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ABSTRACTS

KEYNOTES:

John McLeod, University of Leeds, UK

Sanctioned Migration and the Figure of the Trespasser

For those permitted to move between territories and given leave to remain, their mobility is usually “sanctioned” in the double sense of the term: both authorised and embargoed. As recent commentaries about the “good immigrant” have spotlighted, permitted migrants (and their locally born descendants) are usually required to take up certain positions, betray particular behaviours, and subscribe to specific values if they are to live unmolested as legitimated citizens, yet their existence remains ever shadowed by the spectre of prejudice and the threat of expulsion. In my keynote address, I consider the literary and cultural representation of such compliant or “good immigrant” figures who dare to break the terms of their sanctioning and pursue relations out of bounds – an activity I conceptualise in terms of trespassing. How might the critical agency of the trespasser figure challenge not only those gateings and siloings which split communities but also contest the criteria of acceptable personhood? How does trespassing refuse received notions not only of who we should be with, but also who we must be? By drawing upon some examples from contemporary Anglophone texts, I discuss the trespasser as a powerful new figure in the twenty-first century’s dissident cultural imaginary.

John McLeod is Professor of Postcolonial and Diaspora Literatures at the University of Leeds, UK. His publications include *Beginning Postcolonialism* (2000/2010), *Postcolonial London: Rewriting the Metropolis* (2004), and *Life Lines: Writing Transcultural Adoption* (2015). His new book, *Global Trespassers: Sanctioned Mobility and Contemporary Culture*, will be published by Liverpool University Press in June 2024. In 2022 he was awarded an Honorary Doctorate by the University of Turku, Finland for his international contribution to postcolonial studies.

Tobias Skowronek, Technische Hochschule Georg Agricola, Bochum, Germany

Echoes from Benin: How Migrating Manilla Created a Global Heritage

For more than 500 years, a species known as manilla, a bracelet-like metal ring made in Europe, has been a valid means of payment for gold, ivory, and slaves on the West African coast. Yet despite the enormous production figures, running into the hundreds of millions, shockingly little is known about where these rings were made and what purpose they served in West Africa. It has been suggested that the manillas also served as a source of raw material for the production of Benin bronzes, but no study to date has been able to establish a link between the trade manillas and the famous African works of art.

The geochemical comparison of manillas from shipwrecks on the triangular route between Europe, Africa and the Americas with the Benin bronzes proves for the first time their connection and identifies Germany as the place where the metal rings were made before large British companies started the trade in the 18th century. The raw materials used to make the manillas reached Germany from as far away as Japan, Cuba, and Peru, providing the Benin bronzes with the often-overlooked character of a global heritage.

Tobias Skowronek first studied Geosciences, Psychology and Archaeology at the Ruhr University Bochum. In 2018 he earned a Master of Arts degree in Economic and Raw material Archaeology from the Institute of Archaeological Studies. Tobias then switched back to Geosciences, where he received his PhD in 2021 with a thesis on the global metal trade in the early modern period. After Tobias briefly left research to work as a raw material trader for the company ThyssenKrupp, he was granted a project by the Fritz Thyssen Foundation in 2022 to investigate the causality between slave trade & industrialisation. His latest publication “German Brass for Benin Bronzes - Geochemical Analysis Insights into the Early Atlantic Trade,” published in April 2023 in the journal *PLOS ONE*, has received attention far beyond the scientific community.

Anna-Leena Toivanen, University of Eastern Finland

Spaces of Mobility: Hotels in African and Afrodiasporic Literatures

Mobility studies is often associated with the social sciences. However, due to the recent mobilities turn in the humanities, scholars have started to resort to mobilities research in their explorations of the meanings of mobility in cultural products (Merriman & Pearce 2017; Aguiar et al. 2019).

In postcolonial studies, ‘mobility’ is frequently used as a synonym for migration (Toivanen 2021, 1). This understanding is reductive; it fails to acknowledge the multiplicity of mobilities ranging from global to everyday displacements of humans, ideas, and objects. Mobilities are relational and systemic, and enabled by infrastructures and ‘moorings’ (Hannam et al. 2006) such as streets, railways, airports, and stations.

This talk focuses on one of such spaces of mobility: the hotel. In literary studies, the hotel has been discussed as a typically modern place of dwelling-in-movement and as a key setting in modernist writing (e.g., Bates 2003; Matthias 2006; Short 2019; Despotopoulou et al. 2023). Less attention, however, has been granted to the hotels of postcolonial fiction. My talk concentrates on the hotel as a trope and a setting in African and Afrodiasporic literatures. I explore how the context of global postcoloniality and the perspectives of different (mobile) subjects – business travellers, tourists, returnees, clandestine migrants, lovers, hotel employees – contribute to the diverse meanings of the hotel as a material and metaphorical space of transit.

Anna-Leena Toivanen is Academy Research Fellow at the University of Eastern Finland. She has published widely on mobility-related themes in African literatures and her current research project focuses on Afro-European mobilities in Francophone African writing. She is the author of *Mobilities and Cosmopolitanisms in African and Afrodiasporic Literatures* (Brill, 2021) and co-editor of the volume *Urban Mobilities in Literature and Art Activism* (Palgrave Macmillan, 2024). She is currently editing a special issue on public transport in African literatures for *English Studies in Africa* (forthcoming in 2024) and working on her second monograph *Afro-European Mobilities in Francophone African Literatures* (Palgrave Macmillan).

PAPERS:

Ahokas, Pirjo

Mobility, Memory, and Mobile, Intersectional and Processual Identity in Jackie Kay's *Red Dust Road* and Nadia Owusu's *Aftershocks*

Representations of various kinds of mobility abound in the Scottish author Jackie Kay's *Red Dust Road* (2010) and in the American writer Nadia Owusu's *Aftershocks* (2021), in which travel plays an important role. They represent nonlinear experimentations in life writing. According to scholarship on autobiographical writing, autobiographical identities are mobile, because they are always in process. They are also intersectional, because the construction of identities always takes place within unjust systems of power. I examine what I call the mobile, intersectional and processual identity constructions of Kay and Owusu's diasporic, biracial protagonists. I pay special attention to the inequalities derived from the intersecting vectors adoption and race (Kay) and to the intersecting differences of orphanhood and race (Owusu), which are closely related to the protagonists' traumatic expressions of grief, pain and non-belonging. They intersect with other dimensions of difference, such as nation, gender and class. Kay finds it complicated to be both Scottish and black, but Owusu's sense of being an outsider is compounded by the fact that, having been born in Tanzania, she also lived in Uganda, Ethiopia, Italy, and England until she moved to New York at the age of eighteen. In each protagonist's memories, the discovery of African American and African literature provides an imaginary community that helps them to resist racism and to transform their identity constructions. Like Owusu's dismantling of her privileged social position, the protagonists' decolonization of their minds is a significant turning point. Ultimately, Kay, whose birth father is also African, finds an affective mode of filial bonding in Nigeria. Reflecting on the past after her mental breakdown, Owusu accepts those who have been closest to her. The complex, experimental form of each work provides versatile means of conveying the protagonists' fragmented acts of memory, which assist their ongoing identity constructions.

Albert, Noémi

Visions of the Cosmopolitan Self and City in Two Novels by Zadie Smith

Zadie Smith's oeuvre to date is a complex insight into questions of race, friendship, personal identity, belonging and other issues, all filtered through life in a globalized world. The paper wishes to create a synthesis of various but connected visions of the cosmopolitan city and self, through an analysis of two novels by this contemporary author. These texts criticize the idealized narratives surrounding cosmopolitanism, and they succeed in painting a picture of multiplicity, where the global and the local are inextricably linked, and the characters struggle to define themselves between these two forces. The different versions and manifestations of cosmopolitanism, as presented in these novels, are rooted in Smith's own cosmopolitan identity: a Jamaican-English writer who spends her childhood in London, and later adopts a life between two metropolises, namely London and New York.

Global and local are inextricably linked in these stories of individual lives, be they rooted in place (sometimes even stuck there), or rootless travellers. At the core of my talk will be the cosmopolitan self and its multiple possibilities for manifestation. In concordance with the multifarious cosmopolitanisms identified and investigated by scholarship, the paper will also consider various prototypes of cosmopolitan subjects. Smith's literary works depict the manifold ways in which ethnically diverse people live and make sense of their multicultural experiences in a contemporary cosmopolitan city. Both novels problematize the interconnection between mobility and immobility, centre and periphery, micro and macro levels of life. The identity crisis central to the texts becomes a sign of our times, marked by conflict, uncertainty, and inauthenticity.

Alexoae-Zagni, Nicoleta

“To go to someplace that I thought I’d left behind”: Viet Thanh Nguyen’s *A Man of Two Faces*, The Return of Questions, the Questions as Return

In his 2023 memoir *A Man of Two Faces* Viet Thanh Nguyen recalls his “writerly” self digging up, thirty years later, Maxine Hong Kingston’s note after his attending—or truer to reality, sleeping through—her seminar at UC Berkeley in 1990. One of Kingston’s observations picking on his “alienation” and impossibility of formulating questions, signifying the challenging, creative and even dangerous nature of interrogating—“To ask a question is to be open to change”—not only powerfully resonates at different moments in Nguyen’s latest text, but equally determines some of its thematic and structural developments. My analysis will focus on the writer’s decision to “re member,” confront and work through a myriad of personal and collective traumatic events and memories by means of rhetorical questions—to some of which he even provides answers with varying degrees of success and even less consensus. I investigate how the “return” is negotiated within the narrative and as narrative, as well as what it reveals about Vietnamese and American history, refugee and immigrant subjectivity and of his own becoming “a different kind of writer.”

Amelordzi, Rita Shika

Transnational Narratives: Family Relationships in Buchi Emecheta’s *Kehinde* and Taiye Selasi’s *Ghana Must Go*

This paper comparatively analyses the dynamics of transnational family relationships in the twentieth and twenty-first centuries, utilising Emecheta’s *Kehinde* and Selasi’s *Ghana Must Go*. These novels provide a site for interrogating the family dynamics of Africans living in Europe and North America. The cultural challenges presented in the diaspora complicate African migrant family dynamics and relationships. The intersections of gender, race and class in migrants’ host countries present challenges that they must negotiate, leading to family disintegration or conflict. These intersections are further complicated by the generational gap between first-generation migrants and the children they raise. First-generation migrants experience a clash between the culture of their home country and their host land, affecting the family relationships they build. Thus, the notion of ‘home’ (the homeland) acts as a catalyst that breaks or complicates family relationships in the diaspora, but also, in some instances, it provides a way to mend and heal them.

Askeland, Lori

Minor Feelings in Mira Jacob’s *Good Talk*

Like Gibney’s hybrid work *The Girl I Am, Was, and Never Will Be*, novelist Mira Jacob’s 2020 graphic memoir *Good Talk* uses techniques of pastiche—photos and documents mixed with drawings and fiction-writing techniques—to explore the complexities, challenges, pain, and absurdities of navigating life in the US generally, and kinship relations specifically, within families shaped by transnational movements and transethnic connections. Jacob is a first-generation Indian American and married to a Jewish American man whose parents, we discover, supported Donald Trump’s rise to the presidency, despite his racist and xenophobic rhetoric and the negative impacts of that rhetoric on Jacob and her young son and on their own family ties. To explore and document many challenging conversations that she found herself in over the course of her life in the US and on trips back to India (where she is regarded as “too dark”), Jacob deliberately creates unchanging images for each character in her lifestory. Despite being warned by her editor, “It’s really jarring when these hard conversations are happening and the faces stay frozen. Do you want to put an expression on them?”, she refused. As she explained in an interview: “it felt really freeing for me not to perform the racial pain that Americans, I think, hunger for and then love to dismiss.” This presentation will put Jacob’s work in

dialog with Cathy Hong's *Minor Feelings: An Asian American Reckoning*, and the writings of transracial and transnational adoptee scholars like Kimberley McKee and others, arguing that the tension created by refusal to perform affect in the memoir requires readers to explore the routine dismissal of the trauma of normalized white supremacy—in the US and to some degree worldwide.

Autti, Outi

The Lapland War 1944-1945: Childhood Memories of War and Forced Displacement

Children are often the obvious victims of wars and armed conflicts. War and displacement may cause children painful experiences related to dispersed families and communities, and losses of homes. War exposes children to violence and witnessing brutal incidents.

Recent analytical interest in the histories of experiences has shed light on the role and perspective of civilians in war. My paper explores the memories of children evacuated from Finnish Lapland to Finnish Ostrobothnia and Sweden during the Lapland War. It analyses a previously understudied refugee case that connects two Nordic countries. When the Continuation War ended on 5 September 1944, the terms of the Armistice required Finland to deport all German troops, an army of about 215,000 men, from Finnish territory within two weeks. To protect the civilian population, the Province of Lapland was to be evacuated. Around 56,500 people were evacuated to Sweden, and 47,500 to Ostrobothnia. My study focuses on children who fled the war: their experiences of leaving home, the evacuation journey and either remaining in Ostrobothnia or crossing the border into Sweden. The article is based on qualitative interview material and written narratives collected almost 70 years after the end of the Lapland War.

As children, the interviewees had a poor understanding of the contexts of events. They had witnessed stressful events and only later reflected on them through their adult experience. The wider contexts of their experiences, personal memories, family and community memories and later understanding developed into a coherent narrative. The narratives also incorporated the way in which the history of the war has been dealt with in the public sphere over the decades. Focusing on the experiences of children reveals different, new and nuanced descriptions of the experience of war and forced displacement.

Babenko, Eva Ievgeniia

Home, Identity, and Belonging: How People from Donbas Make Sense of War and Migration Experience

The war in Donbas, a region in the East of Ukraine, broke out in 2014 when Russian-backed separatists occupied part of the region's territory which led to the displacement of almost two million people and the anti-terrorist operation which was launched by the Ukrainian government. As a result, the residents of Donbas faced the harsh reality of occupation, war, and displacement. The conflict escalated in 2022, with a full-scale Russian invasion of Ukraine, forcing many more people, including IDPs from the East, to flee their new homes once again. This article explores the narratives of four individuals who originated from the Donbas region and each of them has made a different choice regarding their residence and adaptation, since the outbreak of war in 2014 e.g., moving to the EU, staying under occupation, moving to Russia, or relocating to another region of Ukraine. Through a series of semi-structured interviews, the author seeks to understand their responses emerging in the complex dynamics of displacement. Respondents are trying to find ways to cope with the presence of war, loss and trauma, nostalgia, and homesickness, as well as trying to find new senses of belonging. The paper also analyses how interviewees coped with the challenges and opportunities of migration, such as cultural shock, discrimination, integration, identity crisis and resilience. The article contributes to the broader discourse on migration, conflict, national awakening, and identity in post-Soviet

countries. It also aims to understand the complex and diverse impacts of war and displacement on the lives of people from Donbas, as well as the perspective of the evolution of their attitude towards their home country and their selfevaluation between 2014 and 2022.

Barát, Erzsébet

A Feminist Ethics Articulated by the Visual Representation of the Refugee

I will study the filmic renderings of bodies immersed in the historically specific intersections of gender, sexuality, race, religion, and ethnicity relations in the context of the forced mobilities of migration to Europe since the mid 2010s. I will explore various migration themed genres of visual representation (features, documentaries, and visual performance videos) from different national 'host' countries to explore what they tell us about European societies in responding to the refugee. Critical media scholarship has problematized the (visual) representation of the suffering of the distant other in terms of the ethics of the filmic rendition of the suffering. Lilie Chouliaraki (2015) has argued that the apparently sympathetic representations dominating mainstream (visual) media coverage tends to evoke a response in the spectator either in terms of some humanitarian pity (drawing on an alleged sameness between refugee and spectator) or that of irony (in the name of an irredeemable difference between the two). My ultimate interest is to explore if there are filmic representations that go beyond this relationship of either pity or (self) irony and are productive of a solidarity between transnational subjects, spectators, and filmmakers in the sense as proposed by Sarah Ahmed (2015) and Clare Hemmings (2017). In order to explore the conditions of the formation of this kind of solidarity grasped by feminist narratology's category of the 'engaging narrator' (Susan Lanser 1986) and the dynamic conceptualization of plot as emplotment by Paul Ricoeur (1992). On the basis of the analyses of the chosen filmic genres thematizing migration, I argue in favour of the form of empathetic representation because they may evoke a symmetrical disposition, which Judith Butler (2012) has called the ethics of cohabitation that arises from the precariousness of bodily life.

Becce, Nicolangelo

Reshaping the Memory of the Japanese American Internment in Contemporary Mainstream Work

Japanese American post-redress internment narratives have been described by Sato (2009) as "marked by efforts to explore the inherent but previously underexamined transnational and multicultural dimensions of internment history" (455). According to Robinson (2015), such production is characterized by a "multiplicity of approaches and literary forms" (46), while Liao (2020) categorizes it as "neo-internment" narrative "to highlight both the continuity and disjunction of narratives that challenge the historiography of internment while revisiting and reworking the representation of internment in earlier periods" (83). During the last few years, some mainstream productions have been giving an unprecedented visibility to one of the most contentious events in American history (Creef 2004), as in the case of the AMC TV series *The Terror: Infamy* (2019), Ellroy's *Second L.A. Quartet* (2014—), and *DC Comics: Bombshells* (2015-2018). Nevertheless, some recent graphic novels such as Takei's *They Called Us Enemy* (2019) and Abe and Nimura's *We Hereby Refuse* (2021) are still published with the main goal of demonstrating how important it is to reaffirm the sheer veracity of the internment experience. Is it possible to state that all these stories, with their ability to develop prosthetic memories (Landsberg 2004), demonstrate the contemporary urge in giving mainstream resonance to a still bleeding national wound? In reinterpreting the Japanese American internment, these contemporary works are offering a new and enriching understanding of that dreadful experience, with the goal of both broadening the comprehension of that episode and highlighting how it remains dramatically relevant in the present time. The paper will explore how contemporary representations of the internment of Japanese Americans during World War II are reshaping the memory of that painful experience, while at the same time offering a key to understanding current limitations of human and civil rights in the United States.

Bercuci, Loredana

Visuality, Displacement, and Trauma in *They Called Us Enemy* and *Displacement*

George Takei's *They Called Us Enemy* (2019) and *Displacement* (2020) by Kiku Hughes are both graphic works that describe Japanese-American experience during World War II, especially the internment as a result of Executive Order 9066. While Takei's memoir tells the author's own real story of his family's relocation to the American concentration camps, Hughes' novel speaks of the journey of a third-generation teenager traveling back in time to live through her grandparent's trauma. This paper will analyze the two memoirs from the perspective of memory studies and trauma studies, where forced displacement is seen as collective trauma. I will show that images of displacement act as multimodal archives of family history and identity, as well as repositories of Japanese-American history. The graphic works alternate between the narratives of different generations, problematizing intergenerational trauma as tied to sites of memory. These sites take on the quality of mental spaces visually represented for archival purposes. I am especially interested in the visual elements of comics and their connection to memory and trauma. Memory has always been understood as visually embedded in consciousness, with metaphors of memory containing visually from Plato's wax tablet to Freud's mystic writing pad. At the same time, visual media have been understood to be intrinsically connected to memory, in the sense that they are seen as both a more accurate representation of memory and as influencing how we think of memory. For instance, Barthes sees photography as "literally an emanation of the referent" (1980: 80), while others have noted that audiovisual media "'invent' complex artificial languages" to speak about memory (Leese, Köhne, & Crouthamel, 2021: 11). Trauma, too, often interpreted as a special type of memory, has been defined as "organized on a somatosensory or iconic level as somatic sensations, behavioral reenactments, nightmares and flashbacks" (van de Kolk & van der Hart, 1991: 442-443). By analyzing the way in which graphic these two works represent memory and trauma, I seek to problematize our conflation of memory and visibility.

Boo, Kyung-Sook

Moving Picture Brides: Narrative Mobility and Reconstituted Selves, Kinship, and Communities

This presentation explores narratives of picture brides who traveled from Korea to Hawai'i in the early 20th Century, their movements simultaneously both voluntary and involuntary, dislocation and relocation, emigration and immigration, sojourner and settler. Focusing on how the transnational movements of the women are told in diverse genres as well as how those narratives contain multilayered and intersectional negotiations of identities resulting in reconstituted communities, this presentation examines the Korean novelist Geum-Yi Lee's novel *Aloha, Naeni Uhmmedeul* ("Aloha, My Mothers"; 2020), the English translation of Lee's novel by Brother Anthony of Taizé, *The Picture Bride* (2022), Korean Hawai'ian writer Gary Pak's novel, *One Nada Voices* (forthcoming; excerpts 2005 & 2007), and Korean American filmmaker Jinyoung Lee's adaptation of Pak's novel, "My Halmeoni's Brass Bowl," which is the second part of a tripart musical documentary, *Songs of Love* (2023), and incorporates both English and Korean in the narration, subtitles, and captions. By analyzing the transnational movements of the women, the mobility of their narratives between nations, languages, genres, and contexts, and the movement of members as families, kinship, and communities are reconstituted, this presentation argues that themovement between families, nations, individual statuses, languages, genres, production, and readership/audiences allow marginalized people to construct identities that reject erasure or fractured selves and that give them agency as well as full representation, and in turn allow them to redefine community in ways that centers mobility rather than censoring it.

Butt, Nadia

Between Asia and America: Mobility and Migration in Kamila Shamsie's *Burnt Shadows* (2009)

This paper sets out to examine the multiple modes of mobility and migration in the novel *Burnt Shadows* (2009) by Pakistani American writer Kamila Shamsie. Set in heterogeneous geographical and temporal zones with characters from Japan, Germany, Britain, India, Pakistan, Afghanistan and the United States, the novel is a vivid portrayal of moving cultures and ethnicities, transnational relations, and transcultural connections of two families on the move: the Burtons, consisting of Elizabeth or Ilse Burton née Weiss from Germany and her British husband James Burton, and the Tanaka- Ashraf, consisting of Hiroko Tanaka from Japan and her Indian husband Sajjad Ashraf. The members of these unconventional and displaced families, indeed, embody the outcome of travelling cultures and communities in our interconnected yet conflict-ridden world, whose identity and ethnicity remain in flux. As the plot moves from 1945 Nagasaki to Delhi in 1947 – from Pakistan in the 1980s to New York and Afghanistan in 2001/2, the novel demonstrates the dynamics of “overlapping territories, intertwined histories” (Said 1993, 1). Drawing upon research on travel and mobility, particularly by John Urry (2007), James Clifford (1997) and Stephen Greenblatt (2009), the aim is to read mobility and migration in the novel from a postcolonial vantage point, as the political and the personal are inextricably intertwined. My contention is that mobility and migration as reflected in the lives of two main characters Hiroko and her son Raza are manifested in three fundamental ways in the novel: firstly, Hiroko, after having migrated from Japan (1945), then to India and Pakistan (1947), and finally to the United States (2001), becomes a transnational subject, as she moves between cultures and continents literally and metaphorically throughout her life, and thus establishes cosmopolitan lifestyles and transcultural identities; secondly, her son Raza, half Japanese and half Indian/Pakistani, follows Japanese culture as much as Indian/Pakistani one and hence, like his mother, shuffles between different identities and ethnicities as well as social and cultural belongings; thirdly and finally, both the experience of mobility and migration transform characters, who tend to transgress rigid notions of culture or nation and embrace transcultural realities as individuals on the move. To this end, the paper highlights that the novel shines a new light on culture and ethnicity in the age of mass migration and movement across geographical, national, linguistic, religious, and cultural borders and hence offers new perspectives on the Asian diaspora from a global angle, whose culture is as fluid and flexible as their sense of home, belonging, and identity.

Cacioppo, Marina

Between Entertainment and Education: Early Serialized Literature in the Italian-American Press

In the first decades of Italian mass migration to the United States, the Italian-American press was a site of emergence and negotiation of an Italian-American identity – it was in these pages that the first cultural expressions of these communities emerged, reflecting its internal differences and divisions. Indeed, the Italian press was the site of intense ideological struggle for the minds of the immigrants between the newspapers controlled by the prominenti (the colonial elite) and their uncompromising opponents, the sovversivi (the Italian radical press) (Vecoli). From the 1890s, serialized popular novels and novelettes appeared in the pages of Italian-American periodicals and newspapers of all political stances, as both the prominenti and sovversivi publications provided entertainment for the working classes. They were simultaneously the first cultural expressions of the intellectual elites of the colony and the first cultural products consumed by the working class of the nascent Italian community; therefore, they played a central role in shaping their tastes and values. Although these works were offshoots of the Italian and French traditions of the feuilleton (Eugene Sue, Carolina Invernizio, etc.), their development in the US was, in turn, shaped by the new audience's needs. By describing urban squalor, the criminal underworld, and the excesses of the upper classes, they were educating readers – the Italian community which was being formed and in the process of adapting to the US – mediating

their experience of the world of the capitalist city. This literature was influenced, in turn, by the values that the different elites wanted to promote, reflecting this divide between the values of the prominenti (creating a sense of Italian nationalism among the immigrants) and the sovversivi (promoting internationalism and proletarian values). But, no matter the intended ideological coercion, for their working class readers they were empowering experiences. On the one hand, they dramatized the social and racial vulnerability of the condition of immigrants in the capitalist city (a condition readers could identify with), often victims of discrimination, crime, and exploitation; on the other hand, they showed how “conditions of vulnerabilities may be mobilized toward empathy, compassion, community and social change” (Travis 9). Possible Primary Texts Ciambelli Bernardino. I misteri di Mulberry Street, 1893 ---I Drammi dell'emigrazione, 1893 --- I misteri di Harlem, in La Follia di New York, 1910-11. Buranelli, Prosper. Nuova serie di Avventure del celebre detective Michael Fiaschetti, da lui stesso narrate, in Il Corriere D'America 1925-26. Vacirca, Vincenzo. Il Rogo, in il Solco, 1927-28. Valentini, Ernesto. Il Ricatto, Eccola la Giustizia!, in Zarathustra, 1924. Newspapers and Periodicals La Follia di New York, Il Corriere d'America, Il Progresso Italoamericano, Il Carroccio, Il Proletario, Il Solco, Zarathustra.

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Cheang Wai Fong and Feng-Yi Chen

Linguistic Trauma, Disarticulation, and Rearticulation: The Give Me Back My Mother Tongue Movement in Taiwan

Taiwan boasts a diverse ethnic tapestry. It is home to 16 indigenous groups, each with different languages, totaling 42. However, these indigenous groups represent a minority of the population. The most populous ethnic groups in Taiwan are immigrants from mainland China, with the Hoklo people being the largest, speaking Hokkien (Min Nan), followed by the Hakka people, who speak Hakka. Naturally, due to this linguistic diversity, communication challenges among people from different ethnic groups have emerged, leading to language conflicts.

This paper revisits language conflicts in Taiwan to discuss the gradual awakening of linguistic rights. It focuses on two language policies of consequence in history. Beginning in 1895, the Japanese who colonized Taiwan implemented a teaching Japanese language policy to turn Taiwanese into royal subjects of Japan. During the 50 years of Japanese colonization, the local population was compelled to learn Japanese. In 1945, when Japan ceded Taiwan to the Kuomintang government from mainland China, the new government’s designated language was Mandarin Chinese. Japanese was prohibited, and local languages were devalued. Taiwan's linguistic history is full of discrimination and stringent control, and many individuals whose mother tongues are marginalized languages have experienced linguistic trauma, causing them unwilling to articulate their voice in their native tongue, which impacts their ethnic identity recognition.

The mental resistance to this linguistic oppression among some Hakka elites ignited a massive protest on December 28, 1988, when tens of thousands of people took to the streets of Taipei, demanding the restoration of their linguistic rights. This event, called the “Give Me Back My Mother Tongue Movement,” was a wake-up call. The paper argues that it was a rearticulation in response to the linguistic trauma endured over the years.

Chung, Eun-Gwi

Return of the Native, Return of the Impossible: Rethinking Haunted Homes as Fugitive Visions in Contemporary Korean American Narratives

There is a haunting question about how to wrestle with the most vulnerable beings in literature and cultural forms such as adoptees, refugees, homeless, etc. Would you write or speak with them, or for them? What is the location of the writing and speaking about these people and about the narratives of the vulnerable? In this presentation, I will revisit some interesting spots of contemporary Korean American narratives, especially focusing on the notion of haunted homes. Here, “Fugitive Visions” is the title of Jane Jeong Trenka’s second novel with a subtitle “An Adoptee’s Return to Korea.” In the presentation, however, I would rather extend the notion into some pivotal passages in the films such as “Resilience” and see how the return of the native reveals home as a manifesting place to show rifts or disjuncture of different selves of an adoptee, beyond the stark division between a shelter or healing place and a nightmare. Through the process of rereading the very returning acts of the native, I will go into dealing with how the cultural assets of contemporary Korean American adoptee narratives invite us to rethink the myth of home, nation, motherhood, and return of the native. Finally, I would argue that the return of the native as the return of the impossible proves the need to construct the third space where a multifaceted discourse to interpret the various narratives on return neither as a success story nor a homeless failure is built and rebuilt, where the diasporic subject plays as the agent of his/her own story in the documentary forms beyond the classic trope of myth and fantasy on home.

Chrzczonowicz, Kamil

Comic Foils and Double-Consciousness in Percival Everett’s *Trees* (2021)

In Percival Everett’s novel *Trees* (2021) — a pair of Black detectives is sent to contemporary Money, Mississippi, the site of the infamous 1955 lynching of Emmett Till, to investigate a series of mysterious murders. Satirically exploring the South and the region’s racial history, the novel introduces various forms of doubleness, traversing between the realistic and the supernatural, the comedic and the tragic, the White desire to forget the sins of the past and the Black struggle to remember its victims. Mixing and parodying the genres of body horror, true crime, and historical allegory, Everett discusses the psychological, cultural, and systemic legacy of lynchings. The aim of the presentation is to investigate how the phenomenon of double-consciousness once delineated by DuBois — i.e., the feeling of looking at oneself through the eyes of the Other — this time extrapolated to both sides of the color line, informs the narrative of *Trees* and manifests itself in the aforementioned aspects of the novel.

Cushman, Ellen, Brittany Alexander, Tashanna Carter, Sara Snyder Hopkins, Kimberly Toney and Gwen Nell Westerman

Crossing Epistemic Borders in Archival Spaces to Support Indigenous Language Persistence

This roundtable examines the transformation and hybridizing of cultural practices and texts created in settler colonial spaces as generative spaces for indigenous language persistence efforts. Speakers include academics, tribal leaders, and language practitioners at the forefront of Indigenous language revitalization and preservation across Turtle Island who cross epistemic borders when entering the settler archive to recuperate indigenous languages and document suppressed epistemologies.

Panelists take up the work of language persistence at the nexus of culture, history, borders, and settler-colonial politics. Our roundtable discussion will provide a space to reflect on how scholars can participate in epistemic border crossing with indigenous manuscripts in archives to persist in current-day language and documentary recovery work foregrounded by the wants and needs of specific Indigenous communities.

Settler and colonial border crossings are revealed in texts written by, for, and about indigenous peoples. Transculturation, border crossing, settlement, and resettlement, have long shaped the language and cultural experiences of indigenous peoples in the Americas as collected and displayed in archival spaces. One impetus for this roundtable is to foster discussion about utilizing archival materials with indigenous communities to inform and advance Indigenous language curriculum and teaching. Discussants reveal the methods and methodologies of epistemic border crossing that unfold when working with archival texts written by and for indigenous peoples. Discussants will briefly describe their work in language persistence in settler colonial archival spaces. They will consider how researchers interested in decolonial methodologies might engage in epistemic border-crossing spaces within archives and with indigenous communities. Finally, roundtable discussants will showcase how Indigenous communities, scholars, and Elders can be engaged in language persistence, cultural reclamation, and survivance (Vizenor).

Our roundtable discussion will provide a space to reflect on how scholars can participate in epistemic border crossing with indigenous manuscripts in archives to persist in current-day language and documentary recovery work foregrounded by the wants and needs of specific Indigenous communities.

The roundtable will begin with a short framing in decolonial and indigenous methodologies for archival work (Toney; Kirsh, Garcia, Burns Allen, and Smith; Covell Waegner) and translations (Cushman; Walkiewicz; Westerman, White, and Wasicuna). Each discussant will overview their current projects that cross the borders of archival texts with and for the purposes of indigenous communities, particularly as these projects relate to epistemic border crossing (Tlostonova and Mignolo; Tlostonova). They then address the following questions as a roundtable before inviting the audience to discuss these questions and others they might have: How can non-Native scholars work with tribes on projects that strengthen the vibrancy of Indigenous languages? How can Native and non-Native scholars use our historical expertise to work on tribally-driven projects, publications, or forums? In what ways can and does such engagement foster epistemic border crossings when drawing on texts and documents held in the collections of colonial archives?

D'Anna, Sara

Between Work and Resilience: A Story of Italian Emigration to Mexico in 1900

In human history, mobility has always been a central phenomenon. The understanding of migratory phenomena is still today an important objective of the humanities against *damnatio memoriae*. My research contribution fits into this framework: through a multinational approach, I will deal with Italian emigration to Mexico in 1900 and its developments. With the aim of countering historiographical oblivion, I will proceed with the analysis of emigration in 1900, which involved citizens from the centre-south of the Italian peninsula. In particular, to introduce the case study I will examine the geopolitical context and the economic and diplomatic relations between the Kingdom of Italy and Mexico in which the 1900 phenomenon took place. The migration event, drawn from Italian archival sources, is presented as a complex scenario. The second part of my contribution will focus on the dramatic situation that unfolded a few months after the arrival of the migrants and that provoked what was defined at the time as a real rebellion, upsetting the Italian and Mexican civil and military authorities. The protest, which according to the institutional narrative was a disgrace, despite its disconcerting nature, can actually be conceived from a different and unique perspective. In particular, the historical analysis sheds light on the form of social activism aimed at changing the critical conditions of workers, as well as raising awareness against injustice and the violation of contractual regulations, thus offering a stimulus for the transformations that would take place in the labour sphere in the following decades. The trigger was the precarious hygienic conditions that characterised the State of Veracruz and in particular the hinterland where the Italians worked and resided. These difficulties, besides representing a disturbance and a threat to the Italian community, sensitised and drew in the indigenous communities of workers, creating an important participatory dialogue and a sense of

solidarity. Therefore, through a transnational and multidisciplinary approach, light and memory will be shed on a historical phenomenon that, contrary to the narrative of triumphant emigration, provoked significant implications.

Dayal, Samir

Solitude, Travel, and (Im-)Mobility in the Nineteenth Century Novel

The nineteenth century witnessed transformations such as the secularization of society; rapid industrialization; and the rise of nationalism. Intellectuals and novelists turned to negative themes of immobility or entrapment in place, anomie, and alienation; and to positive themes of travel and migration to find inspiration through solitude in newly explored rural or urban environments, or in the experiences of racially or ethnically marked subjects. To explore the rich and varied treatments of the individual's changing situation in society and, relatedly, themes of solitude and mobility or immobility, my talk will focus on one or two selected major British and American novels of the period – such as works by Jane Austen, and Herman Melville. I will develop an argument about the psychological conflicts, questions of identity, and social critique through a foregrounding of mobility or immobility, distance, withdrawal, and other varieties of isolation and solitude in literature having to do with travel and migration, including representations of the migration of minoritarian subjects.

De, Asis

Straddling Transnationality and Translocality: Cultural Hybridization in Manjushree Thapa's *Seasons of Flight*

Twenty-first-century literary narratives of voluntary transnational migration feature several dimensions of globalization while transforming the cultural imaginary of ethno-national identity. Experiencing the 'other' cultural space/s during transnational migration provides opportunities for expanding one's worldview, which adds to the process of cultural hybridization and subsequent transformation of identity. The migrant identity is subject to constant negotiation with the host cultural space, networks and agencies while subtly maintaining a balance between ethnic and cosmopolitan consciousness. To elaborate my point, I would consider Manjushree Thapa's novel *Seasons of Flight* – a border-crossing narrative representing a young Nepali woman immigrant's quest for a meaningful life as she secures the US Green Card after winning the "diversity visa lottery" (SF 53). Thapa's protagonist, Prema's story, opens with her experience of "being Nepali" in Los Angeles, simultaneously emphasizing her ethno-national identity and her transnational subject position in the US. This paper will attempt to focus on the intersection of the transnational and the translocal elements to foreground cultural hybridization resulting in identity transformation. The paper will also show how the idea of translocality is evident in Prema's discussion of the Nepalese cuisine in Los Angeles, or her frequent visits to Nepali colonies in America to validate her transformed sense of self in those culturally bordered localities – the "Little Nepal," in Thapa's words. I also attempt to substantiate how Prema's short trip back to Nepal at the end is more than a revisiting of the ethnic root, as it foregrounds the ease of a cosmopolitan in negotiating her hybridized identity with the cultural space of origin.

de Laforcade, Geoffroy

Indigeneity' Through the Lens of Wallmapu: Sovereignty, Territoriality, and Mapuche Epistemologies of Decolonization in Chile and Argentina

Within the framework of time articulated by Western modernity, the conquest of the Mapuche coincides with colonial expansion in the age of capitalist imperialism, rather than the early modern framework of Euro-Atlantic expansion into the Americas. It resulted in intermittent phases of peaceful and violent resistance until the 1990s saw the rise of a Mapuche autonomism aimed at transforming struggles for recognition into a transnational territorial claim. By 2007, when the United National proclaimed the right of indigenous peoples to self-determination, on both sides of the Andes the

movement had developed an agenda of full decolonization of Wallmapu, from what Chileans call Araucania to what Argentines call Patagonia. Kume Mongen, a Mapuche model of community organization within a sovereign territory that should coexist with the Chilean and Argentine nation-states, is imagined as a decolonial episteme rather than a strictly ethnic configuration of power, one which would transform the relation between Che, or human beings, and the natural world, from a dichotomous extractivism based on cultural and political domination into a social space in which Mapuche identity, anchored in material and memorial practices regarded as countercultural and constantly changing, could thrive on its own terms. My paper will explore the unique epistemological contours of Mapuche concepts of territoriality, space, and time, and assess the relevance of Silvia Rivera Cusicanqui's challenge to the racist underpinnings of essentialist discourses of reified indigeneity that "imprison" indigenous peoples within so-called "originating cultures": "Rather than innate expressions of alterity which assert cultural immutability in their social practices, these communities perpetually transform and reinvent their past and present in resistance to colonialism, both absolutist and republican, and in response to the racialization to which they are subjected, creating new forms of thought, new languages of affiliation and belonging, new practices of civic intervention" (2012, 99-100).

Emmanouilidou, Sophia

Narrating Borderless Toxicity: Greek Testimonios on the Chernobyl Disaster

The news of the 1986 Chernobyl accident was received by the Greek social landscape during Easter celebrations, amidst widespread urban and rural convivial gatherings. The nearly overnight transition from the sheltered, communal vibe to the terror and hysteria in the face of borderless contamination entailed the abrupt introduction to a novel philosophy of life: the local/regional haven of a Greek neighborhood was displaced by the grave realities of cosmopolitan eco-disaster. Moreover, 'mobile' radiation became the invisible and perilous interdict to age-old consumption habits (e.g. freshly harvested products exposed to radiation) as well as to festive socialization in open spaces. The acute effects of the Chernobyl disaster were immediately felt in the context of 'action-at-distance' vis-à-vis an unfamiliar, glocalised world order. Similarly, toxicity became a portent of disempowerment, marked by precariousness in a scenario that consolidated environmental degradation with the grassroots' exclusion from well-timed information. In line with the tenets of the Public Humanities and the nuances of shared historical authority, this paper builds on untold, oral histories, which document some of the threats posed to well-being with particular emphasis on the shifts the Chernobyl accident caused to socio-cultural bearing among Greek people. The interviewees/testimonialistas, who participate in the ongoing research, engage in honest conversation and reflect on the Chernobyl calamity with a particular focus on the impact April 26, 1986, has had on individual and collective perceptions of culture, nature, and science.

Evans, Jane E.

Situating One's Story within History in Ali Magoudi's *Un sujet français*

How are the experiences of mobility, displacement, and forced migration represented in narrative? Ali Magoudi's 2011 novel, *Un sujet français*, raises this question throughout its pages. First-person narrator Ali Magoudi, exhorted from childhood by his father Abdelkader Magoudi to write "le roman" 'the novel' about the latter's life, undertakes the task as the 60-year-old father of Theo in the hopes of enlightening his child with information about his paternal grandparents. Narrator Ali therefore investigates the details and gaps characterizing his father's accounts of military service during the Second World War, imprisonment in and escape from a concentration camp, and mobility between France, Germany, and Poland. With his inquisitive stance, and the supporting vocabulary of an investigator, the narrator conveys his probing of his father's life as a kind of detective endeavor aimed at revealing the truth about Abdelkader's experiences. During his research, Ali uncovers inconsistencies in his father's stories, suggesting that some versions of retelling one's contributions to History are more easily accepted than others. Besides its detective-novel format and first-person narrator, *Un sujet français*

contains diverse narrative techniques including polysemic vocabulary such as the terms “sujet” ‘subject’ and “roman” ‘novel’ which connect several layers of the storyline. Rhetorical features include repetition and anaphora to emphasize emotions, synopses summarizing the narrator’s latest findings, sentence fragments from archives mentioning Abdelkader Magoudi, and questions as Ali Magoudi asks himself what subsequent area his research will explore. Different fonts not only distinguish the narrator’s notes to himself, his letters requesting information from official entities, the official responses that he receives, and the dialogues in which he engages, the fonts keep the narrative clear for readers. Moreover, Ali Magoudi, fluent in French, Polish, and German, translates the last two languages as they occur in his documents while readers register momentary suspense. In conducting my study of *Un sujet français*, I will rely on secondary texts pertaining to the detective novel’s format, Algerian soldiers during World War II, and rhetorical devices and their contribution to the narrative.

Evans, Vanessa

Reading Resurgence Trans-Indigenously: *Red Ants*, *Monkey Beach*, and *Mapping the Interior* as Constellation of Coresistance

As settler and postcolonial countries contend with the complexity of sovereignty and land-back movements, reconciliation, and the fallout from colonial schools, the urgency of Indigenous resurgence is rising on a global scale. My presentation will consider how contemporary Indigenous novels and short stories from seemingly disparate nations in North America represent resurgence: everyday practices and processes that seek to regenerate and re-establish Indigenous nations (Simpson 2017). To do so, this research asks: what do representations of resurgence in contemporary Indigenous literatures reveal about how diverse Indigenous contexts are (re)imagining Indigenous worlds? What might connection across those contexts mean for Indigenous futures?

As a literary scholar, I am particularly concerned with the distinct role literature has played in disconnecting Indigenous Peoples from their knowledges, communities, and selves. Rather than focusing on what separates, however, this presentation will center “what brings people together across colonial, tribal, and hemispheric divides” (McGlennen, Creative Alliances 183). Consequently, I respond to the need for further comparative approaches within Indigenous literary studies by (briefly) reading resurgence across a literary constellation of coresistance comprised of three texts: Pergentino José’s (Zapotec) *Red Ants*, Eden Robinson’s (Haisla & Heiltsuk) *Monkey Beach*, and Stephen Graham Jones’s (Blackfoot) *Mapping the Interior*. This reading underscores the essential value of trans-Indigenous—comparative, cross-cultural—frameworks that can interpret resurgence across diverse literary contexts while maintaining a commitment to nation-specific worldviews imparted by relationships with land.

Fellner, Astrid M.

Migrant Trajectories in Oceanic Bordertextures

This paper will focus on migration narratives through the lens of selected performance pieces by Cuban American artists like Carlos Martiel. Focusing on North American seascapes, I will examine strategies in the representations of migrant trajectories and refugee experiences in order to show how the oceanic experiences in these performances have shaped understandings of flight and migration. Oceans, as I will show, function as sites of relations and places of connections between different people and cultures. Through the method of bordertexturing, I advocate for an epistemological counterformation—a form of “seascape epistemology” (Karin Amimoto Ingersoll)—which allows for different ways of knowing about migrant identities.

Feng, Pin–chia

Filmic Return: Diasporic Homecoming in *Riceboy Sleeps*

With rapid technological advancements, transnational travel has become a staple in the lives of many members of diasporic communities, illustrating the complex interplay between roots and routes as theorized by James Clifford. Within the Asian North American context, the longing to “return home” is often heightened by experiences of racialization, sometimes manifesting as overt racism within host societies. For second or 1.5-generation Asian North Americans, in particular, return trips to their parents’ native lands can be profound experiences of personal transformation. Anthony Shim’s 2022 film *Riceboy Sleeps* portrays such a transformative odyssey undertaken by the young Canadian Korean protagonist, Dong-Hyun, or David, who embarks on this journey alongside his dying mother So-Young. Having endured racism since his childhood, Dong-Hyun’s cinematic return leads to the discovery of his paternal heritage, which in turn sheds light on his evolving perception of manhood. The location of “home,” however, remains ambiguous at the end of the film, adding complexity to the teenager’s quest for a sense of belonging. This paper will first provide an overview of theories regarding narrative returns pertaining to Asian North Americans and then analyze the significance of the diasporic homecoming experienced by Dong-Hyun and his mother in order to unravel the intricate layers of identity, belonging, and the ever-shifting meaning of “home” for Asian American diasporans.

Ferreira, Ana Maria

The Work of Mi Corazón Mexica (My Mexica Heart): A Contemporary Reading of Pre-Columbian Mesoamerican Art

The present proposal wants to explore the art of David Gremard Romero, a Mexican-American artist who works under several pseudonyms, each with a different painting style. One of these is Chicome Itzcuintli Amatlapalli or Mi Corazón Mexica (My Mexica Heart). The artist’s work under this name reflects on his own identity, especially his indigenous heritage. The question about who he is, at the same time, is a question about the indigenous communities in Mexico and Central America and their endurance in today’s world.

Part of contemporary Latin America’s cultural production reflects the interactions between Indigenous, European, and African peoples as a result of colonization. Europe and Spain, in particular, as the conquerors and colonizers, took and imposed their language, culture, religion, etc. in the Americas. However, all those aspects were appropriated, transformed, and made their own, creating today’s Latin America unique identity. Gremard Romero’s work is a deep look into Mesoamerican indigenous art, its colors, and esthetic, in which the Gods, animals, and scenes are recreated and explored.

Indigenous art before the arrival of the Europeans and today, dialogue in Gremard Romero’s paintings thanks to the ample knowledge that the artist has of pre-Columbian indigenous iconography. Most indigenous art is preserved until our days in codices (folding books), murals, and ceramics, among other formats. The artist actively participates in the Wixarica rituals and spirituality (the Wixaricas are a Mexican indigenous community), and this intimate knowledge, alongside his research on the meaning of symbols, rituals, deities, the Maya calendar, and Mesoamerican culture in general, gives his art many levels of complexity.

Gremard Romero, who grew up in LA, currently lives and works in Mexico City, and his dual ethnicity as white US American and Wixarica makes him and his art a bridge between many worlds.

Fodor, Mónika

Reconstructing Ancestral Migration and Border-Crossing Experiences in Interview-Based Intergenerational Memory Narratives

The recent shift in narrative and memory studies embraces the powerful impact of inherited family experiences on identity construction, offering novel ways to understand migrant and displacement narratives. This paper analyzes selected samples of intergenerationally transferred stories about forced or voluntary migration from a database of qualitative life interviews with eighteen second or later-generation European Americans. Border crossing is one of the most iconic images descendant storytellers use even as long as sixty-five years later to explain their ethnic choices. I use a combined narrative and discourse approach to explain how “border” becomes a geographical site, implying the topographically recognizable, distinctive, fluid place of ethnic identification to which individuals gravitate emotionally and psychologically. The analysis distinguishes two types of ethnic identity-related border concepts: one that closes around the ancestral homeland and another that opens up with the roots trip, the process of returning to the ancestral homeland. Some of the most critical features of the fragmented or barely known ancestral memories when retold in the descendants’ life stories include restructured Labovian narrative structure, embedded conversational narrative, and the strategic placement and evaluation of past events. Intergenerational memories appear in the center of the storytellers’ own experiences, enhancing the tellability of the narrative even when it retells traumatic experiences. The approach to intergenerational memories explains how these remembrances emerge as an essential structural part of life stories about ethnicity and identity, explaining choices and agency in our inexplicable wish to come to terms with our past. Thus, it may bring us closer to understanding the long-term impact of crossing borders, both real and imaginary, in fieldwork-based narratives and fiction.

Folie, Sandra

African Mobilities of No Return? The “Europe Trap” in Women’s Neocolonial Enslavement Narratives

When formerly enslaved people and authors of historical slave narratives like Harriet Jacobs claimed that slavery was “far more terrible for women,” this is nowadays still true in some ways. Not only are women and girls much more likely to be (sex) trafficked, but the physical and mental effects of this type of trafficking on them are considerable. The genre of the slave narrative – autobiographical accounts by formerly enslaved people that circulated widely from the late eighteenth century to the end of the American Civil War – experienced several resurgences. “Neocolonial enslavement narratives” are a relatively recent, fictional genre variant that centres on different types of human trafficking and modern slavery from the late twentieth century onwards, addressing Europe’s continuing exploitation and oppression of its former colonies.

In my paper, I will focus on Amma Darko’s *Beyond the Horizon* (1995[1991]), Chika Unigwe’s *On Black Sisters’ Street* (2009[2007]), and Tete Loeper’s *Barefoot in Germany* (2020), three women-authored/-centred examples of neocolonial enslavement narratives from three different decades, whose narrator-protagonists came to Germany and Belgium with high hopes from Ghana, Nigeria, and Rwanda respectively. However, they discover that they were lured to Europe with false expectations and have to settle their travel debts with forced sex work. I argue that Loeper’s novel rewrites the genre insofar as the narrator Mutoni’s return to Rwanda is not just a figment of her imagination (as in Darko) or only takes place after she is already dead (as in Unigwe). Although we do not witness Mutoni’s deliberate return, we can follow her preparations right up to the departure airport. Furthermore, her imminent return serves to deter other women from making the same journey by showing them prospects in Rwanda, thus giving an alternative end to a centuries-old narrative of almost no return.

Gallego, Mar

'She had no place and nothing to command': Mobility and Home in Toni Morrison's *Love* (2003)

In Toni Morrison's *Love* (2003), mobility and home are explored through the troublesome relationship between Heed and Christine, whose childhood friendship was truncated by Mr. Cosey, Christine's abusive grandfather, who married Heed at age 11. As a result, the pair are deeply traumatized and spend most of their lives blaming each other. The quote "she had no place and nothing to command" (99) effectively summarizes their lifelong feud over Cosey's inheritance, especially over the mansion both believe is their rightful property. Complicating ideas of home, possession, family and friendship, the novel reveals how mobility, forced or voluntary, also affects the development of these metaphorical twins' vision of themselves and the world around them. It is argued that Morrison investigates the very nature of love and its multifaceted manifestations in this novel by means of the trope of doubles, who function as each other's alter ego.

Ganser, Alexandra

From Astrofuturism to Afrofuturism? Minor Mobilities and Narratives of Outer Space Migration in *Hidden Figures* and *The Color of Space*

Ever since the 1957 launch of Soviet Sputnik which started the so-called space race in the context of the Cold War, US-American developments in space technology have been heavily co-constructed by popular culture. The close collaboration of the film industry and the National Aeronautic Space Agency, for instance, has been well documented from the era of Walt Disney's educational documentaries until today. Through this interrelationship between popular culture and astro-scientific discourse, outer-space mobilities have been imagined as heavily gendered and racialized, a fact that has come under critique under the impact of the #metoo and #Blacklivesmatter movements. In my talk, I am examining how hegemonic ideas of astrofuturist (de Witt Kilgore) mobilities are negotiated in recent US-American filmic texts that feature Black protagonists, with a focus on the biopic *Hidden Figures* (dir. Theodore Melfi, 2016) and the NASA interview film/documentary *The Color of Space*, which was issued in celebration of Juneteenth in 2022. I will examine how these filmic representations act as sites in a discursive network in which heavily racialized, classed, and gendered im/mobilities are projected onto planetary spaces of the future inadvertently by ultimately relying on an exceptionalist, frontier mythology that increasingly subsumes minor mobilities as a function of settler-colonial empire-building on and beyond planet Earth. I will particularly focus on the affective strategies these films employ in order to hedge in Afrofuturist alternative imaginaries that portray minor mobilities as grounds for a radical questioning of astrofuturist projects.

Gardaphe, Fred L.

Ms. Fits and Transgressive Humor in Italian American Culture

If there is to be a future for humor based on Italian American culture, especially one that is different from the bulk of what has been produced in the past, it's going to depend on the likes of those Rose Romano, Theresa Carilli, Annie Rachele Lanzilotto in literature and Matteo Lane and Tig Notaro in the world of stand-up comedy. Until recently, the better uses of humor and irony that utilize experiences unique to U.S. Americans of Italian descent are those that reach beyond explaining cultural differences in funny and safe ways. Ms. Fits aim their comedy in the direction of social change by raising social consciousness about Italian American culture. Those I refer to as Ms. Fits employ humor in different ways to reach, what I believe, are the same ends: the acknowledgement of a culture that's been misrepresented by mainstream media and overlooked, if not outright ignored by mainstream social and art critics. Rose Romano's taking the tongue from her, cheek and sticking it out into the faces of her

readers, and by doing so, dares to politicize her poetry through humor; Theresa Carilli's transgressive dramas use humor to make sense of madness and sexual difference; and the Bronx cheering of Lanzilotto, thought provoking and true to her sexuality, reveals alternatives to old fashioned notions of the Italian American experience. In this paper I present a way of reading their work as indigenous acts that and in the process overcome the binary vision through which we have traditionally read Italian American writing.

Gibney, Shannon

Narrative Movement in New Adoptee Fiction and Cross-Genre Work as a Strategy to Build Identity, Recognition, and Community

The literature of adoption has been dominated by memoirists and academics up to now. These are both worthy and important points of entry into the fraught terrain of critical adoption studies, but fiction is another intriguing genre option to examine the context of "what is true" and what is "fabricated" in adoptee experience. Additionally, by juxtaposing memoir with speculative fiction, constantly moving between them, layering them with documents and photos, and peppering the manuscript with micro-essays on the absurdities of the adoptee experience, one might get closer to embodying this consciousness on the page. This is what I (Shannon Gibney) have done in my novel/memoir *The Girl I Am, Was, and Never Will Be*, released by Dutton earlier this year. Adoptee writers such as myself are increasingly turning to these hybrid forms in order to represent not just the substance of our stories, but the spaces within them that can make us illegible to those in the dominant culture, and kin to each other. I will read from sections from the book which demonstrate this approach.

Gi'Adí, Maia

Wood, Cloth, Plaster: Impenetrable Affects of Marisol

My paper considers the sculptures of the Venezuelan artist Marisol (née María Sol Escobar) to illustrate its turn away from affect and toward what I am calling "surface work." While the art object would seem to establish an affective relationship between the object and the viewer, Marisol's use of impenetrable materials and the fragmentation of the human body forecloses forms of affinity, sentimentalization, and even of knowing. In effect, while Marisol's work implements known human subjects such as herself, Simón Bolívar, George Washington, and Lyndon B. Johnson, the fragmentation of these bodies and their interplay with cloth, wood, plaster, and photographs point to a self-conscious artifice of unknowability and unfinishedness. As such, I argue that Marisol's global project, which connects Venezuela, Italy, France, Vietnam, India, and the United States hinges not on sentimental unification and recuperative politics, but instead on a representational practice of withholding where no human subject can be known.

Gondor-Wiercioch, Agnieszka

Journeys of Geographical and Spiritual Rediscovery: Louise Erdrich and Olga Tokarczuk

In my paper I would like to compare and analyze the plots of external and internal journeys of the main characters of Louise Erdrich's *The Last Report On the Miracle at Little No Horse* and Olga Tokarczuk's *The Books of Jacob*. Agnes De Witt from Erdrich's fiction takes on different roles in the novel finally becoming Father Damien working on Ojibwe reservation and the follower of syncretic form of Catholicism merged with animistic indigenous rites, thus her geographical journey from her American house on a farm to Ojibwe parish apartment is parallel with her spiritual awakening in a transcultural reality where she rediscovers herself in the decolonial fashion. I would like to argue that Jacob Frank from Tokarczuk's novel, despite the obvious differences between cultural and historical contexts, undergoes a similar metamorphosis when he rejects traditional Judaism in favor of his syncretic version of it, later called frankism and in his case the spiritual transformation is also linked with the

geographical travel through mostly European countries and landscapes. Another common denominator between the characters is their focus on transcultural figures of Mary, Mother of God, in both cases rediscovered variants of the already existing cults. Last, but not least, I would like to indicate that both Erdrich and Tokarczuk use the plots of spiritual rediscoveries to comment on the polyphonic nature of history reconstruction which goes beyond national history paradigm and makes space for ethnic heritage which is particularly important in the times of growing xenophobia and ideological polarization.

Haas, Astrid

Moving Narratives, Mobilizing Faith: Diverse Mobilities in Black Loyalist Missionary Memoirs

The proposed paper analyzes the entangled spatial, social, and spiritual mobilities of Black Loyalist religious missionaries in eighteenth-century North America through the lens of their autobiographical accounts. After the American Revolutionary War, the British government helped Americans who had aided the British side to move to Canada. Among these Loyalists was a sizeable population of enslaved, free, and self-emancipated Blacks, who settled primarily in Nova Scotia.

Three men who established and served Black Loyalist religious congregations testified to their missionary labor in autobiographical accounts: John Marrant in *A Narrative of the Lord's Wonderful Dealings with John Marrant* (1785) and *A Journal of the Rev. John Marrant* (1790), David George in *An Account of the Life of Mr. David George* (1793), and Boston King in *Memoirs of the Life of Boston King* (1798). These texts provide a unique insight not only into the entangled socioeconomic, and spiritual strivings of the early Black Loyalists in Canada but also into the emergence of the Black missionary memoir as a result of the growing participation of African diaspora preachers in missionary labor.

The proposed paper examines how Marrant, George, and King mobilized their faith to serve diverse religious communities and contributed, through their narratives, to the emerging Black missionary memoir a transnational genre of Black diaspora life writing. I specifically argue that, and show how, the three men's texts articulate entangled forms of spatial, social, spiritual, and narrative mobility to validate the Black Loyalist experience in Canada, on the one hand, and claim recognition for Black religious labor in the international missionary movement, on the other.

Hartwig, Marcel

From the Local to the Global: Redirecting the Native Epistemology of the Powwow in the Arts

Intertribal powwows have become a staple in American culture. Here Native and non-Native Americans socialize, shop, feast, and celebrate together. What appears as a locally specific gathering is a reoccurring event for indigenous groups on the global stage and has even a history of cultural appropriation in the former GDR. The powwow speaks for existence of a collective consciousness of indigenous groups that Northern Cheyenne Bently Spang has explored in his ongoing mixed media installation *Techno Powwow*. Intended to be an "audience-participatory, multimedia, group performance art piece" open to explore how minority cultures influence each other in their forms of cultural expression, Spang's awarded art project has seen several installments since its inception in 2001. In 2014, for example, this collaborative project took shape as a cultural mashup performance piece inviting Maori, HipHop break dancers, and Native Americans to see how each group demarcates, opens, and extends physical movements across the communal space of the powwow. In a similar vein, Tommy Orange in his novel *There There* (2018) uses pluralism and diversity as approaches to narrate a decolonial Native presence and their structural vulnerabilities using a powwow both as a central motif and an allegory for a collective consciousness. In thinking about the powwow as trans-Indigenous practice, this paper will follow Chadwick Allen's expressed "need for [...] alternative systems for describing how contemporary Indigenous arts [...] not only convey culturally inflected meaning but also produce culturally coded aesthetic pleasure" (104). I will argue that the powwow does not merely

reproduce given time-space structures. Instead, representations of the powwow in literature and the arts tie a temporal mobility to indigenous bodies and discuss their knowing and being beyond the restrictions of a local expression.

Hercberga, Lena

Self-Becoming through Everyday Displacements. An Account of One Walk through the City of Riga with Young Russian Speakers

Displacement does not require extensive travel. Indeed, we cross and negotiate borders every day, namely those between 'self' and 'the other'. From a discursive perspective, self-making is an ongoing movement across various, sometimes conflicting, discursive spaces (e.g., Laclau & Mouffe, 2001; Mouffe, 1994).

Drawing on Mouffe's (e.g., 1994; 2009) conception of identity as nomadic and relational, I will discuss ordinary experiences of displacement in everyday negotiations of 'self' and 'the other' as part of the permanent process of becoming.

I will engage with data from an urban walk conducted to investigate the perception and performance of difference among young representatives of the Russian-speaking minority in Latvia. The walk was an experiment in attending to difference (and thus self-displacement) in the multiethnic and multilayered urban setting of the city of Riga. Walking was conceived as a transformative practice, since through self-displacement one abandons the comfort and safety of a fixed standpoint and finds oneself out-of-position (Masschelein, 2010; 2019), while its public nature blurs the borders between the inner and outer worlds – one is simultaneously an observer and the observed, the object and the subject of transformation, 'the self' and 'the other.'

I will demonstrate, also visually, how my co-walkers navigated their everyday encounters with 'the other' through the complexity of the city; how their differences became embodied experiences; how they paved their own pathways through the polyphony of porous urban layers: of personal memories, of postcolonial (post-Soviet) context, of (gendered) social expectations, of hegemonic narratives manifested through public monuments, etc...

With this presentation I aim to emphasise the importance of everyday wanderings of mind and feet for wider discussions on translocal and transnational identities. The contribution will also add value to the conversation on how we study identities if seen as contingent and in the perpetual state of becoming.

Hofmann, Bettina

Nostalgia in Dinaw Mengestu's *The Beautiful Things Heaven Bears*

The Ethiopian American writer Dinaw Mengestu is one of the most compelling voices in 21st century American literature. He published his first novel *The Beautiful Things Heaven Bears* in 2007 that came out in Britain under the title *Children of the Revolution*. *How to Read the Air* and *All Our Names* were to follow in 2010 and 2014 respectively. *The Beautiful Things Heaven Bears* centers on the immigrant experience of the first-person narrator Stephanos, who is like the author also from Ethiopia. Together with his two African friends Joseph from the Congo and Kenneth from Kenya, Stephanos faces the challenges of immigrant life in Washington, D.C. By narrating the lives these three African immigrants, the novel employs the traditional mode of immigrant narratives of adaptation and assimilation into American society. Mengestu discusses inter-racial relationships and gentrification, i.e. contemporary issues usually not found in classic immigrant tales. What is striking, however, is the frequency and intensity with which the three men think of their home countries. Even though they fled from violence and war, they all exhibit nostalgia for Africa. In his essay collection *The Writer as Migrant* (2008), the Chinese American writer Ha Jin has identified the concept of nostalgia as a constitutive characteristic for many migrant writers. His discussion will prove useful for a deeper understanding of Mengestu's novel.

Huang, Hsinya

Thinking with Water: Elemental Reading of *Throwing Fire at the Sun*, *Water at the Moon* and *Rise: From One Island to Another*

This presentation compares and contrasts works of elements, specifically water in the Anthropocene, from Native America and Indigenous Pacific, anchoring on Anita Endrezze's *Throwing Fire at the Sun*, *Water at the Moon* and Kathy Jetñil-Kijiner and Aka Niviâna's *Rise: From One Island to Another*. Despite their being culturally and geographically apart, the poets create multilayered works, utilizing multiple (digital) media and methods, to bring to the fore the challenges and possibilities of solving contemporary planetary threats in elemental terms. Decentering the human, the poets provide important correctives to the idea of the material world as mere resource. A renewed intimacy with the elemental holds the potential for a more dynamic and sustainable environmental ethics and the possibility of a reinvigorated planet.

Throwing Fire at the Sun, *Water at the Moon* interweaves ancient myths, poetry, journal extracts, short narratives, and paintings, which traverse five generations to tell the Yaqui people's story from the early 1500s to the present. Whereas Endrezze crosses over the temporal/historical divides, Jetñil-Kijiner (Marshall Islands) and Niviâna (Kalaallit Nunaat, Greenland) embark on a poetic expedition that transcends geographical boundaries to connect their realities of melting glaciers and rising sea levels. Through diverse media and forms, they collectively refigure large scale alignments of Native/trans-Indigenous traditions, histories, and places. They showcase how the biosphere collapses under the accreted catastrophes of the Anthropocene as a result of imperialism and colonialism, and revitalize the core values Indigenous peoples across lands and waters hold onto as possible solutions to contemporary environmental problems. How to reimagine and remake worlds amidst the changing elements? How to recompose worlds amidst the proliferation of environmental crises? By revisiting the elements at a variety of temporal and spatial scales, I explore elements as social-cultural-historical assemblages that join materiality and meaning, connecting Native America and Indigenous Pacific regardless of the hegemonic/colonial borders.

Huron, Miranda

Borders within: How Canada's Federalist System Affects the Canadian Indigenous Diaspora through the Lens of Language Rights

In colonizing Indigenous traditional territories, Canada not only imposed national borders that ignored existing territorial understandings, but it also created a system of provinces and territories, each maintaining independent jurisdiction over health, education, and provincial/territorial-level justice. Though Canada is making efforts towards reconciliation with Indigenous Peoples through actions such as the enactment of the Indigenous Languages Act, these steps frequently fail to engage with the cultural and linguistic needs of Indigenous peoples forced off of their territories largely as a result of colonial impact. This affects almost half of the Indigenous population in Canada. In this presentation I will ask: What are the key considerations for Indigenous diasporic inclusion within the Indigenous Languages Act?

In this talk, I will review the effects of colonization on Indigenous languages. I will then analyze language data from Indigenous organizations representing Indigenous diasporic communities such as cultural and friendship centres and the understandings among Indigenous territorial Rightsholders regarding Indigenous guests on their territories. I will then compare these understandings to resultant policies. In doing so, I will demonstrate what considerations have been made for the language rights of Indigenous diasporic communities and will highlight policy gaps. This research contributes to our understanding of how Indigenous voices are heard within policy development and how ignoring pre-colonial territories during policy development can effect policy impact.

Indelicato, Maria Elena

'Perfectible' Blackness: Black Feminists' World Making in Post-Emancipation US

Belonging is rarely investigated under the rubric of race science. However, as Kyla Schuller has demonstrated about the US (2007), in the racist scientific discourse of the mid and late nineteenth century, belonging was conceptualized as a 'property' that only some populations could claim and foster because of being equipped with the physiological capacity of 'affect' and 'be affected' by the 'World' they inhabited and shared with others. This paper uses this insight to revisit post-Reconstruction Black feminist Anna Julia Cooper and Frances Ellen Watkins' 'uplift ideology' alongside their attendant politics of dissemblance, respectability, and moralizing. Despite having been aptly critiqued for having instantiated elitist politics (Mitchell 2004), the racial uplift ideology of Anna Julia Cooper and Frances Ellen Watkins, as this paper aims to argue, had the merit of countering the concomitant characterization of Blacks' capacity of 'affect' and 'be affected' as being either deficient/pathological (see Briggs 2000, Barclay 2020) or irremediably wounded (see Fredrickson 1971, Hunt-Kennedy 2020), thus advocating racial equality and full citizenship rights while, moreover, maintaining a distinctive collective identity.

Jackson, Cathy M.

Out of the Caudron of the America's Great Northern Migration, Orality and Folklore Created "Home"

Remembered stories of their culture and history were the only baggage carried by millions of Africans who journeyed the Middle Passage towards a horrific and brutal slave system. This link to the past helped forge community among different tribal and linguistic groups in strange lands. In the hands of Isabel Wilkerson, oral history once again forges communal bonds in "The Warmth of Other Suns" as she tells the stories of Negroes who trekked the Great Northern Migration. And to those millions who went North, South, East, and West, any place but South, each evolution of the wheels of "the Chicken Bone Express" sang freedom from discrimination and yearning to be somebody. This paper, using Wilkerson's first-person research, explores the rituals of storytelling, which even in a social-mediated world, links person to person, building vast global communities of people who share their lives seeking solace and validation and bulwarks against aloneness and racism.

Jackson, Christina

Culture, Environments and Urban Sustainability: Community Perceptions to Natural and Socioeconomic Disasters

This presentation describes the effects of a series of both natural and socioeconomic disasters on historically African American neighborhoods in the United States. Using the example of Atlantic City (AC), New Jersey, I discuss how the culmination of residential segregation, increasing gentrification, Hurricane Sandy, and a state takeover just a few short years later in 2016 caused a complex mix of strategies to maintain livelihood in the city. Neighborhood fieldwork and lived experiences describe the intersections between structural racism, culture, environments and urban sustainability. There is deepening inequality in the neighborhood given the mass job loss and increased housing instability affecting their vulnerability. African American residents see a huge increase in real estate, construction city-wide, but still abandoned houses and lots sprinkle in their neighborhood with a larger push to build the tourism industry. According to residents, combating socioeconomic constraints over decades increased the apathy and isolation, as they feel furtherly disconnected from their environments. Seeing more people not from the neighborhood taking over with an increase in Black-owned businesses closing and homes turned into parking lots, residents see boundaries of old AC still in place. Residents begin to declare, "this development is not for me" illustrating the persistence of a two-ness of Atlantic

City. With the rise of Black Lives Matter affiliated deaths in 2013, rising disproportionate effects of climate change, residents connect to the national narrative with new language to recognize local slow violence on African American communities. By centering emotive neighborhood experiences and perspectives, we can promote public stewardship, equitable decision-making and policies, increasing Black sustainability in the city.

Janoth, Jan Niklas

The Impact of Human (Im)Mobility on Culturally-Embedded and Subjective Perceptions of Habitability in a Context of Environmental Change in Northern Ghana

Environmental change is increasingly threatening the habitability of places around the world, particularly with regard to resource-dependent rural areas in the Global South. Apart from objective (climate) indices, however, the question whether a particular place is habitable for its inhabitants also involves subjective experiences and evaluations of the environment, whereby such subjective perceptions are embedded in the underlying socio-cultural context. For instance, depending on the level of attachment and belonging to a place, the respective social status of a community member, or the valuation for community bonds and support structures, people will showcase diverging perceptions of habitability, even within a single community. Human (im)mobility as a well-established household risk diversification strategy has the potential to increase people's adaptive capacity, their well-being, and influences the way people perceive the habitability of places. As human (im)mobility shapes the underlying livelihoods and day-to-day practices of community members, including the respective socio-cultural context(s) in place, it also contributes to alter perceptions of habitability. This study utilizes a process-based and human-centered approach to habitability in order to unravel the impacts of (im)mobility on culturally-embedded and subjective perceptions of habitability in a rural community in Northern Ghana which faces increasing pressure of environmental changes. Based on qualitative empirical research, our results illustrate that migration can modify perceptions of subjective habitability to both positive and negative ends through its effect on place attachment, social status, and community cohesion. Positive impacts on these socio-cultural dimensions can serve to undergird (collective) responsibility and adaptive action towards improving local habitability in parallel to maintaining the desired level of cultural integrity. Integrating this knowledge in future habitability assessments can pave the way for context-sensitive and locally-adjusted resilience-building strategies that take the potential benefits and disadvantages of migration into account.

Jarvis, Sharon

A Métis Orientation: Fewer Paternal Transnationals and More Maternal Translocals

As a Métis, I have “the experience of being in the place where the story exists is the transformative” (Marker, 2018, p. 462). We are an Indigenous Nation from Canada that formed in the eighteenth century through the offspring of the union between the paternal Europeans and maternal Indigenous on Turtle Island. I delve into this history and formation of our solidarity culture (Jarvis, 2023) as a means of consciousness raising for developing more equitable cultures. I employ an Indigenous methodology to decolonize through ceremony and through relational accountability (Kovach, 2010). Voices that help me form this autobioethnographical narrative come from all our relations (Wildcat, 2018) and it embodies an Indigenous Métissage (Donald, 2012), which weaves metaphor, history, and current reality. As an autobioethnographic researcher, I am from the place and the community of my inquiries (Anderson, 2006). To raise this collective consciousness, I challenge the dominant notions of individual identity and belonging stemming from colonial tragedy that occurred because the collective of transnationals were imperialistic and hegemonic. The Métis were able to resist some of this domination in their formation as an ethnicity by the matriarchal and maternal Indigenous translocals who were deeply connected to place and family having a larger population compared to the patriarchal paternal Imperialist transnationals who were separated from place and family. Migration through this lens can only challenge the dominant notions of identity and belonging if within these cultures the

number of the imperialistic orientation is significantly less and disconnected than that of the Indigenous orientation.

Jelínková, Ema

The Role of Silences in Leila Aboulela's *The Translator*

Leila Aboulela, a Sudanese-Scottish author, has become a major voice in the British Postcolonial fiction since the appearance of her critically acclaimed debut novel, *The Translator* (1997). Sammar, a young Muslim widow, suffers a double cultural displacement of her predicament - a permanent geographic and ontological in-betweenness of a person forever poised between two cultural realities that leave her a permanent stranger, trapped into passivity, which breeds in her a condition of exiledom from any community whatsoever. Sammar's eloquence as a translator contrasts with a very notable silence of her own existence. Yet it is silence itself that is rife with possibilities, even that of a rebirth, as Leila Aboulela suggests. And it is silence as a means of communication within the framework of Bakhtinian dialogism one recognizes in her fiction. Scottish literature, Leila Aboulela's oeuvre has become a part of, currently explores manifestation of otherness and the recurrent themes of loss, death and disappointment yet also longing for genuine human connections, while attempting to give voice to those who have been silenced, forgotten or repressed by the dominant discourse. Leila Aboulela gives her character Sammar an opportunity of utilizing both dialogues and silence as a legitimate way of communication. My paper is to focus on the latter part of the two, notable silences in conversation and meanings that can be ascribed to them.

Khalmirzaeva, Saida

Storytelling and the Cross-Cultural Transmission: A Case Study of the Tale-Type, The Homecoming Husband

The story of a husband who returns home in disguise after a long absence, strings his distinctive bow, punishes his wife's suitors, and reunites with his family is a tale-type widely represented in folk and literary traditions worldwide. This tale-type is best known through its earliest recorded version, the *Odyssey*, an epic poem that is attributed to the ancient Greek poet Homer. Comparative analysis of the stories about the homecoming husband and research on the historical and cultural background of these stories suggests that an original tale, the so-called prototype, could have been transmitted from its place of origin to other parts of the world, giving birth to the many regional versions. My investigation led me to conclude that certain religious practices and population movements could be a driving force for the dissemination, development, and performance format transformations of the stories of the homecoming husband that can be found across the length and breadth of Eurasia. This paper focuses on four stories representing the tale-type in Asia: *Alpomish* in Central Asia, *The Epic of King Gesar* in Tibet, Mongolia, and other parts of Inner Asia, *The Song of Chunhyang* in Korea, and *Yurivaka Daijin* in Japan. In this study, I first examine how these stories were narrated across socio-cultural and historical contexts. Second, I discuss the possibility of a historical connection between the Asian versions of tales about the homecoming husband and suggest the possible routes of transmission of the prototype, an older tale about the homecoming husband, across Asia.

Khorana, Sukhmani

An Affective and Politicised Ethics of Care in Refugee Advocacy'

This paper builds on my body of work on refugee media and self-representation that attempts to move its audiences 'beyond empathy' and towards an ethics of care in the form of shouldering responsibility and taking action. Through the use of more recent examples of imagery from the Palestinian occupation, digital films like 'Midnight's Traveller,' and long-term digital projects such as 'Behind the Wire,' I demonstrate how both affect and the discourses of politicised ethics are essential to facilitate social change. To do so, I draw on Carolyn Pedwell's critique of empathy, Tronto's work on a feminist

ethics of care, and my recent book on the value of self-representation to move beyond precarity for marginalised communities. I end with some implications for refugee advocacy workers and campaigners, and also what it means for media and culture theorists to work with and beyond affect.

Kiełkiewicz, Justyna

(Im)Mobility and Privilege in Nicole Dennis-Benn's *Here Comes the Sun*

Arguably, the literature of the Black Diaspora inherently pertains to the question of mobility and power, through the texts' "political unconscious" (Jameson) of the re-location of self, culture, and home. Yet, a plethora of diasporic texts further problematise migration, travel, and other types of mobility in the postcolonial context. This paper proposes a reading of Nicole Dennis-Benn's debut novel *Here Comes the Sun* (2016), with particular emphasis on the depiction of mobility as a form of privilege. Portraying three Jamaican women of different generations, the narrative revolves around the theme of political, social, and occupational immobility, closely related to the intersecting categories of gender, "race," and sexuality. The stagnation of Jamaican socio-political life is contrasted with the mobility of privileged social groups, particularly through the representation of the tourist industry and its effect on the local community. The novel explores ethically questionable aspects of contemporary tourism, such as the exoticisation of former colonies, that perpetuate colonial power relations in the postcolonial social reality. It also establishes the connection between (im)mobility and the issues of exploitation and sexual violence, emphasising the intersecting oppressions that result from colonial history. The text uncovers the paradoxes of mass tourism; while being a source of profit to many countries of the Global South, the industry also assists in producing a new system of inequalities and introduces a wide range of social, economic, and environmental problems. Significantly, womanhood seems to precondition the characters' experience of immobility since their possibilities for migration are limited by familial obligations and gendered social norms. Presenting mobility as opportunity, the novel also addresses the issue of "compulsory heterosexuality" (Rich) through the complex discussion of homophobia, social ostracism, and the invisibility of same-sex desire, in addition to demonstrating how the female body and sexuality are controlled through patriarchy and oppressive mechanisms of power.

Kilpeläinen, Pekka

Ghostly Contact Zones and the Traumatic Cultural Unconscious in Jesmyn Ward's *Sing, Unburied, Sing*

Jesmyn Ward's novel *Sing, Unburied, Sing* (2017) narrates the struggles of an African American family in the Southern United States in an undefined present. It tackles the issues of Southern racism, interracial relationships, and drug abuse through multiple narrators, whose voices intertwine the past and the present. Remarkably, ghosts appear in the narrative as narrators and as bearers of meaning, as symbolic figures. This aligns with Avery Gordon's argument in *Ghostly Matters* (1997), according to which ghosts are a significant socially and politically invested phenomenon in their own right (7-8). In the novel, several characters communicate with ghosts that embody traumatizing incidents from the past and thereby become vehicles of the cultural trauma of slavery and racial discrimination, what I conceptualize as the traumatic cultural unconscious of post-slavery America. The boundary-crossing communication between ghosts and humans entails the re-membering, in Toni Morrison's sense, of the cultural trauma in the allegorical contact zones where the ghostly and the mundane, past and present, meet and intertwine. In this paper, I will discuss the ways in which this cultural trauma is articulated and transmitted across generations in the novel, narrated from three different points of view, both ghostly and mundane. A central point is that the supernatural, ghostly aspects of the novel construct a counternarrative to the demystifying, rationalizing narrative of Western modernity. The culmination of the political significance of supernatural phenomena in the novel is the tree of ghosts that may be grasped as a chronotope, a spatiotemporal metaphor, in which the history of intersectional oppression

is condensed and intensified. This becomes an articulation of the traumatic cultural unconscious that travels from generation to generation as a repressed yet persistent undertow of history.

Knaus, Juliann

Curating a Historiography of Violence: Explorations of Migration, Citizenship, and Racial Violence in J. Michael Martinez's *Museum of the Americas* (2018)

In J. Michael Martinez's third book of poetry entitled *Museum of the Americas* (2018) he curates his own museum where he does not shy away from exposing the violent pasts and presents of racial and colonial violence. Instead he unpacks the fluidity of ethnic identity, pretenses and effects of geographical migration, and cultural mobility. He looks at the migration of people and culture across the southern border of the U.S. as well as the colonization of Mexico through the historical art form of casta paintings. The poems in the collection are both incredibly personal and deeply political, with the book beginning with a brief 5-line poem entitled "POTUS XLV"—a reference to Donald Trump, the 45th president of the United States. This poem frames the book by making readers consider the contemporary ethnic violence endured in 'Trump's America'—including the internment of children, separating of migrant families, criminalization of brown bodies, and the rhetoric of 'building a wall'—despite Martinez's predominant focus on historical accounts of the policing of ethnically marked bodies. There is an interplay between word and image throughout this work as Martinez interacts with personal photographs, casta paintings, lynching postcards, and archival photos. Through the reframing of government forms and source texts he engages with different ways of documenting and remembering (im)migrants as well as questions processes of naturalization and citizenship, especially as it pertains to the mobility across the borderlands of the Southern U.S. In this paper, I argue that through his use of various palimpsestuous forms of ekphrasis, found poetry, and at-times scientific essay-like prose poetry, Martinez provides a historiography of and critical assessment of the fraught positionality of Latinx/o/a and, more specifically, Chicax/o/a in the U.S. As a result, he accomplishes exposing the violence and constraints placed on bodies deemed as 'other' to the present day.

Koshy, Minu Susan

The Inter-State Migrant as Homo Sacer: Reading the Mediatized Abjection of Migrant Labourers in Kerala

Kerala, a state in the Southern part of India, is home to 31 lakh inter-state migrant labourers, who have significantly changed the demographic landscape of the state. With the large-scale migration of Malayali youth to developed nations in search of better prospects, the influx of migrant labourers has increased manifold in recent years. They serve as the backbone of the Kerala economy, with thousands of labourers from Bengal, Bihar, and Orissa being integral parts of the construction, manufacturing and hotel industries in the state. A majority of these labourers migrates to Kerala because the wages are higher than those in their home states, and also due to the relatively 'dignified' treatment meted out to them.

In Kerala, the migrant occupies a shadowy zone, visible and invisible simultaneously, valued and abhorred in equal measure. While their work is much in demand and the state has put in place a number of welfare measures for these 'guest labourers', they are also vilified and abjected by the state and the 'insider' citizens through micro-aggressive practices, especially through the media. The inter-state migrant becomes a problematic figure who is simultaneously within the laws of the state and at the same time, outside them – an entity Agamben terms the 'homo sacer' – 'the sacred or the cursed man' – "life that cannot be sacrificed and yet may be killed" (Agamben 82). While migrants are 'sacred' in as much as they are indispensable for the economy, they are also 'accursed' by virtue of their poverty and abjection. This phenomenon becomes particularly problematic when read with the status of these labourers as lower-class citizens from the same nation, raising questions pertaining to (non)belonging and degrees of (non)belonging within the nation-state.

'Making abject' involves a consistent denigration of the subject's body through its representation as 'smelly', 'dirty' and 'unhygienic' and their minds as 'pathological'. The media serves these purposes by projecting migrant labourers as threats to the medical system and as potential murderers and rapists. As such, their transformation into the homo sacer, who can be killed with impunity, is greatly enabled by the media. The paper attempts to investigate how mediatized representations of inter-state migrant labourers in Kerala serve to abjectify them, turning them into subjects whose elimination becomes convenient to the state machinery once the utility value is exhausted. Films and series featuring migrant labourers, newspaper articles and channel discussions would be scrutinized to identify the subtle ways in which these marginalized subjects are vilified and transformed into hominis sacri, ambiguous entities considered simultaneously 'sacred' and 'accursed'.

Kovács, Ágnes Zsófia

The Great Migration: African American History in Barbara Neely's *Blanche Passes Go* (2000)

The presentation links Barbara Neely's historical detective novels to African American women's historical fiction that represent alternative perspectives of historical experiences of social injustice. Barbara Neely published four detective novels featuring the African American professional maid - amateur detective Blanche White. These novels survey specific issues and locations of African American history in the framework of the female hard-boiled detective story. *Blanche on the Lam* (1992) addresses white supremacy in the rural South. *Blanche Among the Talented Tenth* (1994) investigates interracial racism in the North-East in the 1980s, while *Blanche Cleans Up* (1998) focuses on environmental racism in metropolitan areas. *Blanche Passes Go* (2000) returns to the South to look into sexual abuse of black women in the 1990s. Simultaneously, the novels present stages of the life of their jet-black African American female detective, who (as her doubly white name also indicates) battles with intense double-consciousness. The textual intersections of the African American novel and the hard-boiled female detective novel rely on a basic trope of African American fiction: the migration of the protagonist from the rural US South to the metropolitan US North and back again. The presentation looks into how the final volume of the series *Blanche Passes Go* returns Blanche White to her birthplace where her last case confronts her with her own sexual abuse twenty years before. The paper examines how Blanche's investigation of clues becomes the reinterpretation of her own sanitized personal memories. The paper argues that Blanche's relocation to her birthplace triggers an intense recalibration of the limits of her agency and expression.

Koval, Marta

Revision of Immigrant Fiction Patterns in *My New American Life* by Francine Prose

The paper will discuss the changing role of ethnic identity in immigrant narratives. It will offer an interpretation of a recent novel by Francine Prose *My New American Life* (2012) to show how the ethnic immigrant identity transforms and adjusts to American cultural and social standards and becomes an asset. The novel is a mock immigrant story about a young Albanian woman who goes to the United States and stays there as an illegal alien. The writer presents immigration as a process with a distinct social dimension, prioritizing safety and welfare over the values of democracy and freedom, while the story of Lula's immigrant life encourages the reader to reconsider the idea of American ethnic tolerance. Using her wit, imagination, and literary talent, the young woman rewrites old folk Albanian tales, turning them into stories about present-day Albania full of exotic conventions and ancient prejudices. She claims to be not only the author but also the protagonist of these stories who experienced all horrors and perversity herself. Lula openly exploits American immigrant sentiments as well as scarce knowledge about her home country to evoke sympathy and receive a desired legal status in the USA. Thus, Prose's novel can be read as a mock immigrant story in which ethnicity becomes an interpretive perspective and an asset to be traded in the political market. References to political realities in Albania in the 1990s, criticism of American immigrant policy, and the character's memories of her "old country" make *My New American Life* a geopolitical novel (Caren Irr's concept) par excellence.

Kot, Svitlana

We/They are Displaced: Positionality and Representations of Children Refugees in Border-Crossing Narratives

Almost 100 million people have been forcibly displaced globally, including those fleeing violence, conflict, and persecution. More than half of them are children. Although refugee and border crises are not new phenomena and there have been multiple dramatic examples of exoduses both in the present and in the past, the first full-scale war in Europe in the 21st century as well as the significant escalation of violence and the war in the Middle East might contribute to changing the perspective of how we narrate, visualize, and research refugeedom. While various parts of the world have been suffering continuing armed conflicts, for many, including myself as a Ukrainian and a researcher (who is now a refugee), wars in Europe illusionary seemed to be a barbaric vestige of the past. The current big military conflicts are not only causing a major geopolitical shift but also induce the people of the Global North to reevaluate the attributes of the war such as conflict, violence, and displacement. This paper will focus on a range of literary representations of refugee children who endure war-induced displacement. Modern literature as a kind of cultural production can shed light on both the experiences of displaced children and the ways those experiences are perceived. Moreover, it can delineate how the writer's position and their having/lacking the refugee experience influences the narrative. The critical optic of this paper seeks to unravel various dimensions of the refugee reality as cultural representations created by Alan Gratz in his novel *Refugee* and Malala Yousafzai in her book *We Are Displaced: My Journey and Stories from Refugee Girls Around the World*. Not only will it help to explore the correlation and contrast in emblemizing images but also demonstrate how the position from which we narrate and view the experiences of refugees impacts cultural representations.

Krischer, Milena

Echoes across Genres: Valeria Luiselli's *Tell Me How It Ends* and *Lost Children Archive*

Valeria Luiselli's essay *Tell Me How It Ends: An Essay in Forty Questions* (2017) and her novel *Lost Children Archive* (2019) can be read as two attempts to develop a complex understanding of the same instance of forced migration: unaccompanied minors crossing the US-Mexico border. Around the time of writing the essay, US Customs and Border Protection reports just below 60.000 'border encounters' with unaccompanied minors ("U.S. Border Patrol Southwest") and Luiselli claims "that the causes [for migration] are deeply embedded in our shared hemispheric history and ... a transnational problem that includes the United States" (*Tell Me* 85). Even though the essay tries to raise consciousness for the fate of child migrants in the US, it never does so in a simplifying manner, but rather asks "more questions" (Anderson 1).

Lost Children Archive, which displays autofictional tendencies, then picks up these questions again. It is told by multiple narrators, interweaves the main storyline with metadiegetic elements, and includes various forms of multi-medial archival material. Forced migration is thematized throughout, echoing *Tell Me How It Ends*, and Luiselli's sentiment that "[t]here are things that can only be understood retrospectively ... In the meantime, ... the only thing to do is tell it over and over again ... because before anything can be understood, it has to be narrated many times, in many different words and from many different angles" (*Tell Me* 96-97).

For this presentation, I will be reading the two texts alongside each other, foregrounding the aesthetic devices employed to approach the same questions from two formally different angles. Ultimately, I argue, the works can be understood as examinations of both geopolitical borders as well as the contact zones between the author / narrator, readers (as citizens) and the (child) migrants within and outside of the works.

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Kuortti, Joel

“I write out of place”: Challenging Borders through Irreverence in Stephanos Stephanides’ Poetry

As an island, Cyprus is circumscribed by natural pelagic boundaries. For the past 45 years, it has also been divided by a political border. Stephanos Stephanides, a Cypriot poet (among other things), has written about such borderlines as ephemeral, yet effective. He says that it is due to his cosmopolitan life that “I write out of place” (2017, 110). His collection, *Blue Moon in Rajasthan* (2005), challenges boundaries in its irreverence for linguistic, national, religious or geographic demarcations. The poems travel from his native village Trikomo in present-day Turkish North Cyprus to “Europe, Africa, chimerical Americas” (“Locations of Childhood” 46) and beyond. They traverse the ‘diasporas’ of languages and religions as in “ars poetica: pRoem”: “Fiore-δια-Dea-σποράς” (13). The poems present a non-jingoist position towards place and identity. In my paper, I analyse how Stephanides’ ‘poetics of irreverence’ negotiate borders as transitory, like clouds, water, sounds, smells, dreams, flowers, or heartbeats.

Kurjatto-Renard, Patrycja

‘World’-Travelling in a Broken World: Traumatic and Life-Saving Mobilities in N. K. Jemisin’s *The Fifth Season*

I wish to engage with Lugones’s quote proposed in the call for papers to discuss the aesthetics of becoming different in various locations in N. K. Jemisin’s *The Fifth Season* (2015). In this novel, mobility is dramatized as a forced displacement, a participation in a career-building assignment, a search for a lost child abducted by a former husband, and a flight from danger. The dissociation between different moments in the life of the protagonist mirrors the brokenness of the narrative and of the depicted world. The protagonist does undergo an evolution which can be reconstructed through the narrative, as if the novel were a Bildungsroman, but because of the constant shattering of the bridges between the different stages, the positive aspects of personal development present in this kind of narratives are somewhat evacuated. Is it still possible to imagine a Bildungsroman in a time such as ours? The displacements and travels of the protagonist occur in a depicted world which is more globalized than ours and while the novel evokes some regional differences, the latter appear to be superficial in terms of their impact on the protagonist’s situation in the various locations where she finds herself. What is foregrounded is the diversity of her attitudes and personalities as well as the fundamental instability of the depicted world. What aesthetic means are used to reframe the protagonist’s individual memories of mobility through expressions of dissociation and vulnerability? The paper will also put the novel in perspective by comparing it with Nnedi Okorafor’s *Who Fears Death* (2010) and the initiation journey of its protagonist in another version of a broken world.

Lauret, Maria

Mobile thinking and seeing: Teju Cole

In his recent review of a major Vermeer exhibition, Teju Cole observed that Vermeer’s stillness projects the cultural capital of the Dutch ‘Golden Age,’ built on the fruits of empire and the spoils of enslaved labour. *The New York Times* summarised Cole’s paradoxical argument well: “The violence of

[Vermeer's] era can be found in his serene masterpieces — if you know where to look.” Cole knows; as a Nigerian American novelist, photographer, art historian and essayist he is a mobile insider to several cultures at once. In this presentation I wonder whether his cosmopolitical and de-colonising gaze on Vermeer and any number of other cultural phenomena epitomises a new mode of ‘mobile seeing and thinking.’

Laws, Page R.

Neither Fish nor Foul: The Migratory *Mermaid of Black Conch* (2022) in Trans-Indigenous Context

As trans-Indigenous theorist Chadwick Allen mentions, with some restraint, “[E]ven within more capacious programs designated ‘world’ or ‘global’ literary studies, the inclusion of Indigenous texts and contexts has remained limited and, too often, poorly informed, since those working in the fields that typically feed these approaches tend not to engage Indigenous studies scholarship in any depth” (2022, 283).

Such a one, admittedly, am I—comp lit-trained in the 1970s, much more a snorkeler than a deep diver, and white to boot. However, I respectfully seek to borrow optics (an Allen term) from trans-Indigenous studies to improve my close reading of *The Mermaid of Black Conch*, a flawed but compelling novel by Monique Roffey. Her heroine Aycayia, a formidable millennia-old Taino mermaid, is caught, sexually brutalized by her captors, but then saved and loved by a Black man for whom she—for a time—transforms into a modern human.

The focus on this lively fictitious creation by white Trinidadian-born British writer Roffey will be framed by a quick review of other mermaids and sirens from various cultures (American, Caribbean, Asian, both Indigenous and other); from various centuries; and across genres, including the epics (e.g. Homer); poetry (from Heinrich Heine to Pablo Neruda); other fiction (to touch on an even newer novel called *American Mermaid*, 2023) and especially films, including the 2003 adaptation of Māori writer’s Witi Ihimaera’s 1987 novel *The Whale Rider* (which, though not about a mermaid, involves a Paikea figure who shares similar magical abilities calling for a trans-Indigenous lens). Other mermaid films will include *Splash* (1984); Disney’s Hans Christian Anderson-inspired *The Little Mermaid* (the 2023 ‘live-action’ version); and James Cameron’s 2022 *Avatar—The Way of Water*, a pseudo-Indigenous work which can safely be considered ‘mermaid-inspired.’

Liu, Chang

Kris Phillips, A Twofold Narrative of Return

In 1987, Chinese American singer Kris Phillips (费翔 1960-) took to the stage of China’s most-watched TV program, CCTV’s Spring Festival Gala, and performed two songs: “Clouds from Hometown (故乡的云)” and “A Fire in Winter (冬天里的一把火).” This performance brought him overnight success in China and established him as the first Chinese American to break into the Mando-pop scene within the greater China region. Focusing on Phillips’s stage debut in China, this paper argues that it can be interpreted as a twofold narrative of return. First, I will analyze the biographical elements he presented on stage and the lyrics of the song “Clouds from Hometown.” Phillips was born in Taiwan to a Chinese mother who fled from mainland China and a Caucasian father who was serving in the army and visiting Taiwan at the time. When Phillips was on stage, he introduced himself as returning to his homeland and meeting his maternal grandmother for the first time. The song “Clouds from Hometown” expresses a sentiment of homesickness for those who were drifting away from home and longing to return home. The lyrical expression enhances the narrative of return that Phillips presented on stage. Next, I will discuss how his performance is framed on stage. Although Phillips is an American and grew up in the US, he is introduced as Taiwanese, which ignores his American nationality. This gesture works in favor of China’s geopolitical needs, serving as part of a larger narrative of return aimed

at the potential takeover of Taiwan. In conclusion, I will reflect on how a narrative of return, involving personal craving for cultural and ancestry belongings, can be appropriated by the larger geopolitics of political powers.

Luczak, Ewa Barbara

Not a Body Snatcher but a Blood Brother: Colson Whitehead's *The Nickel Boys*

In 2019, Colson Whitehead published *The Nickel Boys*, provoked by news of abuses and murders of African American students at a reform school in Florida. Whitehead chose the figure of the double to dramatize the experience of Black inmates in the late 1950s. His conceptualization of the double sharply contrasts with that of the Doppelgänger in American popular culture of that time, seen in films such as *Invasion of Body Snatchers* (1956). Instead of perceiving the self as a closed entity threatened by outside forces, Whitehead views the double as a prerequisite to one's endurance, growth and personal and/or communal survival (viz. James Baldwin's 'Sonny's Blues', Toni Morrison's *Sula*). By associating one of his characters with Dr M.L. King Jr.'s ethos of brotherly love and the other with Afro-pessimism, Whitehead demonstrates the co-existence of two dominant ways of constructing African American experience, which he encourages us to see in a constant dialogue as dynamic and constantly moving constituents of African American identity.

Maestrini, Gabriella

Rubble Humor in Mexico: Wandering Real and Imagined Borderlands as Comic Border Crosser

My research takes place in the real and imagined "borderlands ... where two or more cultures edge each other" ... (Anzaldúa, 1995, preface). Anzaldúa marks the borderlands to Mexico as a space/ place of hybridity to challenge knowledge, social organization, hegemony, marginality, and marginalized voices (Aijazi, 2012). I devise borderlands not only because of their location or the body in this space but also what they open. Through a comic poetic inquiry, I walk the borderlands of Mexico to find rubble humor (Maestrini, 2022) around lived experiences in the actual ruins of recent earthquakes. Rubble humor is a form of post-disaster humor-in-the-making that challenges the creation of unnatural boundaries and borders to keep in, to keep out and to keep separated not only cartographically but also symbolically through humor.

While humor can liberate (Freire, 1992) to expand social, political, and cultural discourses, humor can also be used to border, exclude, render other within dominant narratives of land, belonging, and legitimacy. In Mexico, I wander the spaces of legitimacy and belonging as literal and metaphorical comic border crosser on the path of rubble humor. There, I draw on and I am drawn into stories that echo my own. I am a border crosser in spirit, skin, and experience, aiming to push the boundaries of our understanding of comic identities roaming in "the margins, crevices, and interstices (Gomez-Peña, 2000, p. 8), pointing to those who live the borders, to those whose bodies are made up of bordering, bordered and overlapping selves. Borders, real and imagined, are continuously crossed in humor to remind us that "Borders don't mean much. They are someone else's imagination" (King, 2020, p. 19).

Throughout the presentation, I will perform border poems of the bordering/bordered body through which humor can work the entanglements of dehumanization, disease, dis/ease and rebellion.

Manolachi, Monica

Gastronomic Mediation in Contemporary Novels of Migration by Romanian Women Writers

In the decades before and after Herta Müller was awarded the Nobel Prize for Literature in 2009, a number of Romanian women writers have gained notoriety by publishing their works for a larger audience, in languages such as English, French, or Spanish. Postcommunist novels like *Train to Trieste*

(2008) by Domnica Rădulescu, *Dogs With Bagels* (2014) by Maria Elena Sandovici, *El Expediente Albertina* (2016) by Ioana Gruia, *The Wife Who Wasn't* (2021) by Alta Ifland and others chronicle the migration of Romanian or Moldavian ethnics to Western countries over the past halfcentury. My paper aims to identify how food and drinks operate in them: as linkers between individual emotions and collective memories, as cultural symbols in foreign environments, as means of socio-economic criticism and gastronomic geopolitics, etc. It also maps some of the pull and push factors of migration, in the context of voluntary or involuntary mobility, highlighting how culinary experiences and cuisine settings express nostalgia, grief, remorse, vulnerability, fear, revenge, joy, relief, etc. From a metacritical perspective, my analysis presents examples of hybrid narrative forms constructed to accommodate autobiography, fiction, history, archives, pop culture, and media commentary associated with border crossing, examining how these novels feed on both Western and Eastern heritages. It also draws on their reception (book reviews, translations, interviews, etc.) to explore how transnational literary communities have been built over the past decades.

Martanovschi, Ludmila

Trans-Indigenous Activism: Staging the Fight for Justice in Sierra Adare's *Takeover of the Andrew Jackson Reading Room* and Vickie Ramirez's *Standoff at Hwy#37*

The current project examines two plays that confront aspects of the Indigenous fight for justice, self-representation and decolonization in an equally direct and fierce manner. Even if more than a decade apart, *Takeover of the Andrew Jackson Reading Room* having had staged readings as early as 1999 and *Standoff at Hwy#37* having premiered in 2014, the two plays are brought together by their shared themes and political engagement. In order to address the burning issues at the heart of the Native struggle in North America, Sierra Adare (Cherokee and Choctaw) imagines the members of a writers' club in the process of setting the record straight concerning a wealth of misconceptions about the past and the present, whereas Vickie Ramirez (Tuscarora) (re)creates the escalation of a protest in Upstate New York. Adare includes characters who are Cherokee, Muscogee Creek, Onondaga, and Mohawk while Ramirez chooses Cayuga, Mohawk, and Tuscarora affiliations for her protestors and one Indigenous guardsman, together illustrating a fairly "wide range of Indigenous locations, allegiances, knowledges, and authorities extant and changing across the twentieth century and into the twenty-first" (Chadwick Allen, *Trans-Indigenous* xxxi). Similarly open to employing multiple strategies, media, practices, and styles on stage, both women playwrights present their characters' trans-Indigenous activism impactfully and aim at educating their audiences. At the same time, the analysis here demonstrates that, through their artistic choices, Adare and Ramirez become practitioners of trans-Indigenous activism themselves.

Martin, Lowry

Hakim's Odyssey: The Long Arab 'Winter' of Syrian Migration and Displacement in Europe

In the aftermath of the Arab Spring, Syria witnessed one of its bloodiest periods in modern history due to a long civil war that devastated the country. As of 2022 almost four million Syrians have been displaced and sought asylum in other countries, primarily in Europe. In 2018, French author Fabien Toulmé published the award-winning graphic novel *Hakim's Odyssey: From Syria to Turkey* (*L'Odysée d'Hakim: De la Syrie à la Turquie*), the first novel of a trilogy, in which he recounts a modest Syrian's trajectory from gardener, nursery owner, and family man to destitute refugee. Although this trilogy represents Hakim's testimony of years of perilous migration from Turkey to France, this work also serves as an indictment of European passivity, indifference, racism, towards Syrians fleeing civil war. Hakim's memoir offers a chilling and compelling narrative of the political brutality that forced him and his family as well as millions of Syrians to leave everything behind. Through the panels and gutters of the graphic novel, Toulmé literally (re)frames the loss, displacement, violence, and economic precariousness that Hakim experienced but that is also so inherent in mass migration. Thus, I argue that the graphic novel is a particularly effective genre for historical representations of forced migrations, asylum seekers' experiences, and the formation of transnational and translocal communities. Ultimately,

Hakim's *Odyssey* personalizes and reframes the melancholic dissociation, grief, and alienation so often bound up in the refugee's experiences offering the reader insight and experiences that a traditional memoir cannot.

Martín Sevillano, Ana Belén

Nomadism as Ancestral Homeland in the Romani Culture

Nomadism is perceived as an essential trait of the Romani ethnic identity, both inside and outside the Romani communities. This presentation explores the meaning of nomadism in the Romani culture by considering how this practice has been represented in the sociocultural imaginary. In particular, the analysis will focus on the depiction of nomadism in the ethnopolitical discourse and in the literary field, both in oral tradition and in written texts. The analysis examines works authored by representative Romani writers, such as Bronisława Wajs "Papusza," Mateo Maximoff, Menyhért Lakatos or José Heredia Maya, among others. Finally, the paper considers how in the literary text the image of nomadism is produced and consumed as a mark of ethnic authenticity.

Mayer, Chingyen

Fatal Encounters: Loss and Displacement in Carolyn Lei-Lanilau's *Ono Ono Girl's Hula*

The narrator in Lei-Lanilau's provocative mix-genre *Ono Ono Girls' Hula* claims that "There was tremendous pressure from within and without not to speak or be Hawaiian" (xv). As Chinese Americans who have lived in Hawaii for generations, the narrator and her family regard Hawaii as their permanent home, and Hawaiian and Chinese the languages of their cultures. However, the nameless narrator grew up in an environment in which the Hawaiian language was thought of as low-class, and hula was stupid. In order to survive and to achieve social mobility, English was the language of socio-economic status, and a symbol of achievement and assimilation. Lei-Lanilau charges that the imposition of the English language has caused a deep wound in her psyche, and the healing "cannot be accomplished with the tool that we were taught to use, English" (9). She claims that to conquer English is to complete the process of making herself free. This paper engages in an analysis of displaced identities, lost cultural and linguistic heritages as a result of the fatal encounters between Hawaii and the West. It aims to explore how Lei-Lanilau constructs a language that is a mixture of Pidgin English, Standard American English, Mandarin, Cantonese, Hakka, French and Hawaiian with random capitalizations, italicized, underlined and bold characters to combat her sense of alienation and displacement, to assert her individuality, and to show her resistance and defiance towards imposed linguistic and cultural norms and dominant American ideologies.

Melpignano, Melissa

Resisting Resilience: The Corporeality of Belonging among Palestinian Women

The Arabic word "sumud" is often translated in English, within Western discourses, as "resilience." My contribution contests this linguistic choice and debunks the politics of docility and sentimentalization that informs it. In fact, I contend that most appropriate translations are "steadfastness" or "perseverance." My choice is based on the connection between the linguistic and the corporeal as specifically manifested in the experience of Palestinian women in the Middle East and in the European and American diasporas. By analyzing how they utilize "sumud" in their everyday and artistic performance, I demonstrate how their sense of "sumud" contrasts the discourses fostered by the neoliberal resilience industry and deviates from normalized discourses of Palestinian and Palestinian diasporic belonging. Deferring from both mainstream Western and Palestinian narratives centered around male actors and military and security discourses, the experiences of Palestinian women highlight how to be and move otherwise and feeling and living as an outlaw at the intersection of various local, regional, and global communities.

Misra, Maitrayee

“We wanted to go to Finland”: Migration as Chance Opportunity in Amitav Ghosh’s *Gun Island*

It is true of the global political economy that most countries in the Global North are wealthier than those in the Global South, and therefore, are spontaneous choices as destinations of opportunity for migrants hailing from the Global South. This proposed paper seeks to elaborate upon the idea of transcontinental migration as a chance opportunity for unskilled migrants from South Asia with particular reference to Amitav Ghosh’s novel *Gun Island* (2019). Till date, the latest of Ghosh’s novels, *Gun Island* presents voluntary transcontinental mobility as a significant means to chance opportunity for young people belonging to well-to-do families of Bangladesh: the diverse pattern of their migration – as student immigrants, as worker-migrants, as refugees, they flock in European countries. Apart from a few exceptions, they move to Europe using human-trafficking networks, mostly as undocumented migrants. I also attempt to show how cyber networking and social media contribute to the idea of transcontinental migration to Europe as an opportunity to achieve a better lifestyle in the migrants’ dream destinations. One of the Bangladeshi migrants in Ghosh’s novel justifies his idea of migration to Finland as an opportunity to live in a better spatiality: “My friends and I thought of Finland as everything that Dhaka was not: quiet, clean, cool, uncrowded – and, of course our first cellphones were Nokias, made in Finland, so we always had a soft spot for that country” (GI 266). My paper attempts to dismantle the romanticism of transcontinental migration on the face of the problematic of acculturation and adaptation, ethnic discrimination, and resistance from the native-born people, reducing the migrants “to the conditions of what the Italian philosopher Giorgio Agamben calls ‘bare life’” (Nyman 12). This paper finally attempts to reconfigure the issue of identity in relation to the migrants’ dislocation and liminal positionality in their dream destinations.

Mora-Ramírez, Pedro

Masculinities and Resistance in Ava DuVernay’s *When They See Us*

This article explores Ava DuVernay’s miniseries *When They See Us* (2019) and its depiction of the real case of the jogger and the Central Park Five, a group of five African Americans and a Latino boy that were accused of raping a white woman. This article aims to delve into the concepts of vulnerability and masculinity to suggest how Black young men are given a position of vulnerability, and how vulnerability is mobilized to social awareness and resistance against racialized violence. By closely analyzing the audiovisual representation of police oppression in Ava DuVernay’s tv series, I examine how resistance arises from the boys’ vulnerability to challenge racialized oppression. Drawing on the scholarship by masculinities, affect and vulnerability critics such as bell hooks, Sara Ahmed and Judith Butler, I firstly conceptualize how racialized male bodies have been stereotyped and hypersexualized by rape culture. Secondly, I analyze the depiction of stereotypes and masculinities to argue how police abuse displaces their bodies into the margins of the nation using discourses grounded in hate. Finally, I argue that resistance emerges from the characters’ vulnerability, and helps raise awareness to challenge police abuse and achieve ethical futures based on the inclusion of racialized bodies.

Mózes, Dorottya

Jamaica Kincaid’s *Among Flowers: A Walk in the Himalayas* as a Black Pastoral

Whereas Kincaid’s considerable body of work has received a lot of attention, *Among Flowers: A Walk in the Himalayas* has not received as much scholarly attention. Rather than situating her work in relation to the colonial travel narratives, this presentation places *Among Flowers* in relation to an environmentalist and Black diasporic framework. It utilizes the intersecting theories of the Black outdoors, geography, and ecology to argue that Kincaid’s travel book might be conceptualized as a pastoral work. To explore the radical potential of Black gardening, journeying, and seed collecting, the essay draws on Black

feminist practices of conjoining beauty and joy against the incessant and insistent pull of racialized violence and terror. It argues that the “uncharted” Himalayan landscape opens up otherwise possibilities of geographic presence, expression, and movement, as well as new relationships to land, plant life, and local people. It also shows that her seed collecting hike cultivates reciprocal, grounded, and nondominating relationships to the land/scape. These emergent relationalities radically disrupt prevalent modes of living and logics anchored in conquest, theft, property, ownership, and dispossession that underwrite chattel slavery, settler colonialism and their afterlives.

Nardi, Paola Anna

Toni Morrison’s *A Mercy*: African Influence on Florens’s Journey

In Toni Morrison’s ninth novel, *A Mercy*, almost everybody is or has been on travel. The Anglo-Dutch trader Jacob Vaark moves through Maryland and Virginia to collect his debt from an insolvent Portuguese Catholic planter and slave-holder, D’Ortega. Vaark’s wife, Rebecca, has crossed the Atlantic to marry an unknown man, hoping to escape a future of poverty, violence, and oppression in England. “Minha mae,” the unnamed mother of the main protagonist, Florens, also crosses the Atlantic but in chains, uprooted from her African village with a future of enslavement ahead, in a voyage famously known as the Middle Passage. Florens travels twice in the story: the first time on a boat from D’Ortega’s plantation to Vaark’s farm in rural New York accompanied by a Catholic priest and the second time alone by day and night in the wilderness on a recovery mission to save her ill mistress Rebecca. Journeys with their border crossing, forced relocations, hopeful/desperate migrations, and numberless meetings are the narrative strategy around which the story is conceived. The journey is also one of the founding motifs and a ubiquitous topic of Western culture, to be found in several milestone works. Traditional narrations commonly use the journey motif as an occasion for a male character to prove his values through heroic deeds. Consciously changing the standard, Toni Morrison chooses a needy girl and puts her on the road, by herself, on a dangerous enterprise. My paper aims to show a possible influence of the African tradition in how Morrison conceives of Florens’s journey, starting from the decision to have a young female character as a traveler. Consequently, the journey as a narrative element in the novel brings about a crossing and intersection of cultures, transforming and hybridizing Western and African cultural practices in the journey theme.

Nasser, Hend

Voices of Change: Arab Refugee Women at the Intersection of Cultural Identity, Environmental Activism, and Collective Solidarity

This research investigates intersectional environmentalism focused on activism and solidarity, emphasising the role of Arab women refugee poets in the U.S.A. Emtithal Mahmoud (Sudanese American) and Amal Kassir (Syrian American) are new dynamic performance poets of the Arab Diaspora. These Arab refugees, who have experienced forced migration, effectively depict historical events from the past while engaging in contemporary activism. Their performances promote collective solidarity and express a shared memory and culture. These poets perform to address a variety of intersecting issues, including displacement, ecological injustices, cultural heritage, nationalism, refugee status and climate change. They do not view themselves as witnesses to shared pasts but as advocates seeking solidarity for refugees living in transnational spaces. Thus, to fully comprehend the cultural and historical dimensions of the conflicts in the Arab region and their subsequent consequences, it is crucial to consider the perspectives of marginalised Arab refugee poets whom the enduring political and environmental circumstances have profoundly impacted. Intersectional environmentalism as a research tool brings all their past and current narratives to light. It creates a space for the historically voiceless, giving them the power to be functional agents for their communities. This research will present an intersectional analysis of the poets’ work, also showcasing video clips of high-profile performances by the poets.

Ntola, Georgia

A Journey through Space and Context: Forging Transnational Feminist Solidarity in Park Chan-Wook's *The Handmaiden* (2016)

Focusing on Park Chan-wook's 2016 film *The Handmaiden*, this paper examines the portrayal of transnational feminist solidarity as a result of both spatial movement and contextual shift. An adaptation of Sarah Waters's neo-Victorian novel *Fingersmith*, the South Korean *The Handmaiden* metaphorically evokes transnational feminist discourse and dramatizes the process of forging transnational feminist solidarity through travelling to the Other's 'world', a concept put forth by Maria Lugones. In the film, the Korean petty thief Sook-hee is sent to defraud the Japanese lady Hideko, against the background of the Japanese occupation of Korea. Hideko has her own agenda against Sook-hee, but the two women eventually fall in love and decide to act together against their male oppressors. While a spatial move occurs at a diegetic level, through Sook-hee's embodied transition to Hideko's 'world', a contextual shift occurs as well. Specifically, in its East Asian context, the film explores a range of interrelated past and present, local and global concerns, shifting from the Anglosphere to a transnational location. This paper argues that *The Handmaiden* reaches back to the past to recover an East Asian history of political tension and fragmentation, with a divisive effect on transnational East Asian feminist politics. Drawing from global neo-Victorianism and transnational feminism, this paper reads the film as endorsing a transnational feminist politics of solidarity and healing. Its connection with *Fingersmith*, a neo-Victorian text with distinct feminist concerns, also facilitates the transnationalization of feminism, aligning both texts in their heroines' parallel quests for emancipation. Ultimately, this paper suggests that transnational feminist solidarity emerges through the intersectionality of the protagonists' struggles, as they jointly resist the men who seek to oppress and divide them. This research contributes to a deeper understanding of transnational feminist solidarity and its historical and cultural complexities.

Oldehus, Anna-Lena

The 'Two-Sidedness' of Assimilation in Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019)

This presentation will focus on the 'two-sidedness' of migration in Ocean Vuong's debut novel *On Earth We're Briefly Gorgeous*. The novel centers on the traumas of the narrator's family who fled Vietnam in the aftermath of the Vietnam (American) war. Writing from the position of a second-generation immigrant, Little Dog grows up with feet in two worlds: while connected to the folk stories, the language, and cultural experiences of his Vietnamese family, he at the same time has a home in the English language, cherishes his relationship to his white American grandfather and experiences his love and desire to white boy, Trevor, as the most formative experience of his adolescent life. Thereby, the novel continues the traditions of immigrant literature, which depict notions of home and belonging as fragmented, incoherent, longed for, but never attained.

Following Bharati Mukherjee's quest for 'new theories' concerning what she calls "New Literature of Arrival" (683) and by elaborating on Philip Roth's anecdotal take on the 'two-sidedness' of assimilation and migration (in Mukherjee 686), in this paper I argue that the incoherence and illusionist characteristic of home and belonging exceeds the immigrant community and reaches well into the community of 'white trash' in the novel: The novel explicitly portrays this white community as nostalgic, sick, addicted, excluded, and without prospect, and thereby capitalizes on pertinent activist questions who challenge the alleged supremacist position of whiteness. *Briefly Gorgeous* invites us to envision a future (and present) in which whiteness no longer functions as a coherent national body into which refugees and immigrants are expected to assimilate. Instead, it portrays whiteness as ordinary and to which "new racial alliances" (Román 28) are deemed possible.

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Palacios Guerra, Carolina

Cruizando/Curando Fronteras: Gloria Anzaldúa's Nепantlera Aesthetics and the Legacy of Chicana Borderlands Theory

This paper traces Gloria Anzaldúa's nepantilism through her experimental autobiographical writing and artwork, seeking to contextualise Anzaldúa's 'hybrid' literary forms and genre crossings within the broader social project of a queer borderlands feminism. Anzaldúa first utilised the term nepantilism in *Borderlands/La frontera: The New Mestiza* (1987) as "an Aztec word meaning torn between ways" that describes how, caught in the anxious gap between different cultures and value systems, "la mestiza undergoes a struggle of flesh, a struggle of borders, an inner war" (78). Inhabiting this embodied spiritual struggle, according to Anzaldúa, arms the figure of la mestiza with "a tolerance for ambiguity" that empowers her to transcend gender and racial binaries and orients her towards building bridges. This grants nepantilism the potential to heal the "herida abierta" (open wound) carved by the violence of "unnatural" boundaries like national borders. The work of the mestiza, then, is the work of a curandera—a spiritual healer.

Focusing on Anzaldúa's more experimental writing and pictorial sketches, I propose that borderlands theory—when read within a tradition of Chicana liberatory writing and practice—emerges from a conscious drive to return to indigenous cosmologies as a strategy of decolonial survival. However, this return is never quite completed, and it is in turn deeply mediated by the mestiza's condition of dwelling, always, in a constant state of transition—of being "torn between ways." Following the thread of the 'incomplete' return, I will conclude my presentation by highlighting some of the more recent scholarship on Anzaldúa's borderlands methodology, emphasising nepantilism's enduring life in contemporary theorisations of borderlands subjectivities and queer feminisms.

Pálsdóttir, Karítas Hrundar

Re-adaptation Literature: Fictional Accounts of In-Betweenness and Ambiguous Loss

As migration increases globally, the study of adaptation to a foreign country continues to receive much academic attention. Meanwhile, the contrasting study of re-adaptation to one's homeland is largely neglected. Consequently, there is a strong tradition for the writing of immigrant and multicultural literature, but not for the writing of sojourners' experience of returning to their homelands. Through the analysis of fictional accounts of sojourners' returns and the composition of a collection of original short stories, I argue that "re-adaptation literature" should be considered a literary genre within Wiegandt's (2020) "transnational migrant fiction." The genre is amongst other things characterized by back and forth movement (from A to B to A again), and a sense of in-betweenness that is connected to the psychological phenomenon "ambiguous loss" (Boss, 1999; 2020).

Pereira, Malin

Jericho Brown's Post-Cosmopolitan Tradition?

Jericho Brown's Pulitzer Prize winning collection of poems, *The Tradition*, published in 2019, moves sinuously among Greek myths, the Black literary tradition, racial inequities and violence in the US, and

gay experience. Hand in hand with this globally mobile content, Brown invents a transnational, hybrid poetic form – the duplex --combining the sonnet, the ghazal and the blues, demonstrating his migration among multiple poetic homes as well as asserting his “citizenship” within multiple poetic traditions. While reminiscent of Ifeoma Kiddoe Nwankwo’s 19th century “Black Cosmopolitan” authors’ tripartite options for identity—race, nation, humanity—in this collection Brown never seems to feel caught between Blackness and cosmopolitanism, never having to choose or prioritize one identity, never working hard to assert or defend the identities available to him, as poets of the preceding generation, such as Yusef Komunyakaa and Rita Dove, at times do. The collection’s epigraph presents it simply, quoting Mari Evans: “I will bring you a whole person / and you will bring me a whole person / and we will have twice as much / of love and everything.” Brown’s holistic sense of Black identity suggests a post-cosmopolitan period in 21st century Black poetry similar to the concepts of post-Soul (Nelson George, Mark Anthony Neal) or post-Black (Thelma Golden, Bertram Ashe): not leaving cosmopolitanism behind but letting go of the tension undergirding a special emphasis on being both Black and in the world that marked work of the often cosmopolitan generation of Black poets following the black arts movement.

This paper tests this claim, weighing content and formal elements in Brown’s collection to consider how it challenges dominant notions of Black cosmopolitan poetic identity and belonging, experiences of trauma and unfreedom, and the poetic home-making that mobility (of any kind) affords.

Pisarz-Ramirez, Gabriele

“The Most Wicked Jungle in the World”: Narrating Differential Mobilities in the Panama Darién

Images showing large numbers of South American and global migrants crossing the Darién Gap dominated the US and world media in 2021 and 2022. These migratory treks heading north catapulted the Darién – a large rainforest region in the border region between Columbia and Panama that interrupts the Pan-American Highway – into public focus. The migrants were dramatized by some US media as a security threat, while another form of mobility in the Darién remained unaddressed by journalists – adventure tourism. My paper will discuss texts addressing migrant and tourist mobilities in the Darién, arguing that while these discourses are framed by different mobility regimes, they converge in the ways migrants and tourists are staged against images of a static, ahistorical and tropical Panama, perpetuating spatial imaginaries that have marked US views of the country since the 19th century. I juxtapose these representations with the perspectives and knowledges of indigenous populations living in the area – Guna, Wounaan and Embera people that highlight the Darien as a site of multiple mobilities with a long history, a site threatened by ongoing extractivism, climate hazards and diminishing resources.

Pochmara, Anna

Trees of Heaven, Geese, and Bedbugs: Nature in *Open City*

In my paper, I will analyze the function of natural elements in Teju Cole’s *Open City*, a novel, as the title suggests, predominantly preoccupied with urban spaces. The novel’s narrator, a Nigerian immigrant, is an uprooted flâneur, aimlessly wandering across the multiethnic metropolises of New York City and Brussels. Most critics focus on Cole’s successful rendering of urban history, immigrant experience, and cosmopolitanism in the text. In the presentation, I will show how these are interrelated with the narrator’s observations of and meditations on the natural world in the city. The passages devoted to the fauna and flora serve as analogies for the human histories in the novel; however, the geese, pigeons, bees, and bedbugs also co-exist as independent beings next to the human characters. Already at the beginning, Julius mentions geese as “the miracle of natural migration.” The narrator’s ornithological investigations, however, are not completely separate from his urban, cultural, and cosmopolitan

experience. Birdwatching is juxtaposed with listening to Canadian and European radio stations: “Those disembodied voices remain connected in my mind, even now, with the apparition of migrating geese.” As these ornithological observations exemplify, in *Open City*, the natural and the urban are not binary oppositions. Nature is not an escape from the crowded streets. On the contrary, the natural is an essential part of the urban. As I will show, the conflation of the two traditionally separate realms is significantly linked to the anxiety about climate catastrophe that interlaces the novel.

Poks, Małgorzata

Traveling In Different Dimensions: Indigenous Alaska in the Eyes of Katherine McNamara and Lesley Thomas

“How to tell a story and tell truth?”—wondered anthropologist-cum-poet Katherine McNamara, attempting to describe her 14-year long sojourn among Alaska Natives. Her widely acclaimed book *Narrow Road to the Deep North: A Journey Into the Interior of Alaska*, published in 2001 and informed by an intimate understanding of Indigenous Alaskan spirituality, manages to reconcile the two and, by the same token, decolonizes the genre of travel narrative. In my paper, I want to examine the difficulty signaled in the above-quoted query on the example of the McNamara narrative and *Flight of the Goose*, a 2005 novel by Lesley Thomas, an ecologist brought up among Alaska Natives. Both women have deep ties to the Indigenous cultures of Alaska, both have received instructions from native elders, and both focus their attention on shamanism and the power of animals in Alaskan cultures. The primary aim of my analysis is to demonstrate that in transcultural contexts “truth” and “fiction” lose their assigned meanings. I will also attend to the ways in which narratives can cross cultural borders without losing credibility.

Polishchuk, Natalia

Overcoming the Trauma of Deportation by Looking through the Prism of Mixed Identity: Narratives of the Siberia-Born Descendants of Lithuanian Deportees

This paper looks at multiple layers of representation of displacement and overcoming the trauma of deportation in present-day Lithuania with the focus on the narratives of the Siberia-born descendants of the exiles who later moved to Lithuania. The interviews with them have demonstrated the potential to bring the new meanings to understanding the historical trauma of forced exile. Still the framing narrative of deportation and the myth of Siberia overshadow the private stories and leave little space for a different expression based on complex identity. The analysis has demonstrated the two prevailing strategies of dealing with the past: the strategy of division and the strategy of conciliation. The authentic accounts or fictional biographies of the survivors tend to rely on oppositions such as “home – exile,” “freedom – death,” “we – they,” to protect the core of identity. The trauma of displacement has become a part of the national identity in Lithuania, expressed in the formula “We all are deportees.” The narrative strategy and mixed identities of the descendants from Siberia allowed them to avoid the binary choices and shift attention from the victim-oppressor paradigm to processing historical trauma and producing enriched experience. Both strategies form the shared field of postmemorial work around the events of deportations. The study presents the unique voices of the third generation repatriates, while focusing on universal tools of postmemory to create a more stereoscopic view on deportation and its aftermath and a narrative space for resolution of historical trauma. The study also attempts to extend the stories of Siberian repatriates from the local Eastern European histories into a wider context of postcolonial context and interdisciplinary studies of migration and contact zones, producing unique experiences and identities.

Polishchuk, Olha

**Forced Emigration and the Search for Self in Eugenia Senik's *The House of Matches*:
Transcultural Space**

Displacement/migration is a topic of constant literary reflection due its existence as a global state of civilization and an attributive feature of modern life. Writers who have experienced migration have a deeper and more qualitative understanding of it, which they express through literary images and reflections. Ordinary migrants lack this perspective. Constructive analysis of forced migration - including imprisonment, exile, political and economic emigration, displacement due to terrorism, repression, or war - within the literary domain, is pivotal in today's world. It is within this sphere that conservative approaches to national identity preservation overlap with models of comprehensive inclusion in a transcultural context.

One of these writers is Eugenia Senik, a Ukrainian writer who emigrated to Switzerland and whose direct experience of border crossing is reflected in her novels.

The purpose of this research is to investigate how coerced emigration impacts self-discovery in a transcultural environment, using Eugenia Senik's novel *The House of Matches* as a case study.

The author of the aforementioned novel skilfully employs the *The House of Matches* metaphor as a symbol of community unity among diverse individuals. In her mind's eye, every individual "match" is unique and contributes to the creation of a unified whole. This metaphor facilitates an examination of the connection between the Self and the Other in the context of shared spatial life realization.

For a comprehensive investigation into this subject, a transdisciplinary strategy was implemented, which incorporates theories from a range of disciplines including history, philosophy, geography, anthropology, cultural studies, linguistics, and geopolitics in the literary analysis. The research methodology is founded on border studies and encompasses theories of psychological and cultural trauma.

The work will deepen the understanding of the relationship between the lived experience of displacement and the literary construction of narratives about border crossing.

Przulj, Tijana

**Autofictional Home(-Making) in Transnational Literature: *Americanah* by Chimamanda
Ngozi Adichie**

This paper brings together two very elusive areas of literary research that have mostly inhabited liminal or in-between spaces. Autofiction finds itself negotiating fact and fiction, drawing on autobiography, but still remaining faithful to many of the features that have long been associated with the novel. At the same time, transnational literature navigates landscapes of (un)belonging, oscillating between a sense of home and nostalgia. When brought together, these two areas can give us a sense of how some transnational authors draw on their own experiences which are profoundly marked by in-betweenness in creating an equally liminal kind of literature.

While *Americanah* has, to my knowledge, never been classified as autofiction, the fact that the protagonist, Ifemelu, shares biographical characteristics with the author Chimamanda Ngozi Adichie is well worth exploring, since this is the case with many authors of transnational literature and their protagonists. Furthermore, while it could be argued that Ifemelu should not be seen as Adichie's autofictional avatar since they do not share the same name, the fact that Adichie lets Ifemelu borrow her middle name, Ngozi, at the precise moment Ifemelu's identity and sense of home become perilously destabilized then becomes an additional factor that guides the reader towards a somewhat

autofictional interpretation, and thus an additional reason to discuss the potential autofictionality of *Americanah*. This paper will thus explore the role of autofictional elements in the explorations of the vicissitudes of home and homemaking that play a crucial role in *Americanah*'s narrative.

Pugliese, Cristiana

Who's Afraid of the Big Bad Wood? The Revival of Folk Horror Literature in the UK and Ireland

Although for more than a century British and Irish authors have written horror stories drawing upon folklore, the term 'folk horror' used to identify a subgenre of horror literature became popular only in 2010 when British actor and director Mark Gatiss used it in his documentary *A History of Horror* with Mark Gatiss, quoting from an interview with British director Piers Haggard. Since then, this term has been applied not only to films, but also to works of fiction past and present. A number of anthologies of short stories, books of criticism, blogs and websites, have also been devoted to it. My paper will focus on recent short stories and novels published by British and Irish authors and, in particular, on the works of Adam Nevill, Andrew Michael Hurley and A.M. Shine. It will compare them with the works of acknowledged authors from the late 19th century and early 20th century, such as Algernon Blackwood and M.R. James, to investigate continuity and innovation in folk horror. Do contemporary writers show the same concerns as their predecessors? Do they still find inspiration in folktales and folklore, or do they look more to horror cinema, particularly from the United States? As the area of land covered by forest in the UK and Ireland has decreased, have contemporary writers found new settings for their narratives? Do woods still hold the same terrors? These are some of the questions my paper will try to answer.

Räsänen, Ari

Expatriates of War: Transnational Belonging and the Memory of War in the Writings of Elliot Ackerman

The memory of war is shaped by state formations, political actors, and other agents to define the boundaries of nationness and reinforce a distinct version of historical events concordant with national identity (Ashplant et al. 2000). In doing so, hegemonic war memory often excises elements that are incongruous to its purpose of reinforcing narratives of the nation (Rice 2010). As such, it can be mobilized to create divisions between the national Self and the fundamentally unintelligible and unknowable enemy Other (Butler 2009). This paper examines the ways in which US veteran author Elliot Ackerman mobilizes his personal memories of Iraq, Afghanistan, and Syria in his novels *Green on Blue* (2015), *Dark at the Crossing* (2017), and his memoir *Places and Names* (2019) to fashion a transnational counter-memory of war. Ackerman forgoes the traditional narrative perspective of the war story in American culture—the soldier—and instead, interrogates war from the perspective of the erstwhile Other who emerges as a full subject with agency beyond American power: *Green* is told through the perspective of a young Afghan man, while *Dark* is presented through the eyes of an Iraqi American interpreter. The interrogation of Ackerman's own war memories in *Places* connects them with the transnational reverberations of the War on Terror. The shared experience of violence emerges as a force that binds rather than divides its participants and facilitates new ways of transnational belonging. In doing so, Ackerman's texts engage in what Viet Thanh Nguyen terms as "just memory": remembrance which entails a moment of mutual recognition of the shared humanities and inhumanities of the Self and the Other (2016). This ethical war memory destabilizes exceptionalist imaginings of the War on Terror and contextualizes it within wider transnational and historical contexts, thus facilitating a more comprehensive understanding of the experience of war.

Raj, Romit

Failure of Methodology: Challenges in Translating the Cultural Narratives of Borderlands

In this presentation, we examine the methodological challenges we have faced while studying cultural borderlands and their narratives. To unpack these struggles, we build on the concept of discontinuities as theorized by the French philosopher, Michel Foucault - examining how the ordering of the world into categories based on language, perception, values, and practices form the empirical orders within which cultures operate. Foucault posits that between the fundamental codes of culture and the reflective theories of order, culture produces a situated order that defines the lived reality and understanding of a people at a given time. This investigation reveals two significant discontinuities in European history, marking profound shifts in the modalities of order and altering the mode of being of things.

In modern research contexts, these discontinuities are not experienced temporally but spatially when researchers move between the postmodern, legalistic frameworks of academia to the pre-modern, oral cultures of indigenous and remote communities. These shifts across cultural spaces resonate with the historical discontinuities observed by Foucault, presenting a challenge for researchers in understanding and articulating the lived experiences of these communities. The authors whose work spans these disparate worlds with extensive fieldwork in southern India and northern Finland, reflect on methodologies and publication strategies that can effectively translate the complexities of one culture for another that does not share the same categorical frameworks.

We argue that to authentically understand and represent these experiences, researchers must bridge discontinuities, facilitating a dialogue that respects the integrity of pre-modern worldviews within the framework of the postmodern age. The objective includes recognizing cultural and spatial borders within nations, where local cultures, through conceptual wormholes, may find closer affinity with distant communities sharing their remoteness and reliance on oral traditions. Ultimately, the aim is to foster community engagement and understanding, enhancing the wellbeing of these communities.

Rohrleitner, Marion Christina

Entangled Lives: Narratives of Child Migration between Spectacle and Refusal

Drawing on Kandice Chuh's notion of the "illiberal humanities," I read narratives of child migration in the US-American public sphere as vacillating between sensationalizing sentimentality (i.e. *Under the Same Moon*) and aesthetic refusal (i.e. *Signs Preceding the End of the World*), and argue that works like Javier Zamora's debut collection of poetry *Unaccompanied* and Jesús I. Valles's one-man play *(Un)documents* offer an "elementary entanglement" that neither denies migrant suffering nor exploits its affective potential. Rather than reproducing a neoliberal ethos of Latinidad, I suggest that Zamora's *Unaccompanied* and *(Un)documents* engage in aesthetic modes that range from withholding to excess and, in so doing, expose the false tones of facile narratives of solidarity while foregrounding a shared entanglement between human and nonhuman worlds.

Rozga, Michele

Motion within the "luminous point of contact": Honor, Law, and Transgressions against the American Family in *The Love Songs* of W.E.B. Du Bois

The 2021 novel *The Love Songs of W.E.B. Du Bois*, by African American poet Honorée Fanonne Jeffers, contains an American family story over multiple generations beginning before the Civil War, and continuing through Reconstruction and the Civil Rights movement. The stories of the family members are microcosmic portraits of intimate and public slippages of honor, choice, and free will, and the abuse

of power within the creation of transgressive sensibilities among groups of early Americans (Native Americans, enslaved people of African descent, free Blacks, European settler colonists). This project will present the mosaic family of the central character, Ailey Pearl Garfield, and the ways that the family tells the story of America from the point of view of displaced and disappeared national community members, their betrayal by nation-building, and their ingenuity in creating an earthly parallel world for themselves in spite of the looming twins of power and greed.

Sadowski-Smith, Claudia

Theorizing a Multiethnic US Refugee Literature

This presentation takes its cue from Y  n Le Espiritu’s recent demands to place the experiences of Vietnamese refugees at the center of Asian American studies. As she argues, such a refocusing situates the origin of Asian American studies „in the longer history of U.S. (and other European) military, economic, and political intervention in Asia“ rather than in 1960s cultural nationalist struggles in the United States (2021). This presentation moves a growing body of multiethnic refugee literature to the center of US literary studies and places it in dialogue with theories of US migration literature. Literary productions about Vietnamese, Bosnian, Guatemalan, and post-Soviet migration by Aimee Phan, Aleksandar Hemon, H  ctor Tobar, and Sana Krasikov address the traumas of dictatorship, war, and dramatic economic transformations in refugees’ countries of origin following US and European involvement, migration under US refugee legislation, and the challenges of adaptation as refugees. This literature often highlights difficulties in community formation and belonging to preexisting US racialized communities, which have evolved from longer histories of migration. The fictional work challenges theories of migration literature that are primarily grounded in the literature by authors of Mexican and East/South Asian descent and that often celebrate membership in and belonging to racialized communities as a way to address the traumatic experiences of departure, migration, and arrival in the United States.

Sen, Vicheth

Transnational Mobility, Place, and Belonging: An Autoethnographic Account

In *The Belly of the Atlantic*, an autobiographical novel by Fatou Diome, the novel’s main character Salie says about herself: “As I am a hybrid, Africa and Europe ask themselves confusedly which bit of me belongs to them,” and about her returning home (Senegal): “I go home as a tourist in my own country, for I have become the other for the people I continue to call my family” (Diome as cited in Pawlak & Go  dziak, 2020, p. 77). Diome/Salie’s pondering about her sense of belonging as an immigrant draws a parallel with my questioning about my own sense of belonging as a Cambodian and a Canadian residing in Canada. This autoethnographic inquiry explores my transnational mobility from Cambodia to Canada as an international student turned immigrant. Specifically, I examine how place shapes and informs my sense of belonging in the context of transnational mobility. I draw on Ph  ng’s (2020) conceptualization of place as socially configured for human social practices. Conceptualized this way, place “is not only a physical setting but can be a product of imagination as well” (Ph  ng, 2020, p. 219). As an imaginary, place not only highlights the practices, processes, and structures associated with a place, but it also evokes moments of affect and fields of emotions. Drawing on the work of Pawlak and Go  dziak (2020), I approach belonging ‘from below,’ and it means “a dynamic, processual, and socially and culturally constructed attachment to places, times, and communities” (p. 77). Belonging emphasizes “the everyday life dynamics of various attachments” and the subjective and emotional dimensions of feeling ‘at home’ (p. 87). This autoethnographic inquiry sheds light on the impacts of locality on everyday life, identity, and sense of belonging of transnationally mobile individuals, which is often underestimated in the transnationality/transnationalism scholarship.

Siltanen, Elina

Nonhuman Movement across Borders in Lorna Dee Cervantes's *Emplumada*

Conversations about posthumanism offer opportunities for metaphors related to movement and border-crossing, a topic that emerges, for example, in Thomas Nail's argument, in *Posthuman Ecologies* (2019), that borders are in motion. American poet Lorna Dee Cervantes, in her first collection *Emplumada* (1981), is concerned with crossing borders, a notion that is evident, for instance, in the evocation of being from the "other side" of the freeway, or in the use of Spanish in mainly English poems. Cervantes is interested in Chicana and Native American experiences in the USA. However, borders are also visible in her work in other ways, in a focus on the nonhuman. Already the title of the book evokes a duality where the human and the nonhuman meet: *Emplumada* refers both to the flourish of a pen and to something that is feathered, as the preface of the book explains. The book is riddled with the presence of crows and other birds, pine trees and waves, all kinds of objects and elements in nature. How, then, does Cervantes contrast these nonhuman existences with the various kinds of border experiences that are central in her poetry collection? In this paper, I examine the affective experiences of crossing and living on various kinds of borders as they are evident in *Emplumada*, suggesting that the book can be read as an example of literature that engages with movement between the human and the nonhuman.

Sharim, Yehuda

Experiments in Love

This talk explores incarceration and its impact on African American communities in Virginia, the capital of the Confederacy. Through my close work with the Coalition for Justice (established in 1981) and former/current incarcerated communities in Virginia, I began filming local communities in Virginia, documenting their day-to-day struggles as communities are minimized, dehumanized, unheard, and unseen. In the state that abolished presumptive parole (1995) and where the state's Parole Board denied more than 94% of parole applications – 60% percent of whom are Black – *Experiments in Love* reveals the struggle of incarcerated to love against all odds, against abusive practices of solitary confinement, serving of food that is made not for human consumption, and social structures that are made to hurt, fail, and harm, even after release. Indeed, *Experiments in Love* examines how the legacy of slavery and its lasting punitive attitudes toward Black people have shaped mass incarceration as elites used the criminal justice system as a tool to maintain their status in society through harsh methods of control and punishment. More importantly, however, this film reveals how incarceration impacts entire families and communities, who also face a host of challenges and who are also traumatized, often themselves shamed and rendered unheard. This film offers the opportunity to show the unique dynamics of families and their trauma, loss, and the enduring love that offers them hope and healing. *Experiments in Love* tells their stories.

Sharim, Yehuda

Letters2Maybe

Letters2Maybe offers an intimate portrayal of those who refuse to surrender amidst daily devastation and culminating strife, offering a vision for equality and a renewed sense of solidarity in a divisive country. *Letters2Maybe* offers a fluid and eclectic tapestry of physical and emotional movement of different immigrant communities as they encounter impossible challenges in a country of compounded catastrophes. By embracing a kaleidoscopic style of storytelling to highlight the poetics and precarity that follow the craving for freedom, *Letters2Maybe* is an unfinished letter, articulating the ever-growing yet unflinching demand for justice and tenderness in our world today.

Shestopalova, Tetiana

The “Migrating” Identity of the Ukrainian Donbas: The Problem of Definition and Literary Context

Although Donbas voted for the rebirth of Ukraine’s state independence in 1991, the issue of the region’s alienation from Ukrainian reality and lack of Ukrainian identity has been raised more than once in the following decades. The outbreak of the Russian-Ukrainian war in 2014 finally exposed the “Donbas rift” (Valerii Smoliiy, Larysa Yakubova) and actualized the stereotype of a “conflictogenic” Donbas with more colonial (so-called “soviet” or “cotton wool”) than Ukrainian national identity. At the same time, intellectuals and artists with Ukraine-centered positions emigrated from Donbas (primarily from Luhansk and Donetsk). Their writings and participation in cultural diplomacy activities in the territory controlled by Kyiv and abroad have, maybe for the first time, resulted in the depressurization of the negative vision of Donbas and the formation of a broader idea of this region’s “otherness.” It includes the main sensitive aspects of the all-Ukrainian situation: loss of home and forced displacement, language choice, demographic crisis, political violence, and terror, in particular in light of the memory of the “great migrations of peoples” under the Soviet regime, and colonial stamps on national identity and culture. The purpose of participating in the conference is to characterize the emigration of Ukrainian writers from Donbas as a factor in their immersion in the problem of their national identity and the issue of the conflicts of the identity of Donbas as a former Soviet laboratory for the formation of the so-called “soviet people” through repression and forced displacement of various ethnic groups.

Shin, Sun Yung

Temporally Uncanny: The Korean Adoptee as a Gothic Time Traveler

This presentation will explore the Korean transnational and transracial adoptee (KTTA) as a Gothic figure of terror and wonder subject to and bursting through temporal and spatial constraints, creating an excess of the uncanny. The KTTA can be seen as a figure of body horror and psychic horror, both haunted and haunting (Avery Gordon and others), exiled not only from genealogical continuity and place-based-cultural coherence, but also from time itself. Some elements of the Gothic that may be applied to the intergenerational condition of the KTTA include: temporal ruptures, such as regression, progression, displacement or echoes; Gothic spaces that function outside or beyond time; parallel universes, ruptured time and relativity; temporal excess that “real” time cannot contain; traumatic time, temporal wounds and repairing time; the “found manuscript” and constructing authenticity through notions of the past and/or future; the return of the past and eternal recurrence; and the temporal gravity of Destiny and/or fate. Other tropes and processes that may be read as Gothically uncanny in relation to the KTTA include the lottery, the pregnant woman, the doppelgänger, and queer reproduction achieved via multi-stranger-party embodied and anonymized transactional economies.

Starshova, Oksana

Immigrant Places of New York: Spaces of Belonging and Possession in Jean Kwok’s Novel *Girl in Translation*

The situation of a migrant in reference to the culture of origin is characterized among others by estrangement, loss of “nourishment of tradition, family, geography” (E.Said), loss of home, etc. The situation of a migrant in the culture of immigration deals with the issues of a new language acquisition, acquaintance with the new culture, shifted notions of home and homelessness, challenged identity, alienation, and the entrance to “the territory of not-belonging” (E.Said). The paper deals with the spatial dimensions of migration and the appropriation of the living space. In this case, I take the example of Jean Kwok’s novel *Girl in Translation* to have a look at the ways space functions for a person in transition between countries and cultures. It is considered as a private space of home, lost

and acquired, and public spaces of everyday life, such as a school, a shop, or a factory, and spaces of the American myth, that construct New York imagery. The question that I am trying to discuss is the possibility for a migrant to possess the new space and belong to it in the course of adjustment. I focus on the ways the author reinvents New York City and writes its new mythology anchored in the experience of an underprivileged migrant. I consider the sensory perceptions and imaginations of the new place in terms of the geography of the identity.

Stork, Michelle

Queering the Road Narrative: Bretten Hannam's *Wildhood* (2021)

Bretten Hannam's award-winning 2021 film *Wildhood* takes up one of the road movie's most iconic themes: the notion of freedom on the open road (Laderman 2002, 15). Film critic Steve Gravestock claims that its "equation of the road with the possibility of freedom couldn't have come at a better time." Indeed, *Wildhood* connects an exploration of Mi'kmaw identity with automobility and calls into question normative gender roles and binary gender systems. In this paper, I argue that the film 'queers' the road narrative in at least three ways. Firstly, it adapts the typical generic focus on freedom and self-determination afforded by automobility to a new set of characters. Hannam uses and transforms the road narrative to include protagonists whose portrayal in road narratives has thus far been precluded: Their presence challenges associations of the road with dominant discourses of masculinity. Secondly, *Wildhood* draws on the trope of the car as providing sexual freedom, and simultaneously connects driving with the expression of queer relations within the ecosystem. Drawing on the concepts of "sovereign erotics" (Driskill 2004) and "hydro-eroticism" (Chow and Bushman 2019), I interrogate how land and water play a crucial role. Thirdly, *Wildhood* undermines the primacy of the Canadian nation-state and the role of Christianity via a critique of the nuclear family with the road as a path away from oppressive families. Instead, the film proposes queer families – or "queer kinship" (Bradway and Freeman 2022) – as mobility affords Link to find community and a sense of belonging with a larger group of people.

Toska, Sezgin

Exploring the Intersection of Literature and Green Criminology: Towards a Literary Ecocriminology

This paper delves into the pressing need for literary ecocriminology and proposes potential methods for integrating literature with green criminology. The interdisciplinary nature of environmental literary studies has broadened the scope of environmental cognition through a criminological lens. The paper expounds upon the ways in which this approach can enhance ecocriticism and how literature can effectively voice the perspectives of nonhuman entities as well as human ecovictims. Furthermore, the production of environmental crime-related stereotypes and images through literary studies may heighten awareness of environmental crimes and harms. Conversely, green criminology can enrich environmental literary studies by leveraging its perspectives, theories, concepts, and terminology to expand the domain of the discipline. The paper also explores the significance of human nature in the context of committing crimes against nature and posits that individuals ought to question their culpability for environmental destruction. Lastly, the essay examines the development of ecocrime laws and argues that such laws are devised to safeguard the interests of privileged groups that are inclined towards committing crimes against nature. Overall, this paper provides a comprehensive examination of the interplay between literature, green criminology, forced migration, and environmental devastation, underscoring the necessity for interdisciplinary inquiry to address the environmental crisis from a literary standpoint.

Tournay-Theodotou, Petra

Narratives of Migration: Representing the Figure of the Child Refugee in Children's and YA Literature

In keeping with the issues articulated in two of the questions raised in the conference call – the first regarding narrative representations of displacement and forced migration and the second concerning the ways in which mobility from the perspective of affect sheds light on the variety of genres - in this talk I will look into the fast-growing body of refugee narratives for young readers which has not yet received much critical attention in postcolonial circles. Drawing on relevant critical studies from the areas of children's literature (e.g. Grenby, Petzold, McGillis) as well as studies about refugee literature more generally (e.g. Farrier, Gallien, Wooley), the discussion will focus on questions of authorship, audience and genre. It will in particular look into the problematic, unequal power relations entailed in literary production for children and consumption by children to raise questions of subalternity, agency and the empowering function(s) of refugee literature for young readers. In view of these preliminary considerations, I will examine three children's books: two middle school novels, Beverly Naidoo's *The Other Side of Truth* (2000), Zana Fraillon's *The Bone Sparrow* (2016) and *Homes* (2018), a work of creative non-fiction written by Winnie Yeung as told to her by Abu Bakr al Rabeeah and his family. I will discuss these literary texts from three different locations and contexts - namely Nigeria/the UK, Australia/Myanmar and Syria/Canada - in light of recurring themes and conventions of children's literature as they surface in refugee narratives about childhood experiences inflected by war, asylum, loss and violence.

Tsiokos, Panteleimon

Transitional Justice Means in Addressing Modalities of Ethnic Vulnerability, Forced Displacement, and Sex Trade in the Yazidi Genocide (2014)

The geopolitics of the Middle East undeniably make the region one of the world's most volatile settings, especially so for vulnerable ethnic populations. As such, history brims with narratives of mass human rights violence against numerous and at times different local, ethnic communities. However, few can match the atrocity that the recent ISIS-perpetrated Yazidi genocide displays. The Yazidis are a transnational ethnic group in the geo-cultural region of Kurdistan who have historically undergone persecution by populations of their region, culminating in their genocide in mid 2010s. Despite the intensity of the genocide, in both extent of violence and its employed form, its acknowledgement by the UN, the EU, and some (multi)national organizations, for the most part it flew under the radar among the general public.

My paper will, therefore, attempt to raise consciousness about the particularities of the Yazidi genocide, by discussing the elements of the crime against this transnational, ethnic target and by reflecting on how to address it. In detail, I will analyze the methodology of the genocide evident in the abduction, and forced displacement of Yazidis, the institutionalisation of gender-based and sexual violence, particularly tangible in the form of outright sexual slavery and ensuing slave trade of Yazidi women and girls, as well as ethnic-cleansing/ conversion massacres. Furthermore, my paper will delve into the modalities of ethnic vulnerability and reflect on what may have facilitated the Yazidi genocide. Lastly, I will explore the complexities of legal and restorative action by contemplating whether the Transitional Justice toolbox may be able to address the trauma of Yazidi survivors and preserve the memory of such ethnic casualties in historical narratives of the future.

Tu, Jiann-Chyng

Reading Asian American Culinary Memoirs as American Immigrant Narratives

This paper critically examines the genre of Asian American culinary memoirs as a lens for reimagining and broadening the scope of twenty-first century American immigrant narratives. Focusing on

contemporary Asian American food memoirs—such as Eddie Huang’s *Fresh Off the Boat: A Memoir* (2013), Padma Lakshmi’s *Love, Loss, and What We Ate: A Memoir* (2016) and Michelle Zauner’s *Crying in H Mart* (2021)—I explore how the aforementioned memoirs engage with themes of cultural memory, hybridity, loss, and national belonging within the genre of Asian American culinary memoirs and ethnic American literature in general. I argue that Huang, Lakshmi, and Zauner use their narratives to assert their presence in contemporary American society and contribute to more inclusive and nuanced immigrant narratives, one that often rejects essentialization and is ambivalent, complex, and diverse in nature. Furthermore, my presentation not only seeks to show how these food-centric memoirs shed light on the intersections of race, ethnicity, and gender within American immigrant narratives, but also to illustrate how food becomes a potent medium for empowerment and resistance. Endultimately, these narratives underscore the crucial role culinary life writing plays in shaping contemporary American immigrant narratives and contribute to a more diverse and nuanced understanding of Asian American life writing.

Valella, Daniel

The Fluid Poetics of Migrant Detention, from Angel Island to the Hieleras

This paper examines the poetry of early-twentieth-century and present-day migrant detainees in California, to illuminate how their “fluid poetics” counteracts both the confining experience of detention and the linguistic rigidity of U.S. immigration law.

Between 1910 and 1940, 175,000 Chinese migrants were detained—sometimes for years—at Angel Island, just across from Alcatraz in San Francisco Bay. They carved 220 poems into the walls of their barrack-cells, expressing their anxieties as prisoners, longing for their homeland, and anger at the Chinese Exclusion Act of 1882, the first federal law to prevent all members of a specific ethnic or national group from immigrating to the United States.

Redeploying the classical Chinese “shi” form, each of the Angel Island poems begins by describing a natural scene of travel and motion—such as the windy, salty voyage onboard a ship from China to California—before concluding with detailed expressions of the poet’s sentiments. The affective and fluid qualities of this poetics, I argue, create a vital alternative to the restrictiveness of Angel Island and to the impersonal, unsympathetic prose of the laws and policies that keep the poets imprisoned there.

Today’s migrant detainees likewise articulate a flexible poetics to cope with the indignities of incarceration. Numerous etchings cover the walls of the “hieleras,” or “iceboxes”—the frigid cells where U.S. Customs and Border Protection holds migrants, especially from Latin America, to pressure them to agree to deportation. These etchings resist the cold and frozen-solid qualities of “ice” (both the “icebox” and “ICE”: Immigration and Customs Enforcement) with an affective warmth, as well as with a fluidity in content and form, depicting scenes of migration and freedom in expansive cursive script.

Ultimately, the Angel Island and hieleras poets teach us how art can produce mobility and escape even within conditions of detention and entrapment.

van Rens, Dirk

“Don’t Be Ridiculous”: Negotiating Trauma through Irony in Andrea Levy’s *The Long Song*

This paper reads irony as a postmodern narrative strategy for negotiating the traumas of slavery in Andrea’s Levy’s *The Long Song* (2010). The seeming light-heartedness of irony allows the novel a means to broach the painful subject of slavery (Carpio 2008). At the same time, the ironic appropriation of colonial discourse in the novel enables it to critique the ideology that facilitated (the traumas of) slavery. As such, the novel exploits the inherently evaluative quality of irony and its potential for voicing political concerns (Carpio 2008; Eagleton 1990; Hutcheon 1994). Irony thus serves a distinctly socio-

political purpose in the novel, the relevance of which extends beyond its setting in 19th-century Jamaica to contemporary questions surrounding racism and the colonial past.

My reading of the novel is rooted in recent (re)developments in literary trauma studies. The subject matter of *The Long Song* corresponds with calls to give due attention to postcolonial traumas, which the field has long neglected (Bond and Craps 2020; Visser 2014). Additionally, the form of Levy's novel exceeds the aesthetics for trauma fiction formalistically prescribed by traditional trauma theory (Craps 2013; Kurtz 2021). While *The Long Song* features myriad forms of trauma (individual, insidious, cultural, etc) that warrant discussion, the scope of my analysis is restricted to the way irony pertains to the negotiation of slavery as a cultural trauma (Madigan 2020).

The representation of the Baptist War serves as a case in point of the functioning of irony in the novel. Temporarily destabilising the colonial status quo, the war can be read as a Bakhtinian carnival. Following Mary Russo's (1998) more pessimistic interpretation of the concept, however, I highlight that despite its emancipatory features, the carnival of the Baptist War simultaneously generates a grotesque violence which, in turn, produces a poignant irony.

Velasco, Ricardo

Envisioning a Community Digital Oral History Project with Displaced Rural Black Communities in Colombia's Marginalized North Pacific Coast Region

In 2014, I produced the testimonial documentary "After the Crossfire: Memories of Violence and Displacement" in collaboration with a group of victims of human rights violations who witnessed the emergence and escalation of war in Colombia's marginalized north Pacific coast region during the decade of the 1990's. Two years later, I traveled to the village of Jaqué, Panama, to continue documenting testimonies and to share the documentary with a group of refugees who were displaced as a result of the events narrated in the film – events that dramatically disrupted the life of the region's rural black communities. This paper discusses a vision for a digital oral history project that started to take form after the experience of community engagement that resulted from this visit. I focus on the central ethical and technical issues at the core of the project to materialize this vision. The project is founded on principles of reciprocity and redistribution, and a co-custodial model for the research data. I draw on the preliminary findings of ongoing research seeking to understand the documentation and archiving needs of grassroots cultural organizations among displaced communities of the region working on autonomous reparation and reconciliation initiatives within the context of the Colombia's current post-conflict transition. Many of these organizations currently rely on the support and expertise of state entities. I argue that new digital tools can be used to address structures of dependency and subordination and equip organizations with autonomy to tell and document their own histories and experiences in the aftermath of violence, forced displacement and migration. I will discuss a model of sustainable digital ecologies responsive to the needs of communities living in marginalized areas of the country.

Vitanopoulou, Anastasia

Resketching Urban Belonging through Art in Dionne Brand's *What We All Long For* (2005)

In her previous work, Dionne Brand narrates the life of black diaspora, its ghosts and traces, recounting the haunting memories that defy the border between past and present, exposing the invisible touch of her trauma. The poetry that enlivens Brand's experiences stands for the hopeful possibilities of healing embodied by the boundless identities established in her novel *What We All Long For* (2005). Brand's main plot line takes place in 2002 Toronto, where four second-generation immigrant friends in their twenties struggle with the traumatic past of their first-generation immigrant and refugee parents, as they strive to discover their own belongingness as citizens of the globalized

Canadian metropolis. For two of these friends, Tuyen and Oku, of Vietnamese and Caribbean descent, respectively, these challenges are faced through art. Tuyen as an installation avant-garde artist and a queer, non-white woman comprehends the city and her heritage as potential art projects. Oku, a jazz-lover and poet, explores Toronto in search of inspiration, seeking the chances it has to offer to a young black man. Brand in the process of narrating the artistic adventures of her characters molds her novel as an installation and poem, thus immersing her work in art. The lenses adopted here are enhanced mainly by theories of the various forms of art included, urban belonging and citizenship discussed in Dobson's *Transnational Canadas: Anglo-Canadian Literature and Globalization* and Sarkowsky's *Narrating Citizenship and Belonging in Anglophone Canadian Literature*, Brah's concept of diaspora space in her *Cartographies of Diaspora: Contesting Identities* and Brydon's global intimacies. This paper discusses how art's multiple contours are utilized in the novel's content and – in the cases of installation and poetry – form, as alternative spaces that welcome and inspire a borderless sense of belonging in the global cityscape of Toronto in Dionne Brand's *What We All Long For*.

Wagner, Cathy C.

Performing Chiapas: On the Move with Reciprocity and Trans-Indigeneity

Heeding Chadwick Allen's influential call in *Trans-Indigenous: Methodologies for Global Native Literary Studies* (2012) to place Indigenous ways of knowing and being at the center of investigations across Indigenous cultures, this paper looks at ways *reciprocity*, a component of the Indigenous philosophy called by Anishinaabe peoples *mino-bimaadiziwin* ("living the good life"), has led to diverse types of performance—on stage, in identity creation, and in political activism—arising from the Indigenous insurgences, particularly through the EZLN (Zapatista Army of National Liberation), in the Mexican state of Chiapas starting in 1994.

The remarkable Chiapas women's theater and community-building initiative named La FOMMA (Empowerment of Maya Women) was also founded in that year. Performing in (inter)national venues, the Mayan women of FOMMA have campaigned for domestic and political reciprocity on the basis of a confident Indigenous identity. FOMMA's engagement encouraged a striking performative moment of trans-Indigenous solidarity and reciprocity provided by Rebecca Belmore's theater-festival intervention in Chiapas in 2013, which she called "Decolonizing the Gesture of Friendship between Indigenous Nations: A Greeting from the Anishinaabe of Canada to the Tzotzil in Chiapas." Belmore adapted a startling action that she as a First Nations performance artist had presented at the Indigenous protests in Oka (Canada) in 1990.

The gender equality propagated by FOMMA is militantly part of the EZLN's agenda and public performance. The black balaclava ski-masks worn by all EZLN members, male and female, dramatically underscore this transformative equality. Any sense of direct trans-Indigenous reciprocity, such as Belmore's intervention, is complicated, however, by, for example, the layers of masking adopted by the Chiapas movement's charismatic and transnationally articulate leader, Subcomandante Marcos; he espouses Indigenous *weltanschauung*, seeing himself and the "urban part of the EZLN [. . .] Indianized" (Mignolo 2003), erasing the Subcomandante's middle-class *mestizaje* roots and modulating his academic training. Furthermore, as Rick Mitchell's 2023 play titled *Anarchy Chiapas: A Lost Play by B. Traven* shows, performative masking palimpsestically reigns when another mysterious historical and influential figure, the German anarchist and novelist B. Traven, "goes native," immigrating to Mexico, taking on diverse identities, and supporting the extractively exploited Chiapas Indigenes and their land through his popular 1930s books. Mitchell's stage play also links far-left Traven with the EZLN of 1994 and current opposition to subaltern discrimination.

Werbanowska, Marta

Black Ecologies, Eco-Humanism, and African American Ecopoetry

In his elegy for Eric Garner, Ross Gay seeks hope in “A Small Needful Fact”: that the plants to which Garner had tended in his role as horticulturalist are still alive and, by producing oxygen, make it “easier / for us to breathe.” By aligning his subject with this “needful” natural process, the poet simultaneously humanizes and ‘naturalizes’ Blackness as ecologically essential and, thus, posits that antiblack violence is not only inhumane but unnatural. In its assertion of (Black) humanity as fundamentally entangled in a more-than-human web of life, Gay’s poem challenges the anthropocentric, racialized imperatives of human autonomy from and sovereignty over that which is construed as not, or less-than, human. Furthermore, in its turn to this little-publicized aspect of Garner’s personal history, the poem reclaims traditions of gardening, and environmental cultivation more broadly, as part of Black life. Such eco-humanist embrace of vernacular ecologies stands in a rich yet understudied African American ecopoetic tradition, one that is rooted in environmental practices of survival, resistance, and liberation under plantation slavery on the one hand, and in adaptations of West African cosmologies and spiritualities on the other. Next to Gay, contemporary poets such as Camille Dungy, Alexis Pauline Gumbs, and Danez Smith return to these Black ecological traditions to expose the twin logic of antiblack and environmental violence and, perhaps more crucially, to re-member and imagine ways of ‘being human’ outside the paradigms of racial capitalism.

Yuan, Yi

A Phenomenographic Approach to Chinese International Degree Students’ Lived Experiences of Marginality in Finland

Studying overseas is a global phenomenon, and Finland also has a share in this market by attracting both EU and non-EU students for its educational offers. However, the lived experiences of international students in Finland are rarely investigated, except anecdotal and often rose-coloured media reportage to endorse the country’s education export. Chinese international degree students are the largest non-EU student population in Finnish universities. Therefore, as a case study, this article aims at exploring the varied conceptions or qualitatively different ways of understanding and providing a conception structure regarding Chinese degree students’ everyday lived experiences of marginality in Finland, particularly those taking place outside of university campuses. Research questions are what Chinese international degree students’ lived experiences of marginality are like in Finland and how they conceptualize these experiences. Following phenomenography, a qualitative research method to study people’s varied understandings of a phenomenon, a concept or a reality, data for this PhD study consist of a survey (N≈120) and subsequent semi-structured interviews (n≈30) with Chinese international degree students who are approaching graduation at Finnish research universities in Helsinki metropolitan areas. Study results produce varied conceptions or different ways of understanding that Chinese students have about their experiences of marginality in Finland, as well as a part-whole conception structure in an outcome space.

Zaborowska, Magdalena J.

Transatlantic Racisms: Blacks and Jews in the Warsaw Ghetto

This paper roots our mid-21st century knotty moment in race relations in the history of the Cold War. It focuses on the Black sociologist W.E.B. Du Bois’s visit to Warsaw, Poland in 1949, where he paid respects at the Monument to the Jewish Ghetto Fighters. Designed by Nathan Rappaport, the structure commemorates the April 19, 1943, Warsaw Ghetto Uprising, whose brutal Nazi liquidation shocked the world. The Monument had to be erected on top of the vast rubble that forever buried some of its inhabitants. Once home to the largest urban Jewish community in Europe, then its gravesite, the ghetto and its people rise in thick swirls of black smoke in Rappaport’s bronze sculptures. Du Bois lectured on

his visit in US and published “The Negro and the Warsaw Ghetto” (1952) that radicalizes his earlier explorations of Blackness and US national identity – what he termed the “problem of the color line” (1903). While he had always recognized that humans, “black and brown and white ... [are] alike in soul and the possibility of infinite development” (1920), it was the Holocaust that shifted his thinking radically, from a local/national perspective – “my own particular and separate [Negro] problem” – to a global/international struggle – “the fight against race segregation, religious discrimination and the oppression by wealth.” Part of a book in progress, illustrated with images and archival documents, this paper links discourses on anti-Black racism and anti-Semitism, and explores DuBois’s friendship with a Polish Jewish intellectual, Professor Karol Estreicher.