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REPRESENTATIONS OF HOME

IN LITERATURES AND CULTURES IN ENGLISH

(Dis)locations: The Shifting Thematics of Home

Book of Abstracts



(Dis)locations: the shifting thematics of home

The ULICES Representations of Home research project addresses issues of identity and belonging in different geo-political, socio-cultural contexts of countries where English is or has become a language of communication.

Since its formation in 2013, the project has explored this theme as represented in literature, the visual arts and culture, but also from a social, political and historical perspective. The idea of home branches out in many directions, is multi-layered and ongoing. Its multiple interpretations range from more objective, when dealing with voluntary and involuntary migration and exile, war, conflict, abuse, trauma, demographic evolution and the effects of climate change, while the more subjective representations deal with the ideal, imaginary, remembered and desired home.

Location is fundamental to any of the readings of “home.” It is implicit that knowing where one belongs implies recognising where one does not belong, and the problem of being removed from such a place. However, it is important to deconstruct the assumption that there are boundaries and limitations to the possibilities of home or to where one belongs and does not belong. Bill Ashcroft has argued for less focus on boundaries than on a stance of “outwardness” (2001, 204-5), while Bhabha has long debated for the recognition of cultural hybridity in contemporary society, and the acceptance of diversity (1994, 114), while arguing for an ethics of reading unhomely fiction: “To live in the unhomely world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity” (1992, 18).

Acknowledging place(s), space(s) or community as home simultaneously embraces actions of searching and anchoring, movement and non-movement, centring and decentring, whether individually or in a group, which empirically and symbolically attribute meaning to that or various locations and dislocations. The postmodern and postcolonial subject, described by de Medeiros as the “shattered postcolonial Self” (2018, 23), has shifted beyond the realm of the “monocultural, monoethnic, and monolingual” (30) and perhaps the same can be said of place. Divergent and shifting meanings attached to a specific place may be the reason for (dis)location or relocation. More subjective forms of (dis)location also exist through the reconstruction of the past and construction of the present and future, a function of cultural memory. Concepts as “rhizomic anchoring” (Deleuze and Guattari, 1987), “topophilia” (Yi-Fu Tuan, 1974; 1977) and “un-homing” (Elliott-Cooper, Hubbard, and Lees, 2019), among others, also allow for a shift from the question about origins to that of destination (cf. Nicolas Bourriaud, 2009).

The RHOME project’s 2023 conference will engage with representations of home and the thematics of dislocation in English-speaking communities.

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Keynote Lectures

Digital Home-Makers

Theresa Heyd

Universität Greifswald

Abstract

This talk will explore strategies of erecting, inhabiting and keeping homes in different digital communities of practice. As digital communication – and its scholarly interpretation – has grown over the decades from a fringe modality into a linguistic practice which reaches into almost every aspect of our lives, so have sociolinguistic concepts of digital place and space shifted, expanded, and become more complicated. As a result, our understanding of language as a mobile resource (Piller 2016) has brought to the fore linguistic concepts of place and space that are not just fluid and transnational, but that may include both offline and online ways of being, both locally anchored and digitally networked communities of practice. As a result, digitally mediated concepts of the *home* become similarly complicated and may include real and imagined, multimodal and digitally discursive place-making.

In this talk, I will use the lens of convergent digital ethnography (Heyd 2023) to look at the linguistic and semiotic strategies of digital home-makers in different settings. The two communities of practice under scrutiny may seem irreconcilably heterogeneous at first sight. On the one hand, I draw on data from the Nigerian Digital Diaspora and its place-making discourses, which shift between (imagined) nostalgia for the homeland, narratives of the diasporic home, but also conceptualizations of the digital community as a site and target for digital place-making. On the other hand, I consider communities of White British Women and their construction of new domesticity and *hygge* practices through visual and verbal stagings of the home on Instagram.

Through these practices which permit insight into quite different socialities, desires and material realities, insight can be gleaned into emerging themes of digital home-making, including idealized, staged and nostalgic place-making, but also convergent practices in which the local and digital become blurred and, in some cases, unstable.

Heyd, T. (2023). Complicating the field. In Wilson, Guyanne and Michael Westphal (eds), *New Englishes, New Methods*. Amsterdam: Benjamins. 243-262. Piller, I. (2016). *Language and Migration*. London: Routledge.

Keywords

place-making, diaspora, online communities, domesticity, nostalgia

Bionote

Theresa Heyd is Chair of English Linguistics and Dean of the Faculty of Arts and Humanities at the University of Greifswald (Germany). Her research is situated in the field of globalized sociolinguistics at the intersection of digital, deterritorialized and diasporic communication. In her postdoctoral work at Freiburg University, she investigated the Digital Diaspora of Nigerian users of English. Her current work is focused on the sociolinguistics of late-modern publics and posthumanist sociolinguistics with a special interest in algorithmic discourse.

(Un)sheltered Hope: The Reinvention of Home in Contemporary Solarpunk

Alexa Weik von Mossner

University of Klagenfurt

Abstract

The talk will focus on the representation of sustainable dwelling in solarpunk imaginaries across a range of media, among them literature, film, art, and architecture. Conceived as an antidote to the pervasive “doom and

gloom” of dystopian and post-apocalyptic modes of speculative storytelling, solarpunk understands itself as a counterculture movement that emphasizes ingenuity, optimism, independence, and community, and which recognizes “science fiction as not just entertainment but as a form of activism.” Accordingly, it asks creators and audiences to be bold and radically hopeful in the face of tremendous ecological, political, and economic odds as they imagine utopian futures and try to bring them about. The talk interrogates what kinds of Homes are possible and privileged under such conditions and how creators conceive of concepts such as belonging, hospitality, sustainability, embodiment, and identity in their utopian post-oil futures. In doing so, it engages critically with solarpunk’s narrative and visual strategies and explores its fuzzy boundaries with related genres such as hopepunk, Afrofuturism, and other forms of speculative climate fiction.

Keywords

home, hope, speculative fiction, solarpunk, post-oil future

Bionote

Alexa Weik von Mossner is Associate Professor of American Studies at the University of Klagenfurt in Austria and currently a visiting professor at the University of Freiburg in Germany. Her research explores contemporary environmental culture from a cognitive ecocritical perspective. She is the author of *Cosmopolitan Minds: Literature, Emotion, and the Transnational Imagination* (U of Texas P 2014) and *Affective Ecologies: Empathy, Emotion, and Environmental Narrative* (Ohio State UP 2017), the editor of *Moving Environments: Affect, Emotion, Ecology, and Film* (Wilfrid Laurier UP, 2014), and the co-editor of *The Anticipation of Catastrophe: Environmental Risk in North American Literature and Culture* (Winter 2014), *Ethnic American Literatures and Critical Race Narratology* (Routledge 2022), and *Empirical Ecocriticism: Environmental Narratives for Social Change* (U of Minnesota P, 2023). Her novel, *Fragile* (Elzwhere Press), was published in 2023.

Phantom Fires in Broken Hearths: That Homing Instinct

Yvonne Adhiambo Owuor

Writer, Kenya

Abstract

Like many, I am haunted by African Nobel Prize winner, Naguib Mafouz’s line: “Home is not where you were born, home is where all your attempts to escape cease.” When I posted it on twitter one night, within twelve hours it had been commented on, liked, and retweeted over 30,000 times, by people from all over the world—I stopped counting. Most of the replies were haunted, poignant, a little heartbroken, as if Mafouz had given words to that which aches and quietly niggles, for which we had no metaphor before, given that more often than not, as humans, we are compelled to believe we are home, or at home, in the places and spaces into which we are born, or in those where we find ourselves. Among some of the Luo nations of Eastern and Central Africa, there is a notion of home that involves a series of ceremonial steps. Home is not a house. Home is made through ritual and invocation, the culmination of which is the establishment of a hearth supported by three round river stones, a hearth that is consecrated by light and flame, a hearth that must never be doused. From this hearth’s embers other fires are lit, including future fires of a family wake. The warm hearth is one of the signs of a living home, as is the sound of children’s laughter and the roaming of livestock. Presiding over the hearth is the figure of ‘the mother’; fire-keeper and custodian of meaning, which home is also about. I am mostly curious about those human crevices where the unspoken lies, where we hide our surreptitious knowing and secret silences. I wonder if a clue regarding our general sense of home and home-seeking is hidden in the notion, not much in use now, of ‘pilgrim’ (from Latin ‘pelegrinus’; “a dissimilation of Latin peregrinus “foreigner, stranger, foreign resident) or “wayfarer to a holy place”, where holy also means “that which must be preserved whole or intact, that cannot be transgressed or violated”. Is it perhaps this wholeness, this sense of completion that we desire in our destinations, an arrival that breaks through to inhabit our deepest essence, so we might exhale and declare, “Here I now am!”? As close as we come to these in the places of splendour, a sense of completion always remains just out of our grasp, doesn’t it? Is it disquiet from the suspicion that the passageway into ‘home’ in its fullness must be through some “valley of the shadow of death”? Is this death the same as that experienced by home-losing/ home-seeking soul who must flee home’s hearth when, in the words of poet Warsan Shire, “...home[becomes] the mouth of a shark, ... the barrel of the gun...that chased you to the shore”? In what, then does the instinct of and for home rest?

This is a causerie that reflects on exile, hauntedness, navigation, boundaries, migration, longing and belonging. It is interspersed with lyrics and insights from the works of assorted writers.

Keywords

home, hearth, exile, instinct, boundary

Bionote

Author of the well-received *Dust* (Knopf, 2014), and the *Dragonfly Sea* (Knopf, 2019), Kenya-born Yvonne Adhiambo Owuor obtained a BA from the Kenyatta University, an MA from the University of Reading, UK, and an MPhil (Creative Writing) from the University of Queensland, Brisbane. From 2003 to 2005, she was the director of the Zanzibar International Film Festival. Her story, "The Weight of Whispers", earned her the Caine Prize for African Writing in 2003. Her other works are to be found in different publications, including *National Geographic*. For her artistic achievements, Owuor, in 2016 was awarded the (Kenya) Head of State Commendation. She is currently working on her next novel.

Individual Papers

(alphabetical order by delegate surname)

The Weary Return to Marilynne Robinson's Home

Elizabeth Joan Abele

Gulf University for Science & Technology

Abstract

Leo Tolstoy wrote, "All happy families are alike, but every unhappy family is unhappy in its own way." Marilynne Robinson's novels acknowledge that a happy family does not guarantee all members will be alike in happiness. This disconnect between the family house and happiness drove the action of the novel *Housekeeping* (1980). However in *Home* (2008), Robinson looks directly at the reluctant return of two unhappy adults. While Glory's missteps occurred after she left the loving home of Rev. and Mrs. Boughton and their eight children, the novel — as well as the other novels in the Gilead series — attempt to unravel the mystery of Jack. As his ailing father recalls, "I just never knew another child who didn't feel at home in the house where he was born."

Since Glory's position as a "prodigal" daughter is discreet, she can hope for forgiveness by returning to care for her father. However, Jack's return is more fraught and essential, as he has come to Gilead not just for refuge for himself but for his wife and son. Though he had reformed through her, her race has prevented them from maintaining a home together. However, with his Calvinist father's belief in predestination, he fears his exile may be something that cannot be reversed, ending his last hope for his wife and child.

This essay will place Marilynne Robinson's *Home* within her Gilead novels in their multi-faceted view of home and grace. *Home* asks the question that plagues many happy Christian families, why a loving *home* and God may fail to save all of its members. Through the differing shelter the family home provides to the weary pilgrims of Glory and Jack, *Home* presents the American tragedy of the beloved prodigal who cannot return.

Keywords

American literature, forgiveness, race, family, Calvinist

Bionote

Elizabeth Abele has published essays on American culture in *REDEN*, *American Studies*, and *Journal of Transnational American Studies*, and in edited anthologies on Kurt Vonnegut, Ridley Scott, Anne Proulx and Brad Pitt. Her essay on John Brown's presence in Marilynne Robinson's *Gilead* was published by *Irish Journal of American Studies*.

'In a house with too many holes': In Praise of Nature as Home

Isabel Maria Fernandes Alves

UTAD | ULICES - University of Lisbon Centre for English Studies

Abstract

Gary Snyder's assumption that "Nature is not a place to visit, it is home" translates what nature writers practise in their writings, a vision that understands the human project on Earth connected to the greater scheme of functioning ecosystems. Margaret Renkel's *Late Migrations. A Natural History of Love and Loss* (2019), a blend of memoir and observations of the natural surroundings, narrates the entanglement of the literary and natural history, demonstrating how intertwined are the fate of other organisms with the fate of human bodies, proving that Earth is a whole and interconnected home. By expressing and acknowledging the complexities of our ecological crisis, Renkel's writing exposes ways in which barriers between 'self' and 'other' and between 'nature' and 'culture' come undone.

In this paper I will explore Renkel's idea of nature as home, a common ground shared by humans and those who are more-than-human. Birds, cicadas, snakes, but also the moonlight on still water, the bumblebees, the milkweed flowers or the woodland paths are voices of wonder to which Renkel turns to in her effort to show her readers that human lives are permeated with and part of the natural world. I will also discuss that Renkel's *Late Migrations* not only invites us to pay attention to the pulse of things, but that she is aware of the complexities of her homeland, the American South, complementing her focus on natural phenomena with considerations on ecological justice, the impact of race, and inequalities experienced by groups with fewer privileges. Drawing primarily from Renkel's *Late Migrations*, and from scholars such as David Abram and Rita Felski on enchantment, I suggest that Margaret Renkel's work helps readers lead more conscientious lives in their relationship with Earth, our common home.

Keywords

Nature, nature writing, natural history, awareness, home

Bionote

Isabel Maria Fernandes Alves is Assistant Professor of Anglo-American Studies at the Universidade de Trás-os-Montes e Alto Douro (Portugal). She holds a Ph. D. on American Literature and for the past few years has been studying the relationship between literature and environment. She has published essays on authors such as Willa Cather, Sarah Orne Jewett, Henry David Thoreau, Ruth Suckow, Barbara Kingsolver, Jamaica Kincaid, and Mary Oliver, among others. Her research interests include ecocriticism, nature writing and environmental humanities. She is a member of ULICES/ (University of Lisbon Centre for English Studies), and an affiliated member of ASLE and EASLCE.

The Ethics of Deliberate Domestic Outwardness in Bernard Malamud's "The Last Mohican"

Rodrigo Andrés

Universitat de Barcelona

Abstract

Bernard Malamud's "The Last Mohican," a story in the collection *The Magic Barrel* (1958) — winner of the 1959 U.S. National Book Award for Fiction — features Arthur Fidelman, "a self-confessed failure as a painter" who has just left his life as an assimilated Jew in an American suburb and travelled to Italy in order to undertake the definitive study on Giotto. Unwillingly and indirectly guided by Shimon Susskind — a Holocaust survivor — through the streets of the Roman ghetto, Fidelman will eventually understand not just the form, but the actual

meaning of the Trecento painter's art and, in particular, that of the vignettes depicting the saint's life in the basilica in Assisi. Critics of Malamud's story have often interpreted it as a study of Fidelman's process from self-centeredness to empathy. My proposal, however, argues that the process is from housing in the safety of Levittown, NY, to deliberate self-unhousing in the world. This process results from the recognition not only of Jewish vulnerability in the mid twentieth century, but also of the ontological exposure and unbelongingness of the human condition. In his Roman experience, Fidelman connects (with) a series of figures from the past and the present — San Damiano, Virgil, San Francesco, Dante, Giotto, Tolstoy — whose re-cognition of human vulnerability impelled them to leave their houses and unhouse themselves in order to live *as* and *for* the destitute of the world. In the story, therefore, a first physical dislocation (Fidelman's from the American suburb to the Old World ghetto) leads to an awareness of a deeper dislocation, that of the Jews of Europe after the Shoah, which in turn results in a moral epiphany: that of the need to remove oneself from one's domestic stability and embrace Levinasian exteriority as an ethical and political mode of life.

Keywords

unhousing, dislocation, outwardness, Bernard Malamud, "The Last Mohican".

Bionote

Rodrigo Andrés is Associate Professor of American literature at the Universitat de Barcelona and a member of the research center ADHUC. He is co-editor of *American Houses. Literary Spaces of Resistance and Desire* (Brill, 2022) and co-PI of the research project "(Un)Housing: Dwellings, Materiality, and the Self in American Literature".

Algirdas Landsbergis Representation of Identity Within the Image of Home

Gabija Bankauskaitė and Domantė Vaišvylaitė

Vilnius University, Kaunas Faculty

Abstract

Algirdas Landsbergis (1924-2004) was a playwright, prose writer, journalist, who was forced to flee Lithuania at the approach of the second Soviet occupation, first to Germany and later to the USA. Most of Landsbergis' texts have an autobiographical tendency, with the fates of his characters unfolding in Germany or America. The creative being of a forced migrant is revealed in the short stories, which is particularly closely connected with the formation of the home image of Lithuania, its embodiment and the preservation of the memory of the homeland. This article focuses on the dominant and recurrent ideas of home in three Algirdas Landsbergis' short stories: "Dangūs tuštėja, dangūs pildosi", "Duetas moters balsui ir smuikui Venecijoje", "Karveliai virš stogu". The image of home is analyzed as a multidimensional concept. The three short stories – all taking place in America – represent three completely different images of home, which opens up the possibility of constructing notions of home: is it a specific place, or can home be perceived as a feeling and/or active state in the world? This approach attempts to show how each individual meaning of home, such as privacy, identity or familiarity, can be interpreted as a physical, psychological and social construct and related to the wider complex of which it is an integral part. Landsbergis does not follow the notion of the home as an object, but rather tends to extend it beyond the territory or place. The image of the home is associated with the personal identity and family, and with patriotic ideals, faith and the motifs of loss. The cultural memory of the nation is revealed in the writer's correspondence through the personal context and complex emotional states.

Keywords

image of home, identity, forced migration, meaning of home, homeland and identity

Bionotes

Gabija Bankauskaitė is a Professor and Senior Researcher of Vilnius University, Kaunas Faculty. Her scientific research includes modern literary theory, criticism, poetics, the First Lithuanian Republic's press and advertising, general pedagogy and didactics of the Lithuanian language and literature, the art of speaking, woman in the history of culture. Editor-in-chief of the international journal of scholarly papers 'Respectus Philologicus'.

Domantė Vaišvylaitė since 2021, she has been studying for a PhD in Vilnius University, Kaunas Faculty in Lithuanian Literary Studies, conducting research on mythological, theological, memory, archetypal and trauma aspects in Lithuanian literature. Has experience in

participating in international conferences, giving presentations, working with students, developing creative projects and speaking in front of audiences.

Making it Home? Domesticating the Lexis on and of the New World in The Pleasant Historie of the Conquest of the VVeast India, now called new Spayne... (1578)

Rita Queiroz de Barros

ULICES - University of Lisbon Centre for English Studies

Abstract

The pleasant historie of the conquest of the VVeast India, now called new Spayne... is the English translation of *Historia de la Conquista de Mexico*, part of the first published history of the taking of America by the Spaniards (López de Gómara, 1552). Published in London in 1578 by Thomas Nicholas, this translation explicitly aims to use the example given by the Spaniards to advocate the conquest of the West Indies by the English and is thus considered a contribution to the expansionist propaganda increasingly present in 16th century England (Pennington, 1972; De Schepper, 2012).

Making use of concepts new or only very recently introduced in England, Nicholas's text is the typical channel for the borrowing of loanwords, in this case from Spanish and Native American languages. Interestingly, however, loanwords from those sources (as *cazike* and *tameme*, respectively) exist along indirect translations, which domesticate (Venuti, 1995) the source text vocabulary. The aim of this paper is to exemplify and assess those translational strategies, showing how the latter contributes to making the New World (closer to) home. The study presented will be based on the analysis of the source and target texts' vocabulary developed for the construction of AMERLEX, a database derived from a collective research project devoted to the compilation and register of the lexical Americanisms (Amerindian and from Spain) present in a selection of Spanish and English texts on America published until 1700.

Keywords

vocabulary, translation, America, discoveries, Spanish

Bionote

Rita Queiroz de Barros is Associate Professor in English Linguistics at the University of Lisbon and a researcher with the same university's Centre for English Studies (ULICES). Her research focuses on historical sociolinguistics, the globalisation of English, and lexicography. She collaborates with the international research project "Lexical Americanisms in the Spanish and English languages documented in texts about America prior to 1700: AMERLEX-DATABASE". Her publications include "Legacies of translation: A case study of English lexis, Spanish loanwords and Don Quixote translations as evidenced by the Oxford English Dictionary", in Bennett and Barros (eds) *Hybrid English and the Challenges of/for Translation*. Routledge, 2019; and "English in Portugal". In Bolton (ed.) *The Wiley Blackwell Encyclopedia of World Englishes*, forthcoming.

Questions of Travel and Home: (Dis)locating the Poetic Subject in Elizabeth Bishop's Poetry

Aakanksha Barwal

University Delhi

Abstract

Elizabeth Bishop (1911-1979) has often been characterised as an exiled poet, working with and from within the shifting geographies of home and the non-home. Her poems actively engage with themes of (dis)placement, and (dis)location, constantly seeking fixed points to anchor oneself to. Bishop's ambivalence towards permanent structures and anxiety regarding the location of the home can be traced back to a series of childhood encounters that lay the groundwork for her topo-poetics. In the aftermath of her father's early death and her mother's subsequent institutionalisation, Bishop spent the remaining years in flux, between house-

holds, never staying at a place long enough to give it the character of home. The magnitude of loss of a dwelling is so overpowering for the poet that her poems become the site of expression of said loss, and attempts are made to reconstruct the familiar in whatever form available at hand.

Drawing on this impulse, the paper attempts to examine Bishop's travel poems from the collections *Questions of Travel* (1965) and *Geography III* (1976), respectively, to understand how the poet employs the idea of travel to create opportunities for the occurrence of the domestic in a foreign environment. Additionally, the paper explores the interlinkages of travel and home in Bishop's poems, through the dynamic interplay between what is rendered as familiar and strange. Travel makes way for new experiences that colour our perception of the "other", and it is the poet's contention that by knowing the "other" we come to know ourselves; while the strange is domesticated, the familiar is eventually (de)familiarised. The paper thus seeks to elaborate on the varying modalities of the domestic exhibited in Bishop's poetry, by understanding the position of the "other" vis-a-vis oneself, for questions of travel will inevitably be followed by that of home.

Keywords

home, dislocation, travel, domestic, other

Bionote

Aakanksha Barwal is a doctoral candidate in English Literature from the School of Letters, Ambedkar University Delhi, India. Her current research focuses on feminist spatial practices, particularly a female language of walking within the twentieth century, mapped through the figure of the flâneuse as represented in literary & visual narratives by women.

War Brought Home: Martha Gellhorn's Representations of Home in Her Writings about the Spanish Civil War

Alejandro Batista

University of Seville

Abstract

The concept of home is a multifold one. From the Iliad to the present, its representation has ranged variously depending on artists' usage of the idea of homeliness or belonging to one place. In Gothic fiction, for instance, the house becomes a locus "for the genre's expressions of hidden and unspoken fears" (Karsrud 7). Toni Morrison, on her part, used the home to discuss racism in the United States via a "house/home antagonism" she presents, together with the dilemma of converting "a racist house into a race-specific yet nonracist home" (15). As it can be seen, this concept is multi-dimensional, for its conception depends on the contextual situation of each literary work. In war scenarios, the idea of home is challenged, threatened, and even shattered. This is exactly what happened during the Spanish Civil War (1936-1939), when a fratricidal conflict tore the country in, at least, two opposing sides. This intranational fight rapidly turned international, and, due to the advancements in mass media and press coverage, numerous reporters went to write about the war which had turned into "the touchstone of world politics" (Crossman 4).

Among those journalists was Martha Gellhorn, a committed war correspondent who covered nearly every major battle of the twentieth century. While other writers focused on military or propagandistic aspects of the Spanish conflict, I argue that Gellhorn offered a feminine perspective to the literary output regarding this war. As a direct consequence of her sympathy for and interest in the sufferers of governmental policies. Thus, my presentation explores how, both in her dispatches about the conflict and in several short stories she later wrote, Gellhorn infuses her narratives with different explorations of the idea of home, of feeling-at-home, and of how war disrupts those concepts.

Keywords

Spanish Civil War, home, dislocation, war literature, literary journalism

Bionote

I'm Alejandro Batista and I'm currently a PhD student at the University of Seville. My research revolves around the literature written by U.S. writers about the Spanish Civil War, although I have published articles on Emma Goldman's pioneering ideas about birth control or the Posthuman in an HBO series.

The Shifting Thematics of Home in Yaa Gyasi's *Homegoing*: A Close Reading

Nicole Bishop

Allen University in Columbia

Abstract

Home is often thought of as a place of safety, comfort, and belonging, one which serves as a source of identity and connection to our past, present, and future. In her novel *Homegoing*, Yaa Gyasi explores the theme of home through the interwoven stories of two half-sisters and their descendants, tracing their journey from Ghana to the United States and beyond. The novel chronicles the family's history from 18th century Ghana to the present day, exploring the ways in which the experiences of colonialism, slavery, and migration have shaped their identities and relationships to home. As the characters navigate the complexities of race, identity, and belonging, the concept of home shifts and evolves, reflecting the multifaceted nature of this fundamental human need.

In this paper, I will conduct a close reading of *Homegoing* to examine the shifting thematics of home, examining how the characters' experiences with and understandings of home change over the course of the novel. I will focus specifically on the ways in which Gyasi uses point of view, structure, and imagery to explore the multifaceted and often conflicting meanings of home for her characters. We will also consider the ways in which the novel engages with themes of identity, belonging, and displacement, and the ways in which it challenges readers to consider the complexities of home and its meanings.

By situating the text within the broader context of African diaspora literature on home and belonging, I will also consider how *Homegoing* speaks to contemporary debates and issues surrounding identity, race, and belonging. By engaging with the literary and cultural nuances of *Homegoing*, I hope to deepen understanding of the novel's themes and to shed light on the ways in which Gyasi uses the concept of home to explore the experiences and histories of her characters.

Keywords

Yaa Gyasi, *Homegoing*, thematics of home, African diaspora literature, point of view, structure, imagery, identity, belonging, displacement, postcolonial theory, trauma theory

Bionote

Niia Bishop is an Assistant Professor of Literature at Allen University in Columbia, SC. Her work deals with postcolonial identity and critical race theory.

"A moment of long ago": Exploring Displacement in Julian Barnes's *The Sense of an Ending*

Elena Bollinger

ULICES - University of Lisbon Centre for English Studies

Abstract

"Translation is clearly too important a task to be left to machines. But what sort of human should it be given to?" With these words, Barnes opens his essay entitled "Translating *Madame Bovary*" (2012). The writer believes that a process of translation would benefit from the yet unexplored movements of writing concealed beyond the textual surface, arguing for "an exposition of the novel rather than the novel itself" (146).

Taking into consideration the idea of a passionate and culturally embodied understanding of a "veritable poetics

of translation” (Folkart, 2007), this paper aims to examine some of the narratively perceived transcultural processes involved in the experience of translating Barnes’s *The Sense of an Ending into Russian*. As Barnes puts it, frequently ‘translation requires an act of the imagination as well as a technician’s proficiency” (163). Providing new perspectives on both reading and translation, the seemingly unintentional replacement of a word sense in the original English by presentiment in Russian may empathize that many aspects of human life are not universal.

First, this paper will reflect on the significance of ‘ratio-difficilis’ (Folkart) present in the selected texts, such as the sound, prosody, imagery, denotations, connotations, and intertextualities. Second, it will consider how a translated text may constitute a theoretical framework for analysing a deep transcultural practice represented by a source text. More precisely, it will consider alternative ways in which translation of literary memory may contribute to transcultural reception studies (Tornquist-Plewa, et al., 2017), venturing into the yet unexplored domains of both writing and reading.

Keywords

Julian Barnes, cultural memory, translation, transcultural reception studies

Bionote

Elena Bollinger holds a PhD in English and American Studies from the School of Arts and Humanities at the University of Lisbon. She is currently a researcher at the University of Lisbon Centre for English Studies, and a member of the interdisciplinary project entitled ‘Shared Memories: Literatures and Cultures in English and Portuguese’. Close to both the Centre for Slavic Languages and Cultures and the Centre for Comparative Studies, she has been working on intercultural research involving memory, history and (trans)national identity within the scope of literary representations. She is also a member of Memory Studies Association. Her recent publications include several articles in International Academic Journals and a book entitled *Cultures and Literatures in Dialogue: The Narrative Construction of Russian Cultural Memory*. Routledge Studies in Nineteenth Century Literature (2022, Routledge).

Harlem Street Scenes, Critically Framed: Gordon Parks and Ralph Ellison’s Collaborative Project

Sheila Brannigan

CETAPS, Nova University

Abstract

Gordon Parks’ *Harlem* photographs from 1943-1948 evolved into a collaborative project with Ralph Ellison from 1948-1952, when Ellison’s *Invisible Man* was published to great acclaim. In this paper, I examine the project which Parks and Ellison undertook; walking the streets of Harlem, both photographing and mapping its streets, including the African American experience lived there. Parks was resident in Harlem around this time and called photography his *weapon of choice* for equality and social change. I explore how Parks and Ellison’s collaborative project interrogates the African American experience as it was lived in Harlem in the 1940s, and examine how Parks’ *Harlem* photographs critically frame questions of place, the social contours of race, hardship, belonging, and representation.

Keywords

Photography, Harlem, race, place, Gordon Parks and Ralph Ellison.

Bionote

The depiction of urban communities in photographs and how portrayals of a place and its people intersect with social values are the focus of my research. My doctoral research examines the work of four photographers who take shifting insider and outsider positionings in their series depicting American urban communities. I am a candidate in the Department of Modern Languages and Cultures at NOVA FCSH (Cultural Studies), and I am integrated into the American Intersections research thread of CETAPS.

Representations of Identities in Portuguese EFL Textbooks: An Analysis of English Accents

Silene Cardoso

ULICES - University of Lisbon Centre for English Studies

Lili Cavaleiro

ULICES - University of Lisbon Centre for English Studies /
Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa

Abstract

Language and discourse play a significant part in the construction of identity, and as people move around the globe, possibilities for new identities arise, which is of great importance in intercultural communication (Baker, 2015). In recent years, the number of foreign students in basic and secondary education has increased in Portugal, mainly due to immigration and refugees (Oliveira, 2022), and these multilingual and multicultural classrooms have posed new challenges to teachers and students. Since English often plays a crucial role in connecting students from diverse backgrounds, the English as a Foreign Language (EFL) classroom is the perfect setting to raise awareness of cultural identities through language and to promote Intercultural Communication (IC) and Intercultural Awareness (ICA), especially because of its role as a lingua franca (Baker & Ishikawa, 2021; Sifakis & Bayyurt, 2018). Considering that textbooks have a central role in EFL classrooms (Galloway, 2018) and language diversity is deeply linked with identity and culture, this study analyzes the most represented accents in audio-related activities in two widely adopted EFL textbooks in Portugal (years 7 and 10) (Government of Portugal, 2022). In the specific case of EFL textbooks, these do not provide much space for students' identities to flourish since the native speaker is usually portrayed as the ideal model. The audiovisual files used in both books are examined regarding the diversity of English accents from native and non-native speakers, and preliminary findings suggest that Standard British and Standard American accents continue to be overrepresented. Based on this analysis, two practical examples are presented of how EFL teachers may apply audio-related activities with diverse accents, hence enhancing students' critical awareness towards identity and language, as well as promoting intercultural communication for a better sense of belonging.

Keywords

identity, language, intercultural communication, EFL classroom, belonging

Bionotes

Silene Cardoso has a MA in English and American Studies from the University of Lisbon (FLUL), where she is currently a PhD student and researcher at ULICES. Silene is an ELT textbook editor, author, and language teacher. Her research interests include: ELF, ELT, Teacher education, Materials development, and Intercultural communication.

Lili Cavaleiro has a PhD in Applied Linguistics from the University of Lisbon (FLUL), where she is also a researcher at ULICES. She is currently an Invited Assistant Professor at NOVA University of Lisbon (NOVA FCSH). Her research interests include: ELF, ELT, Teacher education, Materials development, and Intercultural communication.

“This was not a safe space”: Representations of Home, (Un)Belonging and Displacement in Contemporary Dystopian Novels

Alexandra Cheira

ULICES - University of Lisbon Centre for English Studies

Abstract

The aim of this paper is to explore literary representations of not feeling at home in contemporary dystopian fiction, since “home” is a problematic issue that grapples with the complications of belonging and displacement. In contemporary dystopian novels, the home is notably often construed as an extremely dangerous and

even life-threatening place. As Doris Lessing chillingly shows in *The Memoirs of a Survivor*, the elderly can become easy targets of gang teenage violence. Even residents in closely knit communities who help each other out against roaming outsiders, like the ones depicted by Octavia Butler's *Parable of the Sower*, ultimately fail to sustain the brutal tide of violence unleashed against them by a group of fanatic arsonists who just wish to see the community burn to the ground to scavenge among the ruins until they move on to another place. Travelling with a young child across a devastated country in which every chance encounter may prove a potential threat is perhaps even more harrowing, as Cormac McCarthy's *The Road* excruciatingly fictionalises. I'm particularly interested in exploring the sets of opposition in these three novels regarding inside (safe) houses vs. outside imminent danger and the way they are often subverted, with a pervading sense of threat increasingly surrounding even formerly safe places. I will also examine the way the relationships between the protagonists and their travelling/ stay-at-home companions influence their choices and decisions in order to keep them as safe as possible, and themselves in the process, in a world in which the whole notion of human decency, and even of humanity itself, has completely vanished.

Keywords

belonging, displacement, dystopian fiction, *Parable Of The Sower*, *Memoirs Of A Survivor*, *The Road*

Bionote

Alexandra Cheira is a researcher at ULICES. She holds a PhD in English Literature and Culture (2022, University of Lisbon), with a dissertation focussing on A. S. Byatt's fiction and critical work. Her current areas of research include contemporary women's writing, gender and women's studies, and wonder tales. She has published articles and book chapters on A. S. Byatt's fiction, *The One Thousand and One Nights*, the conteuses, Victorian women writers and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic*, *(Un)Doing Evil: Of Human Inner Light and Darkness* (2012) and *Wonder Tales in the Fiction of A. S. Byatt* (2023). She translated A. S. Byatt's "Cold" into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (2014), an anthology of short fiction by contemporary British and Irish authors in translation.

Refugee 'Home' Spaces: between real and ideal

Hannah Coombs

University of Portsmouth, England

Abstract

Autobiographies and memoirs written by those who were refugees as children often provide intricate detail of domestic space, both prior to fleeing and upon arrival at their space of refuge. Beyond the trauma of fleeing one's home country and the events leading to this, children are often faced with ongoing upheaval and uncertainty after their journey. They find themselves in home spaces which are distant from those which they are familiar with and which do not meet their needs or offer 'homely' qualities such as privacy, security and the opportunity for personalisation (Gosling et al., 2015), and are often forced to repeatedly move to new 'home' spaces. These complex relationships with domestic space, less visible in much public media, becomes visible through the personal perspectives of autobiographical literatures.

This paper will analyse the ways in which spaces taking on the present role of 'home'; and the expected properties of 'home' become misaligned for child refugees. I will employ de Certeau's assertion that "space is a practiced place" (1984), allowing the same physical location to be interpreted differently dependent on an individual's experience of it, and Kilian's discussions of the power dynamics underlying perceptions of public and private space (1998) as the foundation of analysis of the redefinitions and re-creations of 'home' presented in contemporary autobiographical publications. Foucault's theory of Heterotopias will be aligned with Rushdie's 'imaginary homelands' in an analysis of the creative ways in which child refugees draw imagined or remembered ideal home spaces into their present realities as a means to cope with day-to-day challenges. Through this lens of spatial analysis, this paper will analyse excerpts from contemporary refugee narratives including Jamieson & Mohamed's *When Stars are Scattered* and Wamariya & Weil's *The Girl Who Smiled Beads* in order to explore the developments of (semi)-imagined spaces as sanctuaries from challenging realities.

Keywords

refugee, heterotopia, domestic, home, space

Bionote

Hannah Coombs is a PhD candidate at the University of Portsmouth, England. Her research focuses on spatial theory, personal perspectives and identity in contemporary refugee narratives. She recently joined the Orion project (University of Malaga) as a visiting scholar, and presented at the 'Dis/orientations and Dis/entanglements in Contemporary Literature and Culture' international conference.

"In the Well-Being Garden: Home and Late-Life Institutionalization in Rachel Joyce's *The Love Song of Miss Queenie Hennessy*"

Mariana Cruz

NOVA University of Lisbon

Abstract

As a place or dwelling, the meaning of home changes and evolves throughout the life-course. 'Ageing in place' is a key concept of modern gerontology that designates the experience of growing older in one's own house. This aging model is built upon the assumption that the domestic space affords an enduring feeling of comfort and belonging. Fictional care home narratives — stories that take place inside long-term care institutions — have engaged with this dominant paradigm of home and aging, either by challenging or endorsing it. The current paper will analyse how English care-home novel *The Love Song of Miss Queenie Hennessy* envisions the possibility of recreating home inside an institutional setting in later life, particularly in the case of older subjects in a situation of dependency. It will argue that the representation of late life institutionalization in the novel is consistent with understandings of home not as a spatially bounded unit, but as the product of a relational process — of the dynamics established between the individual and the surrounding social and material reality —, which can be "made and unmade" (Baxter and Brackwell 2014) throughout the life-course. It will be considered how *The Love Song of Miss Queenie Hennessy* departs from stereotypical images of care facilities as "total institutions" (Goffman 1961) and from that which Betty Friedan described in 1993 as the "nursing home specter", on the other hand portraying the hospice at the centre of the narrative as a community where feelings of homeliness may be reproduced, and identities reinforced or even transformed.

Keywords

care home narratives, aging, disability, place, nursing home specter

Bionote

Mariana Cruz is a Ph.D. student of Modern Literatures and Cultures at NOVA University of Lisbon and the recipient of a Ph.D. research grant provided by FCT (2021.07138.BD). Her current research focuses on representations of institutionalized aging in Contemporary Anglo-American Literature. Mariana Cruz has been associated with the Centre for English, Translation and Anglo-Portuguese Studies since 2017.

Remembering Home through Fictional Narratives: A Phenomenological Study of Academic African Migrants in Germany

Mahtab Dadkhah

University of Erfurt

Abstract

As opposed to the familiar topic of migration from the Commonwealth to the UK, migration from the Commonwealth to Germany is a research gap, despite the internationalization of the English language and the globalization of anglophone culture with a direct impact on Germany. As a new concept, postmigration theory offers perspectives on how European societies react to the increasing effects of migration and cultural diversity and how influential this reaction is for the situation of migrants in a given society. However, much less is known

about the role of the post-migrant society of Germany concerning cultural identity formation/identification of the specific group of migrants from anglophone countries. Commonwealth migrants already have a mental image of Europe due to their access to globalised anglophone culture and their knowledge of the English language before migration; this paper indicates that fictional narratives play a significant role in the formation of this mental image. Moreover, the same narratives or narratives about home can be consumed by them as a tool for identification with home or formation of the ethnic dimension of their identity after migration. Therefore, this paper, as a part of an ongoing Ph.D. project, focuses on the role of mental images, formed by fictional narratives, for the migration decision-making before migration and development of cultural identities in anglophone academic migrants from Africa in an encounter with the German culture after migration. This paper also uses postmigration theory mainly as a perspective on the condition of German society in relation to the identification of the mentioned migrants. The research method for the interviews is phenomenology, in which data are gradually revealed from the qualitative analysis of interview transcriptions. Research questions are answered by deep estimation of migrants' points of view on the research concepts. The data are collected from in-person interviews.

Keywords

narratives, African migrants, postmigrant Germany, identity formation, anglophone culture

Bionote

I am an Iranian Doctoral researcher of English language and Literature and an assistant lecturer at the University of Erfurt with a specific research and teaching focus on the influence of fictional narratives in migration scenarios and cultural identity formations. For this end, my specific area of interest is the situation of Commonwealth migrants in Germany regarding the scarcity of their globalized knowledge of anglophone culture and language in Germany. I have participated in several conferences and published some papers in literary criticism. My research at the University of Erfurt is a link between literary studies and communication and media studies due to its simultaneous focus on narratives and migration.

Words to Rock A Glass House: Behrouz Boochani's Critique of Power and Belonging

Parisa Delshad

University of Valladolid

Abstract

This paper will examine the way Behrouz Boochani's experiences of displacement and statelessness inform his critique of dominant discourses on belonging. Over the six years the Kurdish-Iranian refugee spent incarcerated on Manus Island, he wrote extensively about the refugees' conditions in Australia's offshore prisons. Both his memoir, *No Friend But the Mountains: Writing from Manus Prison* (2018), which expresses his sharp criticism of both Australia's immigration policies and the Iranian regime's oppressive measures against the Kurds, and his recently published essay collection, *Freedom, only Freedom* (2022), lend themselves to a rethinking of the boundaries of home. Through an analysis of his 'Manus Prison Theory', developed with Omid Tofighian, this paper argues that Boochani's work challenges atavistic and exclusive notions of belonging and highlights the importance of cultural hybridity and social solidarity in discussions of home. Central to my analysis is the examination of his texts' reception, with a special focus on winning the Victorian Premier's Literary Award, despite not being written in English originally.

Keywords

Boochani, offshore detention, belonging, hospitality, Australia

Bionote

Parisa Delshad is an adjunct lecturer at the University of Valladolid. She has recently earned her Ph.D from the University of Salamanca, Spain, writing on representation and identity in Iranian diasporic memoirs. She is also a member of the research group "Critical History of Ethnic American Literature: An Intercultural Approach".

‘Women, Identity, and Home: An Ecofeminist Perspective of Shirin Neshat and Sevdaliza’s Visual Art’

Keyona Fazli

University of St Andrews,

Abstract

Iranian women of the post-1979 diaspora, such as visual artist Shirin Neshat and singer Sevdaliza, have produced visual art that provokes questions regarding home, identity, dislocation, and sensations of foreign-ness or alienation.

Sevdaliza’s video, *Genesis* (2021), directs its viewer to re-examine preconceived notions of the feminine, queer, and minority within the human and the non-human. As an Iranian woman living in a country where English is my language of communication, I want to consider the ecofeminist connection between the human struggle for cultural self-determination, environmental sustainability, and social justice, and humanity’s organic relationship with the earth. Sevdaliza’s conflicting images, words, and sounds combine to provoke a sense of alienation, responding to both her perspectives on her identity and the COVID-19 pandemic.

Neshat’s visual works, such as the feature film *Women Without Men* (2009) and the short film series *Dreamers* (2013-2016), take a Surrealist approach, and expand on women’s relationships with themselves as well as with each other. Blurred faces, stark black-and-white colour palettes, and a perpetual return to the earth and sea, confront Neshat’s words: ‘I’m a nomad. I don’t belong anywhere’, converging with her audio-visual works to dislocate the viewer. Women in Neshat’s work are often accused of being liars and are physically confronted with what can be understood as burdensome inner thoughts of non-belonging.

Analysis and comparison of some of the work of these two Iranian women can address issues of identity and belonging felt by members of the Iranian diaspora in the West. Tantamount is the feminist’s relationship to the earth and we can begin to question whether ‘home’ is a place or but a false presentation of a sense of security that has not yet been confronted by external factors of war, trauma, exile, and abuse.

Keywords

diaspora, ecofeminism, identity, speciesism, queer

Bionote

I am an MLitt student at the University of St Andrews, studying Modern and Contemporary Literature and Culture, with an avid interest in hybridities between music and literature, with a focus on feminist, queer, and ecocritical theory.

Home and Creativity in Paula Rego’s Artistic Work

Ana Raquel Fernandes

ULICES - University of Lisbon Centre for English Studies

Universidade Europeia | IADE - Faculty of Design, Technology and Communication

Abstract

The ideal, imaginary, remembered and/or desired home triggers artistic creativity in literature, the visual arts, music and other modes of expression. Focusing on the work by the Portuguese-British visual artist Paula Rego, my aim is to dwell upon the concept of home and the way it becomes a source of creativity. I argue that Rego’s trajectory as a painter is intrinsically linked to the depiction of home from both a personal as well as a socio-political perspective.

In her paintings home becomes not only a frame in which privileged interpersonal relations occur but also a

space in the making, evincing the way Rego engages with the surrounding world. Indeed Rego's art from its very beginning, throughout the 80s and 90s, until more recently, in her last years as a painter, signal that home is never a politically neutral concept. As Maria Manuel Lisboa mentions, 'In the work of Paula Rego [...] the personal becomes political' (2019: 3). The depiction of domestic life, the aesthetic recording of childhood, the (violent) depiction of women more often than not occur in a home environment. Nevertheless, Rego is also concerned with the relentless search for home carried out by a vast number of human beings nowadays, particularly, those who are more vulnerable to social injustice and suffer from different forms of discrimination and abuse. Thus, notions of care and affect are part of the artist's aesthetic stance, implying the full practice of an ethics of care. This paper aims at understanding the concept of home as an overarching theme in Rego's creative process and its impact in the artist's depiction of the world.

Keywords

home, creativity, vulnerability, affect, ethics of care

Bionote

Ana Raquel Fernandes is currently PI of the Research Group *Other Literatures and Cultures in English* (RG4) at the University of Lisbon Centre for English Studies (ULICES/CEAUL) and a Lecturer at Universidade Europeia | IADE, Lisbon. Her main research interests broach contemporary British and Portuguese literature and culture, and women's writing. Her latest edited volume is *Beyond Binaries: Sex, Sexualities and Gender in the Lusophone World* (Peter Lang, 2019). She was the guest editor of a special issue for *the American, British and Canadian Studies* devoted to writers of the millennium (December 2020). She is a team member of the FCT-funded projects *Women's Literature: Memories, Peripheries and Resistance in the Luso-Afro-Brazilian Atlantic* (PTDC/LLT-LES/0858/2021) and *Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust* (ID 740639658).

Home in a Name: How Identity Can Change Depending on What You Call Home

Maria João Ferro

ISCAL-IPL - University of Lisbon Centre for English Studies
CLUNL - Linguistics Research Centre of NOVA University Lisbon

Abstract

Although Albot and Brunting (1970) called names a 'neglected social variable', given names have been long studied and attracted the attention of various disciplines from philosophy to sociology, anthropology, history, linguistics, and psychoanalysis (Tesone, 2011). Names are loaded with cultural meaning, giving clues as to ethnicity, socioeconomic status, and origin in time and place and their influence in life is undeniable. Names are inseparable from who we are; they are the very essence of a person (Tesone, 2011) or a fictional character. Literature is fertile ground to explore the connotations of names. Shakespeare asks, through Juliet, 'What's in a name?', and Maya Angelou, in *I Know Why the Caged Bird Sings*, describes the plight of a child who wants to be called by her given name. In this paper, I will look both at how much a name influences a person's life and how much a person is influenced by their name, taking the main character of *the Luckiest Girl Alive* (Knoll, 2015) as a case in point — TifAni FaNelli bears the burden of her Italian background in her name. Living in a world of WASPs, her main goal in life is to belong to what she feels to be her home — the high-profile life her education has given her access to — repudiating her Italian origins. Throughout the novel, we hear her inner dialogue and realise how much her identity relies on her name and on what she calls home.

Building on the notion that names play a crucial role in the 'construction of identity' and the definition of selfhood (Hough, 2016), this research is situated within the socio-onomastics field, which 'looks at how names are used', considering their 'social, cultural, and situational domains' (Ainiala & Östman, 2017).

Keywords

cultural background, fiction, identity, onomastics, social class

Bionote

Maria João Ferro is a senior lecturer at ISCAL-IPL, a researcher with the Research Group on Reception and Translation Studies at ULICES, and a collaborator of CLUNL. She holds a PhD in Linguistics and her research interests include Translation, Terminology, Languages for Specific Purposes, and the Economics of Language.

Uprooted: The Holocaust Translated in the Portuguese Editorial Market

Maria João Ferro

ISCAL-IPL - University of Lisbon Centre for English Studies
CLUNL - Linguistics Research Centre of NOVA University Lisbon

Abstract

Representations of the Holocaust in fiction and non-fiction abound. We focused on the Portuguese market and carried out a survey of the Holocaust-themed works translated in Portugal over the course of five years, covering survivor accounts, second-generation accounts (McGlothlin, 2006), and historical research. Although ‘holocaust literature’ is a debatable term (for a discussion, see Rosenfeld, 2004), we have worked from the assumption that it is possible to identify thematic characteristics that allow us to classify works as such.

Researching the Portuguese editorial market presents several challenges, especially a lack of a national database of easy access. Our research was, therefore, based on two different approaches. We began by consulting PORDATA, and then moved on to three main bookstore’s commercial websites — Wook, Bertrand, and Fnac — following two different methods, keywords and topics. We, then, narrowed down the titles found to those published from 2018 to 2022. The result was a solid number of fiction and nonfiction titles that show that there is a clear interest from publishers and, consequently, readers in Portugal in the Holocaust and in WWII.

Finally, we zoomed in on the experience of millions of Jews taken from their homes as represented in literature, looking at a few examples. We believe fiction has a greater impact on the construction of the event in the minds of Portuguese people since Portugal was not directly involved in the conflict and therefore the connection to the plight of the Jews is not as immediate.

Keywords

Holocaust, literature, testimonies, translation, World War II

Bionote

Maria João Ferro is a senior lecturer at ISCAL-IPL, a researcher with the Research Group on Reception and Translation Studies at ULICES, and a collaborator of CLUNL. She holds a PhD in Linguistics and her research interests include Translation, Terminology, Languages for Specific Purposes, and the Economics of Language.

Lyrical Reimaginings of a Conflicted Childhood

Rachael Franke

University of Fribourg, Switzerland.

Abstract

In Salman Rushdie’s *Imaginary Homelands* (1992) he writes of the diasporic identity as being “at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools” (15). Countless terms and theories have been generated to encompass this experience, namely W.E.B. Du Bois’ theory of double consciousness or Homi Bhabha’s concept of hybridity, yet the often contradictory feelings of assimilation, alienation, loyalty, and guilt prevail in contemporary literature. When considering the concepts of home and belonging, narratives of conflict and dislocation portray the imaginary homeland distinctly.

In Wayétu Moore’s memoir *The Dragons, the Giant, the Women* (2020), the trauma of witnessing the onset of the First Liberian Civil War is told through fantastical and mythological reflections. By implementing a fable-like story telling narrative, Moore distances herself from the horrors of gunshots, dead bodies, and the uncertainty

of survival in her homeland — an imaginary escape from memories no five year old child should have. “Liberia’s sweetness was incomparable,” she writes, nostalgic for the homeland that she once knew while downplaying the fear and destruction she experienced. When Moore returns to Liberia as an adult, her memories and imaginations have confounded, leaving her feeling alienated in her homeland as Liberians immediately recognise she has come from “England or America.” The lyrical, child-like memory of drum beats, dragons, and princes which helped her to withstand the physical and psychological violence of war has made reconnecting with her tangible homeland a seemingly impossible feat.

In this presentation, I will explore the narratological tools used to portray imaginary homelands while considering both the harm and safety a fantastical memory provides in *The Dragons, the Giant, the Women*.

Keywords

conflict narrative, diaspora, imaginary homeland

Bionote

Rachael Franke is a PhD Candidate in North American Literature at the University of Fribourg, Switzerland. Her current research employs Kimberlé Crenshaw’s theory of intersectionality and Andrea O’Reilly’s maternal theory to analyze representations of motherhood in contemporary novels set in the US South.

Displacement and Unhousing in Literary Representations of Alzheimer’s Disease

Cristina Garrigós

UNED (Universidad Nacional de Educación a Distancia)

Abstract

Displacement is one of the most recognizable characteristics of people with Alzheimer’s, who are often confused about notions such as “place” and “home.” Losing one’s memory is regarded as losing one’s identity and one’s place in the world. In this disease, the house, which formerly represented a world of meaning, a place of identity and memory in a Bachelardian way, becomes a place of fear and danger. Losing oneself in one’s house, and not recognizing the objects which have been with a person their whole life are causes of anguish and anxiety. This is what we could call “unhousing,” that is, understanding your settlement as unsettling, your home as unhomely. Moreover, unhousing is reinforced when the person with Alzheimer’s is taken to a nursing home, an action that is often regarded as traumatic. This paper explores unhousing associated with Alzheimer’s in two contemporary US novels. To that purpose, I will focus, on the one hand, on the house as an unsettling place, and, on the other, on the nursing homes as spaces of resignification. I will analyze two cases where the houses and the institutions for the care of people with Alzheimer’s become crucial for the narrative. The first case is Jennifer’s house and the institutions depicted in Alice LaPlante’s *Turn of Mind* (2011). In this novel, Jennifer, the protagonist, is a person with dementia who is accused of murdering her best friend. The author uses Gothic elements, including the tension between outside/inside typical of enclosure narratives, to describe her sense of unhousing. The second case is Marita Golden’s *The Wide Circumference of Love* (2017) where Gregory, a reputed architect with early onset Alzheimer’s, has frequent episodes of dislocation that force his family to place him in a nursing home. Both novels show how people with Alzheimer’s experience unhousing.

Keywords

unhousing, Alzheimer’s, displacement, LaPlante, Golden

Bionote

Cristina Garrigós is Professor of American Literature at UNED (Spain). Her research interests include US contemporary literature, film, music, memory, and gender studies. She has published on Kathy Acker, Gloria Anzaldúa, Giannina Braschi, Don DeLillo, and Ruth Ozeki, among other authors. Her latest book is *Alzheimer’s Disease in Contemporary US Fiction: Memory Lost* (Routledge, 2021).

Domestic Dislocations: The Poetics of Home in Margaret Atwood's Fiction

Teresa Gibert

UNED (Universidad Nacional de Educación a Distancia)

Abstract

Margaret Atwood has systematically questioned the traditional ideas of domesticity while exploring the complexities of our contemporary experiences of home. Her novels and short stories often expose to what extent North American society was affected by the resurgence of the cult of domesticity after World War II, a long-term period of time when the Victorian role of "the angel in the house" was refashioned into that of the modern "good wife and mother," equally devoted to the conventional values of home and hearth.

The entrapment motif, which is inextricable from the escape motif, presents the house as a prison rather than a shelter or a safe haven. Many of Atwood's female characters rebel against the fate of being confined to the family home (generally perceived as restrictive) and run away from its stifling atmosphere. Far from evoking the expected feelings of security, the domestic space may even become an extremely dangerous place, a site of gender violence and sexual abuse instead of being a place of refuge from the outside world. In Atwood's fiction, the quest to return home or to find a suitable home almost always turns into an experience of disappointment, eliciting confrontation rather than reconciliation. Thus, the recurrent topic of homecoming is in fact developed as a failed homecoming because it either never happens (e.g. men "lost" in the war), or if it does, it invariably leads to frustration on all sides, since most female characters do not welcome the return home of their errant husbands or fathers (e.g. veterans affected by post-traumatic stress disorder).

Furthermore, Atwood examines the themes of homesickness and emotional homelessness in the form of nostalgia for an imagined childhood home, that is, the longing for a home which has only existed in the minds of her characters.

Keywords

domesticity, domestic violence, homecoming, emotional homelessness, homesickness

Bionote

Teresa Gibert is Professor of English at the UNED (Madrid), where she teaches American and Canadian literature. Her publications on Margaret Atwood include journal articles in *Miscelánea. A Journal of English and American Studies*, *ES Review*, and *Journal of English Studies* together with essays in collected volumes such as *Women Ageing through Literature and Experience* (Universitat de Lleida, 2005), *Short Story Theories: A Twenty-First-Century Perspective* (Rodopi, 2012), *Traces of Aging. Old Age and Memory in Contemporary Narrative* (Transcript Verlag, 2016), *Representing Wars from 1860 to the Present: Fields of Action, Fields of Vision* (Brill/Rodopi, 2018), and *Frankenstein Revisited: The Legacy of Mary Shelley's Masterpiece* (Universidad de Salamanca, 2018). Furthermore, she contributed to *The Cambridge History of Canadian Literature* (Cambridge UP, 2009) with the chapter "Ghost Stories: Fictions of History and Myth."

More information on Prof. Gibert's website: <https://www.uned.es/universidad/docentes/filologia/maria-teresa-gibert-maceda.html>

Holocaust Education in Portugal: New Avenues and Approaches

Zsófia Gombár

School of Arts and Humanities, University of Lisbon

Abstract

The paper presents the FCT-funded project "Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust" and the new pedagogical concepts and methodology associated with the USC Shoah Foundation's educational platform IWitness. The project is hosted at the University of Lisbon Centre for English Studies (ULICES), and its main aim has been to produce digital educational resources on the Holocaust and related genocides in European Portuguese. The project comes as a response to the paucity of educational material on the subject in Portugal, which, in part, can be explained by the fact that Portugal as a neutral country did not participate in the Second World War, and thus until recently, the Holo-

caust was not regarded as an essential part of the Portuguese national history. The paper also details the state of the art on scholarship with respect to Portugal and the Holocaust including Kaplan's (2020), Pimentel and Ninhos's (2013), and Milgram's (2010) pioneering work, and shows how historians and curators have explored new avenues and novel strategies to educate the public about the Holocaust in Portugal. Finally, it examines questions as to what extent and how secondary education should reflect on the most recent findings of Holocaust research.

Keywords

Second World War, Holocaust, Sinti and Roma genocide, Holocaust education, teaching empathy

Bionote

Zsófia Gombár is currently the head of the Research Group on Reception and Translation Studies at the University of Lisbon Centre for English Studies (ULICES), where she coordinates the FCT-funded project "Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust (ID 740639658)." She is an affiliated researcher of the USC Shoah Foundation. Besides, she is the scientific coordinator of the project "Intercultural Literature in Portugal (1930-2000): A Critical Bibliography (CECC/ULICES)" with Teresa Seruya and Maria Lin Moniz. Her main areas of research are censorship studies, translation history, history of sexual minorities, and Holocaust education.

"Never again its sweet song be sung": Athol Fugard's Exploration of Language, Home and Identity in Sorrows and Rejoicings and Other Writings.

Mick Greer

School of Arts and Humanities, University of Lisbon

Abstract

The modernist, South African born Portuguese poet, Fernando Pessoa, famously wrote "a minha pátria é a língua portuguesa" (usually translated as "my home is the Portuguese language"). What answer would Athol Fugard, with what he called his "bastardised identity — an Afrikaner writing in English", as well as his Polish and Irish roots, give if asked about his linguistic "pátria"?

In *Sorrows and Rejoicings* (2001), Dawid Olivier lives in a similar linguistic borderland being, for example, Dawid for Afrikaners and David for English speakers. Exiled in London during the final years of apartheid, Dawid is a poet racked by the feeling of having abandoned his roots. Increasingly frustrated by each "hopeless attempt to weave a net of words" to capture the feeling of home, he trudges along the rain drenched city streets remembering the "taste of the Karoo... sweet water and dry dust" back home in a tiny South African village.

The quotation in the title of this paper comes from Ovid's *Tristia* (or 'Sorrows'), several stanzas of which are used by Fugard as the play's epigraph. Dawid keeps and quotes from a copy of the poem, identifying with the exiled Latin poet, whilst hoping one day to publish his own *Rejoicings* as a response to Ovid's *Sorrows*. As the London years pass, Dawid suffers a growing belief that domestic persecution may well be preferable to foreign liberty, which he articulates in terms of language: "Dying in exile [is] one thing, but living in exile without your soul?... I mean, your soul speaks with your mother's tongue."

Focusing on *Sorrows and Rejoicings*, but also drawing on his notebooks and other writings, this paper will discuss Fugard's highly personal and often painful exploration of the relationship between language, home and identity.

Keywords

Athol Fugard, language, home, identity, South Africa

Bionote

Mick Greer has taught at FLUL since 1992, where he is an Assistant Professor. He holds a PhD on James Joyce and theatre and is a researcher at FLUL's Centre for Theatre Studies. His main areas of interest include James Joyce, Contemporary English language Theatre, Translation and Theatre in Education.

“The Beyond-The-Pales” Rethinking Unreliable Narration, Home and (Non-)Belonging with Anna Burns’ *Milkman* (2018)

Tom Hedley

Trinity College, Dublin

Abstract

In 2022, Ireland marked the centenary of two simultaneous events: the founding of the Irish Free State following a violent process of decolonisation and the partition of the island to establish Northern Ireland, remaining within the UK. With the contours of this colonial border sharpened in the wake of Brexit, the region is, 100 years on, still shaped by vexed national identities, contested historiographies and the legacies of segregation, discrimination and resultant period of violence known as “the Troubles” — from the breakdown of democratic systems to recurrent sectarian unrest. Despite this, in recent years the area has witnessed a swell in writing by historically marginalized voices who articulate the complexities of home, belonging and the modes of exclusion that underpin them, experimenting with established literary categories like unreliable narration to do so. What, then, is the possible relationship between (non-)belonging and narrative unreliability? To probe this question, I foreground in this paper the Booker prize-winning novel *Milkman* (2018) by North Belfast writer Anna Burns, whose narrator details relentless sexual intimidation by a local paramilitary leader and unpicks claustrophobic community norms during the Troubles in 1970s Belfast. Theoretically, since its conception with Wayne C. Booth in the 1960s, the phenomenon has come to occupy a contested space of its own, with critics disharmonious on the standards applied when diagnosing a narrator as “unreliable”. Met with relative agreement, however, is Tom Kindt’s suggestion that reliability is determined with respect to the interior norms of the textual world described, i.e., the norms of the narrator’s home environment. Throughout *Milkman*, the narrator is characterised by those in her surroundings as a troublesome outsider because of her apparently abnormal habit of “reading-while-walking”, thus engendering questions as to her perspectival reliability in the tense, crisis-ridden environment she discusses.

In this paper, I argue that Burns, by giving voice to the experience of marginalization, reveals the shortcomings of this critical consensus by exposing the arbitrary, explicitly gendered modes of exclusion that place the narrator outside of the restrictive community norms that govern her homeplace. In short, Burns reverses the polarity of the phenomenon, exposing a hostile and unreliable environment through the prism of a vulnerable, ostracized but nonetheless reliable narrator.

Keywords

Irish literature, unreliable narration, the troubles, contested spaces, marginalisation

Bionote

Tom Hedley (he/his) is a final-year PhD student at Trinity College Dublin. His PhD project, which is funded by the Irish Research Council, explores spatial understanding and representation in literary modernism and modern mathematics. He is also a part-time lecturer in the Comparative Literature department at Utrecht University.

Photographing the (Un)familiar City: An Interview with Luísa Ferreira

Paula Horta

ULICES - University of Lisbon Centre for English Studies

Abstract

Born and raised in Lisbon, the Portuguese photographer Luísa Ferreira has been photographing the city she calls home for three decades. She has engaged with Lisbon from the perspective of Gaston Bachelard (1969:47), who, in *The Poetics of Space*, considered that “inhabited space transcends geometrical space”. Much like Michel de Certeau and Walter Benjamin, she has read the city as a text, capturing snippets of everyday life, buildings and faces that lend the lived space of the old neighbourhoods the reassuring familiarity of home.

Beginning in 1994, and shot over a ten-year period, the project *Há quanto tempo trabalha aqui?* (*How long have you been working here?*) is a tribute to traditional shops that were, in many cases, more than a hundred years old, and that have since almost all disappeared from the historic part of the city. The photographs of the shops are accompanied by the stories of shop-owners and staff, for whom these lived spaces are more than repositories of memory; they are like a second skin that not only sheathes the body but also gives its occupier an identity. In the past decade Ferreira has interpreted the modern urbanised space, producing visual contemplations of the unhomely city. This presentation will be delivered in the form of a filmed interview that will address Luísa Ferreira's photographic practice and perception of the changing character of Lisbon, a place that no longer feels like home.

Keywords

(un)familiar city, lived spaces, memory, photography

Bionote

Paula Horta holds a Phd in Cultural Studies (Goldsmiths, University of London.) She is assistant professor of Visual Culture and Contemporary Visual Arts at the School of Arts and Humanities, at the University of Lisbon, where she is a researcher at ULICES (University of Lisbon Centre for English Studies) and is involved in the Representations of Home research project (RHOME). Her current work explores visual narratives and questions of home, longing and (un)belonging through the lens of narrative and photography theory.

Love, Honour, Obey, Destroy: Unmaking the Family Home in Rachel Cusk's *Aftermath* (2012) and Deborah Levy's *The Cost of Living* (2018).

Dearbhaile Houston

Independent scholar

Abstract

This paper will explore, through a comparative reading, the spatial metaphors used in memoirs/works of non-fiction by contemporary women writers Rachel Cusk and Deborah Levy to describe the affective reality of the dissolution of the family home in the wake of a divorce. Examining what is at stake in these metaphors of unmaking of the family home, this paper contends that the unmaking and remaking of home spaces in Cusk and Levy's non-fictional texts illustrate wider contemporary anxieties regarding the family home as a space of belonging fostered through interiority and exclusion. Both *Aftermath* and *The Cost of Living*, via the ambivalent act of writing about the deconstruction of the family home, query the individual and societal function of the contemporary family home and its supposed disconnection from its traditional economic function fostered by patriarchal marriage. As such, a spectre of feminist thought is invoked in these texts to discuss the failure of the family home in its contemporary guise. While feminism, itself a body of thought with an ambivalent relation to home and domesticity, is not explicitly the cause of these marital ruptures and ensuing dislocations, it is to some degree situated within an overarching analysis of blame. As such, *Aftermath* and *The Cost of Living* are in dialogue with a cultural discourse of feminism as a political project at a crossroads in the twenty-first century — perhaps particularly in Britain, as in other Anglophone spheres — regarding its aims, if not its end. This paper will illustrate how Cusk and Levy metaphorize the concerns of twenty-first century life and politics through the space of home — how women are positioned as being at once at home and not at-home in the contemporary era.

Keywords

contemporary non-fiction, domestic space, family home, feminism, marriage

Bionote

Dearbhaile Houston holds a PhD in English Literature from Trinity College Dublin, Ireland. Her research focuses on representations of domestic space in contemporary women's writing, including the work of Alice Munro, Lorrie Moore, and Anne Enright. She has co-edited special issues on contemporary Irish women's writing for *Alluvium* journal (2021) and *Irish Studies Review* (2023).

Language as a Symbol of Home, Belonging and Un-belonging

Samia Khan
Queen's University

Abstract

Language is entangled with the idea of home transcending physical boundaries and in the case of Urdu, its genesis, history and politics make it a deeply contested political question about majoritarian nationalism, identity and linguistic minoritization in India.

What language do you think and dream in? What does it reflect about your identity / nationality/ religion/ class? For many who come out of English dominated post-colonial education system, we consciously think in one language and subconsciously dream in another. There is an alignment between language and identity; it defines our belonging and how our public identity is interpreted. Edward Said wrote, "everyone lives life in a given language; everyone's experiences therefore are had, absorbed, and recalled in that language. The basic split in my life was the one between Arabic, my native language, and English". This paper will explore the ideological power of language in belonging, engaging with questions of community and nationalism, to ask what happens when members of a marginalised community lose their language but retain their right to speak? How is the idea of home impacted by marginalization/ erasure of a linguistic minority. The question is not, whether the subaltern (broad term to refer to marginalised voices) can speak; rather the question should be, can we hear/ understand the subaltern? The question is about legibility of linguistic minorities and belonging in the age of majoritarian nationalism .

The 'performativity of language' undertaken by modern nation-states is a tool of constructing the nation according to Homi Bhabha; it is this performativity of language which plays a role in creation of a community and definition of the 'other'. Robert D. King has rightly called language a 'Trojan Horse', because concealed in it could be non-linguistic, divisive demands.

Bionote

Samia Khan (She/Her) is a PhD Candidate in Cultural Studies Program at Queen's University, Kingston, Canada. She works on the intersection of language, nationalism, communalism, minoritization and identity politics in contemporary India. She is a historian by training, and engages with postcolonial studies, subaltern studies, cultural studies, critical theory, etc.

Lost and Found: Dislocation and Material Objects in Denise Levertov's Writing

Nora Kirkham
University of Aberdeen, United Kingdom

Abstract

This paper will explore the theme of loss and displacement through material objects in Anglo-American poet Denise Levertov's memoirs. Celebrated for her lyrical poetry that celebrated the natural world, Denise Levertov (1923-1997) followed her contemporary Williams Carlos Williams, rooting her poetic practice 'not in ideas, but in things.' Her landmark essay, "Some Notes on Organic Form" (1965) outlined her belief in the power of material objects to possess their own unique characteristics which influenced the structure and content of a poem. Levertov emphasized the power of material objects as means of placemaking. Born in London to a Russian-Jewish father and Welsh mother, Levertov described herself as a 'migrant muse' and 'air plant,' 'taking root nowhere.' She imagined her life as a pilgrimage, traveling frequently and moving over twenty times to Mexico, Italy, France, New York, Seattle, and the Netherlands. Her only memoir, *Tesserae* (1995), imagines her itinerant life as a mosaic of fragmented encounters and moments. Several of these chapters are dedicated to remembering a beloved object now lost: a luggage strap prized as a family heirloom, out-of-print books, and missing poems.

This paper will explore Levertov's own sense of geographic dislocation as mediated through dislocation of

objects in her memoirs. Levertov negotiates her nomadic identity as an air plant through these missing material objects, recovering the lost 'tesserae' and objects through writing. Precious objects become a vessel for belonging and dislocation, providing or upending 'roots' for her air plant identity. Despite a long-standing academic interest in Levertov, scholars of her work have tended to focus on her poetry, as well as her environmental and anti-war activism. Levertov's essays and memoir, as well as the influence of her nomadic, cross-cultural identity, has received less attention. This paper seeks to attend to the gap in the literature drawing upon recent scholarship in new materialism and literature. As bell hooks writes, 'objects are not without spirit. As living things they touch us in unimagined ways.' Levertov's attention and attachment to objects were essential to her poetics and sense of place and identity.

Keywords

Denise Levertov, travel writing, material objects, poetry, dislocation

Bionote

Nora Kirkham is a poet and Ph.D. candidate in English at the University of Aberdeen. Her project explores the themes of home and religious belief in modern and contemporary women's mountain writing across cultures. She holds an M.Litt. in Theology and the Arts from the University of St Andrews and an MA in Creative Writing from University College Cork. Her poetry and short stories have been published in journals such as *Rock and Sling*, *The Amethyst Review*, *Tokyo Poetry Journal*, and *Ruminate Magazine*.

Changes in Narratives of Home in Times of a World Pandemic - The Case Study of the English "Museum of Home" Database

Basmat Klein

Bar Ilan University, Israel

Abstract

Architect Juhani Pallasmaa argued that a house should offer its inhabitants a shelter that is not only a physical shelter but also a mental one. As the Covid-19 pandemic began spreading throughout the world from early 2020, this philosophy was put to the test. Countries responded to the threat with lengthy lockdowns and severe restriction of movement. Due to the extended seclusion, the domestic environment became, more than ever in our lifetime, the primary place in which we spend our time, deeply influencing the way in which our homes were both perceived and used.

In this paper I will explore the ways our narratives of home have changed in these unusual times. In addition, I will discuss the emotional potential of the physical environment to become a protective and holding space and facilitate experiences of holding and containment. The primary corpus is descriptions and photographs by UK residents documenting their home lives under lockdown, as part of a digital platform launched by the "Museum of the Home" during the Covid-19 pandemic. I will explore this database and view it through the lens of both psychoanalytic and architectural theories.

Sigmund Freud described a traumatic event as an event powerful enough to penetrate one's "protective shield" (a term he coined to describe the emotional defenses against overflowing stimuli). Drawing from lockdown stories I will show how we can derive emotional benefit from the domestic environment and use it as a means of restoring a protective space, both metaphorical and physical, that can be a source of strength in times of difficulty and distress.

Keywords

Psychoanalysis, domestic space, place and identity, Architecture, Phenomenology

Bionote

I am a clinical psychologist and a postdoctoral fellow in the hermeneutics and cultural department, Bar Ilan university, Israel. My Ph.D. dissertation examined the Experience of home through Psychoanalytic and Architectural theories, and was demonstrated through the autobiographical writings of three writers: Virginia Woolf, Tove Jansson and Etty Hillesum.

Counter-Narrative In Lieu of Homeland: Home Fire, by Kamila Shamsie

Peter Krause

Fordham University, Princeton University

Abstract

In 2014 American fiction about the War on Terror became prominent when veteran and writer Phil Klay's *Redeployment* (2014) won the National Book Award for Fiction. The judge's citation compares it to the *Iliad*: "The quintessential storyteller of America's Iraq conflict" reminds readers that "all wars may find their own Homer," they note (National Book Foundation). In order to push back against the myopism of this claim, this paper suggests that all wars also find their own Sophocles, whose *Antigone* depicts the under-narrativized wartime trials not of combatants, but rather of civilians on the homefront and those whose homelands become battlegrounds. *Home Fire* (2017), by Pakistani-British novelist Kamila Shamsie, a post-9/11 adaptation of *Antigone*, provides an essential counter narrative to the otherwise dominant Homeric tradition of war stories that idealize "home" that soldiers have left behind and ignores or dismisses the "home" of others. As such, *Home Fire* privileges the perspective of two British-Pakistani sisters whose family is embroiled in the War on Terror and whose attempts to bury a brother labeled a terrorist are blocked by the U.S. and Great Britain. The National Book Foundation award committee suggests that Klay offers a "kaleidoscopic vision," which implies peering through one lens to see many different variations on a theme. In contrast, this paper seeks not different variations, but rather a different lens altogether. I seek to show that the *Iliad* and *Odyssey* are ubiquitous but ultimately inadequate references in contemporary Western war writing and to emphasize how Shamsie engages with the vital project — at once feminist, anti-imperialist, and anti-Islamophobic — of wresting victimhood from the invader and renegotiating the terms on which war stories are told. Influenced by Salman Rushdie and Mohsin Hamid, Shamsie illuminates the struggle of those whose citizenship and belonging is stripped by the state.

Keywords

homeland, belonging, citizenship, War on Terror, Sophocles

Bionote

Peter Krause is an instructor and Alumni Dissertation Fellow in the English department at Fordham University in New York City, as well as a special project coordinator in The Graduate School at Princeton University. His work is published in *World Literature Today*, *The Journal of Comparative Literature and Aesthetics*, and *Script & Print*.

Displaced Home, Empowered Body: Representations of home in Zhang Huan's Performance Art

Xuan Ma

Utrecht University, the Netherlands

Abstract

Home can be a space charged with paradoxical embodiments, such as familiarity, intimacy, and belongingness, as well as alienation, violence, and trauma (Ahmed et al. 2003; Blunt and Varley 2004). For border-crossers, migratory journeys start with "leaving home" and end with "remaking home" at a different place. This lived process multiplies the meanings of home and enriches bodily experience of it. Drawing on the multifocal concept of home and its tension with the migratory body, this proposed paper focuses on the Chinese migrant artist Zhang Huan's (b.1965) site-specific performances during his residency in the U.S. from 1998 to 2006. I propose that in Zhang's performances, home is a mobile notion that coordinates the artist's migratory subjectivity. Through reconfiguring the relationship between the body and home contra the stereotype of the artist's ethnonational identity, Zhang's art demonstrates the migratory body's resilience in the process of home-remaking. For *Pilgrimage-Wind and Water in New York* (1998) and *Peace* (2003), Zhang reappropriates

Chinese indigenous materials and applies his nude body as a mediator to deconstruct “Chineseness”. For performances including *My Japan* (2001), *My New York* (2002), and *My Rome* (2005), Zhang formulates a nomadic body that inhabits diverse situationality, which undermines any reducible interpretations based on cultural representation. I claim that Zhang’s critical evaluation of his national identity and resistance to the othering imposed by Euro American centrism displace the notion of home from the geological locations of both his home country and host land. Instead, home in these performances is mobilized as a dynamic process that furnishes the migratory body with flexible subjectivity and plural identities. Resonating Zhang’s performance art with global mobility and transculturation in today’s world, I argue that the displaced notion of home offers an alternative understanding of migrants’ non/belongingness and encourages the rebuilding of more inclusive communities.

Keywords

home remaking, migratory subjectivity, resilience, empowerment, performance art

Bionote

Xuan Ma is an Art History Ph.D. candidate at Utrecht University, the Netherlands. Xuan obtained her MA in History of Art and Archaeology at SOAS, University of London. Her Ph.D. project “Permeable Borders: Examining Displacement in Contemporary Chinese Diaspora Art” focuses on the transcultural exchanges in Chinese art since the 1980s.

The Concept Of ‘home’ And The Colonial Expatriate Community in India in Nineteenth Century Fiction

Sarottama Majumdar

Sarsuna College (University Of Calcutta)

Abstract

The conceptual challenge in placing the term ‘home’ is in centring it ontologically within identity discourses. This is partly why scholars of housing studies have seen home as the ideal site for Gallie’s theory of ‘contested concept’ (Meers, 2021). Postcolonial dialecticians refer to the idea of nostalgia for and investment in, the dual configurations of ‘home’ made by expatriate communities in colonised geographies. European settlers in the Indian subcontinent in the two past centuries of colonialization have conferred upon the term wide ranging significance. ‘Home’, to this community came to represent nation and culture. However, the most common usage of the term was reserved for dual reference to ‘home’ as a geographical symbol of domestic institutions left behind in the country of origin, and the need to recreate the same in the country of current residence. Thus, the term figures largely in the identity debates of colonising communities. This paper presents evidence from specific British and Portuguese (demographically, the two largest expatriate European colonial communities) literary sources in nineteenth century India. The paper will specifically address (without confining the discussion to the authors mentioned) works by British novelists Alice Perrins (1867-1934), Flora Ann Steele (1847-1929) as well as Portuguese writers of short fiction, Francisco João da Costa (1859-1900) and José da Silva Coelho (1889-1944). An attempt will be made to negotiate the compromise between topophilia and topophobia in the creation and recreation of conceptual home space (Gonzales, 2016) through the use of memory. The aim is to identify instances of contested interface between the two configurations of home, left behind and recreated: balancing the memory of one with the exigencies of the other in these works of fiction so as to identify strategies of cultural adaptation and/or exclusion.

Keywords

expatriate, colonial home, nostalgia, topophilia, European identity, India

Bionote

Sarottama Majumdar holds a PhD in Arts from the School of Cultural Texts and Records, Jadavpur University, India. She is Associate Professor in English, Sarsuna College; University of Calcutta. Her research interests include culture, gender and identity formation in nineteenth and twentieth century colonial India and historical fiction in South Asia. She is a member of *The Asiatic Society and The Shakespeare Society of India*.

Audiovisual Translation and the Holocaust: How Subtitling Can Enhance Knowledge of the Past

Cláudia Martins

Polytechnic Institute of Bragança; CLLC-University of Aveiro /
ULICES - University of Lisbon Centre for English Studies

Catarina Xavier

School of Arts and Humanity, University of Lisbon / ULICES -
University of Lisbon Centre for English Studies

Abstract

The pivotal position of audiovisual media in the present-day world is undeniable. These media are, as of the last few decades, the most important conduits of information and knowledge. This “audiovisual literacy” (cf. Zabalbeascoa, 2010) arose at a time when consumers spend more time in front of screens than any other vehicle of information. It is against this backdrop that audiovisual translation (AVT) has been recognised for its role as the main facilitator of interlinguistic and intercultural transfers. This has been the case for the project “Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust” [ID 740639658] that was funded by the Portuguese Foundation for Science and Technology, where AVT scholars played a significant role in helping create 6 digital resources in Portuguese for the IWitness platform (USC Shoah Foundation).

Without interlingual and intersemiotic translation, the video testimonies gathered from the Shoah Foundation’s Visual History Archive, and selected for this project, would have been walled in the language and culture to which they belong, despite their common historical circumstances, i.e., the II WW genocide. Our option was then to provide interlingual subtitling, as Portugal is, for the most part, a subtitling country, to which we added information on paralinguistic features, such as intonation, background noises or music, thus considering various audiences. In doing so, we consciously engaged in an accessibility approach, by including features typical of subtitling for the deaf and hard-of-hearing.

With this paper, we aim to present and describe our subtitling corpus created within this project that consists of 40 videos and over 1200 subtitles, according to a set of criteria. Moreover, we will seek to discuss the problems we encountered in this project and the solutions we came up with, and ultimately reflect on the part subtitling played in enhancing the knowledge of the past.

Keywords

audiovisual translation, subtitling, accessibility, Holocaust, survivor testimonies

Bionotes

Cláudia Martins holds a PhD in Translation by the University of Aveiro, with a thesis on museum accessibility for people with visual impairment. She has been teaching English as a foreign language, English Linguistics, Terminology and Audiovisual Translation at the School of Education in the Polytechnic Institute of Bragança, Portugal, since 2001.

Catarina Xavier is a researcher with the Research Group on Reception and Translation Studies at the University of Lisbon Centre for English Studies. She holds a PhD in Translation, specialising in Audiovisual Translation. Her PhD focused on translation norms within the subtitling of taboo via data triangulation of corpus and survey analyses. Her current research looks into taboo language and the intersection between taboo and audiovisual translation and has published extensively on the subject.

Italy Revisited: Conversations with My Mother by Mary Melfi, a Journey in Search of her Roots and “Italian Home”

Rosina Martucci

University of Salerno, Department of Humanities, Campus of Fisciano (Salerno), Italy.

Abstract

"Cara, I understood you. It's not a question of language. Even if you spoke better Italian, and I, English, we would have problems communicating. You sit across the table, but there is an ocean between us. The distance can never be bridged".

(M. MELFI, *Italy Revisited*, Conversations with my Mother, Guernica Editions, 2009, p. 126)

Mary Melfi, an Italian-Canadian writer (Casacalenda 1951- /), is the author of a *memoir* entitled *Italy Revisited. Conversations with My Mother* published in Canada by Guernica Editions in 2009, representing an anthropological fresco of unexpected depth and richness. They are conversations between a mother who emigrated to Canada and her daughter who wants to know her origins and the history of a village life in Southern Italy. It is the return of a world that has disappeared in a context of emigrants in search of their own identity. The writer is in search of her 'Italian Home' and in the memoir, which features an original narrative structure, Mary Melfi dedicates many chapters to food and the culinary traditions of her home and country, her values and nostalgia that always accompany the time gone and lost forever. The domestic space and the objects of everyday life appear frequently and are animated with their own life, interacting with each other and with the reader. From page to page the female protagonist recomposes her personal experience, the history of her family and the tormented and nostalgic search for the childhood home with its values, traditions and feelings. In the memorial recovery, the writer builds every piece of the puzzle of her life that finds accommodation and draws a climax that leads the personal story back to the story of one's birthplace and one's country of origin. In her memoir the overlap of Montreal and Casacalenda indicates the duplicity of her roots and two universes that complement each other inseparably where Casacalenda, her native country, is returned by the distorted filter of memory and represents a non-place that is however the first place, the house of origin, while the space of the present, Montreal with the second home, is in turn not conceivable without the first. The House, container of the family, is one of the topical places of the memory, a domestic daily life that the alter ego character of the writer wishes to preserve against time and death.

Keywords

conversation, return, roots, home, identity

Bionote

Rosina Martucci graduated in Foreign Languages and has a PhD in Italian and Compared Literature. She is a teacher, researcher and a writer. Her research interests include Emigration Studies, Italian, Canadian, English, Medieval Literature and Art. She published texts for Italian Schools and Literature essays. She participates regularly in international conferences.

Modern Refrigerators and the Preservation of the American Dream

Rebecca Mazumdar

University of Connecticut

Abstract

I humbly propose a paper to be presented at your upcoming RHOME Conference. The presentation examines the role of modern electric refrigerators in three mid-twentieth century fictional texts from American writers. In Arthur Miller's 1949 play *Death of a Salesman*, archetypal antihero Willy Loman peers frequently into his malfunctioning refrigerator only to be whisked away into nostalgic daydreams. Jack Kerouac's 1957 novel *On the Road* records Sal Paradise's excitement at being able to buy his aunt "a new electric refrigerator [...] the first one in the family." And in Ray Bradbury's 1950 short story "The Silent Towns," a futuristic story set on Mars, superficial and cruel Walter Gripp relies on "two deep freezes packed with food to last him one hundred years"; his motivation isn't only survival, but the avoidance of the only other person on the planet, a woman he isn't attracted to.

These three narratives, all written by men, feature male protagonists who find (or hope to find) stability, nostalgia, and optimism in their modern cooling appliances. Each character's home is threatened in substantial ways, whether it be unwelcome modernization (Miller); a restless postwar ennui that nearly obliterated familiar

institutions like “home” and “security” (Kerouac); or a cataclysmic atomic war (Bradbury). My paper will examine the ways that the modern refrigerator served these variously-dislocated men by preserving idealized (patriarchal and heteronormative) versions of the American dream.

Keywords

Cold War, masculinity, refrigerators, nostalgia, American mythology.

Bionote

Rebecca Mazumdar earned her Ph.D. at the University of Connecticut with a dissertation examining fictional domestic spaces in cold war America. She has published on the cold war kitchen in *Americana: The Journal of American Popular Culture* (1900-Present) and the essay collection *InHabit*. Her current research examines feminist interventions in foodways rhetorics. CV, including links to publications and teaching portfolio, at <https://openlab.citytech.cuny.edu/rmazteachingportfolio/curriculum-vitae/>.

“Home - A Candle You Can Hold”: Yearning and Ideations of “Home” in US Refugee & Migrant Narratives

Erin R. McCoy

University of South Carolina Beaufort

Abstract

“Illegal alien.” “Refugee.” “Immigrant.” “First generation.” — all of these phrases are used by many emerging American authors in 21st century novels and memoirs detailing stories of migration to the United States. When writing about “home,” many Asian-American (Hong, Tenorio), African-American (Bulawayo, Noah), Muslim-American (Hamid, Tahir), and Latin-American (Diaz, Hudes) writers compose with a metaphorical “hyphenation” in mind; home is where family is, but home is often also a distant place, a space a writer might never return to or even see for themselves. This ideation of home is created by the parents to the protagonists and authors — often war or political refugees — and fostered in the authors and writers as a form of generational trauma and memory.

Children born in the US to immigrant or refugee parents, or people who were young when moved to the United States, find their very existence a difficult space to navigate. They are not “at home” with themselves, often feeling something akin to what W.E.B. DuBois coined “dual consciousness” regarding African-American identity. They occupy two spaces of “home” – their cultural roots and the current place in American culture. As Cathy Park Hong writes in her memoir, *Minor Feelings* (2020), her connection to America as *home*, as a Korean-American, is not a comfortable situation: “Even if we’ve been [in the United States of America] for four generations, our status remains conditional; *belonging* is always promised and just out of reach so that we behave.” This paper argues that home is not a concrete, tangible place for many immigrants and refugee authors and writers in 21st century American literature, yet these authors’ experiences and narratives inform a larger understanding of what “home” is in American culture.

Keywords

home, United States of America (USA), refugees, immigrants, narratives

Bionote

Erin R. McCoy, PhD, is an Associate Professor of English & Interdisciplinary Studies at the University of South Carolina Beaufort. Her recent book, *War Tour: A Cultural History of the Viet Nam War* (McFarland, 2022) explores the global historiography of the Viet Nam War in the United States, Viet Nam, Laos, Cambodia, and Australia. Dr. McCoy’s publications emphasize ignored or forgotten narratives of the history and experience of America at war.

Survival voices in education - the past and the present

Mónika Mezei, PhD

Zachor Foundation

Abstract

The present paper introduces results of the research conducted by the Zachor Foundation about how using video testimonies and an appropriate methodology can develop students' empathy, critical thinking and a deeper understanding of history. In this research, testimony-based educational materials are analyzed. These activities use the Video History Archive of the Shoah Foundation of University of Southern California (USC SF), which contains more than 55.000 testimonies of survivors, witnesses and rescuers of genocides. In cooperation between the Zachor Foundation and the School of Arts and Humanities, University of Lisbon (within the framework of the project Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust in Portugal) six activities were developed in Portuguese on the online educational platform (IWitness) of the USC SF. This paper presents the content, the pedagogical aims and methodology of these activities along with introducing the process of developing the educational materials corresponding to the Portuguese historical contexts. One of the most relevant topics of the activities is the situation and experiences of refugees in Portugal during the Second World War. Pedagogically, it is a significant question what students can effectively learn from this part of their national history today, when migration, war and refugee situation are again in the limelight of public and political discourses and discussions. The paper also aims to reflect on these issues.

Keywords

Holocaust, Second World War, digital education, refugees, migration, contemporary racism

Bionote

Mónika Mezei teaches history and Latin language at Berzsényi Dániel Secondary School, Budapest. She gained her MA and Ph.D degree at Eötvös Loránd University, Budapest. Besides teaching in the secondary school, she organizes various programmes on tolerance, combating antisemitism and social issues. In 2012, she took part in the programme „Teaching with Testimony in the 21st Century”, and she is the author of several educational materials. Since the beginning of 2014, she has been a consultant (as a USC Shoah Foundation Master Teacher and Ambassador) on multimedia lesson development in the ITeach programme, and leader of seminars for teachers on using multimedia education resources in Holocaust Education. As a teacher-researcher, she takes part in exploring the impact of multimedia materials in teaching.

From Open Range to Open Road: Western American Masculinity and the Antithesis of Home in Annie Proulx's Wyoming Stories

Kirsten Møllegaard

University of Hawai'i at Hilo, USA

Abstract

The open, seemingly endless, landscapes of the American West are core constituents in the myth of the frontier and the national mantra of westward mobility in American culture. From its earliest beginnings, the literature of the American West has sustained a gendered cultural imaginary, in which the open range — and since the 1950s the open road — functions as the ultimate performative space for “men with the bark on,” as iconic sculptor and illustrator Frederic Remington phrased it. The sublime grandeur of the Western landscapes sustains a national ethos of tough working-class heroes, individuality, hyper-masculinity, and relentless struggle against the elements and cultural others (principally Native Americans and Mexicans). Tellingly, these well-known stock narratives about the restless mobility of American manhood pose an antithesis to the concept of home and settlement. In Western American literature, home is typically presented as a feminized space that shackles male freedom and mobility. However, postwestern writers like Annie Proulx deconstruct

and decode the traditional binary between open spaces and domestic confinement by exploring the gaps and counter-narratives embedded in the grand narratives of the American West. This presentation examines Western American masculinity and the antithesis of home in Proulx's short-story trilogy, collectively known as *Wyoming Stories*, which consists of *Close Range* (1999), *Bad Dirt* (2004), and *Fine Just the Way It Is* (2008). "Brokeback Mountain" stands out among Proulx's short stories as an example of a postwestern narrative that critically reassesses the spatial politics of gender and queerness in relation to home. I argue that the instability and toxicity of home in Proulx's short stories subvert the rhetoric of frontier nostalgia and conservative family values that sustain the representation of Western American masculinity in cinema and literature. I will incorporate postwestern theorists Neil Campbell (2007) and Krista Comer (2013) in my analysis.

Keywords

Annie Proulx, western, masculinity, home

Bionote

Kirsten Møllegaard is Professor of English at the University of Hawaii at Hilo, USA. She teaches courses in comics and graphic novels, gender and women's studies, film, literature, myth and folklore, and rhetoric. Her research focuses on the intersectionality of places, people, and stories past and present.

Home, Belonging and Uprooting: A Comparative Study of 21st century Dalit and Adivasi Writings in English

Rituparna Mondal

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Abstract

Home refers to a safe space, a place which is at once familiar and comforting. It could be a physical place denoting personal identity and self-definition or an abstract space that is reminiscent of the physical home, its memories and personal structure of feelings associated with that location. The idea of home is fractured for people belonging to marginalised communities (people who lack the power and privileges of the mainstream population). Since, the socio-political realities of marginalised people are interconnected to their sense of "belonging," "home" to them is a volatile area whose contours keep on changing, depending upon their relationship with the hegemonic forces.

This research paper will look at 21st century Dalit and Adivasi (the two most oppressed communities in India) writings in English, published by Indian authors and discuss how home becomes a site of resistance, by focusing on its domestic contours. The paper will critically analyse the following graphic novels: *Bhimayana* (2011) and *A Gardener in the Wasteland* (2011) by Srividya Natarajan and *The River of Stories* by Orijit Sen (1994), to look at how the space of home produces intersubjective and intersectional knowledge that subverts the powerplay of hegemonic forces. A comparative study of Dalit and Adivasi domestic spaces will be undertaken in this paper, to portray how ecological systems interact with the Adivasi "home," while the Dalit "home" is nurtured through an emphasis on Ambedkarite politics. The selected texts will be analysed using Michel Foucault's idea of power to analyse instances of ostracism, forceful displacement and migration which is prevalent in marginalised communities. The paper will also discuss the significance of choosing to write in the language of the coloniser in order to reach a wider audience, as well as to protest the neo-colonial tendencies of the modern Indian state that fails to address the concerns of the marginalised communities.

Keywords

marginalised homes, postcolonial, decoloniality, power, hegemony

Bionote

The author is a first year PhD student in English. Her research focuses on literary texts which portray marginalised homes of Dalit and Adivasi population in India. She refers to Homi Bhaba's conceptualisation of "Home" and Foucauldian and Gramscian notion of power and hegemony respectively, to propose a new framework for understanding marginalised homes.

“Why are you here?”: Reading Diasporic Home(lessness) in Selected South African Poetry

Nonki Motahane

University of the Free State, South Africa

Abstract

Recent years have seen a steady increase in mass migration of Africans within and outside the continent. In the African continent, South Africa is among the top immigrant receiving countries. However, in recent years, as the South African economy stuttered and anti-immigrant rhetoric by the media and senior politicians increased, the reception and assimilation of immigrants in South Africa has been less than enthusiastic. One of the central themes in migration discourse is the shifting ideas of home and its relationship to place and identity. In this article, I focus on selected poems from *Splinters of a Mirage Dawn: Anthology of Migrant Poetry of South Africa* (2013) and Tariro Ndoro's *Agringada: Like a gringa, like a foreigner* (2019) to consider the complicated relation between migrants and home making in South Africa. This paper examines how selected poems' evocative aesthetics uniquely portray certain conditions, perceptions and situations of home from a migrant's perspective in South Africa.

Keywords

home, homelessness, South African poetry, diaspora, migration

Bionote

Ms Nonki Motahane is a PhD candidate and lecturer at the University of the Free State, South Africa. Her research focuses on cultures of migration particularly migration literatures in Africa and the African diaspora. Her work has appeared in journals such as *Critique: Studies in Contemporary Fiction* and *Forum for Modern Language Studies*.

(In)Hospitable Worlds in Some Recent Canadian Dystopias

Manuel Sousa Oliveira

University of Porto / CETAPS

Abstract

In recent years, the publishing industry worldwide has seen a growing interest in fiction depicting dystopian worlds. In Canada, one of the pioneers of the contemporary dystopian imagination (both nationally and internationally), Margaret Atwood has arguably paved the way for many of the Canadian authors writing dystopias today, such as Cherie Dimaline (Métis), or J. D. Kurtzess (Innu), to name only two. This paper provides an overview of some of the trends in Canadian dystopian (climate) fiction from the past decade. It argues that recent Canadian dystopias concern themselves with the inhospitality of a Canada (and world) ravaged by climate change, colonialism, and capitalism. These literary artworks suggest, then, that it is by nurturing relationships with humans and more-than-human others that one may transform the (dystopian) world into a home. Home and hospitality in these worlds emerge from ethical attitudes grounded on the affective and moral qualities of empathy, solidarity, responsibility, and reciprocity. In Atwood's *MaddAddam* (2013), for instance, it is partly through a deep, affective engagement between human characters and other living beings that building a home seems to become a new possibility in the post-apocalyptic world of the novel. In Dimaline's best-known novel, *The Marrow Thieves* (2017), she imagines how Indigenous worldviews and ways of being may hold the key for the survival and resilience of the world, as well as — hopefully — its recreation. Similarly, Kurtzess's *Aquariums* (2019, trans. 2022) is a lyrical novel which connects dystopian pasts and futures to tell a story of loss and destruction, but also of people's resilience and responsibilities towards the environment. Ultimately, it seems that home in the Canadian dystopian imagination after Atwood is tendentially a process of (re)creation of natural and built worlds through a profound ethic of hospitality, thus making it possible for characters to restore better relations between living beings.

Keywords

Canadian literature, utopian studies, ethics, hospitality, ecocriticism

Bionote

Manuel Sousa Oliveira is a PhD candidate at the University of Porto, and an FCT-funded (ref. UI/BD/151368/2021) Doctoral Research Fellow at CETAPS. His doctoral project is on ethics and utopianism. He is the coordinator of the International Network of Emerging Scholars in Canadian Studies. He received two Margaret Atwood Society Awards, most recently in 2021.

Dispossessed Homes: Remembering Cyprus in the Aftermath of Conflict

Seda Bahar Pancaroğlu

TOBB University of Economics and Technology/Ankara

Abstract

This paper will examine the theme of displacement and the loss of home in the context of the Cyprus conflict, as portrayed in Christy Lefteri's novel *A Watermelon, a Fish, and a Bible*. The long history of ethnic and political tensions between the Greek Cypriot and Turkish Cypriot communities escalated with the political instability and reached its peak in 1974. Set during the heated midst of 1974 conflict, Lefteri's novel offers a unique perspective on the theme of home by exploring the multiple meanings of home through shifting focalization. The paper will examine how the function and implication of home are convoluted in the moments of chaos. The paper will also discuss how the novel displays the complexities of the concept of home, highlighting the multiple meanings that it can hold for different individuals. Through the use of various narrative techniques, the novel demonstrates how space is understood and encoded in memory. Ultimately, the paper will demonstrate how the novel *A Watermelon, a Fish, and a Bible* provides an intricate exploration of the theme of home and displacement in the context of the Cyprus conflict.

Keywords

Cyprus, home, memory, space, 1974

Bionote

Seda Bahar Pancaroglu holds an MA in English Language and Literature from Ankara University with her thesis on Postcolonial Narratology in Neo-Victorian Literature. She is currently pursuing a PhD in English Literature and Cultural Studies at Çankaya University and working as an instructor at TOBB University of Economics and Technology where she teaches English literature, and English for academic purposes. Her research interests are mainly postcolonialism, memory studies and narrative theory.

Hospitable/Inhospitable Homes: the Need to Belong in *Barracuda* by Christos Tsiolkas

Annalisa Pes

University of Verona, Italy

Abstract

The paper aims to analyze issues of home, identity and belonging in the novel *Barracuda* (2013) by Australian writer of Greek ancestry Christos Tsiolkas. In the novel the location, meant both as a place (Australia and Scotland) and as a space (the school, the swimming pool, the prison) represents for the protagonist a homely or unhomely microcosm where he needs to come to terms with his sense of dislocation and of social and ethnic non-belonging. As the son of migrant parents in Australia, thrust into the world and into the homes of the rich and the gifted by a promising career as a professional swimmer, the protagonist of *Barracuda* seems to defy with his successful sports life the limitations and boundaries of socially and ethnically divided contemporary Australia. But the experience and consequences of failure will make him understand, throughout a long and painful process of identity de-construction and re-construction, that these limits can only be overcome by reconfiguring the idea of home and belonging.

The paper will focus on the representation of different homes in the novel that affect the protagonist's perception of inclusion in or exclusion from specific social and cultural contexts and communities. In relation to this, Derrida's concepts of hospitality and hostility will be used to understand how the idea of home needs to be read in terms of acceptance of otherness, solidarity and compassion as necessary actions for the protagonist of the novel to overcome the feeling of shame for not belonging.

Keywords

Australian literature, identity, dislocation, belonging, otherness

Bionote

Annalisa Pes teaches English and Anglophone literatures at the University of Verona. Her research and publications are mainly in the field of Postcolonial Studies and Literatures in English, with a particular interest in Australian literature. Other areas of research have been colonial heritage and identity in South Pacific Literature and hybridization, migration and post-migration in Black British writing. She has co-edited *Ex-centric Writing. Essays on Madness in Postcolonial Fiction* (CSP, 2013) and *Poetics and Politics of Shame in Postcolonial Literature* (Routledge, 2019).

Hearth and Soul: The Home as a Living Organism in *Burnt Offerings* by Robert Marasco

Cristiana Pugliese

Lumsa University, Rome

Abstract

The house has long been compared to a living organism by architects and writers of fiction. In particular, the personified malevolent haunted house appears in many horror novels ranging from pulp fiction to literary works. The subject of my paper is one of the most unusual haunted homes in literature: the mansion of the Allardyce family in *Burnt Offerings*. The American novelist and playwright Robert Marasco (1936-1998) published his novel in 1973. It became a best seller and was adapted into a successful film in 1976. Although the book is regularly listed among the "best haunted house novels ever" on websites and in books, it has been largely ignored by critics and readers and it was only in 2015 that *Burnt Offerings* was reprinted by Valancourt Press in their "20th Century Classics" series. It is surprising that, to my knowledge, no studies have been devoted to this quite remarkable and unconventional supernatural novel which critics mention rather briefly, invariably lumping it together with other haunted house titles it has very little in common with. Marasco, a graduate in Classics and a teacher of Latin and Greek at a Jesuit high school in New York, infused his work with allusions to the Bible and classical myth. Indeed, as the title *Burnt Offerings* suggests, the ancestral home of the Allardyce family is more akin to a temple inhabited by a deity than to the evil-looking house inhabited by ghosts that has become a cliché in haunted house literature and film. But there is so much more to this fascinating and enigmatic home than meets the eye and my paper will attempt to unravel some of the mysteries concealed within it.

Keywords

haunted-house fiction, Robert Marasco

Bionote

Cristiana Pugliese is an associate professor of English. She has a long-standing interest in supernatural literature. Her article 'What Does a House Want? Exploring Sentient Houses in Supernatural Literature' appeared in *Preternature* in 2020 and "An Exploration of Ghost Doors and Ghost Spaces in Haunted-House Literature" is forthcoming in a volume published by Brill.

Never Home, Always on the Move: Displacement in Jonas Mekas diary-films

Tiago Ramos

ULICES - University of Lisbon Centre for English Studies

Abstract

Jonas Mekas was born on December 24, 1922, in northern Lithuania. In 1944, during the Nazi occupation of Baltic territory, Mekas clandestinely fled his country and headed for Austria, where he intended to enter the University of Vienna with false documents. However, his fate would be different: the Elmshorn concentration camp in Germany, where he remained from July 1944 to March 1945. Following the end of the Second World War, without the possibility of returning to Lithuania, since the territory was annexed by the USSR, Mekas spent four years in various German shelters for war refugees. During this period, Mekas regularly attended the film screenings organized in the zones occupied by the American and French army. His interest in cinema quickly intensified. Mekas began by writing screenplays about the condition of post-war exiles, and in April 1949 he bought a Zeiss Ikon camera in order to document the refugee camps. Months later, a few weeks after landing in New York in October 1949, Mekas bought a Bolex 16mm. Without the time or financial resources to produce the scripts he had written, Mekas filmed, when he had the time, events from his daily life in order to cultivate his filmic skill. The diaries that Mekas filmed during the 50s and 60s would turn out to be the raw material of his cinema. Thus, this paper aims to analyze how issues of exile and wandering are expressed in the cinema of Jonas Mekas, particularly in *Walden* (1969) and (1972). The analysis will show how Mekas reflects on his uprootedness both through the visual code of his diaristic records and through the voice-over.

Keywords

cinema, diaries, displacement, exile, refugee

Bionote

Tiago Ramos holds a MA in Comparative Studies from the School of Arts and Humanities, University of Lisbon and his research interests are film and literature. He is a collaborator at the University of Lisbon Center for English Studies and has published several scientific articles in national and international academic journals.

Exploring Representations of Otherness in Ireland through Young Adult Fiction

Olivia Rana

Queen's University, Belfast

Abstract

Women and girls make up around fifty percent of the refugee population globally, and are subject to particular gender-based challenges throughout the various stages of displacement, yet their narrative is underrepresented. Within this paper, I will examine the representation of female refugees within two Young Adult fictional narratives, *Run for Your life* by Jane Mitchell (2022) and *The New Girl* by Sinéad Moriarty (2021). I will consider the emotional and physical response to displacement from the point of view of the female teenager, the particular challenges of living within the Direct Provision system of accommodation in Ireland, and the difficulties they face in navigating the asylum process and integrating into Irish society.

I will look at how these texts serve as an effective way to teach young people about the refugee experience by challenging ideas of otherness, moving us away from negative stereotypes of refugees, and confronting the injustices of displacement. Within this, I will consider how Young Adult fiction may encourage tolerance and empathy, and help broaden our understanding of female refugees.

"Either you lose hope completely and you shatter and break into pieces, or you become so resilient that no one can break you anymore."

Malala Yousafzai, *We Are Displaced: My Journey and Stories from Refugee Girls Around the World*

Keywords

asylum seekers, young adult fiction, refugees, displacement, female narratives.

Bionote

Rana has published two fiction novels and is currently undertaking a PhD in English and Creative Writing at Queen's University, Belfast. Her thesis will comprise a novel on the experience of a refugee mother, and also a critical study that will analyze the representation of women refugees within contemporary fiction.

The Haunted House. Women Writing the Postcolonial Nation in S. Tomé and Príncipe

Inês Nascimento Rodrigues

Centre for Social Studies of the University of Coimbra (CES-UC)

Abstract

Building on the history of the haunting concept, and interacting with critical perspectives on ghosts as developed by Achille Mbembe, Toni Morrison, and Avery Gordon, among others, this paper argues that the chronotope of the "haunted house" can serve as a significant allegory to portray the postcolonial nation. The analysis will focus on the specific case study of S. Tomé and Príncipe and on representations of this African archipelago as a spectral home populated by various ghosts. To this end, it will examine how notions of violence, resistance, heritage, and power are discursively articulated in the writings of two of its most prolific authors, Conceição Lima and Olinda Beja. In this context of a country grappling with concerns about the colonial past and its legacies in contemporary societies, the ghosts are not presented exclusively as allegorical figures, but as subjects in their own right, capable of creating alternative regimes of knowledge and historicity that help to reveal a deeply fractured Santomean society still haunted (both figuratively and literally) by the consequences of colonialism.

Keywords

haunting, memory, postcolonialisms, S. Tomé and Príncipe.

Bionote

Inês Nascimento Rodrigues is a researcher at the Centre for Social Studies and vice-coordinator of the Observatory of Trauma. She got her PhD in Postcolonialisms and Global Citizenship in 2017. Her most recent publication is *Remembering the Liberation Struggles in Cape Verde: A Mnemohistory* (w/ Miguel Cardina, Routledge, 2022).

Longing and Belonging: Searching for Home Through Poetry and Photographs

Jonaki Ray

Independent researcher

Abstract

This presentation will interweave poems and photographs based on personal and family histories and migrations to show how violence, loss, the search for a home and un-homing are universal themes that cut across time and place.

A branch of my family was based in what became East Pakistan (now Bangladesh) and had to leave everything and come to India, and another branch had to evacuate from Burma during the Second World War and partition period. The violence they, and people of the Indian subcontinent, faced has had a profound effect on this part of the world, and the effects still influence the geo-politics of this region.

Coming to the present day, one of the most devastating effects of the pandemic in India has been the lack of

work and livelihood in the cities to which the migrant workers had migrated to during the lockdown and the second wave in 2020 and 2021. I have been collaborating with organizations researching in this area, such as the Centre for Equity Studies, and writing poetry vignettes that offer a window into the lives of these workers, so that they do not remain mere statistics.

An excerpt from my work-in-progress hybrid (poetry along with photographs) collection resulting from this interdisciplinary approach will be presented. It is intended to lend voice and strengthen narratives that have been absent or silenced so far. It will also raise questions about what home means in today's world when history is still grappling with the effects of colonialism in the past, and migrations from the rural areas to urban metropolises in the present.

Keywords

home, (non-)belonging, war, refugees, migration

Bionote

Jonaki Ray was trained as a scientist, and is now an independent researcher, poet, and editor. Her work explores the themes of migration, displacement, and inequities in India. She has won numerous awards, and her poetry collection, *Firefly Memories*, and chapbook, *Lessons in Bending*, are forthcoming from Copper Coin and Sundress Publications, respectively.

From Unhousing to Queer Utopia in Danez Smith's "summer, somewhere"

Cristina Alsina Rísquez
Universitat de Barcelona

Abstract

"please, don't call / us dead, call us alive someplace better" (p. 3) read verses 13-14 of Danez Smith's "summer, somewhere", included in the collection of poems *Don't Call us Dead*, published in 2017. Smith's poem "unfunerals" — to use the poet's neologism — the bodies of boys, victims of violent and untimely deaths, to give them a second chance in a place where "everything / is sanctuary & nothing is a gun" (p.8). The poem is written from the framework of an afropessimism that asserts the "unlivability of life for Blacks over centuries of social death and physical murder" (Wilderson, 2017, 12); from the certainty that "violence [...] elaborates and saturates Black 'life'" in a totalizing manner (Wilderson, 2016). However, if Wilderson states that said overpowering violence makes narrative — and particularly the narratives of historicity and redemption — inaccessible to Blacks (Wilderson, 2017), Smith, on the contrary, finds in violence the will to start a new narrative, a new historical line, a "darker planet" (25), a new home / homeland. The poem is organized as a mirror structure that establishes a dialogue between the home from which these bodies have been unhoused and the "somewhere" where the bodies are reborn and invited to "dance [...] grab a body! spin him around! / if he asks for a kiss, kiss him" (5), a "queer utopia" (Muñoz, 2009) in the shape of a world no longer structured by heteronormativity and white supremacy. This paper aims at analyzing how the dialogue between worlds allows the poem two things: on the one hand, to present the new home, and the conditions of livability and belonging for this freshly imagined Black, queer community; on the other, and by contrast, a criticism of the home/homeland and the conditions that caused the radical unhousing of the "unfunerated" bodies.

Keywords

unhousing; Afro Pessimism; queer utopia; Danez Smith; don't call us dead.

Bionote

Cristina Alsina Rísquez is an Assistant Professor in American Literature at the Universitat de Barcelona. She is the co-P.I., with Rodrigo Andrés, of the research project "(Un)Housing: Dwellings, Materiality, and the Self in American Literature" (2021-2024). She coordinates the MA in "Construction and Representation of Cultural Identities".

The Solace of the Gutter: Border Thinking with Postcolonial Graphic Literature

Bryant Scott

Texas A&M University at Qatar

Abstract

Narratives “bearing witness” to the suffering of distant others are today employed powerfully by humanitarian NGOs, international development and financial organizations, and militaries justifying war and occupation. Human rights and humanitarian discourses often maintain the hard borders of home and elsewhere, self and other, the saved and the saviors. In film and media, the tropes of “humanitarian imperialism” abound: the white savior and the (Western) humanitarian on one side; the (primarily non-white and non-European) child soldier and the oppressed woman on the other. While many scholars have critiqued the biopolitical and colonial legacies within contemporary geopolitics, fewer have examined the comfort afforded by stories that construct frames of knowing others that are depoliticized and detached from geopolitical and historical contexts. Popular works rarely adequately historicize the events they narrate: films like *Captain Phillips* and *Blood Diamond*, for example, obscure, at best, colonial or geopolitical legacies. This is, perhaps, why they are popular: they console geopolitical anxiety through the omission and simplification of geopolitical and historical complexity. This paper outlines an aesthetic in postcolonial literature and film illustrated by two works of genre-bending graphic memoir/reportage — Joe Sacco’s *Palestine* and Ari Folman’s *Waltz with Bashir* — that foreground the difficulties faced when narratives produced in or about the global south circulate in the global north. They forge an aesthetic that lingers on memory, the delineation of difference, and on the ambivalences produced between spaces and peoples. This paper asks: what does art that foregrounds structural and historical disparity look like? I argue that while many contemporary writers who engage with popular media representations in their art — from Ai Wei Wei (*Human Flow*) to Mohsin Hamid, among others — these graphic works complicate the global humanitarian ethos in especially productive ways, navigating visual media and text, high and “low” art, and journalistic “truth” and narrative “artifice.”

Keywords

decolonization, graphic literature, human rights, postcolonialism, representation

Bionote

Dr. Bryant Scott is a professor of English at Texas A&M University at Qatar, where he teaches course in literature, film, and composition. He is also co-chair of the Qatar Faculty Forum, a research forum for the eight branch campuses at Education City. His writing can be found in the *European Journal of American Studies*, *The Houston Review of Books*, *Postcolonial Text*, and in the edited collection *Uniting Regions and Nations through the Looking Glass of Literature* (Cambridge Scholars, 2017).

Poetry as a Means of Processing Displacement: Solmaz Sharif ’s Customs

Nisa Sevsay

Hacettepe University

Abstract

Solmaz Sharif’s poetry collection *Customs* explores the theme of non-belonging through the lens of her experiences as a child of Iranian-American immigrants. It delves into the complexities of home and belonging, drawing attention to the ways in which war and violence disrupt and displace individuals and communities. This article will refer to Deleuze and Guattari’s concept of “rhizomic anchoring” to scrutinize how one’s sense of home is not rooted in a single place, but is instead spread out across multiple locations and experiences. Sharif uses the metaphors to illustrate this concept, highlighting the plurality that makes up an individual’s sense of home. It will also make use of the concept of “topophilia” as it relates to emotional connection to one’s environment. Sharif writes about the trauma of displacement and the longing for a sense of belonging in a new place. Through her use of powerful imagery and language, she brings to light the complexities of the immigrant experience and the concept of home. *Customs* is a poignant collection that delves into the complexities of

belonging. Sharif's language adds depth and nuance to her personal reflections and poetry.

Keywords

Solmaz Sharif, home, displacement, immigration, belonging.

Bionote

Nisa Sevsay received her BA and MA in American Culture and Literature from Hacettepe University. She analyzes exile as an enriching experience through Edward Said's approach. Her work has been accepted by numerous institutions including the University of Le Mans and University College Dublin. Her research interests include postcolonial literature, war literature, and cultural studies.

British Terraced Houses as the Home of British Multicultural Self? Looking for the Third Space in Damien O'Donnell's Movie *East Is East* (1999).

Jean-François Tuffier

Université de Toulouse 2- Jean Jaurès (Toulouse 2 University), France

Abstract

In 1996, Ayub Khan-Din, the author of the play *East Is East*, and screenwriter of its film adaptation directed by Damien O'Donnell, claimed that his only goal was to depict his life as the son of a mixed-race family in a suburban town near Manchester in the 70s. However, the plot of his story, revolving around the need for the Khan children to belong to society, also chimes with some psychological investigations about the feelings of inclusion of mixed-race teenagers living in Great Britain conducted in the 1990s. Youth commonly used terms like "British-Asian" to define their nationality. It was interpreted as a sign of "hyphenated identity" trying both to preserve the core of their cultural migrant heritage and prevent discrimination in society. It also indicated how difficult it was for them to match pre-existing social models. Yet, the symbolic use of the hyphen is presented as a great opportunity by scholars who defend the idea that mixed cultures would create a "third space" destabilizing the fixed identities.

The representation of the terraced house where the Khan family are living is particularly worth taking into consideration. It is interesting to see to what extent this traditional image is distorted in the movie and corresponds to a depoliticized representation of what a multicultural space should be, since working-class terraced houses are quite often associated with the top-down vision of social hierarchy in a conservative industrial society. Outdoor and indoor scenes transform the house into a microcosmic space where individual identities strive to literally find room to exist and challenge patriarchal authority. In that respect, the movie seems to be in tune with the New Labour's concerns about recreating a sense of Britishness in the 1990s, advocating a multitude of ways of finding one's place in society.

Keywords

multiculturalism, individual, Britishness, hybridity, third space

Bionote

Jean-François Tuffier, PhD., is a teacher of English at the "Université de Toulouse 2- Jean Jaurès" (Toulouse 2 University), France. His studies focus on cultural identities in the United Kingdom and more precisely on the representation of Britishness in British mainstream movies and TV series.

"Searching for home": Imaginary Homelands and the Dislocation of Memory in Carmen Bugan's Poetry of Migration

Miriam Wallraven

Julius-Maximilians-Universität Würzburg, Germany

Abstract

Having migrated from Ceaușescu's Romania to the US in 1989, Carmen Bugar's poetry addresses the loss of home that results from emigration, manifold dislocations (spatial, cultural, linguistic), and the attempt to (re)locate herself in the US and in the English language in which she chooses to write. In this process, which she also reflects on in her essay "Resettling in the English Language" (2021), issues of searching for home lead to the creation of imaginary homelands through dreams, unreliable memories, and also forgetting in her poetry collections *Crossing the Carpatians* (2004) and *Lilies from America: New & Selected Poems* (2019). In her works, she creates poetic explorations of a loss of home which leads to a hybrid identity premised on dislocations of memories. Bugar's poetry of migration will hence be analysed in the context of a "new world literature" (Sigrid Löffler) in which many authors are language-changers and which Azade Seyhan describes as "beyond the confines of national literature paradigm", thus without a definite home, which forces the authors to constantly explore concepts of home. Working with Salman Rushdie's concept of "imaginary homelands" and the fragmentations of memories of home as well as with Sara Ahmed's exploration of the "failure of memory to fully make sense of the place one comes to inhabit" in the context of migration, my reading will show how a search for home in the wake of migration highlights different levels of dislocation which cause and in turn are caused by a dislocation of memory.

Keywords

migration, imaginary homelands, poetry, memory, new world literature

Bionote

PD Dr. Miriam Wallraven is Associate Professor at Julius-Maximilians-Universität Würzburg, Germany, where she teaches English Literature and Cultural Studies. Her research interests include genre theories, gender studies and feminism, spirituality and religious cultures in literature, as well as literatures of migration and displacement in a globalised world about which she is currently working on a book-length study. She studied English and German Literature (M.A.) at Eberhard Karls Universität Tübingen and at the University of Edinburgh and received her PhD from Tübingen (published by Königshausen & Neumann as *A Writing Halfway between Theory and Fiction: Mediating Feminism from the Seventeenth to the Twentieth Century*). She held a Postdoc scholarship at the International Graduate Centre for the Study of Culture (GCSC), Justus-Liebig-Universität Gießen, and worked as an Assistant Professor at Eberhard Karls Universität Tübingen where she completed her second book *Women Writers and the Occult in Literature and Culture: Female Lucifers, Priestesses, and Witches* (Routledge). She is a frequent contributor to peer-reviewed journals and international book projects.

Unhoming Blackness: Mapping Memory and Dispossession in the Archive of Suzan-Lori Parks's Imperceptible Mutabilities in the Third Kingdom

Rachel Ann Walsh

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Abstract

One of the widely circulated images from the U.S. BLM protests of 2020 depicted a white couple, Mark and Patricia McCloskey, defending their St. Louis mansion by aiming their guns at protesters. In an interview with conservative news media outlet, FoxNews, the McCloskeys defended their actions by claiming that the protesters became enraged by their use of the phrase "private property." The McCloskeys' false claims that the protesters were incensed by their mere mention of "private property" — that enshrined value of neoliberalism — speaks, I argue, to the relationship between white supremacist thought and neoliberalism. As Loïc Wacquant and Jackie Wang have respectively demonstrated¹ neoliberalism's gutting of public and state institutions, save militarized police forces, is authorized by white supremacist notions that Black and Latinx people have a parasitic dependency on the state and are a threat to the vitality of the body politic. In this paper, I examine the ways in which neoliberalism operates through the dispossession or unhoming of Black people by revisiting Suzan-Lori Parks's postmodern play, *Imperceptible Mutabilities in the Third Kingdom* (1989). Written during the rise of U.S. neoliberalism, Parks's play constellates histories of Black dispossession: the emergence of gentrification in New York City, the Middle Passage, and the post-Reconstruction dismantling of Black freedom. Parks's play depicts scenes of Black domestic spaces being invaded and, mimicking the structure of a real estate contract, is organized by sections and parts rather than acts. Situating Parks's play within the archive of

1. See: Loïc Wacquant, *Punishing the Poor: The Neoliberal Government of Social Insecurity* (Duke UP, 2009) and Jackie Wang's *Carceral Capitalism* (MIT Press, 2018)

the BLM uprisings and campaigns against Critical Race Theory, I argue that Parks's play elucidates how the attempts to either erase or only selectively incorporate Black histories into the national memory is accompanied by the unhoming of Black peoples.

Keywords

Anti-Black racism, neoliberalism, zoning laws, housing policies, Critical Race Theory

Bionote

Dr. Rachel Ann Walsh (she/her) is an Assistant Teaching Professor in the English Department and International Studies Program at Bowling Green State University in Bowling Green, Ohio, USA. Her work, ranging from studies of South African literature to depictions of neoliberalism and anti-Asian violence in contemporary transnational literatures, has been published in *Contemporary Literature*, *Twentieth-century Literature*, *Radical Philosophy Review*, and the interdisciplinary journal, *Society and Space: Environment and Planning*.

Charlotte Wood's *The Weekend* and Never Sinking Down: Belonging, Ageing Bodies and Making Space for Adaptation.

Zuzanna Zarebska

University of Lisbon Centre for English Studies

Abstract

This paper will focus on Charlotte Wood's novel *The Weekend* (2020) that tells the story of three lifelong friends who mourn the death of their mutual friend Sylvie, while they spend a Christmas weekend in Sylvie's holiday home. At the same time, each of the three women makes her own retrospective journey while decluttering the cabin from objects and memories before it is sold. In the novel, the themes of travelling, displacement, belonging and homelessness are interwoven with the process of self-discovery and ageing. According to critics, (Collins *The Guardian*, 2020) Wood depicts ageing as a "state of mutiny rather than stasis, a period of constant striving against the world, but also against oneself." The idea of belonging and existence as *Dasein* makes the setting of the summer home and the relationality that the three women maintain, the central focus of the narrative. Thus, the atonement of the past and acceptance of the experience of ageing make a reconfiguration of the self an inevitable necessity. And homes become catalysts of that change in the face of a widening gap between how we see ourselves and the places we belong to as well as the vital force that still inhabits us and remains there to be mastered.

Keywords

ageing, displacement, belonging, self-discovery, women's literature

Bionote

Zuzanna Zarebska (PhD, Post-Doc) is a researcher at ULICES/CEAUL at the University of Lisbon in the fields of women's and ageing studies. She was a visiting scholar at NUI Maynooth and UCD, Ireland working on Irish women's contemporary writing under the supervision of Professor Margaret Kelleher. Her research interests include gerontology, Irish and British literature and culture, diaspora studies, feminisms, gender and identity studies. She is a member of Rhome and Medical Humanities projects and steers various programmes on ageing. She is also part of Women and Ageing Research Network WARN, Ireland. She teaches at the Department of English Studies at the University of Lisbon and is the PI of the Women and Ageing: Towards equality, dignity and improvement of life and well-being.

Dwelling in an Uncanny Home: The Reinvented Colonial Interior in Katherine Mansfield's 'The Garden Party'

Tianran Zhang

University of Amsterdam

Abstract

This proposed paper focuses on the spatial configuration of the home and the reinvention of domesticity in Katherine Mansfield's famous short story 'The Garden Party'. Drawing on Anthony Vidler's theory of the architectural uncanny, I suggest Mansfield creates an uncanny home that encapsulates colonial anxiety. Incorporating spaces inhabited by different genders, classes, and races, the home in 'The Garden Party' visualizes the layered hegemony of the colony and functions as the projection of Mansfield's anxiety with colonial daily life. In Mansfield's colonial interior, the ordinary and the uncanny form an androgyne. For instance, the invisible air in her descriptions is given warmth and dynamics, which formulates the home as a container of the uncanny aesthetic. Moreover, Mansfield crafts Laura's exploration of her home and neighboring communities to explore the ghastly inequalities in the colony. By portraying the stark contrast between the homes inhabited by the middle and working classes, Mansfield identifies the irreducible class inequalities in the colony. The vast discrepancy between the myth of the colony promised by the colonizers and its abject reality molds the 'colonial uncanny', which situates the heroine in a realm of anxiety 'suddenly, all at once' (Lacan 2014). Through the prism of the colonial uncanny, Mansfield creates an alternative modernity in 'The Garden Party' that disturbs inside and outside, middle and working classes, self and other, and therefore rendering the heroine's subjectivity 'heterogenous, nomadic, and self-critical' (Vidler 1992). I also argue the female identity interacts with the colonial uncanny, anxiety and domesticity in this short story. The consciousness of women's living conditions influences her imagination of the reinvented colonial home, which is both a stage for female resistance, and a cage has never been escaped.

Keywords

uncanny, Katherine Mansfield, 'The Garden Party', domesticity, female subjectivity

Bionote

Tianran Zhang is a Ph.D. candidate at the University of Amsterdam, the Netherlands. She completed her M.A. in Comparative Literature at King's College London. Her research interests lie primarily in modernity, space and cities in women's writing in the twentieth century.

Which Home? In Whose Country? Rejecting And Relocating Home In Nadine Gordimer's *The Pickup*

Susanna Zinato

University of Verona

Abstract

The proposed paper is centred on Nadine Gordimer's third post-apartheid novel, *The Pickup* (2001), which tackles the theme of migration and the related concepts of home, belonging, identity, from a geo-political and cultural perspective, but, above all, as a forced or voluntary existential experience. Lucidly pointing at the dramatic side of contemporary migration in a world dominated by racialized capitalism and callous neoliberalism, it also deals with migration as a healthy/revealing experience of un-homing leading to a "rhizomatic" anchoring (Deleuze-Guattari) of belonging. She does so by staging the encounter, love relationship and diverging destinies of Julie Summers – the restless daughter of a well-to-do Afrikaner family –, and of Abdu/Ibrahim, a clandestine Arab garage-mechanic living 'underground' for fear of being deported.

The whole story of South Africa has been dramatically marked by migration, dis-location/homelessness, before, during and after apartheid. In the novel it is dealt in a trans-national frame: it starts from post-apartheid Johannesburg to move beyond South Africa, to Ibrahim's unnamed Islamic postcolony in northern Africa, where the couple moves after the latter's expulsion.

If, to explain Ibrahim's relationship with home, one may usefully recall Fanon's political-existential 'grammar' of non-being, Julie's invites recalling Glissant's "relational poetics" and his concept of creolized identity. Julie surrenders to the unimagined and uncharted experience of an-Other home/country, respecting opacities,

valorizing differences.

In Julie's and Ibrahim's diverging search for 'relocation', language and eros figure prominently. Whereas their choices concerning linguistic/cultural translation are bound to separate them, Gordimer 'makes of the sexual encounter of their hospitable bodies their real home/country, where they can surrender and merge their selves.

The representation of home/homelessness and dis-location/re-location in the novel is multi-perspectival and complex; seeming parallels are upset in surprising ways. What is not meant to surprise us is how different local realities are conflated in ways charged with global implications. While, on the one hand, the novel advances that home and belonging are a never-ending process that does not depend on the nation's borders, on the other it puts us face to face with the ghost of globalized apartheid.

Keywords

South Africa and migration, (non-)belonging/un-homing, re-location; language and home, eros and home.

Bionote

Susanna Zinato teaches English and Anglophone Literature at the University of Verona. She has published on modernist/late-modernist fiction, on Restoration theatre and culture, on the postcolonial *roman fou* (B. Head, J. Frame), on J. M. Coetzee's narrative by focusing on the themes of madness and shame (see, in particular, *Excentric Writing: Essays on Madness in Postcolonial Fiction*, 2012, co-edited with A. Pes and *The Poetics and Politics of Shame in Postcolonial Fiction*, 2019, co-edited with D. Attwell and A. Pes).