangelical Christianity, and how it became publicly fragmented in the turmoil of the 2016 presidential elections.

References:

Martínez, Jessica and Gregory A. Smith. “How the faithful voted: A preliminary 2016 analysis”. Pewresearch.org. Pew Research Center, 9th Nov. 2016. Web. 13th Nov. 2019.

Cheveresan, Cristina

“History is not the Background, History Is the Stage”: Philip Roth between American “Insularity” and Central-European “Marginality”

In 2018, the literary world lost one of its greatest voices: Philip Roth, master of debate and dissent, challenger of intolerance and conformity, taboo-breaker and exquisite critic of the futilities of pride and prejudice, apathy and hypocrisy. A writer of spatial and mental, individual and communal borderlands par excellence, for more than half a century, Roth found himself on one edge or the other of multiple cultural divides, denouncing grand, worrisome topics of the socio-historical times he witnessed, but also making considerable efforts to unearth forgotten roots and treasures hidden from the mainstream eye. My paper aims to extract the essence of such means of interrogating modern and contemporary issues from Philip Roth’s last published volume, *Why Write? Collected Nonfiction 1960-2013*, which completed the famed Library of America author series.

While the main aim is to recover a recently-lost voice, in its naked authenticity and reputed wisdom, rebelliousness, and constant protest against stereotypical thinking, the subsidiary objective is to scrutinize how Roth himself contributed to the opening of the American mind, by dedicating an important part of his 1970s-80s to “writers from the Other Europe”. Not only did he coordinate the homonymous series for Penguin, raising Western awareness of the depth and scope of Central-European writing and, thus, expanding cultural frontiers and helping break artificial walls, he also interviewed some of its major figures (Klima, Kundera), hardly known in the United States at the time. The conversations reprinted in this collection speak to the ideas of bringing the margins to the center and redefining the self by acknowledging the alterity. They represent journeys towards spiritual kinship, returns to (im)migrant origins that many American intellectuals had never investigated before. Our approach to the departed Roth will provide a new angle on his position as astutely-perceptive opinion-maker, as well as wittily-sensitive observer and voice-giver to the muted, unrepresented, misunderstood, or simply “foreign” others.

Chowdhury, Touhid A.

From an Outsider to Become an Insider: Wallace Nolasco’s Crossing Cultural and Ethnic Borders in Timothy Mo’s *The Monkey King*.

Timothy Mo's first novel, *The Monkey King*, is set in 1950's Hong Kong; but the story initially begins in Macau, the Portuguese colony close to Hong Kong. The plot of the novel develops around the ethnic relations between the Macanese and the Cantonese. More specifically, the novel tells a story about Wallace Nolasco, a Macanese with Portuguese ancestry; his struggle to fit in within the Cantonese Poon family at the beginning and his gradual transformation into him into finally the head of the family. On a subtle level, the novel tells a story about ethno-cultural and ethno-social boundaries looming into the 1950's Hong Kong and how a history of contact between Chinese and Portuguese on the periphery of the empire has produced a racially mixed population living in close proximity. At the end of the novel, Wallace Nolasco appears to champion mastering the skill to negotiate between the ethnic and cultural boundaries, crossing it, and reconfiguring the set social norms by not destroying the old social orders. When Wallace Nolasco becomes the head of the Poon family at the end of the novel, he moves from being an outsider to becoming a valued member of the establishment, the Cantonese culture. In other words, this newly inherited hierarchies of power by a Macanese in a Cantonese family give way to a new and more inclusive sociality. This paper will argue that the readers see the Poon family, in other words, the Cantonese culture through the eyes of an outsider, namely through Wallace Nolasco and his experience of being a minority in Hong Kong. It will also argue that what we, the readers, experience and read in *The Monkey King* is the progressive erosion of the ethnic and cultural boundaries.

Dayal, Samir

Logics of Worlds: Fiction, Nature, and Internal Borders

My proposed talk will discuss some prominent novels, including Amitav Ghosh's *The Hungry Tide* and Richard Powers' *The Overstory*, which recently won the Pulitzer Prize, to develop the theme of internal borders that demarcate divergent worlds or "worldings" of lived reality, to adapt Martin Heidegger's terminology. Arguing that these works conceptualize conflicting worldings and competing "logics" that are at once cosmopolitan and profoundly local, I explore the idea that in thematizing internal borders (spatiotemporal as well as conceptual), such fictions generate a speculative process that enables us to imagine alternative worldings, and alternative understandings of nature, in the face of the threat of global and local environment change. Thus these fictions speculate on possible correctives to sedimented ways of thinking about the so-called "real world" in the Anthropocene era, or produce a shift in perspective that casts into stark relief some of the risks of the received understandings of the borders that define and divide the world we inhabit.

Chung, Eun-Gwi

Words beyond Borders and the Politics of Hospitality in North Korean Refugee Narratives

In the recent surge of North Korean refugee writings, we witness the intersection and amalgamations of documents, confessions, testimony, survivor narrative, travel narrative, fiction, and nonfiction. Refugee experiences, driven by the crisis of climate change and ideological walls, are written, inscribed, and performed in a number of inventive ways. Examining the hybridity of the North Korean refugee narratives including *The Girl with Seven Names: A North Korean Defector's Story* (2015) by Hyeonseo Lee, *The Story of North Korea Told by a North Korean Refugee* (2016) by Jin Seong Jang, my presentation asks how these writers reframe the language of refugees inscribed at the moment of crisis, how the various contents of writing address modes of 'borders' that may problematize the legal definition of the refugee. My project, above all, attempts to raise a question on the ways of rethinking the relationship between narrative forms and politics of migration, dispossession, and the body politics of transnational subjectivities. What kind of contact zone is possible in the re-imaging of 'bordering' in the problem of 'othering' of the 21st century world politics? To delineate these concerns, I would borrow the concepts of hospitality and gift that have become pertinent with the salience of the politics of citizenship and migration. How do the North Korean refugee narratives make us confront the complex and contradictory political alliances? My essay is expected to fill the gap of refugee narratives in their loss and finding of literary agency and contribute to the re-

construction of the American 'border' literature through the highly marginalized Asian American experience.

Djohar, Hasnul Insani

Gender and Migration in Laila Lalami's *Hope and Other Dangerous Pursuits*

This article examines the portrayal of how U.S. Muslims struggle to survive in the borderlands in Laila Lalami's *Hope and Other Dangerous Pursuits* (2005). It describes the struggle of four Moroccan Muslims, Murad, Halima, Aziz, and Faten, who cross the Strait of Gibraltar using an inflatable boat headed for Spain. The inflatable boat represents the characters' expandable homes, which are pushed aside either in their homelands or the host-lands. This paper explores how Lalami uses the symbol of the inflatable boat to represent her characters' displacement, which disseminates the rediscovery of resources that have been repressed in Western liberalism and history. Lalami also intersects the idea of gender and migration by depicting her female protagonist, Faten, as a prostitute to reveal how migrants who sell sex have been missing from migration and diaspora studies. Lalami also depicts Halima as a single parent who struggles to raise her three children and sacrifices their lives by crossing the strait of Gibraltar. By engaging with gender and migration studies, including Caroline Brittle's *Gender and Migration* (2016), this paper explores how immigrants face their deaths by crossing oceans and living in floating boats to search for homes, which provide sanctuary both for individuals and materials that have been marginalized in Western liberalism. Thus, this paper explores how gender intersects with culture, religion, politics, and migration in the borderlands in Lalami's novel. Indeed, this text uncovers the complexity of being "out of the boat", which floats for seeking asylums and gender justice in "peaceful" oceans and continents.

de Laforcade, Geoffroy

Exilic Spaces and the Global Border Regime: Breaching Walls of Space and History in Dénètem Touam Bona's *Fugitif, où cours-tu?*

Achille Mbembe's concept of "Necropolitics" (2019) references Foucault's "Biopower" in relation to notions of sovereignty and state of exception, offering a spatial reading of colonial occupations and states of siege. The new "wretched of the earth," he writes in *Critique of Black Reason* (2016) are "those to whom the right to have rights is effused, those who are told not to move, those who are condemned to live within the structures of confinement – camps, transit centers, the thousands of site of detention that dot our spaces of law and policing. They are those who are turned away, deported, expelled, the clandestine, the 'undocumented' – the intruders and castoffs from humanity that we want to get rid of because they fundamentally pose a threat to our lives, our health, and our well-being. The new 'wretched of the earth' are the products of a brutal process of control and selection whose racial foundations we well know." The establishment of detention centers (known as "jungles") from Calais to Ventimiglia and Lesbos, and from Texas to Chiapas is itself a transnational enterprise of control and policing that extends the "borders" of Europe to Morocco, Niger, Libya and the Sudan, and those of the United States to Guatemala, Honduras and Haiti. A highly flexible and disposable global workforce, set into motion by war, social dangerousness, poverty, expropriation and climate change, but without access to labor and social rights, is subjected to what Reece Jones (2016:87) calls the "Global Border Regime" of the twenty-first century: "The movement of the poor is limited again – just as it was by slavery and indentured servitude in previous eras – through laws that restrict movement based on different classes of people and violence that targets those who disregard the laws." (Jones 87). The erection of "walls," real and figurative, between cultures, memories and spaces is illustrative of this process. Aiwha Ong (1999) reminds us that although interconnectedness and mobility across space have once again become the norm, moving peoples today are never entirely free of the discipline and regulation set by state power; yet the regulatory machinery of states finds itself continually challenged by global mechanisms of production, finance and communication, by itinerant, "trans-territorial" cultural and political solidarities that expose fissures in the power and sovereignty of the bounded territorial frameworks

upon which it rests. This paper will assess the parallel drawn by Dénètem Touam Bona's seminal 2016 essay *Fugitif, où cours-tu?* (Fugitive, to where do you run?) between the history of marronage and the crafting of exilic spaces by migrants and refugees in a global context of containment and restriction of mobility exhibited by walls and detention centers, exploring the ways in which, particularly in the Americas and Europe, resistance to spatial segregation is enacted.

Emmanouilidou, Sophia

Formidable Barriers, Chicana Entrapment: Self-Reflections of Resistance in the Borderlands

The U.S.-Mexico borderlands signify a turbulent geopolitical space, a space that testifies the long-standing historical tension in the divide between the (global) North and the (global) South. Although often discussed in the context of the politicized popular manifesto(es) articulated by El Movimiento, since the 1980s the borderlands has transmuted into a compelling, spiritual and/or philosophical metaphor for numerous self-identities, especially those who transcend barriers so as to reclaim the right to define being-in-the-world freely. For instance, In *Borderlands/La Frontera: The New Mestiza* (1987), Gloria Anzaldúa puts forward the notion of la facultad, a detour from the beaten path, or a "shift in perception [that] deepens the way we see concrete objects and people" (6). Quite similarly, in *Giving an Account of Oneself* (2005), Judith Butler motions for a diffusive self-awareness, an understanding of one's identity in correlation with the web of transnational and transhistorical narratives because the "'I' ... is already implicated in a social temporality that exceeds its own capacities for narration" (7). This paper discusses two literary narratives of resistance to bordering/confining selfhood: Sandra Cisneros' "Woman Hollering Creek" (1991) and Alicia Gaspar de Alba's "Name that Border" (2003). The two short stories foreground their Chicana narrators' need(s) to dismantle societal norms and mandates, to expand boundaries of knowledge, and to retrieve their personal histories via communal identification. Finally, although the two narratives are set in the geographical specifics of the American Southwest, this article addresses the borderlands and borders in the Anzaldúan figurative use(s) of the words: as unresolved conditions of being, and as formidable barriers against self-determination.

Evangelou, Angelos

Dogs at Borders: In Defence of Literary Animals

This paper aims to draw attention to the function of animal characters in Border Literature and Cinema, attempting thus a dialogue between Animal and Border Studies. I will explore the ways animals are used as platforms of left, reconciliatory, anti-border politics because of their ability to embody the possibility not of metaphorical but of a literal crossing of borders denied to humans. This power of transgression assigned to animals acquires a political significance which subverts the authorities' technologies of bordering by exposing the restrictions of movement upon humans. I will reflect on these questions through a comparative analysis of Suad Amiry's 2005 novel *Sharon and My Mother-in-Law: Ramallah Diaries* (Israel-Palestine) and Marios Piperides 2018 film *Smuggling Hendrix* (Cyprus) both of which employ dog characters (Nura and Jimmy respectively) in order to expose the absurdity and dehumanization suffered as a result of living in the shadow of a border. Both Amiry and Piperides structure their stories around the significance of papers or documents through which they raise questions of border crossing in terms of legality and illegality. While Nura possesses a Jerusalem permit, which, unlike her human owners, allows her to cross the border, Jimmy is a "sans-papiers" who crosses the border "underground". Despite the different political statuses that these dogs are given, both serve, in different ways, as valuable reminders of the absurdity entailed by the border logic. I will question, however, what it means for Nura and Jimmy to be able to cross their respective borders, while real animals are facing the consequences of the radical obstruction raised, for example, by the US-Mexico wall. In the last part of the paper, I will critically explore the distinction between fiction and reality or between literary and real animals. Can Nura and Jimmy be of any help.

Evans, Jane

Les Amazoniques, by Boris Dokmak, or Exploring Uncharted Territories

In the 1960s, members of the Nuclear Energy Commission speculated about the possibility of a third world war and how that might transpire. A point on which everyone agreed was that the world powers, the United States and the Soviet Union, had the nuclear capabilities of destroying all life on this planet. A secondary consideration was that the Earth itself would not survive such a confrontation. And yet, as nuclear testing was carried out throughout the 1950s and 1960s, for the purpose of assessing the danger of irradiation for humans, little attention was paid to the vulnerability of the environments in which these procedures were carried out.

Boris Dokmak's *Les Amazoniques* (2015), inspired by the events of the American Manhattan Project and Project Sunshine in particular, historical moments whose information was denied by the American government well into the 1990s, alludes to the crossing of borders from ecological, psychological, and stylistic perspectives. Saint-Mars, a French policeman who probes too deeply into a case dealing with a guilty public official in France, receives new orders to go to Cayenne, French Guiana, to investigate an alleged murder there. Although the novel contains elements of classic detective fiction, such as a death and a so-called perpetrator, *Les Amazoniques* departs from classical format too. The data that Saint-Mars accumulates in the hopes of solving his case does little to advance that objective. Rather, it raises questions about a much deadlier killer of the native autochthone population and the perpetrators of that crime. However, it is the unanalyzed element of the narration, namely, the destruction to the land in this part of the world through which the novel raises its ecological concerns.

The protagonist, Saint-Mars himself, diverges from the image of the conventional seasoned detective whose investigations confined to a city lead to a clear arrangement of the facts to arrive at the desired conclusions. Reserved in his interactions and addicted to morphine, he keeps his thoughts and feelings in check as he literally explores uncharted territory: tracking the alleged perpetrator takes him to an area of French Guiana that does not even appear on any map. His lack of experience in negotiating river rapids further confounds him in his pursuit of the murderer. Moreover, he must deal with the autochthone "Arumgaranis," an ethnic group known for its warmongering and cannibalism. Thus, Saint-Mars navigates the unknown in communicating with the natives without the luxury of a common language.

By referring to Edbauer's notion of "rhetorical ecology" and De Certeau's concept of "tactical resistance," I will be able to place my literary study within a clear framework. Saint-Mars becomes part of the "Arumgarani" community in order to acquire information. Additionally, Bourdieu's idea of the "habitus" and how it shifts will also lend a structure to my presentation. While the protagonist has his own routine oriented around his drug habit, he must leave charted spaces and habits in order to advance his explorations. Genre theory relating to narrative fluidity will also prove beneficial to my analysis, since *Les Amazoniques* crosses the boundaries of fact and fiction, and detective novel and adventure story, to name just a few.

Feng, Pin-chia

Transnational Negotiations: Narratives of Return and Transracial Adoption in Lisa Ko's *The Leavers*

The first Chinese arrived in New York in 1847 and founded Manhattan's Chinatown. New York later saw a significant influx of Chinese in the late 1870s, when anti-Chinese violence was mounting in the American West; thus began the extended history of the Chinese American community in the Big Apple. After China implemented the Reform and Opening-Up policy in 1978, various historical factors—such as June Fourth and the "return" of Hong Kong to Chinese rule—propel new waves of Chinese immigrants to the United States. Their stories become subject matter for Chinese American immigrant writing in the new millennium. While there are differences and similarities among the different generations of Chinese immigrants, new immigrant writing is marked by a special interest in metropolitan New York. This Atlantic turn away from the predominantly transpacific narrative of Chinese America may have been influenced by the fact that in the 1970s New York City replaced San Francisco as the largest gathering place of Chinese Americans in North America. This

ethnogeographical shift is faithfully reflected in the immigrant writing of the new millennium, such as Lisa Ko's *The Leavers* (2017). As the daughter of Chinese Filipino parents, Ko grew up in an affluent white neighborhood. In *The Leavers*, Ko reveals her strong racial/social consciousness by writing about the lives of undocumented Chinese workers and the affective cost of transracial adoption. The immigrant mother from Fuzhou goes into debt to be smuggled into New York, only to find herself entrapped in another sweatshop. Her American born son is adopted by a white family when she is imprisoned in a camp for undocumented immigrants. Both mother and son are traumatized for life and the novel delineates their routes of return to China to find their true sense of belonging. By analyzing the representations of transnational negotiations in *The Leavers*, especially those regarding the narrative of return and transracial adoption, this paper attempts to reconceptualize the mutual embeddedness and interconnectivity of Chinese and Chinese American histories, sociopolitical forces, and literary productions.

Ferreira, Ana María

Borders, Nostalgia, and Identity in I'm No Longer Here (2019)

The present paper proposes a reading of the Fernando Frias 2019 film, *I'm No Longer Here* (*Ya no estoy aquí*). The film tells the story of a young man named Ulises, in his journey from Monterrey, Mexico to New York, and back again to Monterrey. Ulises is an undocumented Mexican immigrant in the US, who passes most of his time listening to music and remembering his life back home. His story, however, is not one of a traditional immigrant, as he is not a traditional character. He is a member of a specific subculture in Monterrey, the Cholombians or Kolombians, and his style and aesthetic are bold and striking. The belonging to this community deeply connected to his love of dancing defines almost his entire identity. At the same time, this affiliation makes him stand out in Monterrey, but it also singularizes him in New York, where everybody, even other migrants, sees him as a bizarre character. It is also interesting that even though poverty and violence are an important part of Ulises's story at both sides of the border, but the film does not make it just about these aspects of his journey, instead, it shows a very interesting character confronted with complex situations and decisions. *I'm no longer here* is a coming-of-age story of a young man who longs for his home, just to discover when he comes back that that home doesn't exist anymore.

Fischer-Hornung, Dorothea

The Understory and the Overstory: Locating Transspecies Agency in Amitav Ghosh's The Hunger Tide and Richard Powers's Overstory

Ghosh's *The Hunger Tide* (2004) and Powers' *Overstory* (2018) fictionally explore new forms of ethical interventions through transspecies agency. The environmental humanities provide methodologies to explore the power of complexly narrated stories in specific ecological contexts – the Sundarban archipelago in the Bay of Bengal and the coastal British Columbia.

Inspired by Suzanne Simard's research on belowground carbon transfer, Powers portrays trees as social creatures, caring for one another, communicating, learning, as well as trading goods and services – despite lacking a brain, trees are “aware” and function as dramatic personae. Human and non-human agents align themselves in the destruction (timber industry) and the preservation (social action, including eco-terrorism) of trees and forests.

Ghosh portrays various forms of “knowing” from scientific research on the Irrawaddy dolphins (*Orcaella brevirostris*), indigenous knowledge, mythological storytelling, and (post)colonial histories, forming a specific cultural landscape with global ecological implications. He revitalizes the almost forgotten 1950s story of thousands of Dalit refugees who fled to resettlement camps to build a new and totally egalitarian life. Dramatizing the impact of environmental conservation projects upon communities of subaltern humans as well as the effects on nature of mangrove deforestation, Ghosh recuperates suppressed subaltern histories to advance his call for transspecies social justice.

Both authors find ethical positioning as much below ground and water as above based, I argue, on the conviction that only a good story can make for change.

Fodor, Monika

Memory and Geographical Space in Ashley Shelby's Cli-fi *South Pole Station*

The paper focuses on the narrative and discursive construction of climate change skepticism in Ashley Shelby's 2017 climate-fiction titled *South Pole Station*. Unlike most cli-fi works after 2010, Shelby's novel is not a futuristic dystopia in an apocalyptic setting. Set in the transnational and transcultural space of a research station in Antarctica, the work zeroes in on climate change as a sphere of professional and disciplinary-based identity politics, where boundaries matter more than anything else. In doing so, the novel shocks not with the modeled or re-imagined aftermath of climate catastrophe but by revealing the intricately entangled and sophisticated ways of scholarly positioning and arguments. The analysis builds on two concepts of narrative: geographical space and memory and how locations and situating past experiences in space lead to disciplinary-based argumentation. The paper points out that the critical arguments of climate change denial emerge from the strict interpretation of disciplinary boundaries and professional identities.

Frost, Mark

Walled Cities in an Age of Ecocrisis and Totalitarianism: Yevgeny Zamyatin's *We* and J.J. Connington's Nordenholt's *Million*.

This paper will examine two dystopian texts from the 1920s in order to explore some historical antecedents to the current climate crisis and to trace the emergence of anxieties about food production/sustainability and human populations. Examining Yevgeny Zamyatin's seminal *We* (1924) alongside J.J. Connington's Nordenholt's *Million* (1923), an obscure but important contribution to twentieth-century dystopianism, this paper will examine the ways in which totalitarian regimes erect physical, ontological, and cultural borders and walls in response to social and environmental crisis. In *We*, Zamyatin's highly mechanised, artificial, and technocratic city state is sealed from the external, 'natural' environment by a 'green wall', while its citizens (who have numbers rather than names) live in glass houses and are encouraged to have no barriers or individuality in relation to their fellow citizens. The 'Mephi' resistance is located beyond the city and seeks to restore humanity to its 'natural' behaviours by destroying One State and its environmentally-exploitative modes of production. In Nordenholt's *Million* a proto-fascist leader responds to the death of vegetation by selecting productive citizens to live and work in a protected zone, while condemning the majority of the UK's population to starvation outside the walls of the 'Nitrogen Area'. Both novels are of obvious interest in the context of inter-war totalitarianism, but I will also situate them in relation to the interplay of social and environmental crisis during this period, the rise of ecological science, and Malthusian demographic debates. In pursuing an ecocritical reading of these texts (with some very brief nods to Aldous Huxley's *Brave New World*) I aim to link inter-war contexts to current concerns about wall-building, climate change and ecocrisis by suggesting a trajectory of Anthropocene anxieties.

Gardaphe, Fred

Indigenuity and the Italian Diaspora

Transnationalism, as many American scholars have begun to realize, has been at the center of American experiences since the country's inception. Over the years we have seen the field of American studies shift from a focus on American exceptionalism which dealt primarily with a literary canon limited to what was produced within the nation, to new perspectives gained from turning attention to the roles that race, gender, ethnicity, sexuality, colonization and class played in that literature. These approaches, borne out of political movements of alienated groups seeking inclusion and justice in the institutions where they found themselves, made their ways into discourses of cultural criticism that are usually limited to the study of single national literatures. The approach I use to transnational studies is to examine the literature of Italian and American writers dealing with similar subjects to show that the American stories extend and continue those Italian stories to reveal a

process that utilizes a concept I've termed "indigenuity." Contemporary scholars of Italian American culture are more likely than their predecessors to base their studies on first-hand experiences with the Italy from which their ancestors emigrated; many share my experience of being the first in their family to return to Italy. This frequent encounter with the land of origins makes us all more likely to be aware of the indigenous residue retained through literary art and how it reshapes personal and cultural identities.

Gay, Marie-Agnès

Undoing 'these lines that divide the paper into sections': Theresa Hak Kyung Cha's vagabond aesthetics in *Exilée – Temps Morts – Selected Works* and *The Dream of the Audience*

Theresa Hak Kyung Cha's family history was marked by repeated displacement and exile: her grandparents left Korea for Manchuria when Japan occupied their country between 1905 and 1945 while her parents, who had returned to Korea during World War II, eventually left for Hawaii in 1962, and then for San Francisco in 1964. Cha, who was 11 when her family emigrated to the United States, experienced first-hand what it means to be made alien to a country and to be assigned to well-delimited spaces (whether it be in terms of race, gender or language), an experience that fueled the writing of her autobiographical memoir *Dictée*. Now become a classic, the book most famously displaces the issue of border-crossing onto the aesthetic plane, as it stands as a hybrid object – including narrative passages, poetry, handwritten and typed letters, representations of Chinese and Korean characters, grammar and translation exercises, diagrams, captionless photographs – which forces the reader into a vagabond journey in the footsteps of its central symbolic figure, that of the "disease de bonne aventure", a truly marginal figure.

However, because the study of *Dictée* is a relatively well-trodden path, we here propose to explore the lesser-known works by Theresa Hak Kyung Cha who, prior to *Dictée*, had been working as a writer, a visual artist and a performer. Her radically polymorphous body of work has been made easily available thanks to two posthumous volumes published in 2001 (*The Dream of the Audience*) and 2009 (*Exilée – Temps Morts – Selected Works*), in which we find Theresa Hak Kyung Cha's resistance to all fixed borders being carried to obsessional extremities. Roaming the in-between space of "textual/visual interfaces" (Smith and Watson 2002, 4) and forever moving in and out of French and English with dizzying ease, Cha creates a "material flux of language [and image] matter" (Joris 2003, 38) which will overflow all frontiers. We intend to focus more particularly on Cha's relentless attempts to give language material freedom, as she often allows words and letters to go free-floating on the page, an obvious act of resistance against the strict lines of notebooks that symbolize systematized thought and behavior, "these lines that divide the paper into sections" which she denounces in a piece from *Exilée – Temps Morts – Selected Works* aptly entitled "fly by night". We will finally argue that Cha's resisting strategy avoids the pitfalls of acknowledging borders by deconstructing them, thanks to the extremely abstract space which she inhabits as an artist, a vertical aspiration into ethereal space, an ultimate "fly by night" which unbinds her from all worldly frontiers.

Haas, Astrid

Contesting Borders of Genre and Geography in Olaudah Equiano's *Interesting Narrative*

The paper discusses the depiction of black mobility across borders of gender, literary genre, and geographic space in Olaudah Equiano's autobiography, *The Interesting Narrative of the Life of Olaudah Equiano* (1789, 1791). This pioneer work—one of the earliest black-authored narratives of Anglophone Atlantic slavery and liberation—articulates Equiano's contestation of different social, spatial, and textual boundaries. Although best-known for its depiction of the Middle Passage, the *The Interesting Narrative* also portrays several other maritime journeys that led to Equiano's gradual emancipation from bondage but also entangled him in the complex web of maritime exploration, trade, warfare, and slavery. Moreover, while its portrayal of its author's enslavement has justified the

text's classification as a slave narrative, its depiction of Equiano's life in liberty draws on multiple genres of European autobiography that reach far beyond accounts of captivity.

The focus of the paper lies on a critical reading of Equiano's *Interesting Narrative* in its cultural and literary theoretical contexts. It seeks to unravel the entangled contestations of boundaries of (black) spatial, social, and narrative mobilities in the British Atlantic world of the later 18th century. The presentation specifically argues that, and demonstrates how, Equiano uses his Atlantic travels in his autobiography to articulate his personal passage as a model life's journey from being an enslaved African boy to becoming a free man, British subject, imperial agent, and antislavery activist.

Hachenberger, Claudia

Sandra Cisneros' "Woman Hollering Creek" (1991) – A Magical Realist Short Story Promoting the Possibility of Reinventing Gender Roles in the US-Mexican Borderlands

Magical realist texts can be related to the genre of evasive literature as they take their readers on a journey, helping them to find what can be compared to a childlike ingeniousness by unfolding unusual scenarios which indirectly function as critical readings of contemporary social reality. They deal with discourses of origin and national identity, inter alia by incorporating ancient myths and legends. Treated and analyzed as a mode which has come into being because of a shared sentiment of cultural difference, magical realism is neither restricted by language, geography, or culture, and can thus be considered a borderless, intergenerational, and world literary phenomenon, transgressing asymmetrical boundaries.

Even though the literary form had been abandoned in the 1960s, since the 1980s and 1990s, many Latin American and Hispanic authors began to (re-)incorporate magical realist elements into their fiction in order to express their own hybrid identities and realities. Chicana literature of that time wants to give desperate "women [who are] immobilized by poverty, cultural and linguistic barriers, restrictive gender roles, and domestic violence" (Doyle 1996) a voice and tries to show them how to possibly live in a hybrid identical environment. The mentioned negative conditions and feelings mostly derive from the collision of two cultures, in this case the Mexican and the US-American one, which do not only come upon each other in the geographical space of the border, but also within the women, who feel trapped between and not belonging to either of both cultures.

My contribution aims to illustrate that Sandra Cisneros' magical realist short story "Woman Hollering Creek" (1991) – with her incorporation of an ancient Mexican myth – can be seen as positive, hopeful, and liberating response to the negatively experienced social reality in the US-Mexican borderlands and as providing an alternate representation of (hi-)story. The Mexican American writer tries to reflect the Chicanas' sentiments of despair, fear, and inner conflict that literally "haunt" them. By introducing one of the most tragic female figures of Mexican mythology, La Llorona, she stresses that sensation of being haunted and establishes a personal connection between main character and mythical figure. I argue that over the course of the short story, Cisneros begins to reshape the myth, so that the protagonist's role changes towards an empowered position. Furthermore, my close reading of the text demonstrates that a reinvention of gender roles is particularly possible in a borderland area.

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Hadjigeorgiou, Nasia

Assessing the Effectiveness of the Committee on Missing Persons in Bridging Divided Communities in Cyprus

Ethnic divisions between Greek Cypriots and Turkish Cypriots culminated in ethnic violence in the 1960s and the 1974 Turkish invasion of the Republic of Cyprus. Since then, the two communities remain divided by the Green Line, a de facto border keeping most Greek Cypriots to the south of the

island and under the jurisdiction of the Republic of Cyprus, and most Turkish Cypriots to the north of the island, under the effective control of the unrecognised 'Turkish Republic of Northern Cyprus'. This paper assesses the impact of one institution, the Committee on Missing Persons (CMP), in bridging the divisions between the two communities. The CMP is a bicomunal body, staffed by Greek Cypriots and Turkish Cypriots, mandated with locating, identifying and returning the remains of some 2,000 Cypriots that had gone missing during the 1960s and 1970s. In performing this task, the CMP claims that it achieves a humanitarian objective – namely, finally providing the missing persons' families with a sense of closure – and at the same time, promotes reconciliation among the two communities. The paper relies on a series of interviews conducted with relatives of missing persons whose remains have been located, identified and returned by the CMP and examines whether the dual mandate of the Committee is indeed being met.

Hoermann, Raphael

"Borderless and Brazen": The Afro-German Poet and Activist May Ayim's Response to Racism After the Fall of the Wall and Reunification

This paper will investigate how Afro-German poet and activist May Ayim (1960-96) in her unflinching poems and essays engaged with the wave of racism and racist violence that swept across Germany in the wake of the fall of the Berlin Wall (1989) and German Reunification (1990).

Ayim contended that such racism had been deeply embedded into the fabric of West German society and self-conception long before the fall of the wall, including the myth of it being an exclusively 'white' European country. While in alignment with views of other people of colour in Germany, this position placed her in sharp contrast to West German hegemonic discourse, which portrayed the rise of racism and racist attacks largely as an East German, post-Communist phenomenon. For Ayim, however, the white nationalism fuelled by reunification, merely reveals how ethnic minorities such as Turkish-Germans, Jewish-Germans, migrants and people of colour had always been excluded from being German since German-ness was exclusively constructed as white. As she alleges in the poem "Blues in Schwarz Weiß", reunification marks the apotheosis of this racist exclusion, as Germany "is celebrating in white", "without its immigrants refugees jewish and black people". In response to these racist eruptions, Ayim seems to have shifted emphasis from an Afro-German to a wider African diasporic, Black Atlantic, identity: "borderless and brazen."

In conclusion, I want to open up the debate, whether Ayim's trenchant 1990s analysis of post-reunification racism might still be relevant to understand the current wave of racism and anti-Semitism sweeping across Germany?

Huang, Hsinya

Sisters of Ice and Ocean: Representing the Anthropocene in Indigenous Women's Poetry

Referring to the Anthropocene and climate change, Dipesh Chakrabarty has suggested that humanities need to envision how human beings become agents of historical change. This paper pursues Chakrabarty's suggestion by examining cultural discourses of the Anthropocene from the vantage point of Indigenous subjects. I argue that the concept of the Anthropocene is not only the concern of natural sciences, but rather heavily charged with cultural significance, which involves the values Indigenous people associate with human and non-human ecologies.

This study propels us to place the Indigenous subject in the center of our considerations of sustainable geography and development in the age of the Anthropocene. Focusing on Kathy Jetnil-Kijiner's and Aka Niviâna's collective poetry performance, "Rise," I formulate environmental problems in the Anthropocene by reconceptualizing sustainability in terms of connectivity between humans and other species, lands and waters, and ice and sand. Jetnil-Kijiner (from the Marshall Islands) traveled to Greenland's capital city Nuuk to meet Inuk Arctic poet Niviâna. Together, they embarked on a spiritual, planetary, and poetic journey to recite their poem "Rise," on top of a crevasse-scarred melting glacier, with dramatic orchestration and mournful cries for the loss of their respective home paradises. They speak of angry seas, evoking the legends of sisters turned to

stone. As Greenland's glaciers melt and flow into the ocean, Pacific island nations suffer from rising sea-levels. In their collective effort, we envision new forms of ecological solidarity framed within terms that elicit consent and inspire an imagination of co-belonging within cultures of collective dissent.

The complex terrain of the imagination remains a way of understanding and exploring the manifestations of anthropogenic climate change in Indigenous culture and community. It is a way of seeing, sensing, thinking, and interpreting that creates the conditions for human interventions in ecology. It is an expression of human sensibilities to their home places in connection with other species, landscapes, and seascapes. It plays a critical role in thinking through our representations of environmental change and offers insights to envision the future of the islands world. Ultimately in the climate futures, there are visions, adaptive/transformational strategies, and daily practices from the cumulated frames of Indigenous cultures and everyday practices of the Indigenous islanders. In response to climate change and the erosion of their island landscape, these islanders offer a point of view that dismisses apocalypse and inspires us to imagine resilience and adaptive/transformational strategies as our common ecological opportunities.

Jackson, Cathy M.

When False Stereotypes Become Fact, African American Females Develop Real Pain

Filmic images of the African American women as the mammy, tragic mulatto, jezebel, Aunt Jemima, and sapphire are ingrained in the global imagination. Epochs of enduring such negative descriptions have caused mental pain and an inner repression that resembles bell hooks' "oppositional gaze." African American women can look at movies but have no right to expect spectators to want to be like them. Instead, such demeaning roles create global barriers to the full emergence of Black females as humans with agency and worth. Racism, projected through the cultural imperialism of American movies can be seen in stares of foreign strangers, in the sneers of colleagues, even in the intimate relationships we seek to build. Using a qualitative analysis of historically significant and award-winning movies depicting such stereotypes, and the psychological scholarship on mental issues faced by Black women, this paper will highlight one of the ways fictive movies can erect unclimbable barriers and impenetrable borders.

Kampragkos, Chrysovalantis

Violence and Exploitation Along In-visible Borders in Naomi Wallace's *The War Boys* and Caridad Svich's *Thrush*

The soaring refugee flows in the past five years and the inhumane character of immigration control granting vast powers to the physical and symbolic presence of borders in the regions of Western advanced capitalism pose a challenge to the aspirations to a globalized multicultural society, along with the steadily growing resurgence of nationalist exclusiveness and militarism. Yet, aside from the ideological and political expediency of the ethnically/racially-driven denial of immigrants and refugees to free passage, border control is also closely pertinent to an aspect of capitalist restructuring that is infrequently considered in political economy, that of the emergence of an informal criminal economy as an offspring of the neoliberal dismantling of workers' rights and welfare provisions, which, in David Harvey's words, act "as underlying regulatory principles that prevent the descent of capital into lawlessness." Borders are both visible and invisible entities; policing and construction of barriers are increasing while consumer goods and citizens in the European Union – for instance – can freely travel from one country to another. Likewise, the mode in which refugees and immigrants live, work, and move is largely invisible to most Western citizens, and mostly gain publicity in cases of mass refugee fatalities or anti-immigrant pogroms. This binary of the in-visibility of borders and border crossers is portrayed in the plays *The War Boys* by Naomi Wallace (2004) and *Thrush* by Caridad Svich (2006). In Wallace's theatrical work, the focus is on violent-minded vigilantes patrolling the US-Mexican border, while Svich constructs a post-war wasteland (possibly the very United States), in which displaced individuals wander and attempt to flee military and sexual violence. Both playwrights address several issues, such the aforementioned informal exploitative

economy based upon the suffering of immigrants and refugees, sexuality and the sexual economy of border control. The non-realistic setting of both plays, presenting borders as virtual locations, where crossers are treated either as an invasive threat or as a source of profiteering, confirms the idea suggested by writers as diverse as geographer Reece Jones and performance theorist Richard Schechner claiming that the existence of borders rather generates than prevents violence.

Kanikli, Antri

Barriers to Multilingualism

This paper presents some preliminary findings of the 'Planting Languages' Erasmus+ project that aims to help multilingual families, which often have a migration background, to address more effectively the challenge of raising their children multilingually.

Many families in the European Union speak more than one language. Parents need to make important decisions about the languages their children will acquire, the linguistic input they will provide them with and the strategies they will implement. These decisions may be affected by negative attitudes of the family's social network towards multilingualism in general or certain languages in particular, which they may consider as less 'useful' or 'important'.

The paper discusses the factors that influenced parents' language choices in the multilingual families we interviewed in the first phase of the project. It examines parents' feelings about home languages and analyses how these affect home language transition. It investigates the role of the extended family and the cultural community in the development of the family's language planning. It also examines whether teachers and official language policies support or undermine early multilingual acquisition (Schwartz 2010).

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Kemball, Anna

Clinical Borders and Biocolonialism in Louise Erdrich's *Future Home of the Living God*

Reproduction, so often a focus of speculative fiction, is brought into dialogue with historical and ongoing Native American resistance to Western biomedical science in *Future Home of the Living God* (2017) by Louise Erdrich (Ojibwe, Turtle Mountain Chippewa). Written over the course of two reinstatements of the Mexico City Policy, Erdrich's novel invites a consideration of biocolonialism in relation to the exploitation and policing of female bodies and occupation of Indigenous lands.

This paper will connect the novel with Susan Hawthorne's work on bioprospecting and women's bodies (2002; 2007) in order to present the corporeal and political borders which are systemically constructed and transgressed in *Future Home*. The radically changing structures of a dystopian state, as well as the shifting revelations of biological and cultural relatedness, complicate the spatial and clinical boundaries imposed upon Cedar Hawk Songmaker. Reflecting upon the narrator's multifaceted position as a supposed transcultural adoptee, a researched subject, and a missing Indigenous woman, I will trace the extent to which she is able to navigate these borders and construct community.

I place Erdrich's work within a growing body of Indigenous speculative fiction which enables a temporal reframing of colonial histories in order to expose ongoing forms of subjugation, including biocolonialism. Kyle P. Whyte's work on narrative reversals in *Indigenous Science Fiction* (2018) usefully points to how Cedar can imagine spaces of freedom and futurity. As she narrates a world in which evolution 'is running backwards', Cedar Hawk Songmaker employs such narrative reversals to transgress the linearity of progress and 'discovery' associated with biomedical sciences. Mobilizing narrative boundaries to assert Native temporalities becomes, I will show, an important if not unlimited way for Cedar to reclaim the futurity of her unborn child.

Kemal, Bahriye

(Post)colonial Mediterranean Rhythms from the Balcony of the Sea

In this paper I will speak about two interrelated projects that focus on the significance of Cyprus, a strategically located Mediterranean island that offers new ways of understanding (post)colonialism, partition, conflicting identities and borders as experienced by the most deeply divided and displaced people. Through focusing on literatures and arts from the past 100 years, both projects employ 'rhythmanalysis', the practice of experiencing, analysing and constructing 'rhythms' – repetition, movement and interaction between a place/space, time and an expenditure of energy – that enable for a distinct solidarity for the production of a 'differential' (Lefebvre) Cyprus and Mediterranean. These rhythms have been largely marginalized, yet central to understanding the making and breaking of the region.

Starting with the first project *Writing Cyprus*, the focus will be on the case of Cyprus. For this I explore the 'literatures of Cyprus' as shaped by Cypriots of all backgrounds alongside Greeks, Turks and Britons, addressed from a postcolonial and partitioned perspective. Through this discussion I demonstrate the forces of literature alongside the power of space and place in sites of conflict. Here I show the ways the authors actively read and construct rhythms, which gives way to a distinct Cypriot 'solidarity' that produces a 'differential' Cyprus; this is a production of multiple-mutable Cypruses, which operates through a mutual Cypriot experience of border/broader crossing within a transnational spatial tripling – thus dismantling the dominant north-south binary and border legacy of historical-political deadlock discourse that makes-breaks Cyprus.

Writing Cyprus paved the way towards the second project *Writing the Mediterranean*. Here I allocate Cyprus as the balcony of, in, for the Mediterranean, so I use Cyprus as core site from which to grasp the rhythms in the region. For this I explore the 'literatures and arts of the Mediterranean' as shaped by the Cypriots and Arabs alongside Greeks, Turks, and Britons, focusing on ways the authors go in and out of Cyprus, whilst journeying between Palestine, Egypt, Lebanon, Jordan, Syria. In expanding the reading and constructing of rhythms from Cyprus outwards, I expand towards a diasporic solidarity that produces a differential multiple-mutable Mediterranean; this production operates through mutual diasporic interactions and experiences between displaced people and cultures with overlapping territories and interrelated histories that shape 'borders as transitory and zones of transit' (Chambers 2008: 9-10, 3-5) within a transnational complexity – thus dismantling the north-south binary and border discourse that makes-breaks our world.

Kielkowicz, Justyna

The Borders of Invisibility: "Race", Gender, and Sexuality in the Writing of Female Authors of the Black Diaspora

The aim of this paper is to discuss the interrelated categories of "race", gender, and sexuality in three novels by female authors of the African diaspora, namely Shay Youngblood's *Black Girl in Paris* (2000), Chinelo Okparanta's *Under the Udala Trees* (2015), and Nicole Dennis-Benn's *Here Comes the Sun* (2016). Drawing upon the concepts of intersectionality (Crenshaw, 1989) and matrices of domination (Collins, 1990), the essay offers a comparative reading of the works in question from the perspective of the feminist, gender, and queer theory. More specifically, it examines how difference is conceptualised through both physical and mental borders by investigating the novels' representations of space, particularly in relation to queer invisibility and the obligatory heteronormativity. The texts discussed recognise the complexity of gender and sexual identities problematising them in different spatial, cultural and temporal contexts. *Black Girl in Paris* explores the intersection of various categories of difference by presenting the development of the non-heterosexual identity of an African American immigrant woman. *Under the Udala Trees* negotiates the female queer identity in the context of the Nigerian history, particularly the civil war. *Here Comes the Sun* sets the story of a forbidden same-sex relationship against the background of the postcolonial Jamaica. The paper argues that, despite considerable stylistic and thematic differences,

a number of parallels between the novels can be identified, especially in the construction of protagonist and the exploration of the motif of lesbian (in)visibility.

Kilpeläinen, Pekka

Bordering Sexualities: Queer Spatialities of Traumatic Cultural Memory in Randall Kenan's *A Visitation of Spirits*

Randall Kenan's *A Visitation of Spirits* (1989) focuses on the bordering processes of patriarchal heteronormativity and nonnormative sexuality in a southern African American community. This encompasses the tension between the persistent nostalgic memory of the agricultural past of the community—with its illusion of essentialist sociocultural homogeneity, where difference was systematically silenced and excluded—and the pressures of inevitable change, represented by the nonnormative same-sex desire that the main character, the 16-year-old Horace, embodies. The incapability of the community to accommodate nonnormative sexualities harks back to the demeaning definitions of African American sexuality established during slavery and perpetuated in its aftermaths, transmitted across generations via cultural memory. This problematic legacy is what Horace struggles with. The novel articulates the bordering processes of sexualities not in relation to geographical or national borders, but rather in terms of mundane spaces of the southern town of Tims Creeks, where the antagonistic sexualities collide. While the novel envisions the ways in which Horace's queer presence disrupts the heteronormative order of the community, his tragic demise leads us to consider the borders of oppressive social and cultural structures and our capability to envision alternatives to the status quo.

Koegeler-Abdi, Martina

Liminal Children's Rights? Figurations of Swedish ISIS Children's National Inclusion/exclusion

Exact numbers are unavailable, but thousands of children were born to a European or American IS-affiliated parent in ISIS territory during the Syrian civil war. Since the military defeat of ISIS in 2019, many foreign female IS followers are held without trial in indefinite detention in Northern Syrian refugee camps with their children. This situation violates the children's rights to physical safety, well-being, family reunification, and, among others, to access to citizenship. In this paper, I focus on Sweden as a case study. Sweden prides itself on its human and children's rights record, but the nation has so far only agreed to repatriate orphans from Syria in single-digit numbers and the return of IS-affiliated Swedish mothers with their children has been highly controversial. I analyze here how major national newspapers, like Svenska Dagbladet or Aftonbladet, have represented these children's claim to national belonging between 2019 and 2021. I also compare the media discourse to the activist figurations used by the NGO Save the Children, the most prominent organization advocating for the repatriation of ISIS children. I argue that even though both journalists and activists stress the importance of the children's rights, their association with their parents' crimes, with Islamist extremism and their location outside of European borders leave them in a liminal space where they are discursively in- and excluded from their maternal homelands at the same time. The paper concludes by pointing to the importance of developing alternative reference frames for ISIS children's relation to maternal home countries, for example, seeing them as European children born of war rather than children of foreign extremists, to strengthen the public acceptance of their right to return.

Kurjatto-Renard, Patrycja

Black Empresses: Afrofuturist Border-crossing

In the introduction to her collection of short stories *How Long 'Til Black Future Month?*, N. K. Jemisin evokes her wish to break down the borders of speculative fiction genre which, in her words, was still the bastion of "cishet white guys" (Viii) as late as early 2000s; as well as her desire to break down the limitations she had unconsciously imposed on herself. The paper will look at the representation

of different borders in Jemisin's *The Hundred Thousand Kingdoms*, published in 2010. The main character of this novel is a human-turned-goddess Yeine. Yeine is a migrant, forced to leave a society that is represented as matriarchal and settle in the realm of patriarchy. She dies, and is reborn. By the end of the narrative, she is described as an omniscient, all-powerful ruler of the depicted universe. Yeine is presented as a destroyer and a preserver whose dwelling places tend to be the interstices of reality, the forgotten and hidden spaces. She manages to turn those inside out, in a manner of speaking, so as to use them to her advantage and transform the master's house into her own home. In spite of her supernatural powers, she is not ruthless ; she is vulnerable as her consciousness has been wounded by those who would like to see her permanently dead. In this way, Jemisin's Yeine belongs to the tradition of Afrofuturist characters, and the paper will put her in perspective by comparing her to other female, border-crossing protagonists created by such Black diasporic novelists as Octavia Butler, whose work strongly influenced Jemisin, and by Léonora Miano.

Lauret, Maria

Jesmyn Ward: *Salvaging Black Lives*

In her acclaimed novel *Salvage the Bones* of 2011, Jesmyn Ward put a poor, rural Black family in the coastal town of Bois Sauvage, Mississippi in peril as hurricane Katrina approached, and then struck, the Gulf of Mexico. In so doing, she juxtaposed the calamitous effects of climate change with the plight of African Americans in the US South. Since then, Ward's oeuvre has systematically examined the precarity and persistence-against-the-odds of Black lives, in titles such as *Men We Reaped* (2013); *The Fire This Time* (2016) and *Sing, Unburied, Sing* (2017). Much has already been written about Ward's environmental interests and her literary allusions to—in particular—Faulkner and Baldwin, but here we ask how her work both echoes and revises that of those forebears, in its insistence that Black lives matter as much as the land and sea in which their history is routed.

Laws, Page

Parabolic Walls in the Work of Franz Kafka and Followers

Joshua fit the Battle of Jericho,
And the walls come a' tumblin' down.
American Spiritual, 19th century

Something there is that doesn't love a wall.
Robert Frost's "Mending Wall," North of Boston, 1914

Mr. Gorbachev, open this gate!
Mr. Gorbachev, tear down this wall!
Pres. Ronald Reagan at the Brandenburg Gate, June 1987

As waves of refugees from climate change and violence in Central America drift ever northward to the US, the Denier-in-Chief of climate change leads chants of "Build that Wall!" and diverts federal funding to do so. This presentation is an effort to persuade proponents of wall-building that we can all benefit from re-pondering the short stories and parables of a German-speaking Jew who rarely left the walls of old Prague, commanded (unsuccessfully) that his work be destroyed upon his death, and yet still survives (immured in his work) as Modernism's Chief Prophet of exile, Angst and alienation.

Kafka's most famous parable, "Vor dem Gesetz" ("Before the Law") is a portion of his most famous novel *Der Prozess* (1925, *The Trial*) which is often printed alone. In it, a man seeks entry to the gated citadel of the Law but is repeatedly denied, like so many asylum-seekers at America's gates. Anguish ensues. But Kafka uses walls, gates and towers in almost a dozen other parables beloved by theorists of allegory and parable (Walter Benjamin, Deleuze and Guattari , and others)

as Gordian knots of kabalistic wisdom. This set of parables featuring walls and other fortifications, including some of Kafka's "Oriental writings," has no single message other than the idea that people often treat others viciously in the name of self-preservation. Kafka's parables to be examined include "Ein altes Blatt" ("An Old Sheet"); "Der Bau," ("The Fortification"); and "Beim Bau der chinesischen Mauer," ("At the Building of the Wall of China"--all translations my own).

Two winners of the Nobel Prize in Literature, J M Coetzee, late of South Africa and now living in Australia, plus the late South African novelist Nadine Gordimer, have both written parabolic Kafkaesque works inspired, consciously or not, by the short-lived Prophet of Prague. (As a Kafka expert himself, Coetzee was definitely conscious of emulating his idol.) Their latter-day parables, Coetzee's novel-length *Waiting for the Barbarians* (1980) and Gordimer's gruesome short story, "Once Upon a Time" (Penguin ed. 1992) both reflect South Africa, a country that built barriers to contain townships and to protect gated communities, but mostly eschewed brick-and-mortar in favor of legal/economic walls (apartheid's legacy) that have yet to fully 'come a' tumblin' down.'

Luczak, Ewa Barbara

Nature vs. Nurture Debate and Cosmopolitanism in Wallace Thurman's *The Infants of Spring*

This talk addresses the dilemma of the nature vs. nurture debate as conceptualized in Wallace Thurman's *The Infants of Spring*, published in 1932. Opposing the all-pervasive discourse of eugenics that put a premium on nature and treated the human as part of the system of evolutionary typology in which race was identified with animal subspecies, Thurman embraced the discourse of nurture. In order to question eugenic assumptions of racial absolutism, the unknowability of races, and radical (and supposedly "natural") difference, he relied on the language of urban, "nurtured" cosmopolitanism. Thus *The Infants of Spring* traces the rise and fall of a cosmopolitan friendship, or trans-racial solidarity and brotherhood, as well as the consequences of using a new philosophical configuration to navigate racist reality. Developing his borderless ethics, Thurman is forced to rethink and radically redefine his relationship to nature and things "natural."

Lowe, John

Here in Berlin: Transatlantic Convergence in the Work of Cristina Garcia and Werner Sollors

In 2015, the University of Georgia sponsored the annual conference of the Society for the Study of the Multiethnic Literature of the United States. Two of the keynote speakers were Werner Sollors and Cristina Garcia. Sollors gave a wide-ranging address based on a famous engraving of immigrants entering New York Harbor, while Garcia read from her then work-in-progress, a manuscript that became *Here in Berlin* (2017). The two had not previously met; when they joined their hosts for dinner one night, they discovered some mutual interests. Sollors had just published his monumental work, *The Temptation of Despair: Tales of the 1940s* the preceding year, and before the MELUS conference began, he gave a lecture on Germany in the wake of World War II under the auspices of the German and Slavic Language Program at UGA.

Garcia had not know of Sollors's book, so they had an absorbing discussion over dinner that night, which led to further correspondence in the coming months as she completed her novel/story collection. She has long been known as a leading Cuban-American writer - particularly for her novels *Dreaming in Cuban* (1992); *The Agüero Sisters* (1997); and *Monkey Hunting* (2003); but she has never confined herself to a narrow topic. *Monkey Hunting* expanded our notions of Cuban culture as it concerns a Chinese immigrant to Cuba and the generations he fathered, and is set variously in China, Cuba, the U.S., and Vietnam. Another of her works, *A Handbook to Luck* (2007) branches out to Iran. Her aims and reach are constantly expanding, although her works always contain elements of her Cuban heritage. She is fascinated by the kaleidoscopic shifts and overlays of mobile and dynamic cultures.

Sollors has long been known as the leading expert on multi-ethnic literature of the United States, and also as a key critic in the field of African American literature. Like Garcia, he has been fascinated by the myriad overlays of culture that occur in polyglot nations. Both of them do copious

research as they develop projects, and also share a commitment to re-examining histories that have had biased and/or faulty constructions. His second book, *Beyond Ethnicity: Consent and Descent in American Culture*, is required reading for scholars of multi-ethnic literatures and cultures, as is a subsequent study, *Ethnic Modernisms*.

This paper, while concentrating on *Here in Berlin* and *The Temptation of Despair*, will also factor in the many other narratives by these writers in an effort to ascertain the trajectory of thought that led to these works. I will also consider the ways in which the two authors' histories triangulate Cuba, New England, and Germany. As this configuration suggests, their writing demonstrates key elements of cosmopolitanism, and a consciousness of cultural diaspora. Further, in both the key examined here, the authors pierce the barrier of standard histories to concentrate on the human realities that cumulatively have created the twenty-first century we now inhabit. In particular, I shall discuss the ways in which trauma, ethnicity, memory (individual and cultural), and the meaning of place intersect in these works. Additionally, I will pay special attention to the role of African American soldiers in the reconstruction of Europe, and bring in related works of fiction that Sollors certainly knows that illustrate this.

Markodimitrakis, Michail-Chrysovalantis

Performing "Reception" and "Integration:" The Greek Humanitarian Border Regime and Europe's Wardens

During the 2019-2021 period, the dwindling numbers of incoming forcibly displaced persons through the Eastern Mediterranean route have led the Greek government, the European Union, and the United Nations High Committee for Refugees to reallocate resources to "deterrence" and "integration," rather than "reception." However, the Greek State is reluctant to release funds and adapt its legislation to embrace integration policies, hence creating a perpetual state of limbo for field workers responsible for the enactment of reception and integration initiatives. At the same time, displaced persons, who should be the primary focus of State-sponsored reception and integration programs are trapped in countries that show limited interest to their well-being: instead, the displaced are illegally pushed back, denied access to services, or systemically "encouraged" to continue their journey towards the European North. Through a combination of field notes from Lesbos and Heraklion sites of entry and reception at the Greek borderlands, statistics from the reception and integration State programs "ESTIA" and "HELIOS," semi-structured interviews with field workers and administrators, paired with key government actors' public statements, I present a critical overview of the Greek borderlands state of play during the 2019-2021 period. I argue that the legislation and policies in place are heavily influenced by racist and nationalist perceptions, firmly establishing the concept of "humanitarian border" (Walters, 2011) and "departheid" (Kalir, 2019) as blueprint modes of governance and border management. The current policies, embraced by the European Union, further encourage the invisibility and liminality of forcibly displaced persons, reinforcing perceptions of the journey to Europe as only accessible to those that "deserve" it. The Greek border attains a cultural perception of a preparation stage for the "desirables" to the Global North, becoming a Kafkesque prison for "undesirables" (Agier, 2013).

Manolachi, Monica

Ecopoethic Strategies in Derek Walcott's Poetry

Most of Derek Walcott's work is imbued with ecological commentary and what he called a "creative use of schizophrenia, an electric fusion of the old and the new". From his early poems to his masterpieces, he employed literary tools and techniques not simply to criticize the destructiveness and the anthropocentric character of colonialism or the obvious neocolonial binaries that maintain asymmetric power relations, but to propose a new poetic language based on fresh readings of both traditional and modern approaches to literature and morality and on the reconciliation of various divisions. Whereas historians, sociologists, biologists, scientists etc. display the hubris existing in hybridity, Walcott cultivated a series of visionary ecopoethic strategies that combine the practice of

aesthetic pleasure, the concern for the natural environment, and the faith in human responsibility, in order to imagine a type of sustainable literature in which territorial, mental and cultural boundaries are questioned, adjusted, transcended or put to good use. Drawing on a various corpus of previous research, this paper identifies and briefly explains these literary strategies of interconnectedness and how they have reshaped the role of the poet in society over the past decades. Starting from *Omeros* (1990), *Conversations with Derek Walcott* (1996), *What the Twilight Says* (1998) and *The Poetry of Derek Walcott 1948-2013* (2014), I would like to prove that the study of his multiethnic resonant cues associated with familiar or foreign flora and fauna may contribute to an increased awareness of the worldwide and cosmic dimensions of human life. As a way to go beyond the theory of the clash of civilizations and to overcome the problem of confusing boundaries, Walcott created intricate tapestry-like poems or palimpsests in which the natural elements speak of where they come from -- small islands from the Caribbean, countries from Europe, regions from the United States, African countries -- and are also symbols open to interpretation and translation. His poetry demonstrates that the landscape and the discourse should not be set against each other, but they should work together for the same purpose: Homo Ecologicus.

Marcus, Kenneth

Borderscapes, Human Rights, and Hanns Eisler's German Symphony

One of the most significant and symbolic borders of the 20th century was surely the Berlin Wall. Yet prior to its construction in 1961, the political divide between East and West Germany – and by relation between Eastern and Western Europe – had long since widened as each side of this German borderscape sought to argue for the “correctness” of its own political position to the inevitable detriment of the other. This paper deals with a work by one of Germany's foremost composers, Hanns Eisler (1898-1962), entitled the German Symphony (Deutsche Sinfonie, Op. 50). Composed between 1935 and 1958, with lyrics primarily by German poet and playwright Bertolt Brecht, it is primarily a work against militarization and in favor of human rights. As a cultural historian drawing on the work of Johan Schimanski, Chiara Brambilla and others on the idea of the borderscape, I situate this symphony within the German borderscape of post-WWII/early Cold War tensions, an area beset by environmental destruction and re-building as well as transnational cultural exchanges between East and West that prior to 1961 still sought to belie the growing political divides within that borderscape.

Composed almost entirely in exile in Europe and America, and completed ten years after Eisler's return to Germany in 1948, the 11-movement German Symphony rejects the militarization of the Nazis and other totalitarian regimes, with their inherent denial of human rights, and calls for the respect of rights of farmers and workers, among others. A work for orchestra, mixed choir, and male and female soloists and speakers, it looks to the future in its ultimate call for forgiveness, to end the “us vs. them” mindset that starkly characterized European and trans-Atlantic politics during the early Cold War era. Well-received at its premiere in East Berlin in 1959, it has continuously been performed in Germany (including shortly before the fall of the Wall in 1989) as a testament to resisting militarization, supporting pacifism, and calling for human rights. Such cultural products thus continue to have resonance well beyond the borderscapes of Central and Eastern Europe. I will conclude the paper with the argument that this and similar pacifist works of the era (above all Benjamin Britten's highly-popular War Requiem) share the goal not only of resisting militarization but of ending environmental destruction that inevitably comes with war.

Martanovschi, Ludmila

Engaging Borders Within: The Performance of Ethnicity and Gender Struggles in Velina Hasu Houston's *Green Tea Girl in Orange Pekoe Country*

This study aims at examining several plays included in Velina Hasu Houston's *Green Tea Girl in Orange Pekoe Country* (2014), published by NoPassport Press in California. The volume opens with an introduction by Peggy Shannon, a theater professional, who has collaborated with the playwright

and who provides valuable information about the (inter)national productions of the plays selected. I would like to demonstrate that the playwright portrays multicultural characters that problematize the borders of ethnicity and gender, by questioning who they are in the United States of America and by claiming this space for themselves despite the prejudices they encounter both inside and outside their psyche. One relevant example is the emblematic play *Tea* (1985), which tackles the situation of five Japanese war brides who followed their husbands, American soldiers, to the United States in the post-war era. They appear to the audience after many years of residing in Kansas and raising their Japanese American children, as they reflect back on their life experiences. One insight refers to the fact that locating the enemy became increasingly difficult both for their Japanese families and their husbands once the war had ended. After crossing the ocean and the border into the U.S.A., these five women struggled to adapt to and adopt the new (cultural) environment they were brought to, exploding preconceived ideas about Japanese femininity. Similarly concerned with the aftermath of the Second World War, *Calling Aphrodite* (2007) focuses on two Japanese sisters who are among the atomic bomb survivors invited to New York for reconstructive surgery, as part of the so-called Hiroshima Maidens Project. Not only an investigation of this nuclear weapon's far-reaching destructive effects on health and the environment, the play constitutes an introspective study of the relationship between culture-specific conceptions of beauty, constructions of femininity, the pain of disfigurement and the power of women's agency.

Martin, Lowry

My Home is Where I am Myself: Queer Citizenship After the Second Intifada and the Failure of Containment

A journalist asked a gay Palestinian in a relationship with a Jewish Israeli how he felt about his clandestine life in Jerusalem. He replied "Of course, Palestine is my country, and I was born here. But for me, my home is where I am myself. I really don't feel that Palestine is my home. I feel like a stranger in this place." How then might we reconsider borders and frontiers for Palestinian queer communities that both exist inside and outside of Israel. Living between and beyond social boundaries and dichotomies, these ever-shifting socio-political demands are constantly eroding and adding to subject positions. In this historical moment when the construction of walls is offered as political panaceas for migrations and social unrest, how contested and reappropriated. Israeli and Palestinian queer communities contest and reappropriate these walls. As monuments to alleged state security, can Levinas's ethical stance of *rapprochement de face à face* (face to face encounters) help us understand the transnational interactions between these groups? I argue that if walls are meant to separate and dehumanize, the "defenseless nakedness" of the face of the Other can also inspire desire for the Other that colors, softens, and creates intimate bonds between Israeli-Palestinians that produces a third space, multiple identities, and different kinds of extra-territorial citizenships. Whereas queer communities blur and ignore boundaries and borders despite First World constructions of alien enmity, which is often configured as a threat to state security, they also challenge the hegemonic culture, language and race in Israel.

Relying on two Israeli films, *The Bubble* (2006) and *Out in the Dark* (2013) and interviews that explore gay romantic relationships between an Israeli Jew and Palestinian Arab, I explore how marginalizing taxonomies such as queer or Arab can function synergistically to form alliances that serve as a basis of resistance to hegemonic/constitutive identitarian processes. The queer dimensions of these films reside not merely in the sexual orientation of their protagonists but also in their challenges to dominant socio-political discourses that either describes the other an enemy or, at the very least, an untrustworthy neighbor. As the lovers traverse geographic, linguistic, cultural, and sexual borders these films raise questions about citizenship, circulation, differential inclusion and insurgent citizenship. This presentation explores how these films ask audiences not only to consider how one's inclusion in a sphere, society, or realm can be subject to varying degrees of subordination, segregation, or discrimination, but also how these questions complicate Israel's status as the progressive LGBTQ oasis of the Middle East.

Merrill, Lisa, and Theresa Saxon

African American Performers in Russia: Transnational Borders and Race

In this paper, we explore the careers of black American actors Ira Aldridge and Paul Robeson, both of whom, while subject to institutional prejudice and racial terrorism in the US, were received positively as performers in Russia. While their relationships with Russia were complex and multifaceted, they did not face the outright borders against citizenship that they had done in the pervasively racist and exclusionary United States.

Aldridge's first visit to Imperial Russia coincided with official discussions around emancipation of serfs, and the systems of slavery and serfdom were repeatedly linked in press reports of his performances. Though generally well-received by Russia's theatre-goers and critics in the roles of Othello and Shylock in 1858, the political powers of St. Petersburg denied his performances of *Macbeth*, fearful of the unrest that the actor, a seeming champion of the repressed, might inspire in a role where regicide is the theme. However, during the years 1861-1866 Aldridge toured widely in Russian capital cities, provinces, the Ukraine, and Poland. Given the shifting borders at the time, these performances by the Black American actor and their receptions are barometers of the political and cultural climate of the time.

More than 75 years later, Paul and Eslanda Robeson's embrace of Soviet Russia, as a place of liberation from the racist practices they had experienced in the US, was so extensive that after their visits to the Soviet Union in the 1930s they chose to send their son to school there rather than in the United States where Black Americans were subject to continued discrimination and threats of violence. Furthermore, as a musical artist and musicologist, Robeson's interest in indigenous Russian folk music and the Russian language led him to feelings of solidarity with the Russian people. Reactionary responses by the US government to Robeson's pro Soviet and pro-communist politics led to Robeson's passport being confiscated and him being banned from all international travel and border-crossing for a time.

Though Robeson was more overtly political than Aldridge, and though the contexts of their visits were very different, each performer was harnessed by the Russian press as catalysts for political positions that they were seen to represent personally and with their artistry. It is this shared and specific heritage of political activism associated with Aldridge and Robeson as black American performers in Russian theatre that forms the basis of this paper. Moreover, Ira Aldridge and Paul Robeson are pivotal figures for discussions of attitudes globally that continue to inform contemporary critical approaches to race and representation. This paper will explore the history of their engagement in and appropriation for the work of political activism in both Imperial and post-revolutionary Russia.

Michael, Olga

Crossing, Conflict and Diaspora in Cyprus and beyond in Miranda Hoplaros' and Lara Alphas' *The Sign-Maker*

The Sign-Maker is a graphic narrative written by Miranda Hoplaros and illustrated by Lara Alphas. It tells the story of Gabriel, a Greek Cypriot man, who migrated from Cyprus to Rhodesia – current-day Zimbabwe – in the 1960s. *The Sign-Maker* presents a multi-layered, trans-generational kind of storytelling that concerns diasporic subjects, who have moved from one (post-colonial) place to another in the midst of political conflict, segregation and upheaval. While the graphic narrative is based on historical events that took place in Cyprus, Rhodesia and South Africa, and have directly or indirectly influenced Hoplaros' family, its protagonists are fictional. In this presentation, I investigate the role of fiction in this narrative that is preoccupied with depicting auto/biographical and historical facts, as well as Hoplaros' and Alphas' representations of signs, monuments, maps and passports, to propose that the book tells a family story of migration and diaspora by visually foregrounding different geographical spaces as experienced by Gabriel and his family while being (linguistically) altered by shifting political realities. I argue that examining the depiction of monuments and spaces in *The Sign-Maker* allows the identification of what I would describe as national "topobiographies" that narrate political change, conflict and segregation. In addition, I propose that

The Sign Maker performs a spatiotemporal mirroring that fuses narratives of colonialism and movement, structuring continuities between different contested, conflict-ridden geographical areas, and unveiling their common colonial pasts.

Mohr, Amy

Cultural Memory and Displacement in post-WWII American Literature: *A Study of The Temptation of Despair: Tales of the 1940s* by Werner Sollors

This presentation will address themes of displacement and cultural memory in post-World War II American literature through the methodological lens of *The Temptation of Despair: Tales of the 1940s* (2014) by Werner Sollors. As the US reevaluates its representation of the history of WWII, as represented in the recent New York Times series, "Beyond the World War II We Know" (2020), even as popular images of WWII, from Uncle Sam to Rosie the Riveter, are embedded in the public imagination, conflicting versions of American history have become a central topic for popular and cultural debate. In his provocative, cross-cultural analysis, Sollors studies the intersecting and divergent paths of American and German cultural memory of World War II as represented in journalism, photography, film, memoir, and fiction produced during the transition to the post-war period in Germany with its shifting borders and alliances, deaths on a massive scale, destroyed cities, and cultural rebuilding. With Sollors's work as a guide, this presentation will examine literary narratives of place and displacement during the Allied occupation of Germany from 1945-49 by focussing on popular culture and fiction. With an eye towards literary recovery and historical revision, this essay will address the significance of his scholarship for an understanding of the development of American Studies in Germany and the US as well as for the study of the literature of the postwar period. Along with the theme of displacement, the presentation will also consider modes of cultural repositioning over time through recent literary, historical, and cultural scholarship on this transatlantic relationship.

Moutafidou, Lona

Uncanny Specters: Border Crossing and the Collapse of Being in Yuri Herrera's *Signs Preceding the End of the World*

"Neither one at first recognized the specter of the other. In fact, Makina stood up, greeted him and began to express her gratitude and ask a question before picking up on the soldier's uncanny resemblance to her brother and the unmistakable way in which they differed," read some of the most emblematic lines of Yuri Herrera's second novel, *Signs Preceding the End of the World* (84). In his study "The 'Uncanny,'" Freud approaches the homonymous term as "undoubtedly related to what is frightening - to what arouses dread and horror," "lead[ing] back to what is known of old and long familiar" (219, 220). Building on Freud, this presentation aims to examine the migratory process as one by which Makina, an ethnic Mexican illegal border crosser, becomes a dissociated spectral double of her self, "the uncanny harbinger of death," "a thing of terror" (235, 236). From the moment that Makina crosses the border, the border trespasses and penetrates her too. "[She] actually carr[ies] the border within [her], forever standing on it but never actually crossing it ..." (Heiskanen 78). The protagonist's quest to find her brother at the Anglo side and to secure a better future will be read as a disorienting quest for a reinvented identity. This identity will end to be a spectral alter ego in its illegal and falsified documented status: that of the institutionalized, Otherized barbarian, a "global outcast", a "folk devil" (78). The presentation will show that Makina utterly becomes 'a bioborder' of death, a condition entwined with a gradual collapse of being. Accordingly, the novel's dynamic interplay between the end of the world and the end of the self, between known and unknown territory, familiar and unfamiliar faces, homely and unhomely spaces designates irregular migration and border trespassing as synonymous to a self-alienating journey which culminates in Makina's descent to an unhomely underworld. Such a setting will be examined as an uncanny mirror of the trespasser's repressed, "old and long familiar" fear of death surfacing as a mostly irresistible and inescapable destiny in the phantasmal wonderland of the Anglo Dream: the container of a "skinned"

Makina, driven by the lure of a dream which proves to be nightmarish in its own fulfillment. Herrera's eschatological narrative of clandestine immigration and unhomey homecoming, published in 2009 and translated in English in 2015, is articulated through a mythological parable subtly alluding to one of the most alarming issues of our days: the advent of the uncanny, climate change, end-of-the-world era.

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Nasser, Hend

Performing Across Borders: A Representation of Rafeef Ziadah's Political /Poetical Activism

Palestinians who live in liminal spaces under the Israeli occupation suffer from social insecurity, political oppression, economic fragility and the disruptive effects of climate change. Despite the unstable environmental circumstances whether in terms of the geographical location or minimal resources, the Palestinians are struggling to survive within the borders of their homeland. Israeli power over the Palestinians is not simply military, but it is sustained by force and international support. In recent times, performance poetry has been utilized as a means of survival and resistance, by human rights activists, to incorporate radical voices calling for freedom, justice and equality against this political repression. Rafeef Ziadah's activism and poetry are related in her portrayal of the Palestinian conflict, which is based on true stories of Palestinians whether in Palestine or in exile. Ziadah's poetry deals with various intersecting issues including mainstream media bias against Palestinians, border policies, the apartheid regime, racism, political oppression and injustice in Europe and North America towards refugees. Ziadah is a Palestinian refugee, though she has never lived in Palestine. She unfolds the narratives of Palestinian refugees who miss a place where they belong but have never lived.

My paper investigates the border crisis and acts of exclusion with reference to Palestinian refugees in the work of Rafeef Ziadah, as she shares her experiences of being a third-generation Palestinian refugee, exiled from her home and now living within the borders of the United Kingdom. Ziadah's poetry calls for international action against Israel's war crimes and political oppression within the borders of Palestine, in accordance with the rights of Palestinian refugees dislocated and exiled in the borderlands of different countries. The paper analyzes extracts from Ziadah's performed poems: "We Teach Life, Sir", "Shades of Anger", "Hadeel", "Sieges", "Chronologies", "Passport", "The Palestine I know" and "If My Words". In these poems, she reflects on diverse political, racial and feminist issues that have encountered Palestinian refugees in relation to external or internal displacement and borders. For instance, the Palestinian struggle against occupation, the stereotyped vision against women of colour, women solidarity, the international reaction towards the Israeli aggression and bombing in Palestine, televised massacres of Palestinians. The paper discusses internal displacement of Palestinians as they live within two borders: the borders of their country due to the apartheid walls of the Israeli occupation and the borders of their homes/ houses where they trap themselves in as a way of surviving from the bombing and mass slaughters acted upon them. It also explores the external displacement of Palestinian refugees living within the borders of different countries being excluded to return their homelands and struggle for citizenship and documentation in these countries whether by the international law or by the recent restricted border policies of migrants and refugees.

Ngara, Kudzayi

Palimpsestic Mobilities: Overwriting Personal and National Identities in NoViolet Bulawayo's *We Need New Names*

Using the metaphor of walking the city, I examine how the postcolonial flâneur over-writes notions of identity – hers, that of Bulawayo (the city) and Zimbabwe (the nation) - back into history in NoViolet Bulawayo's *We Need New Names*. The narrator's palimpsestic traversals of the disparate cities of Bulawayo and Detroit facilitate the readers' ability to locate individual, city, national and transnational identity in the long continuum of colonial and postcolonial histories. In this way I use the text to challenge, in particular, the notion of patriarchal history (Ranger 2005). By combining certain aspects of Baudelaire's flâneur figure with an intrepid post-millennial inquisitiveness in the Zimbabwean child narrator Darling, Bulawayo's postcolonial and transnational perspective offers a way to re-imagine disparate urban landscapes through the lens of a contradictory and dialectical insider/outsider subject-position. This inaugurates and enables critical discourses that analytically deconstruct the material and ideological connections between the hegemonic force of the ideas of patriarchy, nation, capitalism and globalisation, ideas which tend to effect the marginalization and silencing of voices and histories that are perceived as being subaltern. Furthermore, this paper suggests that the novel unsettles the narrative of the Afropolitan global citizen by problematising the disjuncture between the cosmopolitan vision and the reality of unbelonging.

O'Reilly Herrera, Andrea

The Unchanging Landscape: Cuban Diasporic Art and the Recuperation of Identity

his presentation examines the work of several contemporary Cuban diasporic artists, all of whom draw upon the natural landscape to recapture an idyllic and seemingly unchanging past and visually articulate the experience of rupture, loss and displacement. Offering a peripatetic and itinerant aesthetic, their art captures the postcolonial concept that territorial dispossession--dispossession from one's natural and natal surroundings--redefines the way we understand distance and alters our understanding of spatiality and borders. For these artists, the Cuban landscape and related pastoral subjects functions metonymically as a powerful source of visual iconography through which to reclaim a lost and perhaps utopian national and cultural identity. Most significant is the idea that the particular landscape they reference in their art has--like Cuban society itself--remained pristine and largely unchanged, due in large measure to Cuba's political isolation. In producing cartographies that admit and negotiate the new, the resonant and the familiar, they draw uncanny geographical parallels and, in the process, recreate or re-imagine borders and boundaries. Ultimately, their art permits a form of "rooted cosmopolitanism" (to borrow Kwame Anthony Appiah's concept), which allows the diasporic subject to transport their roots and thereby remain connected to the homeland and the utopian landscapes of their past.

Ortells, Elena

Domestic Space and Memory in Recent Refugee and Migration Graphic Memoirs

Home is a physical place, a location in which we dwell but home is also a conceptualization that is instilled with emotions. Jacobs and Malpas speak of home as "a primary site of identity formation" and as "a mode of externalisation of the self" (285). Hence, as home plays an important role in the articulation of human lives and in the construction of identity the study of domestic spaces, as well as of the objects inside them, is bound to play a key role in the characterization of fictional individuals, particularly, in the case of diasporic subjects.

Bill Brown's "thing theory" helps reflect upon what objects "disclose about us." If we take things as active agents rather than as mute objects, we can consider "how we use objects to make meaning, to make or remake ourselves, to organize our anxieties and affections, to sublimate our fears and shape our fantasies" ("Thing Theory" 4). In a material cultural approach, objects acquire a significance which is intimately connected to memory and so, by becoming "repositories of memory,"

objects turn into “the means by which the self engages with itself and with the world” (Jacobs and Malpas 288).

These premises become extremely relevant for the study of refugee and migrant graphic memoirs such as Thi Bui’s *The Best We Could Do* (2017), Malaka Gharib’s *I Was their American Dream* (2019), and Jake Halpern’s *Welcome to the New World. Waking Up in Trump’s America* (2020). Far from being a disadvantage, the dynamic interaction between image and text reinforces the connections between physical spaces, the things they contain and the characters’ emotional experiences. Drawing on the work of human geographers, and relying on a materialist ontology, I intend to delve into the dialectics between domestic space and memory, and to explore the role of home and its objects in the process of adaptation to the diasporic experience of the protagonists of these works.

Patrona, Theodora D.

“Like A Good Greek Girl?": Greek Diaspora Women’s Writings on ethnic and gender barriers

Women of the Greek Diaspora have been to a large extent excluded from the literary and scholarly proscenium. While writings of and on the Greek Diaspora have gradually been multiplying, women’s voices have been kept to a whisper, conveniently confining them in the domestic haven or, at best, the close proximity of the ethnic community. Formed and shaped by the strict gender roles that are characteristic of the traditional Greek patriarchal culture, women’s writings, up until recently, have remained on “the safe side”, avoiding to touch upon taboo issues like mental illness, sexuality, and religion. Luckily, there are some Greek Diaspora authors and memoirists in the 21st century who are daring enough to share their intimate thoughts, experiences and unconventional fictional heroes and heroines. Bringing together two works from the female Greek Diaspora, Australia and the USA respectively, this paper juxtaposes Maria Katsonis’s memoir *The Good Greek Girl* (2015) and Joanna Eleftheriou’s essay collection *This Way Back* (2020) shedding light on the restrictive milieu, and the “transgressions” of the protagonists at the intersections of ethnicity, gender, religion and mental illness.

Pereira, Malin

Ekphrasis Performing Protest: Crossing Genre Borders and Embodying Black Subjectivity in Claudia Rankine’s *Citizen: An American Lyric*

Beginning with Phillis Wheatley, African American poets – by necessity – have positioned their poems within Western cultural frameworks in part to demonstrate their intellect and mastery in the face of racist ideology that denied their humanity. Since the black arts movement, a growing number of black poets have employed the art of ekphrasis, writing poems referencing significant works of visual art in the Western tradition. These poems declaim the works of art as monuments of racist Western culture, thus helping readers see them anew. In the contemporary period, some poets provide corrective counterpoint to the blind spots and erasures of Western artistic monuments through ekphrastic poetry on art by artists of color.

This paper focuses on the work of Claudia Rankine in her book-length poem, *Citizen: An American Lyric* (2014). The book relies significantly upon ekphrasis, oscillating between canonical artistic monuments and art by lesser-known or emerging artists of color. Concerned with the continuing invisibility/hypervisibility of black Americans, Rankine creates in *Citizen* an ekphrastic theme focused on J. M. W. Turner’s painting “The Slave Ship,” a monument of the American Sublime, weaving Middle Passage references throughout the poem. Rankine makes visible what is left invisible in Turner’s epic painting by including in the book images of multiple works of art by artists of color interspersed with companion lyric sequences expressing black humanity in the face of enduring racism. The black bodies Rankine inserts through the art images protest the West’s dehumanization of African-descended subjects; these images also participate in the book’s rupture of conventional “lyric” genre, crossing over to the genre of criticism and, I would argue, a new kind of ekphrasis in which the black, embodied subject speaks back to artistic monuments of Western

ideology. Rankine employs (new) ekphrasis to perform a protest of racism's continuing grip on Western culture and black lives.

Pisarz-Ramirez, Gabriele

Contesting and Negotiating Racial Borders at the Nation's Periphery

In my paper I explore racialized mobility regimes and boundaries at the periphery of the US expansionist project between the Reconstruction period and the first third of the 20th century in the context of what Lanny Thompson, Brian Russell Roberts and others have described as the Imperial Archipelago of the United States. US expansionism at the end of the 19th century was not a westward or southward movement, but rather "an outward movement," (Elaine Stratford), ranging out to the oceans to bring islands and coastlands under the control or political and commercial influence of the United States.

I will look specifically at the Florida peninsula and the Panama Canal zone. Both spaces were cosmopolitan as they attracted a highly diverse and very mobile population consisting of immigrants from Caribbean islands, African Americans, and Euro-Americans. In Florida they met in and around the tobacco factories of Key West, Tampa, Jacksonville, and other places; in the Canal zone they labored to construct the Panama Canal between 1904 and 1914. The introduction of Jim Crow politics in both spaces led to a racial reterritorialization of Florida and of Panama, replicating the racial order of the center at the nation's expanding periphery. Using literary examples by black writers, my paper will exemplify the racialized mobility regimes in Florida and the Canal zone and their lasting consequences.

Reimer, Jennifer

Somewhere Across the Sea(m): Poetry, Crisis and Experimental Form.

This paper will examine how contemporary, experimental poetry by women of color engages transnational geo-political and ecological crisis through experimental forms. I argue that innovative women's poetry takes on the physical and ecological implications of border fortification (and collapse or permeability) as both content and form, thus staging borders as both material reality and materiality (a politically engaged aesthetics). While the case can be made for an emerging canon of such ideologically and aesthetically self-aware poetry, this paper focuses on two powerful examples, Aracelis Girmay's *The Black Maria* (2016) and Raquel Salas Rivera's *while they sleep (under the bed is another country)* (2019). Girmay's Through close reading and historical contextualizing within the 2015 European migration "crisis," I demonstrate how Girmay's "to the sea" poem cycle uses innovative form, particularly her use of dots and commas, to shape a poetics of migration, memory, and the female body. Girmay's spatiotemporal elements include the Mediterranean and Ethiopian legends—time and space are joined through the sea-as-chronotope. Waves, on and off the page, are memory and language, and they wash up against the shores of history, bringing both death and rebirth. Salas Rivera's latest collection was written in the direct aftermath of Hurricane María in Puerto Rico. Addressing the political, ecological and humanitarian responses and implications of the disaster, Salas Rivera's poetry stages an encounter between the distancing, dehumanizing rhetoric of North American witness (in English) and Spanish-language testimonies of the hurricane's survivors. Salas Rivera reinforces the borders of North/South political, discursive and economic hierarchies by relegating the Spanish-language responses of Puertorriqueños to footnotes at the bottom of each page at the same time that the testimonies bear witness to damage wrought by the destruction of physical walls and fortifications meant to protect. Both Girmay and Salas Rivera respond to political and ecological states of exception through poetic forms that dramatize the paradox between the safe walls we build or fortify to protect, and the fundamental vulnerability of such barriers in the face of forces of nature and the human will to survive.

Rice, Alan

Jade Montserrat's Fugitive Traces and Earth-Splattered Bodies: Making African Atlantic Homespace in Alien Environments Then and Now (1758-2018)

This presentation discusses the historical black presence in Britain and Ireland through an analysis of the work of contemporary Scarborough born artist Jade Montserrat. Montserrat uses video art, performances and beautiful watercolours to investigate her identity as an individual born in a rural area. The presentation discusses the way her works speak to a non-Metropolitan version of Black British history, one that finds black presence in such rural and non-standard locales. It will discuss the way her work is in the tradition of Black women artists from 2017 Turner Prize winner Lubaina Himid and the photographer Ingrid Pollard. All these artists work will be discussed in the context of black history stretching back to Roman times and including emphasis on black agency rather than victimhood. It will utilise research on black runaways to highlight a hidden black history of resistance in surprising places. It will finally analyse her latest installations which imbricate us all in this widened black history.

Rohrleitner, Marion Christina

"The River and the Wall": Transfronteriza Writers, Filmmakers, and Artists on Migration and Climate Change

Few spaces embody Gloria Anzaldúa's oft-quoted description of the US/Mexico border as "una herida abierta where the Third World grates against the first and bleeds" as viscerally as the militarized concrete riverbed that had reduced the Rio Grande to a polluted trickle that both divides and connects El Paso, Tejas, and its sister city, Ciudad Juárez, Chihuahua. Whereas the lack of basic services in the colonias of Juárez clashes with the comfortable middle-class residencies across the border in El Paso, air pollution, soil contamination, and water uncertainty affect both cities; climate change, after all, knows no borders. The so-called refugee crisis on the US/Mexico border is deeply connected to three interconnected challenges – climate change, economic uncertainty, and political instability in both Central America, Mexico, and the United States. In addition, 1738 people environmental activists were killed between 2002 and 2018 across 50 countries in Latin America, including Mexico, according to records by Global Witness. Honduran Berta Casares and Tarahumara Mexican Isidro Baldenegro López, for example, were murdered for their vocal protests against hydro-electric plants and logging in 2016 and 2017 respectively. The attacks on environmentalists thus rival those on the journalists who report on them and highlight how environmental and labor activism is inextricably connected to the fight for civil and human rights.

In their introduction to *Latinx Environmentalisms* (Temple, 2019) David Vásquez et al. argue that a specifically Latinx environmental subjectivity is produced from the indigenous roots of many Latinx peoples and their predominantly urban present experience in the United States. While the current US-administration refuses to acknowledge the overwhelming scientific consensus on climate change, artists and activists in Mexico and the US-border states Texas, Arizona, and New Mexico have begun to produce collaborative projects that highlight the intersectionality of climate change, poverty, and organized crime with impunity, three push factors that have led to migration to the United States at a time of heightened xenophobic and specifically anti-Latinx sentiment in the United States. In my presentation I draw on non-fiction, documentaries, and site-specific, participatory art projects that encourage and facilitate engagement for political, social, and environmental change. Former border patrol agent Francisco Cantú's 2018 memoir *The Line Becomes a River: Dispatches from the Border*, Marcela Arteaga's 2019 documentary *El Guardián de la Memoria*, Ben Master's 2019 documentary *The River and the Wall*, and 516's transnational art project *Species in Peril Along the Rio Grande* all offer a critical focus on the anthropocene.

Rozga, Michele

Barriers and Creativity: Paradox and the Creative Wall in Writings of Pablo Neruda and Federico Garcia Lorca

Pablo Neruda's short childhood memory, relayed in his story "Childhood and Poetry," intimates that it is not the absence of a wall or border that creates a gift exchange, but rather the choice to reach through that barrier: "One time, investigating in the backyard of our house in Temuco the tiny objects and minuscule beings of my world, I came upon a hole in one of the boards of the fence. I looked through the hole and saw a landscape like that behind our house, uncared for, and wild. I moved back a few steps, because I sensed vaguely that something was about to happen. All of a sudden a hand appeared — a tiny hand of a boy about my own age. By the time I came close again, the hand was gone, and in its place there was a marvelous white sheep."

Borders, walls and fences of our cultural moment are being made so that they cannot be reached through - they perpetuate false power, lack of dignity, and a monetized sensibility that precludes the giving of gifts – therefore, they also seem to be, both literally and metaphorically, indicative of the devaluing of social creativity. They (our barriers and walls) are a late-stage consequence of the denigration of our collective ability to imagine, with empathy, the lives of others. This paper will examine selected works of Pablo Neruda and his friend Federico Garcia Lorca, who each decided during similar such social moments of totalitarian contraction, that a creative wall or border must be a paradox: existent within a creative work, but also infinitely permeable to the exchange of gifts. Consequently, the force that overcomes creative barriers, the force that Lorca would call the *duende*, lends itself to the creative destruction of more literal barriers which have been erected by malice.

In the turmoil that Neruda lived through as a post-colonial diaspora was evolving; and, as he was befriended by Lorca, the Spanish poet likely assassinated by Fascists, the two men were writing works of artistic muscle of the kind needed to rebuild creativity and its metaphors into barriers against authoritarian social forces.

Räisänen, Ari

Encirclement: Contemporary U.S. Veteran Literature and Challenging the Implicit Whiteness of the American Hegemonic Soldier

In the United States, the symbolic soldier figure has come to inhabit a central cultural status over the course of the 18-year Global War on Terror. The American soldier is thus located at the nexus of a multitude of intersecting and conflicting discourses—race, gender, violence, power—which shape contemporary Americanness. The symbolic American soldier is also highly gendered and racialized in its representations, which are dominated by white heterosexual men serving in combat roles.

I have termed the ideological construct that defines, reinforces, and reconstructs dominant cultural representations of war and the military as the hegemonic soldier. Through its implicit whiteness, the American hegemonic soldier also creates and upholds sociocultural boundaries that grant whiteness a privileged position in U.S. society.

This paper examines the American hegemonic soldier's implicit whiteness, its role in the production and upholding of sociocultural boundaries in society, and how contemporary veteran literature fragments its racialized structure. Investigating the implicit whiteness of the hegemonic soldier allows the unearthing of the ways in which American whiteness is acquiring increasingly militarized characteristics. The examination also reveals strategies of resistance employed by contemporary veteran literature that rupture the implicit whiteness of the American hegemonic soldier. This allows for the re-emergence of the individual soldier subject rather than the racialized symbol of national continuity and state power.

Schultermandl, Silvia

Hostipitality in Mediterranean Border Crossing Narratives

Jacques Derrida's concept of "unconditional hospitality" envisions a spontaneous, genuine, and warm-hearted response to all "refugees" and an understanding of responsibility for their well-being. Hostipitality, in turn, goes back to Derrida's observations about the replacement of absolute hospitality with a form of engagement which includes both hostility and hospitality (2000). This notion

of hospitality can be found in an ever-growing canon of European films which respond to the so-called refugee crisis and its roots in economic, environmental, and political precarity.

In this paper, I would like to 1) elaborate on Derrida's ideas about hospitality and their relevance for the times we are in; 2) offer a discussion of recent European films and their depictions of hospitality and hostility; and 3) show with the help of Austrian filmmaker Paul Meschuh's short film *Boat People* (2016) how cinematic strategies throw into relief the legal, emotional, and cultural biases factoring into the decisions whether or not to extend hospitality to migrants in the Mediterranean Sea. Meschuh's film depicts the chance encounter between sailing tourists and a shipwrecked Somali migrant, who, initially let on board, eventually gets left behind when the sailing tourists fear legal sanctions by Frontex. The staging of this encounter, and the increasingly claustrophobic mise-en-scene, epitomizes this switch from hospitality to hostility and the uneven "mobility regime" (Sheller) which governs the encounters between recreational tourism and the Mediterranean's Middle Passage. By attending to these issues, my paper contributes to scholarly efforts to rethink border paradigms from the perspective of oceanic studies.

Smith, Marquita

Village Voices: Radio Connects Residents in Central Ghana

This study investigated the information needs and media channels among residents of Atwima Apemanim, a rural village community in the Ashanti Region of Ghana. Hopes of more digital media and communication technologies have preempted traditional flows of information. Among the study's objectives were to find out how rural residents acquire information and their preferred source of information. Underpinned by Wilson's 1981 Information Seeking Behavior Model and the Uses and Gratification theory, the researcher employed both quantitative and qualitative data gathering techniques for exploring this case study. A graduate student questionnaire was used to collect data from 10 percent of residents and in-depth interviews and focus groups were conducted with village residents. Case study findings suggested that health, education and agricultural information were the main information needs of the rural residents. While face-to-face communication remained a key method for information sharing. Participants in the study placed high value on media, particularly radio and television. Those primary sources of information were cited as reliable and credible in the rural community. Moreover, the researcher suggested that more media productions highlight public health concerns to serve those in the rural communities without adequate health care.

Stanciu, Cristina

Climate Crisis and the Dispossession of Indigenous Nations: Claire Coleman's *Terra Nullius* (2017) and Cherie Dimaline's *The Marrow Thieves* (2017)

This presentation examines contemporary Indigenous representations of land dispossession in two recent novels by Indigenous women writers: Cherie Dimaline (Canadian Métis) and Claire G. Coleman (Noongar people, Western Australian). Coleman's *Terra Nullius* and Dimaline's *The Marrow Thieves* were both published in 2017 to critical acclaim. As speculative fictions, both novels have been praised for portraying Indigenous colonization and ecological devastation (*The Marrow Thieves*) and for pushing the readers, settlers in particular, to understand the limits and possibilities of the genre in rewriting Aboriginal history (*Terra Nullius*). I argue that the two novels wrestle with the legacies of settler colonialism in Australia and Canada, marked by genocide, land dispossession, the extraction of Indigenous children to be "educated" in colonial schools. At the same time, they both probe into the deeper implications of legal and juridical acts (in Canada and Australia) such as the Doctrine of Discovery or the highly-contested term used by settlers to justify land theft ("terra nullius" or "nobody's land"). In this work, I am interested in the possibilities futurist Indigenous fiction offers to address larger political issues.

In *The Marrow Thieves*, set in a future devastated by global warming, North America's aboriginal people are being hunted for their bone marrow, which contains an ingredient the rest of

the population has lost: the ability to dream. The survival of Indigenous people depends, ultimately, on the ability to keep dreaming/hoping; physical survival, therefore, depends on cultural survival, especially for Indigenous youth. In this matrix of cultural survival, Cherie Dimaline also introduces the return to valuing Indigenous traditional ecological knowledge, essential for the character's physical and cultural survival. Similarly, in *Terra Nullius*, (amphibian humanoid) aliens conquer and enslave the planet's population, or the Natives. Coleman imagines this futuristic scenario through the lens of Australia's colonial past (as well as similar pasts of other settler nations).

This paper contributes to the scope of the panel "The Borders Between and Within" by bringing together concerns about Indigenous border transgression and border security, coupled with the precarity of legal borders established by two settler nations in their respective Indigenous communities. Ultimately, the novels illustrate that Indigenous belonging within the borders of the nation state remains transgressive, furtive, and ultimately impossible; breaking national and international, as well as spatial and temporal borders, the novels illustrate that recovering aboriginal sovereign land and sovereign ways in a time of ecological disaster is the only way of transcending both natural and socio-political borders.

Sweeney, Fionnghuala

Intradiasporic Encounter: Eslanda Goode Robeson's *African Journey*

In the 1930s, London provided a home to African Americans, Caribbeans and Africans who formed a small but politically and culturally influential group of artists, students and activists in the city. Eslanda Goode Robeson was resident in the UK from 1929, and enrolled at the London School of Economics to train as an anthropologist in the mid-1930s. Her fieldwork included a trip to southern and eastern Africa with her son, Paul Robeson Jr, an account of which – including maps, photographs and personal narrative was published in 1945. It was one of several anthropological accounts of the African continent produced in the period, and the only by an African American woman. This paper explores Eslanda Goode Robeson's *African Journey* as a rare narrative of intra-diasporic encounter, one framed, unlike much of the anthropological accounts to emerge from the American hemisphere, by the discipline of social rather than cultural anthropology, but also as a work that situates itself within the African American tradition of life writing. It considers *African Journey* place in Goode Robeson's writing more generally, and its placement within wider afromodernist currents in play across the Atlantic in the 1930s.

Valella, Daniel

Fictions of Queer Attachment: Life-Sustaining Bonds Across Borders and Boundaries

This paper explores the vital alleviatory qualities of fiction, both for readers or audiences and for writers or creators, in contexts of forcible human separation, such as deportation, imprisonment, and martial law. How do humans who are separated from their loved ones—by walls and fences, by decrees and laws, or by floods and other natural disasters—engage with artistic fiction as a way of sustaining their inner lives, whether spiritual or affective?

In her forthcoming book *Hooked: Art and Attachment*, Rita Felski examines "how and why we get stuck to works of art." In conversation with this timely work of Felski's, I want to think more explicitly about how socially marginalized subjects discover and create queer attachments, even romantic or erotic attachments, to fictional characters and fictional works. Humans not only "get stuck" or "hooked" to works of art; we also actively hook ourselves, attach ourselves to, the fictions that we create and consume.

My paper will focus on one especially illuminating site of these "fictions of queer attachment" at work: Jessica Hagedorn's 1990 novel *Dogeaters*. Depicting life in the Ferdinand and Imelda Marcos-controlled Philippines, *Dogeaters* turns the real-life German filmmaker Rainer Werner Fassbinder into a character who travels to Manila, where he shares a brief love affair with an impoverished young Filipino sex worker named Joey Sands. Joey, I argue, becomes attached to

Rainer, and then to his idea of Rainer, using this attachment as a refuge from the violence of his Manila home.

Over the course of the novel, Joey begins to adopt and adapt the melodramatic language of Fassbinder's cinema to create filmic melodramas of his own. At one point, Joey explains, "I need my own movies, with their flexible endings. Otherwise, it's just shit" (132). As one of *Dogeaters's* two narrators, Joey soon gives the novel's readers several striking examples of his "filmmaking": "I run, I almost fly down the street," he tells us in one such account, "before the shocked American journalist and the German wander out, dazed and confused by the noise and the blood, bullet holes in the walls, so much blood from one man spattered everywhere, before the German Rainer, my Rainer, calls my name" (152). Here, Joey's own cinematic fiction—his queer fiction of attachment to Rainer—provides a powerful form of pleasure and relief from the "shit" of his physical environment, where environmental degradation, extrajudicial killings, and toxic nationalisms are an everyday occurrence. The fiction that Joey creates gives him solace.

In this vein, literary works like *Dogeaters* depict—and in many cases provide—life-sustaining bonds across borders and boundaries, especially for the marginalized subjects who need them most.

Tsiokos, Panteleimon

Palimpsestuous Protest in Racial Borderlands: The Visual, the Aural, and the Intellectual in the Poesis of Yusef Komunyakaa's *I Apologize for the Eyes in my Head* (1986)

Yusef Komunyakaa's *I Apologize for the Eyes in my Head* (1986) collection of poems constitutes a literary milestone in the way that social and political American history, alongside its repercussions, was intellectually approached and fictionalized in the post-1960s era. In my paper I will explore the ways in which the second wave of the civil rights movement of the 1980s in the United States of America enabled personal histories from the borderlands to employ raw material from the writer's distinct cultural tradition in order to re-define his racial identity, which had been rendered marginal over centuries of white American (in)direct cultural supremacy. After placing Komunyakaa's work within the necessary social and literary context of the 1980s, and by closely analyzing the distinctive technical specificities of some selected poems' form and sound, I will underline the ways through which this poetic work firmly declares its racial independence as it is personally filtered, rationalized and verbalized by Komunyakaa so that it represents a broader racial voice. In this sense, I will try to prove that what Yusef Komunyakaa is trying to do is to reapproach and reposition himself, personally and racially, in the United States, as well as capture the whole spectrum of emotional suffering and the definitive "burden" of calling oneself an American of African descent. Lastly, my research will try to prove how Komunyakaa's literary style in this collection succeeds in liberating himself and his penmanship from the literary conventions and the white supremacy policies of his times, which kept African Americans devoiced, segregated and at an inherently lower human status long after societal inequalities on the grounds of race were proclaimed unconstitutional.

Valovirta, Elina

Healing Water in Caribbean Women's Writing: Sustenance and Sustainability in Water

In Caribbean women's writing, water plays a central role in regulating, enabling and inciting acts and identities of sex and sexuality. Water elements (like the ocean, rivers and other types of aquatic fluidity like rain and tears) are more or less central to the novels' plots and characters, which are also very much entangled with questions of sex and sexuality. Examples of these include the discovery of Moshe, the abandoned baby conceived in rape, in the water's edge in Curdella Forbes' *A Tall History of Sugar* (2020). The river in Pauline Melville's *The Ventriloquist's Tale* (1997) is where the siblings, Danny and Beatrice, retreat for their incestuous relationship. For Shani Mootoo's two lovers in *He Drown She in the Sea* (2006), a faked death by drowning and escape from Trinidad by boat are the start of a new life together. Jean Rhys' *Wide Sargasso Sea* (1966) denotes the entanglement of literature and the Caribbean seas perhaps most clearly; it was a landmark novel helping to establish the field of postcolonial literature.

This paper discusses the expressive power of water and how it impresses upon and envelops subjects without borders. As Elspeth Probyn notes (2016), an affective engagement with human-sea relationships ties our ethical choices to water. In developing human-sea studies, Caribbean history and culture provides us with a unique context in which to do so; it is famous for its “radical hope”, “fluidity” and “creativity” and affords utopianist thinking (Ashcroft 2016, 90; 92; 94). A connection with water in the Caribbean context serves as a way of understanding sex and sexuality not just as metaphorical but intimately tied to Caribbean nature and seascape in and from which the sexual subject lives and experiences. From these aquatic orientations, we get closer to a post-human view of our relationship with the sea; it is as much an actor as we act upon it – and are acted upon by it. Thinking through water as an active agent may offer us new considerations for envisioning more sustainable futures.

Waegner, Cathy C.

“It’s a revolutionary act to put Native women on stage sharing their own stories”ⁱ: Contesting (Male) Colonized Spaces in Mary Kathryn Nagle’s Plays *Manahatta* and *Sovereignty*

The activist lawyer and playwright Mary Kathryn Nagle, member of Cherokee Nation, joins other Native women authors in agitating with “#instead of redface” for producing their own plays, featuring Native performers, in the “no Native woman’s land” of mainstream theater venues. In 2018 Nagle succeeded in producing her *Manahatta* at the Oregon Shakespeare Festival and her *Sovereignty* at the Arena Stage in Washington DC.

Both plays have double intertwining strands connecting the erection of historical colonizing “walls” with current barriers; these walls serve(d) to make homelands “uninhabitable” for Indigenous communities. In *Manahatta* the Dutch mercantiles trick the Lenape out of their Manhatttan Island, place a bounty on pieces of “red skin,” and build a wall to keep Native people from entering “civilized” space; this becomes the Wall Street of contemporary financial hi-jinks that causes the economic crash of 2008, leading to a considerable number of Lenape families losing their reservation homes in Oklahoma. Twinning in the play’s cast underscores the historical dialectic: A strong Lenape woman in the 17th century enters the male-dominated marketplace to help assure her tribe’s survival by bartering furs; the same actress plays the 21st-century Lenape Jane Snake, who successfully procures an executive position in the male “snakepit” of a Wall Street firm, although she cannot prevent unfair trading.

Sovereignty reveals a chain of laws that becomes a trans-century wall protecting the colonizers’ territory. The play links the Federal/State governments’ unscrupulously “legal” ousting of the Cherokee Nation in the 19th century from its sovereign Southeastern homespace to deep limitations of tribal jurisdiction incorporated in the 1978 Supreme Court decision *Oliphant v. Suquamish Indian Tribe*. Nagle and many other indigenous activists believe that this court ruling has led to the dramatic rise in violent crimes committed by non-Natives against women on reservations. The strong woman in this play, Sarah Polson, who happens to be a lawyer, realizes that she must first be able to protect her own body from appropriation before she can work to overcome the legal barriers to the sovereignty of Cherokee Nation.

With their historical, legal, and female-rights perspectives, Nagle’s plays are “part of a theatre of the real community, creating ways to understand [and work toward transforming the effects of] personal, social, and political phenomena by means of aesthetic invention, intervention, and implementation.”ⁱⁱ Thus Nagle’s advice to Indigenous activists contesting hegemonic walls of all types is performative: “Produce a Native play!”ⁱⁱⁱ

Indigenous playwrights have proved to be adaptable during recent crises. In protesting against the Dakota Pipeline, guerilla theater flourished. During the pandemic, Indigenous (women) playwrights have taken advantage of new formats, such as the experimental “zoomlets” of the San Francisco Playhouse, which combine dramatic readings with discussion of creative processes and on-stage contestation.

References:

- i) Mary Kathryn Nagle, "Creative Time Summit DC: Under Siege – Mary Kathryn Nagle." 3 Nov. 2016. <https://www.youtube.com/watch?v=yG0qqcwffJM>.
- ii) Carol Martin, *Theatre of the Real*. Palgrave Macmillan, 2013: 176. My presentation will include new theory on Indigenous playwriting, as in Jaye Darby et al., eds. *Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces*. Methuen Drama, 2020.
- iii) (Nagle quoted by Madeline Sayet, "Native Women Rising." 20 March 2018, <https://www.americantheatre.org/2018/03/20/native-women-rising/>)

Wshyar, Mustafa

Unnarrated and Disnarrated Social Borders in Khaled Hussein's *The Kite Runner* Film Adaptation

This paper will explore the social division in Khaled Hussein's *The Kite Runner* film adaptation. It will be explored how the divisions lead to the existence of violence and conflicts. Johan Galtung's violence triangle will be partially used as a part of theoretical framework to look at the represented violence. Nevertheless, "unnarration" and "disnarration" terms as narratological categories will be explored to see what the narrator does not narrate and what did not happen that could happen specifically in the parts that the narrator criticizes the events as a part of assessment and evaluation. Moreover, this paper reveals the importance of the hidden knowledge of which the narrator keeps not revealed due to the various narratological reasons. The role of power, religion, culture and politics will be further explored in strengthening or weakening/removing the built borders.