

Abstracts—Bios—Contact Information

Abstracts

Keynote lectures

Lisa Blackman

Goldsmith, University of London, UK

Hauntology, Affect and the "Migrant Experience": Home Rules and Affective Histories

This lecture will explore how cities might be restructured and reimagined as a result of migration. It will re-move (that is put back into circulation) a novel example of housing activism led by a diverse group of working class and migrant communities in London during the 1990's who led a struggle and campaign that I will call "Home Rules". I will use the concept of "affective histories" developed from the work of Valerie Walkerdine in order to explore and analyse why this form of political resistance and struggle did effect change, and what was mobilized in terms of the affective histories of the participants involved. Where the communities Walkerdine focuses on are often intolerant of difference and otherness (or at least this is the myth or perception of them), the communities I am interested in are those whose heterogeneous histories of migration, displacement, persecution, racism, sexism, homophobia collide in ways that provide the potential to reimagine and restructure what it means to live together through difference, and the cultivation of practices of mutual support, solidarity and interdependence. The case study provides a strong argument against urban gentrification and the replacement of difference and diversity with sameness. I approach this story through the unique vantage point of being the granddaughter of Irene Blackman, who was a key protagonist within the campaign. I lived through the context of this struggle knowing little about my grandmother's life before she came to London in the 1930's as a single mother. The relationship between the personal and the political will become of interest for the story I will tell.

Dace Dzenovska

University of Oxford, UK

Emptiness: Shifting Patterns of Global (Dis)connectivity

Western philosophers have long written about emptiness as a malady of alienated and disenchanting moderns. However, in the once vibrant, but now deindustrialized Latvian-Russian borderlands, residents talk about emptiness as something that remains when the promises of modernity have been betrayed. When discussing it, they talk about the number of houses or apartments that stand empty and the number of people who have left. They describe how empty streets, stores, and homes produce discomfort, even nausea. For the

locals, emptiness is not a temporary state of falling behind the global march to prosperity, but a transitional state between a world that has ended and a world whose contours are not yet visible.

This talk will reflect on “emptiness” as an object of study and a lens for analyzing how people and places become disconnected from and attempt to reconnect with what they understand to be meaningful life. It will mobilize the concept of emptiness developed on basis of ethnographic research in the Latvian-Russian borderlands as a “portable analytic” that can be useful for understanding contemporary reterritorialization of power that produces emptiness as an enduring form of life.

Carolyn Pedwell

University of Kent, UK

Migrating Images: Digital Affect and the Habits of Social Change

Focusing on the heartbreaking photograph of Alan Kurdi - the three-year-old Syrian refugee whose small body washed up on the shores of Bodrum, Turkey in 2015 - this talk begins by exploring our persistent hope that images of injustice will have the power to catalyze progressive transformation. At the same time, however, there remains widespread belief in the inevitability of ‘compassion fatigue’. Bringing philosophers of habit into conversation with contemporary scholars of affect, visual culture and digital media, I argue for a more nuanced understanding of the links between images and change – one in which political feeling and political action are complexly intertwined and repeated sensation does not necessarily lead to disaffection. When affect acts as a ‘binding technique’ compelling us to inhabit our sensorial responses to images, I suggest, we may become better attuned to everyday patterns of seeing, feeling, thinking and interacting – and hence to the possibility of change at the level of habit. This talk thus contends that thinking affect and habit together as imbricated may enable us to better understand the dynamics of both individual and socio-political change today.

Individual Papers

Sibyl Adam

University of Edinburgh, UK

Feminist Aesthetics and Affective Reading in Yeshim Ternar’s *The Book and the Veil*

This talk will consider the feminist uses of feeling and affect in describing migrant experiences of the city. Yeshim Ternar’s 1994 *The Book and the Veil*, a self-confessed ‘post-modernist anthropology re-voked and re-written by a novelist-ethnographer born in the East but residing and writing in the West’, is intriguing for its affective reading of a well-known travel diary, Zeyneb Hanoum’s *A Turkish Woman’s European Impressions*. Zeyneb’s narrative explores an Ottoman Turkish woman’s experience as a refugee in Europe in 1909. In line with

Lynne Pearce's theory of affective reading, I will discuss how Ternar employs an emotional narrative voice in her reading of Zeyneb for political ends. Her text is concerned with both historical and contemporary orientalism in light of being a Turkish woman living in cities in the west. In particular, I will look at her use of irritation as a literary mood in order to develop a feminist migrant aesthetic. As emotions are associated with the feminine, knowledge is gendered and information gained through affect is more easily dismissed. This talk will demonstrate the validity of emotional knowledge as a form of knowledge gained through travel and mobility and a form of knowledge used to critique and resist. Overall, this talk will show the relationship between migrant subjectivity and affect as a type of knowledge in literature.

Helin Anahit

Middlesex University, UK

'Scissiparous Journeys: Affective Dimensions of Art and Space Through Migrant Narratives'

Since 2007, I have been exploring the psyches and everyday experiences of Turkish-born Kurdish people living in London. I have conducted field research and recorded individual video testimonies evaluating the ongoing geocultural reshaping of London by assessing the complexities of psychosocial desire, alienation, identification, misidentification and fragmentation of micro-identity politics of its migrant subjects. My paper analyses the video testimonies of three generations of Kurdish women to disseminate oral history narratives. I elaborate on my observations, highlighting the role of women across generations in the transference of cultural memory through the patterns of integration, affect and resistance. I draw on the interrelation of both social and spatial and real and virtual boundaries by reflecting on intersectional feminist readings of space together with Michel de Certeau's questioning of space through the 'tactics' of 'everyday practices' and the constitutive relationship between 'using urban space' and 'telling urban stories'.

I address the intersection between memory, displacement, and spaces of instability and ambivalence through the performative and affective agency of space and migrant narratives. I argue that transnational artistic intervention promotes cultural renewal within the public sphere by drawing on relations between the sociopolitical and the aesthetic with an interdisciplinary perspective. I allude to migrant narratives through the lens of modernity and transculturality by developing an analysis on the works of Paris-based artist Nil Yalter and London-based Black Audio Film Collective. By looking at the ways in which cities are restricted and reimagined as a result of migration, I discuss their approaches comparatively in relation to my own. I examine the juxtaposition of times within the present culture through the means by which migrants' cultural practices could hold a crucial potential in changing discourses with dominating ideologies.

Peter Arnds

Trinity College Dublin, Ireland

From Exile to Asylum: Migrants, Wolves, and the City in Literature and the Media

The wolf as a metaphor for race and ethnic outsiders in the context of migration persists to this day. As wolves are once again entering the German 'cultural landscape' (*Kulturlandschaft*), sparking heated debates as to whether they should be protected or hunted down and driven away, some right-wing populist groups have likened them to the new surge of immigrants, labelling them as trespassers, parasites, and as un-reformable (Marco Wild). This phenomenon is not limited to Europe. The wolf in the context of migration is a ubiquitous global metaphor. It has found increasing use in the media, from attention-grabbing headlines ("Donald Trump supporters tell immigrants 'The wolves are coming, you are the hunted' as race hate fears rise – The Independent/Lusher) to reports that "lone-wolf" terrorists are entering our cities in the guise of refugees. In areas between Croatia and Slovenia, the barbed-wire fences erected to prevent illegal border crossings are killing wolves and other migratory animals, while Moldova and other countries have employed a U.S. Immigration patrol unit made up of Native Americans who call themselves "Shadow Wolves." It is these connections between two species, wolf and human, in their migrations, the environment, literature, city versus wilderness, and biopolitics that forms the core of my proposed paper.

Drawing on Agamben's work on the *homo sacer* my paper focuses on the representation of refugees and migrants as human wolves expelled from the *polis* and its *Umfriedung* (the idea of peace within its walls) into the state of nature, according to Hobbes a permanent state of war where *homo homini lupus est*. Literature and recent media coverage reflect these processes, from the Lycaon myth (Ovid) via saga in the Middle Ages, the picaresque tradition in the early modern age, novels in the nineteenth and twentieth century, to contemporary obsessions with lone wolf terrorists breaking into civic communities. I will present a diachronic portrait of the wolf between *lycophobia* and *lycophilia* in European literature and the politics of persecution, specifically to explore the question how the medieval concept of the *vargr i veum*, the wolf in the sanctuary, i.e., the criminal abandoned *ante portas* of the fortifications of the civic community, develops over time, survives in literary texts such as Victor Hugo's *Hunchback of Notre Dame*, Bram Stoker's *Dracula*, and Primo Levi's *The Truce*, among others, and how current populist media uses the metaphor of the wolf as migrant trespassing onto European soil and especially Europe's cities.

Claudia Balan and Ingrid Jungwirth

Rhine-Waal University of Applied Sciences, Germany

Migrants in the Neighbourhood: Community Formation in the Perspectives of Different Migrant Groups in the City

This presentation aims at sketching an ongoing research on neighbourhood formation in the city of Kleve. Being located directly at the border to the Netherlands, in the federal state of North Rhine-Westfalia, the city belongs to a so-called Euregio region spanning the border between Germany and the Netherlands. Cross border exchange is common in everyday life in the city. Additionally to the Dutch citizens, other migrant groups make up significant numbers, too, such as migrants with Polish background and Turkish background.

The research on neighbourhood development presented here is carried through in a Pilot-Neighbourhood. In this neighbourhood migrants make up a significant number of the inhabitants. The share of persons without German citizenship is 22% and lies clearly above the average in the district of Kleve (9%), the regional-district-level Düsseldorf (11%), the level of the federal state North Rhine-Westfalia (9%) and the national level (8%) (Census 2011). The largest migrant groups are Polish residents (7% of the neighbourhood population), followed by the Dutch residents (4% of the neighbourhood population).

From the perspective of the local affairs actors, neighbourhood development has been recognized to be an important field of action. With regard to migrants, the importance of residential neighbourhoods for the integration process has been emphasized, especially because migrant neighbourhoods are usually characterized by a measurable overlay of ethnic segregation and social disadvantage (BMVBS 2010, pp. 18). At the same time, previous analysis of programs at the municipality level suggest that innovative participation approaches designed to encourage immigrants' participation without any barriers are more of an exception in Germany (Bertelsmann Foundation/Ministry of Internal Affairs 2005). Exceptions are, for example, the program "Districts with special development needs - the social city"-initiated in the 90s as a collaboration between the federal government and the federal states (BMUB 2016). This research aims at creating a foundation for further planning of neighbourhood development, while taking the situation of different groups of migrants into consideration.

In neighbourhood research three dimensions are regularly focused on: the physical conditions of housing, the institutional conditions and the symbolic dimension (for example, Guest and Lee 1984). The last dimension refers to the symbolic construction of neighbourhoods on the level of the subjects and their perception of the special as well as community dimension of the neighbourhood.

The presentation will give an insight in the research design and first findings from the qualitative interviews with different groups of migrants. The theoretical frame is based on neighbourhood studies, while issues of community formation will also be analysed with regard to power relations between groups, using the approach of Elias and Scotson (1994) on *Established and Outsiders*. A gender sensitive approach includes, moreover, taking into consideration the possibility of gender related differences in the construction of space and community.

Ashley Johnson Bavery
Michigan University, USA

Migrant Crossings in Detroit, America's Motor City, Before World War II

Almost a century ago, Detroit, Michigan ranked fourth in United States population, third in industrial production, and first in undocumented migrants. After the U.S. passed the 1924 Immigration Act, barring certain European ethnicities from entering the United States, thousands of unwanted migrants smuggled across the Detroit River and entered into an underworld of bootlegged liquor, mafia crime, and vigilante violence. In response, local police and the newly created U.S. Border Patrol launched a "deportation war" that helped criminalize Detroit's recently arrived Southern and Eastern Europeans. My paper will examine Detroit to uncover the ways an urban enforcement apparatus developed at the edges of the United States, casting suspicion on thousands of Europeans in ways that foreshadow processes in place on the U.S.- Mexico border today.

My paper finds that the 1924 Immigration Act, which enacted America's first quotas for Europeans, helped link certain migrants to criminality in urban America. Established literature suggests that restrictions helped European immigrants become less ethnic and therefore, more "white" and accepted in American society. But in Detroit, the politics of border control, deportation, and vigilante violence significantly delayed such processes as many Europeans found themselves targeted by border enforcement, nativists, and the press into the 1930s. In 1925, the Detroit News called new immigrants "the very lowest type, the scum of the world," claiming that most deserved "swift deportation" to save Anglo-Saxon society. Thus, restrictive laws helped categorize entire ethnic nationalities as deportable aliens. This exacerbated existing tensions between black migrants, Latino immigrants, and established Northern Europeans, all of whom claimed an equal stake in American industry and society, often at the expense of other excluded groups. Reorienting the story of early immigration to Detroit, a major urban industrial center, my paper will shed light on how European migrants dealt with the stigma of crime and undesirability into the 1930s, a stigma continues to shape the experiences of many Central and South American migrants in the United States today.

Imogen Bayley
CEU, Hungary

"Men for the Mines and Women for the Washroom: Gender and Displaced Persons in the Aftermath of the Second World War"

It is easy to think of refugees as powerless masses; orphans awaiting only the benevolence of a new state parent. To be sure, this picture is not devoid of truth. What it fails to capture however is the extraordinary ability of those displaced, to attempt to chart their own course of out displacement. In the case of the hundreds of thousands of Displaced Persons (DPs) who found themselves in occupied Germany at war's end, agency – exercised both collectively and individually- was far from absent. While the life of the refugee was constrained by very real structural factors, it is this thesis' contention that these constraints were experienced by men and women differently. While men were disproportionately targeted

as being potentially ineligible for DP status, they were later seen widely as the ideal labourer-migrant. While the seeming emergence of political and national solidarity among displaced communities has long interested post-war scholars, few have examined the role that gender played in exciting DP imaginings of their own, individual futures. This paper will work intensely with individual Care and Maintenance (CM/1) files produced on the ground. These records, a part of the International Tracing Service (ITS) archive, are yet to be comprehensively worked with in secondary source scholarship on DPs. While recounting and retracing evolving DP migration strategy is by no means a straightforward process, ITS represents an important body of sources that can go some way to representing the „DP voice“. Using ITS, this paper will focus in particular on the ways in which DP men and women *themselves* were able to – in different ways - impact, guide and in some cases, even push back against the process of standardization and bureaucratization. In essence, this paper hopes to document the ways in which gender made postwar displacement a diverse and plural experience, a subject that continues to resonate today.

Tania Berger

Danube University Krems, Austria

Residential Segregation, Competition for Space and the Emergence of Urban Violence

Major cities constitute main entrance points to European states for the majority of migrants due to their potential to absorb new work force into the labour market. As a multitude of factors contributes to migrants working predominantly in unskilled and low skilled jobs their average wages tend to be low as well. Thus, their household budgets are tight and housing costs need to be kept low as well. Most migrants are also excluded from any national housing benefits. In consequence, they find themselves forced to rent cheap apartments in certain urban areas.

Urban residential segregation of low income groups in these mostly deprived neighbourhoods are therefore an immediate consequence of lack of affordable housing elsewhere and the exclusion from public support systems. This also leads to migrants averagely living on less square meters per person in an effort to reduce housing costs. The consequent lack of indoor space has been shown to lead to the frequent relegation of teenagers with migratory backgrounds to (often neglected) public spaces, where they compete with other societal groups over space.

In a neoliberal urban environment which tends to increase passivity, where people are constantly under the influence of situations created by others, there is a feeling among many people, especially underprivileged youth that the city is built for others, that they may look at but not touch it. Given an apparently inherent human need to reinforce one's place in the world by visible and palpable self-expression in the home and its immediate surroundings, this impossibility to appropriate space may well contribute to the emergence of considerable frustration. At times that frustration manifests itself in vandalism (as a way of appropriation of space) and violence. Whatever the concise reasons behind such events, there is often a certain kind of joy which people experience on being able to kick in windows and burn cars and thereby, as strange as it may sound, connect to their environment, much of which is perpetually inaccessible in all other circumstances.

Thus, narratives of vandalism, petty crime and gang violence in parks are frequently intertwined with residential segregation in overcrowded homes and neglected built environment and public space.

Tegiye Birey
CEU, Hungary

“Performing Flight, Performing Gender: Centrality of Community Theatre in Migration Activism in Malmö”

Migrants’ political subjectivities, means of protest and political participation have been widely theorized and ethnographically detailed from several perspectives. Effects of such mobilizations have been interpreted as challenging the bounds of citizenship (Isin and Neilsen, eds. 2008) generating autonomous political dynamics (Papadopoulos and Tsianos, 2013) or constituting a third space where these dynamics are in counterpoint (Nyers, 2005). Yet there is a noticeable gap in gendered analysis and implications of these emerging constellations, which disproportionately and insufficiently traps the analyses at the level of migrant/native binary, even though the original aim might have been to dismantle this nexus. To fully understand the political scope and impact of migrants’ activism, paying special attention to gendered dynamics embedded in migrants’ retelling of their stories is essential, also because narratives of race, gender and sexuality has been central both to the border-making practices of the European states and to the place-making practices of newcomers. Reflecting on a yearlong fieldwork in Malmö, Sweden on the gendered politics of migrants’ and solidarity networks in the city, this paper specifically discusses the ways in which theatre has been used as a tool for not only storytelling, but also a catalyst for self-realization and conviviality for all actors involved regardless of their relationship to the State, including the audiences. What are gendered dynamics within the related processes and spaces? How are the stories told gendered? What are the ways in which such initiatives communicate these stories in a context that prides itself as being one of the most gender equal countries in the world, usually expense of the figure of the gender unequal Other? These discussions are contextualized with a focus on the broader dynamics of segregation, gentrification and increasing inequalities in the city of Malmö, which pose a constant threat to activist infrastructures.

Francisco Brignole
University of North Carolina, USA

A Literary Periodization of Latin American Migrants in the European City: Mario Vargas Llosa’s *Travesuras de la niña mala* and Santiago Gamboa’s *El síndrome de Ulises*

In this presentation, I analyze two representative novels that signal a transition point in the literature of exile and displacement in Latin America. The characters portrayed in Santiago Gamboa’s *El síndrome de Ulises* (2005) and Nobel Prize winner Mario Vargas Llosa’s *Travesuras de la niña mala* (2006) are the fictional counterparts of a new generation of voluntary exiles that has started to replace, in diachronic progression, the traditional figures

of leftist revolutionaries and political exiles commonly inhabiting Latin American novels set in Europe. Revolutionaries and political exiles are not absent in the historicization provided by these recent fictions, but they are consistently portrayed as an anachronism, as archetypal curiosities belonging to a distant era. Unlike the vast majority of political exiles, who conceive their exile as a sterile interruption outside the normal course of their lives, the Latin American migrants populating the twenty-first century European city think of their exile primarily as a place of self-discovery and growth in which they materialize a variety of personal and professional dreams. The new, largely apolitical, migrants represented in Gamboa's and Vargas Llosa's fictions are no longer fixated on an attempt to recover a lost land or identity, like the traditional exile, nor do they attempt to unproblematically assimilate into the cultural make-up of the countries they inhabit, like the immigrant. Instead, they remain in an indefinite state of "foreignness" by adopting an interstitial position, located somewhere between those of the exile and the immigrant. From this privileged vantage point as outsiders both at home and abroad, the voluntary exiles highlighted in these fictions define new possibilities of group formation and establish meaningful but often transitory connections between space and place.

To advance key points in my argument, I rely on the work of authorities in the fields of Exile and Migration Studies, including Edward Said, Salman Rushdie, Caren Kaplan, John Durham Peters, Svetlana Boym, and Hamid Naficy.

Imola Bülgözdi

University of Debrecen, Hungary

Narrative Form and Narrating Affect in *District 9*

The 2009 science fiction film *District 9* (dir. Neill Blomkamp) presents an alternate history which starts with the arrival of an alien mothership to Johannesburg in 1982, with a million sick and malnourished aliens on board, whose fate mirrors those of refugees worldwide. Although originally inspired by happenings in Cape Town's infamous District Six during the Apartheid, the ghetto on the outskirts of Johannesburg where the aliens end up has gained additional relevance after the 2015 Refugee Crisis. The film picks up the story twenty-eight years later, when the authorities attempt to relocate them from the proximity of the city and follows the literal transformation of Wikus, the protagonist in charge of the operation, into an alien after exposure to extra-terrestrial biotechnology.

What makes *District 9* remarkable, besides the subversion of the classic sci-fi trope of hostile invading aliens, is its mockumentary format. With the help of a genre "where social commentary, cultural critique, and the crisis of representation collide, where humor ... meets reflection" (Miller, 2012), Blomkamp exposes the constructed and biased nature of documentaries, posited as objective accounts of migration/immigration. This format, however, changes once the protagonist becomes a fugitive in fear of his life, pursued by humans for his priceless hybrid genetic makeup that enables him to activate alien technology. From his all-powerful company headquarters in the centre of Johannesburg, Wikus escapes to the very same ghetto he was unable to cope with in his official capacity. This paper will focus on the shift in narrative strategy from the objective to a subjective mode, which draws

attention to Wikus's changing attitude as he becomes one of the extra-terrestrials, earlier represented as stupid, abject, and sub-human creatures. It is my contention that the director's parallel use of spatial shifts, physical transformation, and two different narrative techniques not only supports the expression of the protagonist's growing empathy for the aliens, who have been established as a metaphor for refugees, but also targets the affective response of the viewer, since mockumentaries expressly aim to cause discomfort so that "we, both as audience and subjects, reflect on our norms, values, ideologies, and ways of being" (Miller xii).

Anne-Cécile Caseau

University of Paris, France

Roma Women's Public Testimonies of Migration: Protesting Exclusion, Generating Empathy?

Migrants from Romania have varied profiles et diverse trajectories throughout Europe (Diminescu 2003; Potot 2005; Potot 2007; Nedelcu et Ciobanu 2016): within Romanian emigration, the strategies and motivations of the Romania Roma don't significantly differ from the Romanian majority (Reyniers 2016). However, it is the Roma whose migration has become a public policy and media "problem."

The "*question rom*" and life in the bidonville: a dominant narrative built through politics and media; difficulties of exclusion by local municipalities. French public authorities have focused on Roma migrants using an ethnic lens rather than a social one (Olivera 2011), in particular since the shift stemming from the intense media coverage in the summer of 2010 (Canut et Hobé, 2011) This focus hides structural and systemic difficulties encountered by many families, which belong to the realm of precarity – and which are issues also faced by many poor French citizens. The political debates around the "Roma problem" create the notion that families have a "taste" for life in the *bidonville*, using a cultural or ethnic explanation for the "inability" to integrate (Fassin et al. 2014).

Regarding experiences of the city, Roma migrants mostly face local policies of rejection, based on neglect or systematic eviction of illicit settlements called *bidonvilles* (Fassin 2014). Though France has a longer history of migrants living in the *bidonvilles*, the dominant media discourse equates living in the *bidonville* with being Roma, keeping in the shadows the diversity of those living in these difficult conditions, as well as the Roma migrants living in social or private housing.

This communication will reflect on current issues surrounding participant democracy and the political participation of the marginalized (Blondiaux 2007). In the face of aggressive public policies choosing expulsion and discrimination when dealing with Roma populations living in the *bidonvilles*, what role will public testimonies play in allowing the objects of these public policies to become subjects? Vlase and Voicu (2014) argue that Roma are not "a passive population, but active agents able to act and struggle to improve their living conditions and their relationships with the public institutions." How is this agency experienced and built through public speech by those women who chose, and are encouraged, to speak about their struggles regarding migration, installation and integration in French cities? In this context of stereotypical discourses conveyed by dominant media outlets, how are these testimonies created and circulated? Borrowing from Federico Tarragoni's work (Tarragoni 2014), I will ask how public speaking becomes a moment where

these women are both a “we”, speaking for and with a community of Roma, and a “me”, suddenly exposed to the collective public gaze. I will also question the gendered experience of publicly sharing these trajectories, and the pleas they end with. Women play an important role in migration, and it is important to include their voices in order to understand trajectories and experiences of migration (Pantea 2012). Looking at the issue of schooling for children living in the *bidonvilles*, I ask what role gender plays in being able to ask for empathy from the audience, be it physical or virtual. When discussing a child’s right to school, whose plea for compassion can be heard?

This presentation will be based on fieldwork conducted in 2016 and 2017 in France, including observations of instances of public discourses and mobilization by Roma migrants, and interviews with those women who chose to speak.

Alissa Coons

University of New South Wales, Australia

Budapest-Budapest: Women Migrants in Dialogue with Geographies of Memory

In my ongoing PhD research, I am using oral history in tandem with creative practice to explore the life stories of Hungarian women migrants. My study is a small qualitative project conducted with English-speaking Hungarian women who represent a cross-section of migrants and returnees whose departure and arrivals have taken place within the varied conditions of Hungarian migration from 1956 to the present. The participants have spoken with me on the basis of our shared connection to Budapest, our common experiences of translocal subjectivity, and their willingness to tell their stories for my dual scholarly and creative purposes—documenting the stories of Hungarian women migrants, as well as transforming elements of their stories into fiction for Anglophone readers. I call the resulting genre *consensual biofiction*: a form of biographical fiction written with the participation and consent of the person whose life the work portrays. The entanglement of place, memory, and emotion is a poignant aspect of many migrant stories, and I am particularly interested in how it is illuminated and complicated by experiences of migration and return set in a city as marked by the flux of history as Budapest.

In this presentation, I use case studies from my research to examine the dynamic relationship between place, memory, and emotion in the ongoing life stories of migrant women who have returned to Budapest. In our interviews, we have discussed each woman’s life events in Hungary and abroad, incidentally mapping their personal geographies of memory. At times these memories coincide with historic events in Budapest or occur in public spaces, offering a window onto the city’s public past, but with a view refracted through and augmented by the particular experiences and impressions of individual women. By examining these situated memories, conversing over present situations and future possibilities, I engage with my participants’ past/ongoing/and imagined relationships with their inhabitations of the city.

Riham E. A. Debian

Alexandria University, Egypt

Translating Palestinian Women: Matriarchal Kinship and the Postmodern Feminist Politics of Space and Place

The research project, entitled “From Tehran to Cairo: Women’s Imaged Cities and Imagi/Nation”, tackles the interaction of art and politics in post-Arab spring Middle East. It particularly deals with the mutual impact and ongoing negotiation between aesthetics and politics through examining the effect of women’s poetics on the gendered discourse of nationalism and gendered politics of urbanism in Iran and Egypt. Though Iran does not lie squarely within the paradigm of Arab Spring’s uprisings, its Green Movement (2009) was a precursor and provided a prototype for the pacifist activism that was to characterize the (largely urban) youth uprisings in the Arab Middle East. The research adopts an interdisciplinary approach to the analysis of urban representation, gendered social spatialities and their dual impact on negotiating and re-imagining/ re-imagining marginalized positions and gendered urban identity that ultimately creates an alternative visual vocabulary for envisaging a surrogate social order and surrogate conception of citizenship. Departing from the dominant macro-political framework of urban studies (with its focus on state-level thinking and dispositions), the research utilizes the micro-political dimension of urban politics as outlined by Michael J. Shapiro in *The Time of the City: Politics, Philosophy and Genre* and *Cinematic Geo-Politics*, and Asef Bayat’s *Life as Politics: How Ordinary People Change the Middle East?* Such utilization simultaneously aims at structuring a paradigm for engaging feminist cultural theory with the socio-political framework of urban theory and highlighting the significance of engaging the aesthetic renderings of the movements of the everyday (Shapiro’s micropolitical and Bayat’s life as politics) as a springboard for examining the dynamic politics of becoming of the individual subjectivity within the spatiality of urban space as it interacts with the texture and flow of global politics. This is done in a break from the dominant leanings of political science and urban studies’ definition of *politics* and *the political* and the disciplines’ primary allegiance to the conceptions of *the citizen* and *the national subject*. Accordingly, the research examines Middle Eastern women’s cultural products—the Iranian director Shirin Neshat’s film *Zenan Bodoune Mardan* 2009 (*Women Without Men*), the Egyptian director Kamla Abu Zikri’s series *Bent Ismaha Dhat* 2013 (*A Girl Named Dhat*) and the Cairene graffiti movement *Sit el-Hitta* 2012 (*Women on Walls*)—to highlight Middle Eastern women’s engagement with and intervention in the gendered discourse of nationalism and gendered politics of urbanity and citizenship. These aesthetic interventions, incentivized by disenfranchised urban youth simmering with resentment towards the political order, create an oppositional visual tapestry for envisaging a surrogate social order and surrogate conception of citizenship beyond both the gendered and elitist discourse of urbanity, and the gendered politics of urban space. More specifically, these interventions effect a visualization of urban culture that infuses poetics with oppositional politics through simultaneously rewriting the androcentric base of literary tradition and invading the public space (virtual and actual) with women’s specific narratives and imageries. The latter not just defy marginalization, stereotyping and objectification. But more importantly, they represent and mobilize the communities of resistance of disenfranchised urbanity, whose everyday politics of survival, presence and existence change the space and face of the city and hence configure the institutionalized base of urban citizenship through assertion of the quotidian struggles and

agency of the subaltern in the urban space. The result is a tacit configuration of the conception of urban politics from state-institutions to the micro-politics of urban life-words—what Bayat terms “life as politics”. Ultimately, the research posits a bottom-up framework for analysis of urban studies whereby urban governance, development and planning would be tackled from below through addressing both the sources of disgruntlement and the survival mechanism of the subaltern of the national urban space as imaged in the aesthetic expression of the subaltern of literary tradition.

Danyel M. Ferrari

Rutgers University, USA

Affecting Abandonments: Immediate Memorialization and Empathic Turn in Public Art Addressing Forced-Migration

In the years following the summer of 2015’s sudden media focus on the ongoing issue of forced migration a number of public artworks and large scale international biennial exhibitions have taken up the issue as both political cause and artistic subject. Just as the media renamed the ongoing issue of forced displacement to recenter Western interests: “the European Refugee Crisis”, most of these artworks have largely occurred in Europe; Ai Weiwei’s installation of 14000 orange life jackets, on the columned façade of the Konzerthaus in Berlin, (Feb. 2016) reconfigured in Vienna and Copenhagen British and artist Jason deCaires Taylor’s *The Raft of the Lampedusa* (Feb. 2016), an underwater figurative sculpture installation off the coast of Spain depicting Libyan refugees in a raft and walking along the ocean floor. These claim to raise-awareness of forced migration and the deaths which have occurred therein. Some of the most visible and widely disseminated of these have like Weiwei’s photographic self-portrait “reenactment” of the image of young Kurdish Syrian refugee Alan Kurdi washed ashore on the beaches of Bodrum, have largely focused on the death’s in transit.

If these are memorial projects, happening huge expense in the city centers of countries who were at the same time as they were executed increasing the support of FRONTX and negotiating international deals to keep refugees in Turkey, while publicly claiming it was to save the lives of refugees attempting sea crossing, the fundamental question arises, how are these memorializing artworks “working” culturally, and perhaps even more centrally, who are they working for? Weiwei and others claim to be attempting to “raise-awareness” of they issue, these artworks have largely appeared in place where the issue is already highly visible in media discussions. I am interested in how in fact they may well mean to “work” on their audiences, not in the frame of education that “awareness” suggests but rather in terms of empathy. By focusing on bodily threat of death and precarity, and in utilizing the material choices we have all come to recognize from memorials and associate with affective response, these artworks intend to raise an empathetic response in their viewer. Carolyn Pedwell’s important work on transnational empathy and its utilization in neoliberal economies suggests that empathy itself requires examination (Pedwell, 2012), so the question remains, empathy to what end?

If public art is historically productive of a civic audience-subject, what kinds of subjects (and what kinds of objects) are produced by public entreaties to empathy? Who benefits from this empathy? I situate my interdisciplinary analysis of these artworks and their social media

presence at an the intersection of literature on feminist scholarship humanitarian visualities, nationalism, and cultural studies of memorials in nationalism. I argue that as internationally visible artworks that memorialize an ongoing condition of precarity, in “real-time”, these projects affectively work to produce specific and often troubling political effects that constitute their audiences and erase the specific political subjectivities of the refugees on whose behalf they claim to speak, and work to consider more recent projects in Istanbul and Greece that attempt to move beyond public performances of empathy and recenter refugee voices as subjects themselves.

Lennie Geerlings

Leiden University, Netherlands

Embodying the Other: Experiences of Migrant Women in Singapore

We cross borders, but we don't erase them; we take our borders with us.

Ruth Behar in *Translated Woman* 1993, 320

Five years ago, I crossed the border to Singapore. I became one of the approximately 800 thousand foreign women who temporarily reside in this Southeast Asian city-state. From my positionalities as migrant woman and cultural anthropologist, I present an (auto)ethnographic analysis of migration experiences and narratives that reveal struggles with social exclusion in Singapore. Specifically, I argue that the feeling of displacement and emplacement in the city is an embodied experience.

Auto-ethnography shows that my social position in Singapore remains delineated by my status as a foreign woman despite continuous attempts to ‘integrate’. In everyday social interactions, my body is racialized, gendered, sexualised, exoticised and subjected to norms of bodily practices, stereotypes and stigmas. In the objectification of my body, I see reflected an exotic, somewhat dangerous and seductive expat woman, who enjoys the privileges of being white, educated and rich. This draws me into embodied performances to subvert this notion of myself. I thus use my body as a site of resistance against Othering.

Drawing on Pierre Bourdieu’s notion of habitus and Raewyn Connell’s concept of social embodiment, and by engaging intersectionality, migration literature, postcolonial theory, and phenomenological anthropology, I introduce the concept of *embodied borders*: processes of Othering that are inscribed on, mediated by, experienced through, performed by, and contested through bodies.

I present the findings of six months of ethnographic fieldwork among migrant women in Singapore that engages narratives, visual and artistic techniques, and sensory ethnography. The case studies I present reveal that the lived experiences of displacement and emplacement in the city are differentially affected by immigration policies and foreigner status in the city, based on migrants’ different nationalities, migration pathways, intersectional subjectivities in terms of race, class, age, gender and sexuality, and different roles as domestic workers, members of the workforce, mothers and spouses. This presentation shows how intersectional discrimination of female migrants in the city-state of Singapore is mediated through the migrant body.

Frances Grahl

University of London, UK

Alternative Living Spaces, Alternative Families: Solidarity and New Kinships in the Migrant Home

In post-war migration fiction, the home and domestic spaces are often associated with poverty and precarity. A wide range of fictional works in French and English look at housing difficulties under the 'colour bar' of the 1950s and 60s, while later, 'second generation' writers would react against what they saw as closed, traditional migrant homes, bound by religious and family ties. However, in recent novels of migration, new domestic arrangements are being modelled which simultaneously combat the 'traditional, quiet migrant family home' stereotype and extend bonds of solidarity far beyond the home.

Two interesting examples look at women's paid work inside the home in Paris and London. In *Minaret* by Leila Aboulela the protagonist, a Sudanese migrant who has fallen upon hard times, works as a domestic servant for a wealthy Egyptian family in London. Meanwhile in *Un pays pour mourir* by Abdellah Taïa, a Moroccan sex-worker cares for an Iranian refugee she finds in the street. Both novels examine the hardship and precarity of the domestic space for female migrant workers, yet challenge the idea of migrant domestic space as traditional and separate to the mainstream societies of Paris and London, crossing the conceptual border between 'home' and the 'outside world'. This paper will examine the new formulations of family that the two works offer, and discuss the liberational potentials that such re-imaginings could hold. While both narratives are marked by material concerns and contingency, they permit new ways of living in the city to be imagined.

Margherita Grazioli

University of Leicester, UK

Refugees or Squatters? Strategic Identities of Anti-eviction Resistance in Piazza Indipendenza, Rome

On the 19th August 2017, almost 800 refugees and asylum seekers were evicted from the building they had been squatting for four years in the central area of Piazza Indipendenza in Rome (Italy). Thereafter, the evictees started a protest camp in the front square, which became a gathering of solidarity and political mobilisation. As a backlash, on the 24th August riot police attacked the protesters and made a massive use of water cannons, tear gas and vans in order to dismantle the camping area. Whereas these events attracted great attention from Italian as well as foreign media outlets and activists, little focus was actually devoted to how the evictees framed their identity and demands as urban squatters and inhabitants resisting to the denial of their fundamental right to housing, instead of stressing their being refugees and asylum seekers. Yet, through this strategic choice of self-representation, the evictees floored the polarisation between being victimised because of their status, and being stigmatised according to the derogatory propaganda against migrants.

This presentation is based on my direct observation and participation to the events occurred in piazza Indipendenza as an activist-researcher (Colectivo Situaciones, 2005; Juris, 2007). The strategic identities chosen by the evicted refugees and asylum seekers are analysed according to the idea that they have practised a model of insurgent, contentious citizenship and urbanism (see Holston, 2008; Harvey, 2012; Vasudevan 2015, 2017) that combines the merging of demands among diverse, marginalised urban inhabitants, contentious political tactics, and a materialistic take upon urban rights. Besides, I discuss the political detachment of the evictees by their formalised and established statuses, and their choice to ally with local, grassroots Housing Rights Movements for strengthening their demands. I contend that this choice configures prefigurative politics that substantiate the slightly unspecified, yet radically open Lefebvrian subject of the *citadins*, enfranchised for exerting a transformative right to the city by their everyday activism and sharing of daily urban routines (see Lefebvre 1968, 1991, 1996; Purcell, 2002; Grazioli, 2017).

Ágnes Györke

University of Debrecen, Hungary

Cosmopolitan Ethics and Urban Indifference in Contemporary Diasporic Fiction

My paper explores postmillennial diasporic fiction including the works of Helen Oyeyemi, Zadie Smith and Bernardine Evaristo. I wish to argue that novels such as Oyeyemi's *Opposite House*, Evaristo's *Mr Loverman*, and Smith's *NW* redefine the notion of indifference, which has been claimed to characterise city life since the beginning of the 20th century. The discrepancy between aesthetic cosmopolitanism and the material reality of everyday life is profoundly visible in these texts: whereas theories of cosmopolitan ethics often foreground empathy and engagement (Rosi Braidotti and Robert Spencer, for instance), solidarity seems to be undermined by a sense of detachment and flatness in postmillennial diasporic novels. This detachment, however, is not the result a "blasé attitude," defined by Georg Simmel as the indifference of the stranger who attempts to protect himself from the socio-technological mechanisms of urban life. Rather, it is the result of an affective alienation in these novels, masked by a sense of permanent nomadic connectedness to the city. It is my contention that we first need to recognise this affective alienation in order to offer a potential for genuinely affirmative action.

The analysis of these texts will allow me to explore the cosmopolitan subject as a gendered, raced and classed being. While *Mr Loverman*, for instance, suggests that race and sexuality have become the most significant issues in contemporary diasporic literature, in *NW* class is foregrounded. Despite these different allegiances, however, I argue that Oyeyemi's, Evaristo's, and Smith's novels envision a feminist solidarity based on "affective dissonance", to use Clare Hemmings' term. This entangled yet transformative relation, which is the basis of connection to others according to Hemmings, might lead to transformative and ethical action in these texts. As I wish to point out, however, this transformation is not the result of an open and inclusive urban environment: ironically, it springs from the affective indifference that characterizes contemporary London in these novels.

Kata Gyuris
ELTE, Hungary

“Flags of Unsung Countries”
Finding Non-Homes in NoViolet Bulawayo’s *We Need New Names*

Zimbabwean author, NoViolet Bulawayo’s *We Need New Names* chronicles ten-year-old Darling’s journey from her tin shack town under Mugabe’s regime to the post-industrial ghost town of Detroit, Michigan in the early 2000s. Throughout the novel, Bulawayo pays particular attention to the way Darling and her friends perceive and enact the unwritten rules and the largely tacit customs of their township and later those of Darling’s new residence, as well as to the vulnerability and precariousness of these two very different lives.

On the one hand, the paper will focus on how urban spaces are created and negotiated in Zimbabwe and America, as well as on what “city” and “home” might denote in various cultures. The focal point of the presentation, however, is the difficult transition from an oppressive postcolonial regime and its urban policies to a Western urbanity, which is already over its heyday. Both of these spaces function as non-homes for Darling, who is a street kid in her Zimbabwean slum, ironically named Paradise; and a non-spectacular African immigrant in Detroit. Judith Butler claims that life is inherently and ontologically vulnerable and precarious but also notices the socially constructed nature of these two concepts, necessitating an ethical response from the outside world. Darling’s position is similarly both vulnerable and precarious as she is forced into a transitory space at the same time as she herself is transitioning from girlhood to adulthood, and as she is forever part of a group that embodies neediness and economic precarity. I will argue, then, that while neither of Darling’s two worlds function as homes, her engagement with the traumatized urban reality and past of Paradise and Detroit contributes to her quest of becoming her own person and of coming to terms with her heritage.

Kruskaya Hidalgo Cordero
CEU, Hungary

**Being “La Latina” between Gothenburg and Stockholm: Narratives of Anti-racist Resistance
of Latin American Migrant Women in Sweden**

Since the 1950s, Sweden has gone from being a country of virtual racial or ethnic composition to one that prides itself in its multiculturalism and integration of migrants. Migratory waves to the country directly impact the urban development of cities, and in the specific case of Malmö and Gothenburg, the urban planning of the city relegates arriving migrant populations to peripheries. These ‘new’ neighborhoods have become the cradle of ethnicity, language and religion diversity. However, these neighborhoods have also become the poorest of those cities and an easy target for racist rhetoric circulated in the media of violence, crime, and the expected dangers associated with ‘degenerate’ migrants. As a result, these neighborhoods are now commonly referred to as ‘blattle’, which is the Swedish word for cockroach. And it is within these diversely populated neighborhoods that Latin America migrants who have emigrated mostly from Chile, Uruguay, Bolivia and Peru.

This paper will present preliminary finding from my MA research on the life narratives of multi-generational Latin American migrant women in Malmo and Gothenburg. The thesis will more broadly engage the everyday intimate strategies that Latin American migrant women engage in an attempt to establish solidarities that resist racism. Drawing from well-established critiques of the feminist 'solidarity' model that have emerged largely from black feminists like bell hooks working in the US, I employ in my research a collaborative methodology that critically engages how we analyze transnational women's activism from the perspective of the 'Global South'. What I will trace in this paper is how these cities have become racially spatialized in the imaginaries of migrant women, and how stereotypes like 'blattle' and 'latina' shape their relationship with the city. Through their activism, these two generations of Latin American women are finding ways to reclaim and re-appropriate these categories in order to create communities of solidarity in migrant-populated areas of these cities. As the second-generation negotiates the process of integrating, these feminist collectives increasingly identify with the 'otherness' of their non-Swedish appearance, accents and rituals. In this way, it will be established connections between migrant women's narratives, urban violence and anti-racist struggle.

Sándor Hites

Hungarian Academy of Sciences, Hungary

Disposable Cities: On the Unhappiness of Metropolitan Life in 20th-century Exile

Waves of intellectual exile in the twentieth-century gravitated towards big cities (New York, London, Paris, Berlin, Moscow etc.) in the hope of survival, better job options or like-minded communities (of locals or of fellow exiles). In the exilic networks thus created, metropolises became nodal points as centers of intellectual, artistic and political activity. No wonder that the bulk of documented exilic experience takes place in metropolitan environments.

The paper will look at some of these documents for emotional responses as they were informed by a peculiar cognitive dissonance: *How and why did exiles come to loathe or ridicule the cities that provided them safe haven?*

The paper will showcase

- how exilic metropolitan experience came to be embedded in an overall critique of modernity and of the modern notion of home (cf. ADORNO and HORKHEIMER in New York and Los Angeles) – as opposed to more celebratory approaches (cf. MOHOLY-NAGY's Berlin and Marseilles and Chicago);
- the perplexity when facing both the felt atavism and modernism of new locations (cf. MÁRAI's Naples and Manhattan);
- satires of the spatial semantics of maze-like metropolises as the embodiment of the very absurdity of "alien" experience (cf. GEORGE MIKES and London);
- how the critique of host cities unfolded (instead of the city–country dichotomy) against the backdrop of a retrospectively idolized abandoned home city (cf. EVA HOFFMAN's Cracow and Vancouver; NABOKOV's Berlin and Petersburg etc.)
- how personal affections (unrequited love in BENJAMIN's Moscow, conflictual gender roles in EVA HOFFMAN's displaced girlhood etc.) contributed to negative responses in a

process of emotions becoming politicized and political stances becoming emotionalized.

Brigitta Hudácskó

University of Debrecen, Hungary

“I run the city like my name’s Sadiq:” Urban Migrant Experience in the Work of Riz MC

Hip hop and rap originally developed to give voice to the urban/inner-city minority experience, and while both genres have since entered mainstream popular culture, they often still function as vehicles for the expression of urban migrant narratives. (A recent and probably the most visible example is the immensely successful *Hamilton* hip hop musical chronicling the life of the founding father – and migrant – Alexander Hamilton.) In my proposed paper I would like to discuss the work of the British-Pakistani hip hop artist Riz MC (actor and activist Riz Ahmed), whose musical output – especially his 2016 mixtape *Englistan* and his work in the hip hop duo Swet Shop Boys – has been singularly driven by his experience of navigating two different cultures. His lyrics are mostly informed by current social issues from the 2008 financial crisis to the rise of racist narratives in a pre-Brexit Britain, but his more prevalent theme to date appears to be that of the duplicity of his experience as a second-generation migrant, where “life slips, ideas mix, is it the best of both / Or two lies I live” (“Double Lives”), and his experience of moving through and moving between cities like London and New York: while now he may “run the city like my name’s Sadiq [Khan],” when he is in the process of travel, racial stereotyping coupled with post-9/11 fears will still burst his bubble: “Oh no, we’re in trouble / TSA always wanna burst my bubble / Always get a random check when I rock the stubble” (“T5”). In my presentation, therefore, I am going to focus on the notions of crossing the city or crossing between cities – culturally and geographically –, as chronicled by the most recent rap lyrics of Riz MC.

Keywords: city studies, hip hop, migration, racism, rap

Penn Ip

University of Amsterdam, Netherlands

“At Home in Shanghai?” Rural Migrant Women and the Cultural Politics of Jia

Central to this paper is jia (“home”). The last two decades of rapid modernization and industrialization have transformed the social fabric of China, making it the site of the largest labor migration in human history. Currently, there are 282 million rural-urban migrants in China, addressed as the “floating population”, due to the hukou (“household registration”) system, which restricts the rural migrants from obtaining permanent residency at their urban destinations. Leaving their rural home to work in the cities may often create depressing senses of loneliness and alienation; rural migrant women may vulnerably feel a sense of “homelessness” (see Sun 2012). This paper interrogates the nexus of tensions within the daily home-making practices and home-sensing experiences among rural migrant women. In this paper, I explore the ways in which these working women live and make their home, socially,

practically and emotionally, in Shanghai, which its population comprises more than 4 million rural migrant women.

Drawing on my empirical study in Shanghai, this paper first summarizes how rural migrant women define home. Three different tropes of “home” recur: the familial home, the hometown, and the affective sense of feeling at home. I then scrutinize rural migrant women’s home-making practices in their workplace and living places. Through the analysis, the paper suggests that it is possible for these women to feel a sense of “home,” yet their sense(s) of “home” remains precarious because of the complex power relations these women are entangled in under the hukou system and patriarchal Confucian culture. This paper aims to broaden the sense of “home” to not only attach it to a sense of “belonging” because there are more affective experiences that can create a sense of “home” in the time of massive migration. Finally, in close encounters with local people and foreigners, rural women’s bodies are exposed to the globalized city space where cultural flows are complex and hierarchal. The paper will explore how globalization seeps into rural women’s lives, thereby not only shaping, modifying, and manipulating their bodies and minds, but also allowing for moments of agency and sites of empowerment in the 21st century China.

Stuti Khanna

Indian Institute of Technology, India

***Exit West* and Narrative Migrancy**

This paper proposes to examine Mohsin Hamid’s latest book, *Exit West* (2017), as a city-novel, in which the city – real and imagined, dystopic and utopic – becomes the locus both of a humanitarian crisis, as well as its slow, piecemeal, possibly provisional resolution. At the novel’s centre are two migrant-refugees who are also lovers, desperately negotiating a world in which the old – albeit tottering – certainties of home, nation, and borders have ceased to make sense. At the same time, in a narrative gesture that mimes the overall impulse of the work, the story’s central strand is interspersed with fragments of narrative – or inserts, as I call them – spatially disjunct from the main story but replicating it, in potentially infinite iterations, so that the stories of migration, dispossession, losing a home and also, in some cases, of finding one, that make up the inserts are also, in a sense, the story of Nadya and Saeed retold in multiple ways. In a world increasingly made up of “global cities”, the terminology of borderlines, of centres and peripheries has become outdated, just as narratives can no longer have ‘central’ threads and ‘peripheral’ ones with clear borders dividing them – they seep into and reflect off each other, calling for a fundamental reconfiguration of our acts of reading and being. The London of the novel opens up a new horizon of possibility for the meaning of citizenship, and is, in that sense, a version of Jacques Derrida’s “free city (un ville franche)”, a city of refuge that is based upon forms of solidarity and hospitality hitherto not invented. By freeing it from the imaginary of the nation state and holding it up as an ideal, however problematic, Hamid’s London offers a vision of a new way of understanding citizenship, belonging, the home and the world.

Elisabeth Kirndörfer and Madlen Pilz

Leibniz Institute for Geography, Germany

Arts and Politics at the City's Central Station: An Ethnographic Reflection on Intimacy, Place and Affect

One of the challenges of research projects like “The postmigrant city” (DFG-funded, *Leibniz Institute for Regional Geography, Leipzig*) is to engage with a discursive landscape which is radically changing in regards to processes of othering, racism and in-/exclusion. The colonial heritage of figuring “the other” is not new (Said 1985, Bhabha 1994); however, the legitimacy and scope of discursive practices in which – for instance – (male) migrants with North-African backgrounds are constructed as a threat for public spaces (Mecheril & Castro Varela 2016, Dietze 2016) induce the formation of a new societal and spatial order in which ‘race’ and ‘gender’ play substantive – and reconfigured – roles.

Against this backdrop, this paper deals with a *performative ‘counter-action’* realized at the Central Station of the East German city of Leipzig. This public area is caught, through the reciprocity of media reporting and policing strategies, in the discursive grips of causal assumptions and biologist logics, intertwining migration, criminality, illegality and sexuality. In order to analyse the discursive, affective and embodied dimensions of this activist intervention two methodical approaches are put into dialogue here: (1) Ethnographic field notes taken throughout the participation in the theatre/demonstration project attempting to reclaim and re-imagine the *Hauptbahnhof* as a venue and politicised space. (2) The analysis of discursive practices of *othering* as they unfold throughout the interplay between local media and the police.

Based on the idea of outlining how the public area of the *Hauptbahnhof* is appropriated and reconstructed throughout this performance, we ask: Which affects are generated and in what way do they imply fugitive forms of placemaking? How can we interrelate affects engendered throughout the performance, like anger, pathos or joy, with the discursive and affect-based construction of the *Hauptbahnhof*? And, in regards to community-forming among the activists as well as the participants, which role do race, gender and (social) status play?

Drawing on postcolonial and antiracist theoretical perspectives in regards to ‘othering’ (Mecheril 2016) and feminist/intersectional approaches towards affect and place (Ahmed 2000, 2004, 2006, Thrift 2008) this paper will focus on performative claims of invisibilized and racialized subjects.

Sanjay Kumar

CEU, Hungary

Re-visiting the “Migrant” in Literature: The Case of South Asian Literatures in English

Literary representations of the migrant in world literature most often had a very central engagement with the urban experience. The “migrant” or refugees in many instances, was always shown as ‘encountering’ the city in multiple ways: most of often this experience also defined their status as an ‘outsider’, ‘stranger’ and misfit. This paper proposes to read a

few representative literary texts from the Global south, especially from South Asian contexts in order to revisit the category of migrants in some recent critically acclaimed creative writing in English from the region. My main argument in this paper is to reveal the parallel discourses of the urban experiences -in multiple geo-political contexts where historically the city has been defined in terms of movements of goods and peoples – and that of the discourses of migration and thus posit the underlying impulses and similarities in the representations and narratives of the “other” in the city- slum dwellers, refugees, villagers who migrate to the contemporary metropolis. In the shifting and fluid definitions of the terms and categories- migrant, refugee, citizen, foreigner as argued recently in an article by Kallius, Monterescu and Rajaram (2016), the questions of mobility and belonging are embedded in multiple yet contemporary and diverse discourses of urban experiences and migration. This paper proposes to read a few literary narratives- novels and short stories as primary sources to analyze and read the figure of the ‘migrant’ emerging as a category defining the modern urban life and literature of the Global South. Among other critically acclaimed texts from South Asia and the South Asian diasporic literature from the U.S., I will focus on Book Prize Winner Arvind Adiga’s *White Tiger* (2008) and also the works of Indian born U.S. based Jumpa Lahiri as she also brings in the layered histories and gendered dimensions of the migrant experience in a globalized context, narrated within the post-colonial matrix of literatures in English.

Robert Kusek

Jagiellonian University, Poland

**Curing Oneself of One’s Fatherland: Patriography, Nostography, and the City in *The Return*
by Hisham Matar**

In 2012 the acclaimed novelist Hisham Matar travelled to his native Libya so as to learn about the fate of his father – an anti-Gaddafi political dissident who in 1979 took his family into exile and who only a decade later was kidnapped and imprisoned by the Libyan regime. However, the search for the writer’s father turned out to be something more than just a fact-finding inquiry into what had happened to Jaballa Matar. It metamorphosed into a profoundly autobiographical project in which he investigated not only the father-son relationship (filial narrative/patriography) but also his “expatriate” position with regard to his fatherland (the one which, according to André Aciman, “devastates and reconfigures the self”) and his return to Libya after a hiatus of over thirty years. Moreover, the whole experience resulted in Matar completing and publishing an account of his father/self-search entitled *The Return: Fathers, Sons, and the Land in Between* (2016) – a pure act of *nostography*, i.e. writing about return.

The aim of this paper is thus to discuss Matar’s *The Return* as a work of both patriography and nostography which is determined by the condition of exile and expatriation. The theoretical framework for my discussion will be provided by contemporary life writing criticism and André Aciman’s impressive body of writings on exile and nostography. Special attention will be paid to Matar’s representation of the Libyan cities (Tripoli in particular) and the way their “in-betweenness” corresponds to the ontology of the expatriate self.

Peter Mancina
no affiliation, USA

“Sanctuary Cities in the United States: Resisting Bordering Practices and Facilitating Deportations”

This paper will provide an overview of the history and strategies of sanctuary city regimes in the United States. Sanctuary cities have policies that mandate the elaboration of city government agency protocols for administering city and county services to all people regardless of their immigration status. Such policies developed as a result of decades of grassroots immigrant and refugee organizing and policy implementation oversight carried out by the ecumenical “sanctuary movement” and the immigrant rights movement. While hailed primarily as mobilizing city and county government resources and institutional apparatuses for the purpose of halting deportations, this paper will outline how they additionally do two major things: first, provide a model for city and county government in a borderless world, and second, paradoxically clarify the manner in which city governments may assist in deporting certain immigrants that city politicians deem undesirable. It will provide detailed examples of how sanctuary cities administer services regardless of immigration status as well as examples of how the city has assisted in deportations, including deportations of children, people charged but not convicted of certain crimes, and even of domestic violence survivors who have contacted the police for protection from their abusers. In this manner, the paper will explain how sanctuary city policy regimes and the apparatuses they mobilize serve rather as a humanitarian deportation apparatus that revolutionizes city government in an era of heightened global mobility, when city populations are increasingly composed of mixed-immigration status households, and when national deportation efforts aim to incorporate municipal, county, and state government workers in immigration enforcement. This paper builds upon three years of historical and ethnographic research and analysis in the most developed and culturally implemented sanctuary city in the United States: San Francisco, California. To date, sanctuary cities have largely been analyzed genealogically and theoretically within the discipline of Geography. This presentation aims to open that discussion within the realm of an interdisciplinary social sciences and humanities academic community.

Gabriella Moise
University of Debrecen, Hungary

On the Move: The Phenomenological Capacities of Migratory Aesthetics

Mieke Bal’s concept of “migratory aesthetics” governs my inquiry into the field of contemporary art practice concerned with the protean phenomenon of migration. As she herself clarifies it in her essay, “Lost in Space, Lost in the Library,” this term does not concern migration or migrants directly, rather it signifies the political potential of aesthetics. It can be read as a trope for or a mode of making art through a socially, politically, and culturally engaged aesthetics predominantly concerned with themes of the lack of a home, the desire for belonging, the experience of displacement and/or relocation, the internalisation of traumatic memories, the question of identity or the absence of an autonomous voice.

As Sam Durrant and Catherine M. Lord formulate it in the introductory chapter of *Essays in Migratory Aesthetics: Cultural Practices between Migration and Art-making* (2007) “aesthetics is, by its very nature, migratory” taking a critical stance against mainstream, national, and monolithic art practices. “To speak of aesthetics as migratory is to spatialise a field that is all too often seen in terms of chronology” (12). Migratory aesthetics incorporates the notion of space and spatiality diversely through the alternative expressive and representational forms grounded in spatio-corporeal experience. Artists opt for means generated by less prominent perceptual impetus, for instance, the haptic, the sonorous or the olfactory. I explore the potentials of these marginalised representational forms whether they can discredit the ocularcentric artistic modulations let alone the (chrono)logical, linear or textual ones. This creative process can offer a spatial anchorage for the uprooted, the displaced and give an embodied or voiced subjectivity for the ones who are forced to silence or are devoid of their own potentials to be heard. My exploration shall touch upon works, among others, by Mieke Bal (*Nothing is Missing*, 2006-2010), Zory Shahrokhi (*Dislocation*, 2006; *Flying*, 2011), Lubaina Himid (*Naming the Money*, 2004; *Drowned Orchard: Secret Boatyard*, 2014), Mohamad Hafez and Ahmed Badr (*UNPACKED: Refugee Baggage*, 2017-), and Hayv Kahraman (*Mahaffa/Mnemonic Artifact*, 2017).

Dorottya Mózes

University of Debrecen, Hungary

“No Song or Rhythm, Just a Sort of Musical Noise”: Migrant Metrosonics in Sam Selvon’s *Lonely Londoners*

Combining sociolinguistics, sound studies, and black speculative thought, this essay argues that Caribbean musical, sonic, and noise practices are used to inhabit and lay claim to urban space in Sam Selvon’s *Lonely Londoners* (1956). Sound, this essay claims, contests social, spatial, sonic, and racial immigration directives forging space out of Caribbean metrosonic practices. The essay explores how the fortissimo of “all the moaning and groaning and sighing and crying” disrupts the logocentric conception of racial and anti-black geographies. The essays, furthermore, posits that calypso parties and “jam sessions” reclaim the cultural space of the Caribbean, whereby Selvon’s *Lonely Londoners* affirm their Afrodiasporic heritage and identity. The paper henceforth shows that the Afrosonic irruption of overlapping fields of music, sound, styling, orature, and noise overwrites the ocular narrative of the city with a phonographic one, thwarting the sociospatial limits placed on and around blackness in the imperial metropolis.

Anca Parmena Olimid and Daniel Alin Olimid

University of Craiova, Romania

The Refugee and Migrant Population Encounters in EU Public Space: Narratives of the Social Security and the Exercise of Rights

As the European Union (EU) public space largely ranks the role of citizen(s) and of the social solidarity, including the historical, sociological and legal accounts of the integration

dimensions, it subsequently focuses on the narratives of the social security, social innovation and the exercise of rights. In designing the public space encounters, the present study conducted over the EU databases of EUR-Lex and EU Open Data Portal overlaps: (i) the inputs of the EU framework in the field of the migration process and borders report (ii) the outputs of the refugee and migrants experience. The research is aimed to focus on the exercise of rights, including the patterns of the EU legal framework as well as the effects of the social security. Based on a content analysis of the two EU databases searches, results, reports and analysis, the research is foregrounding the place-making experience of staying, living, working, studying of the refugee and migrant population in the period 2007-2017. We argue that the refugee and migrant population encounters in EU public space not only enable the EU platform to boost integration and cooperation, but also deal with the narratives of social security and exercise of rights.

Éva Pataki

University of Miskolc, Hungary

**Glasgow, “the liquid city”: Metempsychosis and Phantasmagoria in Suhayl Saadi’s
*Psychoraag***

According to Gernot Böhme, “Atmospheres are indeterminate above all as regards their ontological status. We are not sure whether we should attribute them to the objects or environments from which they proceed or to the subjects who experience them. We are also unsure where they are. They seem to fill the space with a certain tone of feeling like a haze” (*Thesis Eleven* 114). One of the most thought-provoking aspects of this interpretation is the link it suggests between bodily experience, emotions and spatiality. Atmosphere seems to have both mental and physical connotations, connecting people and spaces/places in mutually constitutive and transformative relations, thereby creating a multitude of specific and highly subjective atmospheres and spatial imaginaries.

Such an intricate affective relationship is at the core of Scottish-Asian Suhayl Saadi’s *Psychoraag* (2004), offering a literary case study of what Elizabeth Grosz calls “the mutually defining relation between bodies and cities” (“Bodies-Cities” 36). Through the close reading of Saadi’s novel, I wish to untangle this complex relationship by focusing, on one hand, on the description of Glasgow as a transitory place, “the liquid city” (395). One of my main hypothesis here is that Glasgow is portrayed as a time-space compression, both perpetually changing and remaining stuck in a postcolonial situation.

Investigating the affective atmosphere and emotional affordances of Glasgow, the second main focus of my analysis is the hero, DJ Zaf, whose character and identity are inextricably intertwined with the city. Examining the most important spaces and places in his life I shall look deep into the protagonist’s emotional-affective relationships, his lived experience and sense of place, as well as his illusions, hallucinations and phantasmagoria. I shall argue that Zaf is both affected by and is affecting the emotional qualities and urban imaginaries of Glasgow: theirs is a mutually transformative (affective) relationship, which results in the creation of Glasgow as the phantasmagoric city, as well as Zaf’s alter egos and transcendent self.

Hilla Peled-Shapira

Bar-Ilan University and Ariel University, Israel

The City as a Hostile Space in the Works of Exiled Iraqi Intellectuals

In the mid-twentieth century the Iraqi regime oppressed and persecuted the Communist opposition, whose activists it arrested, imprisoned, tortured and frequently also killed. Since the writers and poets among these activists naturally channeled their feelings of distress and persecution into their works, I propose to examine how the city of Baghdad is described in their writings and to inquire into the connection between its artistic presentation and the tense relationship that existed between Communist intellectuals and the regime. These themes will be explored via works by émigré Iraqi authors, in whose writings the city is of special importance due to the fact that they were physically distanced from it and their descriptions of it are often based on memory.

The presentation will deal with the descriptions of the urban space in the works of these writers as a metaphor for their own condition and their sense of alienation and persecution, while taking into account the city's past and future as reflected in these works. The presentation will also describe the artistic devices which these writers use in order to transmit this negative figure of the city to their readers, and analyze the meanings of these devices and the objectives for which they were used.

Christine Quinan

Utrecht University, Netherlands

“Palimpsestic Spatiality: Decolonizing the Metropole in Leïla Sebbar’s *The Seine Was Red*”

This paper puts into dialogue French-Algerian writer Leïla Sebbar’s novel *The Seine Was Red* (1999) with both queer theory and postcolonial studies. This novel contends with the ontological, metaphorical, and physical aspects of spatiality while uncovering how urban geography can be actively redrawn through movement and subversive counter-memories. Taking as its point of departure the French-Algerian War and the Paris massacre of October 17, 1961, Sebbar’s text reveals a complex process in which gender both informs and is informed by acts of physical violence and the symbolic violence that works to silence them. In reimagining commemoration and postcolonial urban space, I argue that the novel takes a queer approach to both memory and spatiality.

On October 17, 1961, the FLN (the Algerian socialist party leading the fight for independence from France) called for a peaceful demonstration to protest a curfew recently established by the Paris police that forbade Algerians from being out of their homes at night. More than 30,000 Algerian men, women, and children marched in the streets of central Paris to assert, both physically and symbolically, their place as French citizens. But what began as a peaceful demonstration soon turned into a bloody massacre, with thousands injured and hundreds killed. Sebbar’s novel grapples with remembering the massacre and proposes a future-directed approach that rewrites the cartography of the postcolonial city by literally inscribing October 17 back into history. Focalized through a trio of young individuals – one Algerian, one French, and one Beur – who are attempting to come to terms with the event 35 years later, the text interrogates hybridity and asks how migrants and diasporic subjects

engage with memory and/in the postcolonial city. Together these three characters retrace the 1961 protest, a retracing that is reminiscent of the urban redrawing that occurred in the actual event, as thousands of Algerians previously relegated to shantytowns outside the periphery descended on Paris to reclaim public space. In their physical and temporal journey, the novel's protagonists also leave subversive commemorative traces, writing with red paint over WWII plaques, to mark the Algerian protesters' actions and lives. In addition to highlighting and accounting for silenced voices, the palimpsests or "counter-monuments" that they leave behind symbolize the palimpsestic nature of memory itself. In fact, the pervasive blanks of "official history" actually leave space for these amendments. In this paper, I will explore how such palimpsests can be read as a practice of queering that unsettles and challenges nationalist ideologies and heteronormative practices.

Hari Reed

University of East Anglia, UK

The Calais 'Jungle' as Urban Space: Affective Reconstructions

As well as describing the character of city life, 'urbanity' carries the meaning of civilisation, sophistication and propriety. The term 'Calais Jungle' emerged to convey quite the opposite. And yet the Calais 'Jungle' was undoubtedly urban. More than 70 businesses with complex financial structures existed there, as well as restaurants, schools, a lack of housing, overpopulation, a thriving black market, cross-cultural exchange, exploitation, vermin, ethnic enclaves, cultural production and all the toxic substances associated with inner-city life. To say it was formed organically by a migratory population wouldn't distinguish it from other urban areas. The only reason the 'Jungle' was more transient than other urban spaces was because both its physical presence and its inhabitants existed outside of the law – of governments, of nations, of Europe.

This paper focuses on how the *space* of the Calais 'Jungle' is depicted by refugee activists and support organisations in their advocacy and educational materials, the kinds of (urban and online) spaces in which these depictions take place, and the importance of reflecting on aid workers' depictions of the spatial dimensions of the camp. After highlighting general trends in the representation of 'Jungle space', the paper draws on three recent examples. First, the play *The Jungle*, performed in London in December 2017; second, the 2016 French academic initiative *Reinventer Calais*; third, my own *Protestimony* exhibition, which toured the UK in 2017. These three examples span the realms of art, activism and academia, and reconstruct 'Jungle space' as a tool of affect and the basis of critique.

The paper considers how these three examples utilise and question the affective agency of space, and draw out a certain affective register of 'Jungle space'. I argue that representations of 'Jungle space' evoke discomfort, ethical uncertainty and political suspicion. They address the possibility of mourning the death both of those who lost their lives in the camp, and more controversially, of the camp space itself.

Cristine Sarrimo

Lund University, Sweden

Geography as Destiny: Hassan Loo Sattarvandi's Representation of a Swedish Suburb

In his novel *Still* (2008) the Swedish author Sattarvandi depicts the suburb Hagalund, located north of the city center of the capital Stockholm. In this presentation the literary representation of this particular suburb will be discussed as one but many public discourses constructing certain urban areas as spaces of alterity. In the Swedish public the term 'ghetto' is seldomly used when referring to suburbs, nevertheless, certain housing areas have become stigmatized, even perceived as spaces outside 'real' Sweden. The word 'suburb' has become a metonymy in media telling the story of deprived childhoods, migration and marginalization. Sattarvandi's representation of Hagalund is focused on a few of its male inhabitants who are unemployed and addicted to drugs. They live in a space of confinement where both the city Stockholm and the nation are absent. It is a dystopian space of postmodernity without any utopian qualities. Time stands still as the title of the novel indicates; there is no change in sight only place bound repetition in the present tense. There is no traditionally structured plot coming to any cathartic solution nor any sense of a past. The suburb is ahistorical and without a future, a sinister representation of social immobility in a social democratic welfare state. When discussing a French *banlieue* novel with a similar thematics of confinement and immobility, Eric Prieto argues that this novel seems to be about place or what he calls an '*effet de lieu*' pushed to its deterministic extreme. Social mobility is connected to geographical mobility: to obtain change you need to move from the place entrapping you, Prieto argues. Sattarvandi does not tell but shows how geography is destiny in a certain suburb. He does not tell the reader what political or ideological conclusions to draw, but shows how a specific place exerts power over a few of its male inhabitants. In this respect, *Still* is a postmodern tragedy telling the story of how social inequality tends to be place bound.

Rezzan Kocaöner Silkü

Ege University, Turkey

Displacement, In-betweenness, and the Postcolonial Metropolis in Andrea Levy's *Small Island*

Born in London in 1956, and raised as a Black Briton in a white society, Andrea Levy as both an individual, and a Black British writer very much experienced difficulties of being positioned within two cultures. As the daughter of a Jamaican family who set sail for the mother country during the Empire Windrush in 1948 to seek for better life conditions, Levy well reflects the panorama of the British society with newcomers from the colonies in the post-war period. Levy's award-winning novel *Small Island* (2004), thus, becomes a good example to examine the difficulties faced between the author's parent's generation from Jamaica and the white residents of London, as the imperial metropolis, searching for a possible mutual interaction with each other. Levy's *Small Island*, hence, sheds light upon a significant historical time span during which "England is recovering from a war. But at 21 Nevern Street, London, the conflict has only just begun" as is stated on the back cover page of the novel. In

accordance with globalisation and its inevitable consequence of mobility, modern cities have also been subjected to change with their new residents from different backgrounds. Those new inhabitants of the city, then, have their rights to claim and reshape their new spaces. In *Narratives for a New Belonging*, Roger Bromley also states that “Each textual journey over multiple ethnic, linguistic, cultural, national and political-economic borders has to be articulated with the historical and contemporary journey of the exile, immigrant and refugee” (2). As for those who were “born in the ‘migrated space’, the narratives construct journeys of displacement, alienation, pain, [and] loss...” (Bromley 2).

In this light, this paper aims to discuss how the western imperial metropolis becomes a space of diaspora with the newcomers and their hyphenated children in the post-war period as is depicted in Andrea Levy’s fourth novel, *Small Island*. Paul Gilroy aptly notes that “The contemporary black English... like all blacks in the West, stand between two great assemblages, both of which have mutated through the course of the modern world that formed them and assumed new configurations” (1). Andrea Levy’s novel, thus, well portrays the “Caribbean effects of British identity” (Phillips 4). Since such a social transformation in a global western city requires mutual interaction of the two opposite halves, the black and the white, in this paper, experiences of the Caribbean migrants and their influences in making of Britain’s social history will be discussed with references to the views of some critics like Roger Bromley, Paul Gilroy, Homi Bhabha, and John McLeod in association with Levy’s fictional characters in her masterpiece, *Small Island*.

Agnes Strickland-Pajtók
University of Eger, Hungary

Hungarian Immigrants in Contemporary British Fiction
– An Intercultural Reading of Charlotte Mendelson’s *Almost English* and Linda Grant’s *The Clothes on Their Backs*

The aim of my talk is to investigate the aspects from which Hungarian immigrants are portrayed in two 21st century British novels, Charlotte Mendelson’s *Almost English* (2013) and Linda Grant’s *The Clothes on Their Backs* (2009). Capturing a sexual awakening, the narratives – both taking place in London in the 1980s – are centred on an adolescent girl, whose struggles are deeply imbued with the burden of her family’s tragic past, and hence, raise questions regarding the commanding nature of cultural embeddedness, and the indubitable effects of the immigrant-label on one’s identity (especially on the impressionably young), resulting in a hybrid identity inhabiting the third space located between two, often conflicting cultural realms.

The talk also intends to explore the phenomena of the cultural centre and periphery. The assumption is that that for first generation immigrants London, the newly acquired home is merely an unknown, strange place, the centre forever remaining their country of origin, whereas for the second generation the city becomes the epicentre of all significant events, the centre of the world they want (or they think they should) conquer.

Nevertheless, the features the city acquires in the two novels are rather distinct: for one of the heroines (Marina in *Almost English*) London is a complex and unfathomable hostile place, which constantly triggers shame in the misfitting Other. Whereas for the other

central figure (Vivien in *The Clothes on Their Backs*) London provides all the missing answers and the core, which her identity was lacking. This anonymous space allows her to take on various extravagant roles, and thus conceal her acute and debilitating insecurity, and eventually re-construct her identity, find her own voice and start writing her own narrative. Through these two novels there is scope to analyse and synthesise the apparently conflicting images of the city, and see how urbanity is not a mere setting but an active formative force of one's self, a space, which can enable the subaltern to find her voice.

Agnieszka Trabka

Jagiellonian University, Poland

Emotional and Embodied Strategies of Place-making in the City: The Example of Immigrants Living in Krakow.

For the recent years Poland, one of the most homogenous countries in Europe, has been shifting toward becoming a receiving country, mainly due to the wave of Ukrainian migration. In this paper I will concentrate on long term (> 1 year) migrants living in Krakow analysing their adaptation to a new city. I believe that the spatial or territorial dimension of adaptation process is often neglected in migration studies, whereas migrants' practices are always somehow localized. Thus I would like to focus on migrants' strategies of place-making, paying special attention to their emotional and embodied character.

Drawing theoretical inspirations from human geography and the psychology of place, the research is aimed at exploring the process of developing place attachment by asking participants about the meaning of different places important to them and an array of different feelings (both positive and negative) they evoke, as well as investigating the functions of key place(s) in their lives. It is based on mental maps and semi-structured in-depth interviews. In this paper I present strategies and emotional attitudes I have identified so far in micro-scale (home or close neighbourhood) and macro-scale (city). In micro-scale place-making strategies encompass reconstruction of the sense of home by rearranging space, bringing significant objects or performing everyday habits or rituals. In macro-scale these strategies are more diversified and range from finding places that connect people with their past, finding places of restoration and soothing, creating one's map of favourite places and elaborating spatial practices and urban routines. I will argue that spatial practices in the city reflect patterns of emotional self-regulation.

Laura Vasquez-Roa

no affiliation

Navigating and Negotiating the City: Experiences of Irregular Migrants with Borderscapes in Madrid, Spain

In the current global economy, where flows of people and goods grow every day, migration has become a central issue for different actors. Although it has been largely demonstrated that migration is not a recent phenomenon, the contemporary flows of people

are a central issue on the political agenda and mass media discussions, especially when it occurs from the so-called Global South to the Global North.

In the context of proliferation of borders and securitization, different scholars have shown how borders, beyond its geographical meaning, are entities that can be experienced as a result of different practices in the everyday life (E. Balibar 2000, Aas 2005, Nyers 2010, Shutika 2011, Bendixsen 2016, 2017). Even though exclusion is present in the everyday life of racialized migrants, it is particularly notorious in the experiences of individuals who additionally live in an irregular administrative situation. Border may be considered as not fixed, but flexible. As Étienne Balibar (2004) suggests “border follows people and surround them as they try to access to paid labor, welfare benefits, health, labor protections, education, civil associations and justice (Balibar, 2004: 109). Furthermore, Brambilla (2015) remarks the value borderscapes as a concept for taking into account the complexity of the border, and for considering that they are continuously traversed by bodies, discourses, practices and relationships (Brambilla 2015).

Based on ethnographic fieldwork, this paper investigates borderscapes processes faced by irregular migrants and their living conditions in Madrid. It aims to study how internal borders/social boundaries are constructed in the city as irregular migrants move around living their lives -and how they deal to work, to live, to access to healthcare, etc. in a context of borderscapes that are present in the everyday life. In doing so, this paper highlights the practices that irregular migrants use to overcome borderscapes in an urban context of precariousness while performing different tactics trying to find a room for maneuver for negotiating their place in the city. Finally, the document contributes to broadening the literature on the relation between irregular migration and its impact on multi-ethnic cities.

Jenny Li Zhenling

Lingnan University of Hong Kong, Hong Kong

The Paradox of Migration: the Literary Representation of Ghettoization in Ha Jin’s *A Good Fall*

One of the most interesting phenomena today is the ongoing expansion of ghettoization in major metropolises around the world. From Brick Lane in London to Harlem in New York, the ghetto has become an inseparable signifier of the metropolis. This subject has been reflected in literary writing as well as in other disciplines. As a case study, in this paper a collection of short stories entitled *A Good Fall* (2009) by one of the best known Chinese immigrant writers in America Ha Jin will provide insight into one of the biggest Chinese ghettos in New York City, Flushing of Queens, and its connections with the city and its Chinese immigrant community. In *A Good Fall*, New York is highlighted and compressed into a single district as the daily routine of the Chinese immigrants in Flushing. Most of the characters are struggling with their life in Flushing to the extent that there is barely any exchange with the rest of the city. Worse still, they continue to be burdened with their homeland ties which seem to prevent them from starting their new lives in America. It is true that the ghetto here is presented as a shelter for the immigrants, but only in an alienated and isolated way. The mobility, as characterized by migration, is thus curtailed by the experience of Flushing. It is therefore barely possible to get a sense of reconstruction and re-imagination of the metropolis by these immigrants, let alone any affective result produced by their city-making process.

This paper argues that in sharp contrast to cosmopolitan writers like Salman Rushdie, V. S. Naipaul and Kazuo Ishiguro, Ha Jin in *A Good Fall* reveals himself as more provincial and domestic among immigrant writers. He lacks a broad perspective to look beyond the Chinese ethnic group and the ghetto to establish links with other groups or the city itself. This is why he presents ghettoization from the perspective of trauma. In other words, the ghetto is depicted as a place where immigrants are haunted by the old cultural and familial ties rather than having the sense to integrate into and remake the host city. This paper therefore will investigate on the one hand the burdened past of the characters, and on the other hand, their inability to transcend their ghettoization. This study argues that the rigid display of ghettoization in Ha Jin's stories indicates one of the major paradoxes of migration.

Bios

Sybil Adam

University of Edinburgh, UK

Sybil Adam has a PhD from University of Edinburgh (funded by the Wolfson Foundation), where she currently tutors in English and Scottish Literature. Her thesis theorises migration as an everyday experience using affect theory in a genealogy of texts about Muslim women migrating to the UK from 1906 to 2012. She has published on melancholic migration in the journal *C21 Literature* and has a forthcoming book chapter about affect and migrant literature in the edited collection *New Directions in Diaspora Studies*.

Helin Anahit

Middlesex University, UK

Helin Anahit studied Fine Art Practice and Critical Theory at Middlesex University, London, receiving her PhD with the thesis entitled 'From Silence to Speech: Tracing Diasporic Journeys through Collective Memory, Visual Culture and Art Practice'. Her research was fully-funded by the Arts and Humanities Research Council, AHRC. Helin's multidisciplinary work, described as 'eloquently formed, philosophically and critically nuanced' focuses on the affective responses to trauma and displacement and the function of gender in the transference of cultural memory. Much of this research output to date has been presented in exhibitions, screenings and academic conferences both nationally and internationally, and published in peer-reviewed academic journals and books.

Peter Arnds

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Associate Professor, has been Head of the German Department, of the Italian Department, and the Director of Comparative Literature at Trinity College Dublin. He has held visiting positions at the University of Kabul, JNU Delhi, and the University of Adelaide. His publications include monographs on Wilhelm Raabe and Charles Dickens (Peter Lang, 1997), *Representation, Subversion and Eugenics in Günter Grass's The Tin Drum* (Camden House 2004), and *Lycanthropy in German Literature* (Palgrave Macmillan 2015); *Translating Holocaust Literature* (Vandenhoeck & Ruprecht, 2015), the translation of Patrick Boltshauser's novel 'Stromschnellen' (*Rapids*, Dalkey Archive Press, 2014, nominated for the IMPAC, Dublin International Literary Award), and *A Rare Clear Day* (RedFox Press 2015), a collection of his poetry and water colours. He has also published numerous short stories and poems. His novel *Searching for Alice* is forthcoming. Most recently he has spent time at the J.M. Coetzee Centre for Creative Practice at the University of Adelaide to work on prose and a project entitled *Wolves of the World: Myth, Trauma, Literature*. He was a writer-in-residence at the Heinrich Boell Cottage on Achill Island, County Mayo, Ireland, and a member of the PEN Centre for German Writers Abroad.

Claudia Balan

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Claudia Balan M.A. is a scientific assistant at the Rhine-Waal University of Applied Sciences, Faculty of Society and Economics and program manager of the study program "Gender and Diversity, B.A.". Her research fields are gender studies, family sociology, welfare studies, demographic research and empirical research methods. After graduating her Master in Social Sciences with the Master Thesis *Fatherhood and Fathers family-relevant behavior in comparative perspective* she worked in an interdisciplinary research project covering the field of expertise demographic research and empirical research methods. One of the resulting publications was published in the *International Journal of Retail & Distribution Management*: Oeser, G.; Aygün T.; Balan C.; Corsten T.; Dechêne C.; Ibal, R. Paffrath, Schuckel, M.: "Implications of the ageing population for the food demand chain in Germany."

Lisa Blackman

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Lisa Blackman is currently Co-Head of the Department of Media and Communications, Goldsmiths, University of London. She works at the intersection of body studies and media and cultural theory and is particularly interested in subjectivity, affect, the body and embodiment. She has published four books in this area. The most recent is *Immaterial Bodies: Affect, Embodiment, Mediation*, (2012, Sage). Her forthcoming book, *Haunted Data: Transmedia, Affect, Weird Science and Archives of the Future* is forthcoming with Bloomsbury Press (2018). She has also made a substantive contribution to the fields of critical psychology and body studies. In this context she co-edits the journal, *Subjectivity* (with Valerie Walkerdine, Palgrave) and edits the journal *Body & Society* (Sage). Her other books include *Hearing Voices: Embodiment and Experience* (2001, Free Association Books); *Mass Hysteria: Critical Psychology and Media Studies* (with Valerie Walkerdine; 2001, Palgrave); and *The Body: The Key Concepts* (2008, Berg).

Ashley Johnson Bavery

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Ashley Johnson Bavery is an Assistant Professor of History at Eastern Michigan University. She received her PhD from Northwestern University in Chicago, Illinois and has taught at the university level since 2014. Her research focuses on borders and urban migration in twentieth-century North America and her book, *Destination Detroit: Immigration Politics on America's Northern Borderland* will be published with the University of Pennsylvania Press. Her work on immigration, labor and urban migration has been published in the *Journal of Urban History*, *Reviews in American History*, and *Labour/La Travail*.

Imogen Bayley

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A Doctoral Candidate at the Central European University (CEU), Department of History. Her thesis, "Beyond the Waiting Room: Shifting Migration Strategies and the Displaced of the British Zone (1945-1950) examines and contrasts the migratory experiences, specifically relating to an evolving decision-making process, of the predominantly Polish and Jewish displaced communities that for one reason or another were deemed to be unrepatriable at war's end. Her main areas of interest include the history of migration, economic history, Jewish history and citizenship and refugee studies.

Tania Berger

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Tegiye Birey

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Tegiye has a double major BA in Women's Studies and Political Science with a minor in French Studies from the University of New Hampshire, and an MSc in Gender and Social Policy from the London School of Economics and Political Science with a focus on the gendered discourses on sex-trafficking. She has worked in the field of refugee rights and engaged in gender research and training. She has been part of feminist, queer, anti-militarist and anti-racist activist networks in Cyprus and transnationally.

Tegiye's current research examines the gendered politics of migrants' and solidarity networks in Malmö, and her research interests are migration, postcolonial/decolonial feminisms and politics of resistance. This PhD research is part of the "Intellectual and Activist Cultures of Equality" work package of the Grace Project (<http://graceproject.eu/>).

Francisco Brignole

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Francisco Brignole is an Assistant Professor of Spanish at the University of North Carolina Wilmington, where he teaches courses in language, culture and literature. Dr. Brignole studies contemporary Latin American literature and culture and specializes in exile and migration studies. He has recently published *Miradas desobedientes: María Teresa Andruetto ante la*

crítica (2016), a co-edited critical volume on the work of Argentinean author María Teresa Andruetto.

Imola Bülgözdi

University of Debrecen, Hungary

Imola Bülgözdi is an assistant professor teaching American Literature, Cultural Studies and Popular Culture at the University of Debrecen, Hungary. She specializes in the literature of the American South and is also interested in the comparative analysis of novels and film adaptations. She is a devoted reader of fantasy and science fiction and publishes in this field as well. Her recent publications include “Spatiality in the Cyber-World of William Gibson” (2018), "Girls in Search of a Viable Identity in Eudora Welty's *The Golden Apples*" (2015) and “Space and Translocality: Revisiting Bradbury’s Mars” (2017).

Anne-Cécile Caseau

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Anne-Cécile Caseau is a Phd candidate in Political Science and Gender Studies at the University Paris VIII Vincennes – Saint-Denis, under the supervision of Eric Fassin, and currently working on questions related to the migration and mobilization among Romanian Roma in France.

Alissa Coons

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Alissa Herbaly Coons is a PhD candidate in Creative Practice at the University of New South Wales, Sydney. Her research and creative writing are concerned with transforming subjectivities—both in the process of adapting migrant oral histories to literature, and in examining the disruptions inherent in narratives of migration.

Kruskaya Hidalgo Cordero

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Kruskaya Hidalgo Cordero is a MA Candidate in the Erasmus Mundus Master’s Degree in Women's and Gender Studies from the Central European University and the Universidad de Granada. She obtained her BA in International Relations from Pontificia Universidad Católica del Ecuador. She has worked in the areas of women’s rights, reproductive rights and Human Rights education. She is currently collaborating with feminist groups in Ecuador, Argentina and Spain.

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Dace Dzenovska (PhD, UC Berkeley) is Associate Professor of Anthropology of Migration at the University of Oxford. She writes about re-bordering and migration in the context of European Union enlargement, as well as tolerance promotion and the postsocialist democratization agenda in Latvia. Her book *School of Europeanness: Tolerance and Other Lessons in Political Liberalism* has just been published with Cornell University Press. She is currently working on another book manuscript on staying and leaving as tactics of life in Latvia after postsocialism, as well as on a new project on emptiness in the Latvian-Russian borderlands.

Lennie Geerlings

Leiden University, The Netherlands

Lennie Geerlings is PhD Candidate at the Institute of Cultural Anthropology and Development Sociology at Leiden University, and at the KITLV/Royal Netherlands Institute of Southeast Asian and Caribbean Studies. Her ethnographic research analyses embodied experiences of displacement and emplacement of female migrants in Singapore. Lennie previously lectured Anthropology, Philosophy of Science, and Psychology at James Cook University in Singapore. She holds an MPhil in Interdisciplinary Studies and is a migrant living in both Singapore and the Netherlands.

Danyel M Ferrari

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Danyel Ferrari is a PhD student at Rutgers University's School of Communication and Information Studies in the Department of Journalism and Media Studies. She earned her MA in Gender Studies at Central European University and holds an MFA from Hunter College City University of New York and Bachelor's degrees in Fine Art and Visual Critical Studies from the School of the Art Institute of Chicago. She has a professional background in art and arts administration. Her doctoral research focuses on public art and the production political subjectivities through affect and its public performance, both on site and on social media. She is particularly interested in how affective response is mobilized in artworks which address displacement, and to what political end that affect works.

Frances Grahl

University of London, UK

Frances Grahl is a PhD candidate in the Centre for Cultural, Literary and Postcolonial Studies at SOAS, University of London. The working title of her thesis is *Mapping the Migrant City: Presentations of the Migrant Experience in the Contemporary European Novel*, and her work sets out to chart how recent novels on the subject of migration map and counter-map the cities of Paris, London and Rome. From a comparative literature background, she takes an interdisciplinary approach to new literary geographies and representations of migrants and ethnic minorities. She is involved in migrant solidarity networks across Europe, and has written about her experiences of solidarity work with migrants and refugees in London, Calais, Paris and Athens.

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