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CONVENTION ABSTRACTS

Abstracts of Individual Papers

Akhtar, Rizwan, 'Fictional Narratives Pre-Empting a Literary Brexit: Kiran Desai's *The Inheritance of Loss* and Jhumpa Lahiri's *The Lowland*'

Brexit can be seen as a return to the colonial past. Whether it does or does not herald the disintegration of the spirit of globalisation is yet to be manifested. However, the global North has discovered immigration as a major stumbling block to its economic progression. Either it is a colonial hangover or a conscious effort where the West wants to make up for the loss of hubris of colonial dominance. Paul Gilroy in *After Empire: Melancholia or convivial culture?* (2004), identifies this as 'postcolonial melancholia', a condition which is a blend of guilt and pride, reinforcing 'hostile responses to strangers and settlers', so much so that 'incomers may be unwanted and feared precisely because they are unwitting bearers of the imperial and colonial past'. The reconsolidation of the colonial past is at the cost of the dispersion of immigrant communities and their futures, leading to the emergence of neo-liberal and neo-colonial elements. Therefore, concepts and practices such as 'hybridity' and 'cultural syncretism', celebrated by the postcolonial West, are now put to a litmus test of colonial nostalgia and amnesia. This development is also anticipated by the postcolonial novel, much before the actual event of Brexit. This paper argues that postcolonial novels such as Kiran Desai's *The Inheritance of Loss* (2006) and Jhumpa Lahiri's *The Lowland* (2013) predict the return of colonial legacy, a retrospective show of an ego trip, and its attendant crisis, shaping a hostile atmosphere between settlers and power centers of the postcolonial West. Both novels document the cultural and psychological vicissitudes of immigrant communities whose attachment to their adapted home and diasporic base is shaken by a resurgence of political nationalism echoing the hey days of Empire.

Biography:

Dr. Rizwan Akhtar is an Assistant Professor in the Department of English at Punjab University, Lahore.

Anahit, Helin, 'Are We Running in Circles? Raising Critical Questions about Globalisation through the Lens of Art Practice'

The rapid growth of socio-cultural fusion through economic, political and cultural globalisation has promoted the creation of polarised communities in Britain. In light of the current global geopolitical situation, in which we are experiencing a resurgence of nationalism, my proposed paper aims to stimulate thinking about the current socio-political conjuncture through the relationship between the dynamics of hegemonic power and colonial legacy by examining art projects by transnational artists. Transnational artists deploy their uprooted and hybrid cultural backgrounds and sense of multiple displacements to transcend ideological limitations by creating art, conceptual in essence relating to cultural identity rather than the transcendental. They try to open up new ways to debate and discuss issues concerning our unsettling contemporary global confusions – through enforced or voluntary displacement – encompassing historical, political, economic and socio-cultural factors. They provide an exemplary means of raising critical questions

about postcolonial analyses of cultural production with the power to convey multiple meanings through art practice. My proposed paper draws on the participatory practice of the African, Caribbean, British artist Sonia Boyce and interdisciplinary practice of the Algerian, French, British artist Zineb Sedira. Through a cross-disciplinary perspective, I shall explore and reframe the complexities of our current sociocultural landscape by analysing a selection of their works through critical reflection. I hope to go beyond the existing psychosocial binaries, offering a new platform for dialogue through artists' voices as a transnational agency and strategies of resistance against hegemonic powers.

Biography:

Helin Anahit studied Fine Art Practice and Critical Theory at Middlesex University, London, and received her PhD with her thesis entitled, 'From Silence to Speech: Tracing Diasporic Journeys through Collective Memory, Visual Culture and Art Practice'. Her cross-disciplinary 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.

Anthony, Swetha, 'The Strange Case of the Indian Super League: A Study of Renaud Marquot's Documentary *Joue-la comme à Kochi (Bend it like Kochi)*'

'It is the first time in history that there is a professional football league in the land of cricket' - with this statement the French Reporter Renaud Marquot breaks to the French world the launch of the Indian Super League in October 2014. What started off as a curious case mainly because of its being an anomaly led Marquot to go and explore this 'some seaside town called Koshi' instigated by the strength of his contact with Raphael Romey, a French citizen who was playing for the team called Kerala Blasters. His journey culminated in the documentary in French, *Joue-la comme à Kochi* ("Bend it like Kochi"). This documentary as the centre, this paper aims to explore the transformation that has come into an apparent anomalous phenomenon leading to the setting up of football/ soccer Leagues in India and China, two 'traditionally non-football nations', occupying problematic transitional/national zones if one is to go by the notion of Bill Ashcroft's 'transnation'. Even when the initiation of the leagues in both the nations are beset with its own unique problems, relating to the rules of selection of the members in a team and coaches, sponsorship, ownership, composition and representation particularly with regard to the transnational/national/regional identities, among others, this paper will examine the possibility of Indian Super League(ISL)- which is into the fourth season - as a neoliberal local grand narrative. What problematizes this paper is not just the way in which football has come to define the identity of a nation which was seen largely as a cricketing nation. Through this counter discourse, it could break the colonial hangover but what is problematic is the way in which identities/ discourses surrounding identities and the exploitation of fan base linked to the various teams (eight in number representing the various regions of India such as Delhi, North East, Kolkata, Goa, Mumbai, Pune, Kerala and Chennai) have come to represent a precarious albeit novel tendency of utilizing football as a tool of the neo-liberal hegemonic discourses which ironically seems to propagate the notions of parochialism or something similar to a vernacular or discrepant cosmopolitanism. By engaging with these threads this paper aims to problematize and possibly engage with the many nuances of transregional history of globalization.

Biography:

As a scholar, Swetha Antony is fascinated by the poetics of exile that contextualizes the Literature of the Diaspora and theories of Cosmopolitanism. As part of her doctoral work she has explored the elements of Cosmopolitanism in Kamala Das' poetry. She currently works as Assistant Professor in the Department of English, Faculty of Arts, University of Delhi, India.

Arora, Anupama, 'Globalisation and Labour in Diasporic Asian Women's Fiction'

In an interview, award-winning writer from Bangladesh who was named one of *Granta* magazine's Best of Young British Novelists in 2013, Tahmina Anam states, "Whenever I pass through Dhaka airport, I see scores of young men in uniforms bound for construction sites in the Middle East. I wanted to write a story about these invisible people, men who travel far from home to build cities in foreign lands." Anam's short story, "Anwar Gets Everything" (2015) focuses on a Bangladeshi migrant male worker in Dubai who works in construction. In addition to Anam, Mia Alvar (from the Philippines) and Hasanthika Sirisena (from Sri Lanka) have also written short stories on migrant laborers from Asia in the Middle East. Sirisena's story, "Third Country National" (2016) is about a Sri Lankan war refugee who works as a janitor on an United States military airbase in Kuwait; and Mia Alvar's collection, *In the Country* (2015) has many stories that focus on the Filipino diaspora in Bahrain (which consists of maids, gardeners, drivers, engineers). In my paper, I will analyze the short stories to show how these writers offer a critique of the workings of global capital through highlighting the precarious lives of those disenfranchised by the economic processes and operations of globalization. These writers emphasize the material conditions of migrants' lives and highlight the exploitation of unregulated and informal labor within profit-driven market globalism, all the while not depicting the workers as victims. Through emphasizing the workers' subjectivity and interiority, the stories invite readers to perform an act of imaginative empathy with them, powerfully emphasizing the connection of literature to social justice.

Biography:

Anupama Arora is an Associate Professor of English and Women's and Gender Studies at the University of Massachusetts-Dartmouth. Her work has appeared in *The Journal of Postcolonial Writing*, *The Journal of Commonwealth Literature*, *Ariel: A Review of International English Literature*, *Women's Studies*, among other journals.

Az-Zubaidy, Thamir Rashid Shayyal, 'Representing Middle Eastern Migrants in Australian Drama'

Representation of Middle Eastern migrants in Australia has been influenced by local and global issues such as migration, terrorist attacks and compliance of migrant cultures with Western cultures and values. I will explore those issues in two Australian plays, namely Michael Futcher and Helen Howard's *A Beautiful Life* (2000) and Donna Abela's *Jump for Jordan* (2014). In the first play, Futcher and Howard dramatise how the Iranian migrants are suppressed because the Australian legal system is influenced by the political will to appease Iran which was and is a significant importer of Australian wheat and meat. In the second, Abela depicts how the impact of cultural tradition on a second-generation Jordanian Australian makes her imagine her visiting Jordanian aunt as a terrorist figure seeking revenge. I argue that both plays critique the dysfunctional models of their inclusion in the national space which buttresses their marginalisation and alienation. To explore this, I will consider the problems with mainstream media representations of migrants, both globally and locally in Australia and their impact in creating a negative portrayal of migrants. I will also investigate the impact of global media, especially in western states, on the representation of Muslims in the Australian mass media and their relevance to the stereotyping of Muslims as terrorists in both plays. Drawing on the above, I will show how the playwrights, through the medium of theatre, construct alternative representations of migrants which draw out the complexity of their lives and their relationship to Australia and their homeland.

Biography:

Thamir Rashid Shayyal Az-Zubaidy is a third-year PhD student at the University of Leicester, UK. Thamir Az-Zubaidy began lecturing at Wasit University, Iraq, before moving to the UK to pursue his PhD.

Babcock, David, 'Entrepreneurial Wizardry: Ngugi wa Thiong'o's *The Wizard of the Crow* and the Neoliberal State'

Important recent work by critics such as John Marx and Sarah Brouillette has sought to better understand how literature is situated—as both object and potential subject—with regard to current

global discourses of governmentality. I seek to both extend and test this approach through a reading of Ngũgĩ wa Thiong'o's *The Wizard of the Crow*, where I assess the novel's purchase upon nation-states where government is defined by a state of perpetual crisis effected by the neoliberal world-system.

In the nameless east African nation-state where Ngũgĩ sets his novel, profoundly destabilized by neoliberalism, the battle for rights, enfranchisements, and agency often hinges on the fight for professional recognition—which forms of work are recognized as contributing to the aggregate social wealth within the global marketplace. I read *The Wizard of the Crow* as a reflection upon the changing status of traditional professions as state governments become further immersed in the logic of neoliberal globalization. Ngũgĩ places his eponymous wizard (*cum* con-artist) at the boundary between traditional mythic systems and disciplinary structures imposed by globalization, highlighting the tension between the entrepreneurial state's labor system, on the one hand, and traditional divisions of labor, on the other. This tension gives Ngũgĩ a way of implicating neoliberalism's developmental narratives in the perpetual social crisis experienced by postcolonial nation-states. At the same time, the dialogic novel-form provides him with a way of exploring alternative ways of mediating between traditional and modernizing forces.

Biography:

David Babcock is Assistant Professor of English at James Madison University. His work has appeared in *PMLA*, *Cultural Critique*, *Diaspora*, and *Novel*. He is currently completing a book manuscript on the aesthetics of professionalism in contemporary Anglophone literature.

Barnsley, Veronica, 'Troubling Innocence: the Postcolonial Child in Nuruddin Farah's *Maps*'

Innocence is a concept frequently connected with, and even required of, children and childhoods in discourses of global development. Yet it is rarely subject to critical examination. This paper uses Nuruddin Farah's *Maps* as a case study for exploring innocence in order to better understand on the contradictory and controversial figure of the postcolonial child.

Given that Southern childhoods are defined by the perspectives and politics of the global North it is important to consider the narrative strategies used by postcolonial writers to resist the imposition of predetermined models of child development and reimagine the child in alternative terms. Recognising that childhood is situational, the paper pays attention to the child in relation to the nation-state, displacement, and ethnic and religious conflict. I argue that Farah's novel collapses the dichotomy between innocence and experience that common cultural constructions of global childhood rely on and introduces what the novel calls 'the third': an undecidable element that I approach as allied with the Levinasian idea of the other and the ethical demands it entails.

The novel reformulates the innocence/experience distinction through its distinctive narrative style and structure and its treatment of the body and embodied experience versus the soul or spirit. In doing so it proposes a resilient idea of the child and childhood that demonstrates the capacity of postcolonial literature to contribute to urgent debates on the 'global challenges' (as defined by the UN) involving Southern children.

Biography:

Veronica Barnsley is a lecturer in Contemporary Literature at the University of Sheffield. Her research revolves around cultural representations of childhood and development, predominantly in South Asian and African fiction. She is a co-founder of the Northern Postcolonial Network (NPN). She also has an interest in forced migration and run Material Stories, an arts-based project working with refugees and asylum seekers in Sheffield.

Begum, Yasmin, 'Global Modernisms: Visions of Femininity in Attia Hosain's *Sunlight on a Broken Column* (1961)'

Sunlight on a Broken Column
There, is a tree swinging

And voices are
In the wind's singing
T.S. Eliot (1925)

South Asian traditions of dressing, both religious and cultural, are part of a wider topical debate in the 'whitelash against globalisation' where dress is at the nexus of identity. This paper will focus on the writer Attia Hosain (1913-1918) and her novel *Sunlight on a Broken Column* (1961). The paper demonstrates features in Hosain's writing that anticipate the concerns of later postcolonial criticism and fiction as well as contemporary awareness of North / South binaries and possibilities for their transcendence. Such transcendence is achieved, in Hosain's novel, through the intersection of European and South Asian movements, such as Modernism and the Bengal Renaissance. The significance of colonisation's impact on indigenous cultures is discussed through dressing patterns and attempts at social reform in relation to the practice of purdah will be explored.

I will begin by supplying historical context for *Sunlight on a Broken Column* and from within this contextual framework will tentatively propose Hosain's Modernism. Through textual analysis I examine how the semi-autobiographical novel is also a historical account of identity politics and changing gender attitudes as responses to European education. The paper will draw on the manner by which modes of dress are challenged, indeed subverted, by means of Hosain's 'sly eroticism' against patriarchy. In conclusion, I will consider dress as a facet of purdah practice, and in terms of resistance, in the current neocolonial neoliberal climate.

Biography:

Yasmin Begum is a PhD. student who also teaches at Greenwich University. Her research interests are in Postcolonial Literature and in particular identity politics as a result of colonisation and its legacy from a postcolonial perspective.

Benelli, Elena, 'B/orders, B/ordering and Borderscapes in Contemporary Italian Documentary'

In the last ten years, Italian documentary filmmaking has seen a resurgence in Italy, becoming "one of the most innovative and creative artistic sites in Italy, challenging established forms and subject matters" (Clò and Angelone 84). Documentaries offer the visual opportunity to redefine migrancy as well as to theorize borders in a new way in a globalized world.

In my intervention, I will focus on the documentary *Io sto con la sposa (On the Bride's Side, 2014)* by Gabriele Del Grande, presented at the Venice Film Festival in 2013. Firstly, I will analyze the figure of the refugee, who represents the quintessential post-human figure of our times.

Moreover, I will focus on the issue of b/order crossing and will analyze how b/orders are deconstructed in the filmic narration. While European borders can be interpreted as "social processes and practices of spatial differentiation" (Brambilla 17) reconfiguring the European borderscape into a dynamic relational space, the refugees coming from the South of the world disrupt the homogenous narration of European democracy. In their bodies and agencies, they expose the bio-political force of Fortress Europe subverting b/orders and b/ordering. I will argue that this documentary proposes a new visual configuration of the politics of b/ordering while putting forward "powerful and creative artistic expressions (...) that join other social movements for positive change, social justice and equality, working together towards the progressive re-creation of our common world" (T.J. Demos xxiii).

References:

Angelone, Anita and Clarissa Clò. "Other visions: Contemporary Italian Documentary Cinema as Counter-Discourse." *Studies in Documentary Film* 5.2 (2011): 83–89. Print.
Demos, T.J. *The Migrant Image: The Art and Politics of Documentary During Global Crisis*. Durham: Duke University Press, 2013. Print.

Biography:

Elena Benelli is Senior Lecturer and Honours Advisor in Italian at Concordia University in Montreal, where she teaches courses on contemporary Italian cinema, contemporary Italian literature, feminism, and migrant writers. She has edited, in collaboration with Professor Grace Russo-Bullaro, the volume *Shifting and Shaping a National Identity: Transnational Writers and Pluriculturalism in Italy Today*. She has published several book chapters and articles on migrant writers and contemporary Italian fiction and cinema. Her current research interests include migrant literature and cinema in Italy, and eco-criticism.

Chahal, Helly, ‘The Fuzzy Tectonic Rifts of Race, Otherness, Essentialism and Caste in the ‘Wuzz’ of Free Market Metabolism’

A number of contentious positions are advanced here in outline and bare skeletal form: Understandings of the amoral nature of free market rationality are called into question along with the views that laissez-faire markets are in essence asocial and thereby not commensurate with evaluations of their distributional or asymmetrically patterned outcomes. Instead it is suggested that market rationality is pre-loaded with highly charged moral and social ingredients and pre-configurations upon which the very essence and being of markets depend. Thus, the supposed neutrality of market ‘morality’ is simply not tenable in any actual ontological time or space. This leads to perhaps an even more contentious position that the actualisation of Globalisation and Neo-Liberalism in this supposed post-colonial climate – variously understood - has no necessary correlation or causation with racism &/or other discriminatory deformations or corrosions of practices. Instead it is in the furniture of structural power and asymmetry and the embedded institutional and societal habits of mind and prejudices where the impulses to discriminate and conquer can be most obviously traced. Recall that slavery pre-dates modern slavery and there is a liberal temper, impulse and residue in ancient Greece and forms and modes of colonisation in pre-colonial times in the Subcontinent and elsewhere. From the endemic nature of asymmetry and subjugation we can nonetheless recover and document forms of organic resistance and aracial reconstruction which inspire visions of humanity which uncover alienation and otherness. A variety of audio-visual material and poster exhibits may be used alongside this presentation.

Biography:

Helly Chahal is an independent researcher/producer and activist who is particularly interested in the role of art, media, philosophy and experimental sound in fermenting critiques of systemic institutions and cultures which pervade dominant discourse. He is a member of many research and development groups including the Medieval Philosophy Network, Centre of Aristotelian Studies, Japan Research Centre, Japanese Against Nuclear and the Black Music Congress. He is also the author and curator of multiple sound and radio projects including: Subaltern Soundz, Open Air Radio, Unheard Voices and Radio Hell.

Chakraborty, Ragini, ‘Stranger at ‘your’ Door: Exploring the Issues of Diaspora in Canada in an Era of Globalization’

“In some ways, globalization is simply the story of how we deal with a stranger who appears at our door.” goes Pico Iyer’s definition of globalization in an interview with Julie Mehta. This project aims to look at the works of two Asian-Canadian diasporic women writers, who talk back to the center. Through this dialogue, they sketch the narratives of migration and issues of diaspora as they create a global-soul where Canada’s vexed and contested history of immigrant communities intersects with policies of globalization. Judy Fong Bates and Anita Rau Badami interrogate communal and national history and memory, in the context of creating immigrant identity, which is often hybrid, and the concept of “home”, through challenging cultural mores and surviving an unfamiliar landscape, uniquely “located” in context of geography and cultural history-Canada. Badami evinces the otherness the Sikh community confronts in “multicultural” Canada; and Fong Bates evocatively signposts the death and displacement of thousands of Chinese-Canadians as a result of the implementation of the Chinese Head Tax. Thus, I argue that though these writers, expressing their sense of exile reflect different perceptions of alienation, they both focus on surviving brutal conditions. What makes my project complex is my intent to theorize the Asian

diaspora in Canada by viewing it through Postcolonial lens and see whether and how the diasporic communities in Canada were accepted and assimilated as a part of a global, multicultural nation. Ideas by Bhabha, Ahmed, Said, and others will be employed to buttress or contest my argument.

Biography:

Ragini Chakraborty is an M.Phil. research scholar at Jadavpur University, India.

Chakraborty, Runa, ‘Fencing the Forbidden Fruit? Caste Politics in Indian Academia’

This paper aims to analyze the nature of caste-politics currently prevalent in Indian academia and also seeks to understand its myriad implications in the lives of those Dalit students whose hope of attaining a ‘dignified’ social status solely lies on their access to education. The spectre of caste-discrimination which has been haunting India for centuries has become alive again in the wake of a series of ‘suicides’ committed by Dalit students in various prestigious academic institutions across the country. Do these cases of self-annihilation merely echo stories of personal failure in a competitive world? Or, do they weave a greater narrative (re)telling the oft-repeated tale of social injustice perpetrated on the basis of one’s caste identity? This paper attempts to examine the sui generis nature of such ‘deaths’ and their significance in the context of a democratic nation that having erased its colonized past re-fashioned itself with the tenets of equality and freedom. Furthermore, by placing Rohit Vemula along the line of Eklavya- the ace-archer in the Hindu epic the *Mahabharata*, the present study exposes the malevolent intention of a fundamentalist Government to secure monopoly over the act of knowledge production and thus to deny agency to a large community of its own people. In the final analysis, the paper reiterates how the dominant voice of a postcolonial nation uncannily resembles the baritone of an imperial authority when it attains power.

Biography:

Dr. Runa Chakraborty is an Assistant Professor of English at Ambedkar University, Delhi, India.

Chakraborty, Sibendu, ‘Problematizing Australian Cosmopolitanism: A Discourse on Australia’s Postcoloniality with reference to Aboriginal Theatre’

Australia’s tenuous location at the liminality of North and South, Coloniser and Colonised, First World and Third World hybridizes its historical, social and cultural status. Rather than looking at Australia’s Aboriginal theatre only as a mode of instrumental protest against dehumanization and genocide hinting at its oppositional postcolonialism; the performative indigeneity in recent Aboriginal productions may be hailed as a celebration of its cosmopolitanism. In other words, the envisaged cosmopolitanism of an Aboriginal performative text is made to straddle the opposites of the local and the global. The cross-cultural relations between the Indigenous and non-Indigenous performers in different productions staged and controlled by both Indigenous and non-Indigenous theatre companies complicate the issue of foregrounding ‘indigeneity’ or ‘Australianness’ in their productions. My contention in the proposed paper is to seriously engage in looking at the proliferations of Aboriginal theatre from making an overtly political statement into that of cultural politics; while correspondingly negotiating with the ethics of cosmopolitanism as performatively projected through the more recent Aboriginal productions. A passage to transnationalism critically informs the postcoloniality of Aboriginal theatre with a notion of scrutinising the depth of the theatrical-praxis. The appearance of old Jack’s ghost (a white returned soldier) in David Milroy’s *Waltzing the Wilarra* (2011) is a definitive step forward (in terms of cosmopolitics), but by no means less intriguing if we do remember the ‘featherfoot’ dancer who performatively foretells Worru’s impending death towards the end of Jack Davis’s *The Dreamers* (1982).

Biography:

Dr. Sibendu Chakraborty is an Assistant Professor of English at Charuchandra College, Kolkata, India. He completed his Doctoral thesis from the University of Calcutta, and was awarded the Australia India Council Fellowship (Junior) in 2012, to work on his project on Jack Davis. He has

many scholarly articles to his credit and was awarded the prestigious Haskell Grant for presenting his paper, titled, 'De-essentialising Indigeneity: Locating Hybridity at Various Indigenous Performative Texts', at the ACLA-Annual Conference held at Brown University, Providence, USA.

Chimakonam, Jonathan O., and Egbai U. Ojah, 'Contestations and Protestations as Challenges of the Emerging Global Society'

A unilateral diffusion of the mind-view of a determinate West on the rest of the world has been heralded as globalisation in its diverse forms. But globalising and transregional institutions inspired and controlled by western forms of rationality are geared up to undermine inclusions and strengthen exclusions. I will argue that these institutions such as IMF, World Bank, G8, Euro Zone, etc., are hegemonic and serve narrow interests that sustain the divisions among world societies in light of what Jacques Derrida would allude to as the privileging of superior/developed over inferior/undeveloped societies. In this paper, I want to explore the empirical challenges this growing lopsidedness poses to the emerging global society in general and postcolonial Africa in particular. For example, a region said to be undeveloped is deemed to have an irrational culture—one that is not worth emulating. It is in this connection that Malinowski calls the African postcolonial culture "skokian". The skokian postcolonial African culture, it is safe to say, is not an intelligent culture; it is rather an intoxicated culture. Thus, while Afrocentrists protest this exclusion, the Eurocentrists contest that Africa has a place in the global space. From the foregoing, I shall argue that contestation and protestation in different ways determine the patterns of institutionalisation in both the West and Africa, strained by what Paul Ricoeur would allude to as a relationship of mutual suspicion and distrust.

Biography:

Jonathan O. Chimakonam (Ph.D., University of Calabar, Nigeria) is the convener of the professional African philosophy body, the Conversational School of Philosophy (CSP) and the founding editor of 'Filosofia Theoretica: Journal of African Philosophy, Culture and Religions'. He is winner of the Jens Jacobsen Research Award for Outstanding Research in Philosophy, an honour conferred upon him by the International Society for Universal Dialogue, at the Polish Academy of Sciences, University of Warsaw, Poland, in July 2016. He is also the African philosophy Area Editor of the Internet Encyclopedia of Philosophy.

Choudhury, Tahseen Alam, 'Narratives of British Asian Muslim writers: A Reflection on their Neocolonial Challenges and Controversial Global Receptions'

In the context of transnational and cultural globalisation in Britain, British Asian/South Asian diasporas in Britain and their posterities have reached a stage which signifies them as culturally complex and subversive. The understanding of South Asians in Britain as migrant minorities, or postcolonial other, is interpolated by their post-diasporic positioning which not only celebrates the influence of *Britishness* but also confronts their diasporic sensibilities by redefining their relationship with *home*. This causes a cultural ambivalence in South Asian communities in Britain. Migrants from South Asian Muslim ancestry are also not excluded from this landscape of cultural shift. They celebrate the influences and impact of British culture on their formative process but also complicate the idea of both white *Britishness* and *home* by challenging the values that engagingly draw lines between races and cultures. Arriving at the postdiasporic multicultural platform writers with South Asian Muslim ancestry in Britain vibrantly question the currency of faith, cultural oneness and ideal nationalism. This provokes controversies across the world both politically and critically and also brings in a major challenge for them from within (*home*). While questioning provocatively the significance of cultural/national purity, they also challenge the neocolonial trope of subclassing their narratives under the category of representativeness. This paper investigates the negotiations of British Asian Muslim writers with progressive cultures and the subsequent challenges they encounter with reference to their literary works. The focus in brief will be on the works of Salman Rushdie, Hanif Kureishi and Monica Ali in terms their perspective on cultural globalization, home and Britishness.

Biography:

Dr. Tahseen Alam Choudhury (MA Essex, PhD Greenwich) is an Associate Professor in English at a state university in Bangladesh. She is currently engaged in independent research on South Asian narratives in Britain.

Crowley, Emma, 'Voices Outside the Museum: Everyday Speech in the Work of Marlon James'

'When you're dead speech is nothing but tangents and detours and there's nothing to do but stray and wander awhile.' So observes the spectre of Arthur Jennings in the novel *A Brief History of Seven Killings* by Marlon James. In this text, death is audible, and it articulates the precarious liminality of being in a world riven with the corridors and side passages of transnational networks – sliding back and forth between the local and the global to seize upon subjectivities filtered through processes of colonialization and neo-colonial racism.

This paper analyses how the audibility of lived (and dead) experience urges a dialogic approach to the history of postcoloniality that is attentive to both literature and the archive. By excavating the aesthetics of everyday speech in the work of Marlon James I question how the postcolonial critique of language as 'world constitutive' [Cheah 2016] is shifting towards critical engagement with world literature in an academic environment held hostage to 'voices stored up in an imaginary museum that is now global culture' [Jameson 1991]. By examining oral material in James's writing I argue how, far from the 'nebulous, homogenizing concept of orality' that measures the authenticity of the primitive in postcolonial literature [Julien 2003], the rhythms of speech create a history that is inherently dissident. Historical material and literary artifice become interdependent in a re-imagining of the (post)colonial space—attentive to the sonority of diverse voices that exist outside of Jameson's museum of global culture.

Biography:

Emma Crowley is currently a PhD candidate at the Universities of Bristol and Reading as part of the SWW DTP 2016/17 Cohort. Her project, titled 'Fiction, Rumour, and the Archive: Storytelling History in the Contemporary Novel', is an analysis of the work of three authors: Roberto Bolaño, Marlon James, and Svetlana Alexievich.

She is originally from Ireland, but before coming to Bristol, she completed a MA in Cultures of Empires, Resistance and Postcoloniality at the University of York and then moved to Berlin, Germany where she worked as a research assistant for 'The Reader Berlin' under the auspices of the EU ERASMUS Entrepreneurship scheme.

Desgranges, Magdala, 'En Mémoire: Time, Space and Rememberance in Caribbean Narratives'

Transnational and postcolonial scholars such as Edward Said, Aime Cesaire, Frantz Fanon, Homi Bhabha, and Leopold Senghor devoted a majority of their life's work to the question of agency, identity and memory vis à vis the nation and the particulars of human experience. In the same vein, Orhan Pamuk, Jamaica Kincaid, Chimamanda Ngozi Adichie, Amitav Gosh and Apuleius provide an amplifier for the voices of indigenous, hybrid and polylayered persons to be spoken. Pramoedya Ananta Toer's first instalment in his Buru Quartet, *This Earth of Mankind*, recognizes this imperative as Sanikem Ontosoroh tells Nyo, "write, Nyo, always about humanity, humanity's life, not humanity's death. That's why there is no end to the telling of stories on this earth..."

This paper analyses how memory is used in the works of Maryse Condé, *Tales from the Heart*, and Edwidge Danticat, *Breath, Eyes, Memory*. The intent is twofold: first, to articulate the role of temporality, transnationalism and traces of memory in form and content of their works and second, to highlight the political function embedded in both texts, writing beyond self and opening a parenthesis to challenge the static representations in dominant discourses and neocolonial racism of "one sided historicity." I argue that a contextual and holistic understanding of the 3 Ts (temporality, transnationalism and traces of memory) as interconnected, and not separate elements, are essential in the processes of Condé and Danticat and the presence of Caribbean identity they depict as a re-membering of Antillean experiences.

Biography:

Magdala Desgranges is a third year Cultural Studies PhD student in the Department of Cultural Studies and Comparative Literature (CSCL) at Stony Brook University in New York. Her research interests include: Transnational Literature, Postcolonial Theory, African Diaspora Narratives, Caribbean Literature, Memoirs, and Documentaries.

Djohar, Hasnul, 'Globalised Migrant Communities in Contemporary American Muslim Women's Fiction'

'Globalised Migrant Communities in Contemporary American Muslim Women Fiction' examines the portrayal of how American Muslims build a network with different ethnicities, in a Lebanese café, which is a symbol of their minority Kingdom, in order to interrogate the idea of neoliberalism and neo-colonial racism in Diana Abu-Jaber's *Crescent* (2003). A few years ago, the link between globalisation theory and postcolonial studies mainly focuses on the hatred of both studies to the nation-States, instead of the nexus between a neoliberal grand-narrative and neo-colonial racism as a mainstream ideological position in both the North and South as this paper seeks to address. By expanding to the theory of globalisation and postcolonial studies developed by Timothy Brennan (2004), this paper investigates how the nexus between neoliberalism and postcolonial racism is thematised in the American Muslim novel and explores how Abu-Jaber has negotiated the ideas of both Americanness and globalisation by using a Lebanese café as a symbol of a minor empire to challenge any forms of 'colonialism' and 'imperialism.'

Biography:

Hasnul Djohar is a PhD candidate in English at the University of Exeter. She researches Contemporary American-Muslim women's writing focusing on gender and globalization. Hasnul has been teaching English Literature at Syarif Hidayatullah Jakarta State Islamic University (UIN Jakarta) in Indonesia since 2010. She is currently studying at the University of Exeter for Indonesian Endowment Funded PhD in American Literature.

Dodson, Ed, 'The Partial Postcoloniality of Julian Barnes's *Arthur & George*'

Julian Barnes's 2005 novel *Arthur & George*, unlike the rest of his oeuvre, has been read as a "subtly postcolonial narrative" (Boehmer, *Indian Arrivals* 198). Expanding upon Boehmer's claim, this paper will begin by arguing that Barnes's fictionalised historical portrait of the English-Indian lawyer George Edalji contributes to the postcolonial project of making empire visible "at home". However, in its second half, the paper will delineate the partiality of Barnes's postcolonial and global vision, first, by considering the isolation of the Edaljis in Barnes's otherwise completely white Edwardian England, and, second, by interrogating the depiction of Arthur Conan Doyle. With extensive reference to Doyle's non-fiction, I will discuss the extent to which Barnes perpetuates or disrupts heroic accounts of this imperial figure and the nation he embodies. The paper will end by reflecting upon the significance of partial postcoloniality for conceptions of Barnes and of the contemporary English novel.

Biography:

Ed Dodson is a doctoral candidate in English at the University of Oxford.

Edwards, Shantel, 'Mixed Race Multiculturalism'

This paper will investigate the ways in which mixed race has become embroiled in discourses of multiculturalism and community cohesion, with specific reference to the ways in which authors of mixed race are figured within contemporary cultural, social and political discourse. At the turn of the century and the height of political multiculturalism Zadie Smith's *White Teeth* exploded into the literary scene and much of the marketing and media attention focussed upon Smith's own mixed race background. Her racial background became a selling point for both the novel and the political project and in this paper, I argue that Smith's profile, particularly her mixed race, was incorporated within multicultural discourses as evidence of its success, using Smith as a lens

through which to investigate the wider ideological role of mixed race within contemporary discourses of community cohesion and changing attitudes towards race in Britain from 2000 to the present day.

Biography:

Shantel Edwards is a PhD candidate in English Literature at the University of Birmingham. Her thesis investigates the marketing of mixed race British authors and the discourses of race that are constructed through them and around them. It explores the sense of mixed race identity constructed by media and marketing materials surrounding the publication of their work, as well as through the work of the authors themselves, to investigate the extent to which these sit in conjunction, or opposition, to each other.

Eyre, Angela, 'The Despair of the Landless in Neel Mukherjee's *The Lives of Others* and Akash Mohimen's *Mahua*'

Neel Mukherjee's *The Lives of Others* (2014) alternates a narrative about a Naxalite peasant insurgency between 1967 and 1970 with one about a bourgeois family in Calcutta. An Epilogue set in 2012 connects the historical Naxalite movement to present insurgencies, particularly those of tribals who have been evicted from their land by global mining corporations. The eviction of a tribal man from his ancestral land is also the subject of Mohimen's *Mahua* (2012). Both works end without hope for the protagonists or for change in the future.

The dominant note of despair is in contrast to earlier Indian novels about peasants which offered some hopes for change within the nation state (for instance, Premchand's *Godan*, Mulk Raj Anand's *The Sword and The Sickle* and Vikram Seth's *A Suitable Boy*). The increased sense of hopelessness in the recent works raises the question of whether it is due to a heightened perception of powerlessness in the face of globalisation.

Both *The Lives of Others* and *Mahua* depict violence as a response to a lack of other alternatives. In neither work is the violence transformative. This is distinct from the way in which the Naxalite movement has sometimes 'come to be portrayed as [...] redemptive' ('Solidarity, Suffering and "Divine Violence": Fictions of the Naxalite Insurgency', P.K. Malreddy, 2016). Both works refuse to suggest an alternative to the suffering caused by economic exploitation of the land, but nevertheless elicit emotional responses which balk at despair.

Biography:

I am an Associate Lecturer and Honorary Associate at the Open University with research interests in Indian literature and particularly village novels. I am author of 'Mind the gap: Hindi, Urdu and Hindustani words in Kipling's *Kim*', Shimla: Indian Institute of Advanced Studies (forthcoming), and *A Reader's Guide to A Suitable Boy*, London: Continuum Books, 2002.

Fatima, Maryam, 'Itinerant Cosmopolitanisms: Pre-histories of Global Movements in Mahfouz and Ghosh'

Amitav Ghosh's, part-ethnographic part-autobiographical, *In an Antique Land* integrates a first-person account of his 1980s anthropological fieldwork in Egypt with the historical narrative of the twelfth-century travels of a Cairo-based Tunisian Jewish merchant and his slave across the Indian Ocean. The travel networks he highlights unearth a history of circulation and sedimentation of texts between India and Egypt. Investigating the limits of political utopias through satire, Naguib Mahfouz's *Rihlat Ibn Fattouma* portrays the journey of an Arab intellectual as he travels through five lands (representing different ideologies) - *Dar al-Mashriq*, *Dar al-Hayra*, *Dar al-Halba*, *Dar al-Aman* and *Dar al-Ghurub* in search of the ideal form of governance.

Together these novels motivate comparative reading practices, providing a south-south and oceanic perspective on territorial nationalisms. I approach the novels' narrators as historical interlocutors who move across time and space to draw upon longer histories of travel, migration, and cosmopolitanisms and sketch out recurring motifs and historical parallels. By tracking movement (labor, trade, and manuscripts) in the novels, I argue for what Euben calls "countergenealogies of cosmopolitanism," a *longue durée* perspective on current theorizations of

the cosmopolitan largely preoccupied with the previous two centuries. Re-reading them in light of recent scholarship in Indian Ocean studies, I argue for a re-examination of more recent migrations through an engagement with older mobilities (Geniza documents and movement of labor in Ghosh) and contingent alliances between individuals and states (tracing the evolution of political regimes in Mahfouz).

Biography:

Maryam Fatima is a PhD candidate and Mellon-Sawyer Fellow in the Comparative Literature Program at the University of Massachusetts Amherst.

Fox, Rachel, ‘I am Malala’: Refiguring Victimhood and Reconstituting the Shooting and Activism of Malala Yousafzai’

On 9 October 2012, Malala Yousafzai, a 14-year-old girl from Swat Valley in Pakistan, was shot by the Taliban. She has since become an international public icon. Following the shooting, images of her treatment in hospital permeated news and social media and, since then, the familiar image of Malala in a brightly coloured hijab, as featured on the cover of her biography, is almost instantly recognisable.

Before the shooting, and since, Malala has campaigned for girls’ rights to education. It might be argued that her identifiers of activist, campaigner, and spokeswoman, which are all tied to explicit acts of agency, have diminished against the image of Malala as victim, in which the shooting is continually revisited, even in Yousafzai’s own works. However, in this paper, I argue that the recounting of the shooting as a remediated event, reconstructed visually onscreen and articulated in writing and orally on the part of Yousafzai, unfolds a space for Yousafzai to establish her own position of agency. In Yousafzai’s own accounts of the shooting, events are often refigured in ways that allow her to return to her position of advocacy for education. The compassionate affective response to the shooting resonates within Yousafzai’s message of advocacy and strengthens its delivery.

This paper examines the dual identities of Malala as shooting victim and education advocate in her biography, *I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*, the documentary *He Named Me Malala*, and in her 2014 Nobel Lecture.

Biography:

Rachel Fox is a PhD Candidate and Associate Lecturer in the Department of English and Creative Writing at Lancaster University. Her thesis focuses on the representation of West Asian women in post-millennial written and visual media.

Fyfe, Alexander, ‘African Fiction, the Crisis of Global Capitalism, and the Politics of Resilience’

Critical accounts of the relations between postcolonial literatures and globalization have often tended to rely upon the notion of a world-system in the ascendancy, the continued expansion of which supports a resource-hungry “core”. This understanding of globalization, however, generally underplays the extent to which capitalism’s expansion has, since at least the 1980s, been part of a process of *crisis management*. Indeed, as opportunities for the production of *value* have waned, capitalism has developed strategies for maintaining accumulation, resulting in an enormous growth in the size of the “informal labor” sector, an increasing unevenness of the development of urban centers, and the decline of labor-based solidarities. Marxist scholarship—particularly that of the Wertkritik school— that has shown how, in the context of this crisis, ‘traditional’ avenues of dissent and resistance no longer offer viable alternatives.

In this paper I argue that post-1980s African fiction can be productively read in the context of this global crisis. Whereas postcolonial studies has tended to privilege a “crisis of representation” (particularly when discussing works that have been labelled as “African magical realism”), I suggest that such texts offer a complex, and formally distinctive, *representation of crisis*. In readings of works by Ben Okri (Nigeria) and Said Ahmed Mohamed (Tanzania), I show that individual texts

engage the (highly uneven) effects of the crisis and the governmental attempts to manage it. I conclude that deploying a (broadly defined) notion of “resilience” can bring into relief the complex alternative politics that these texts articulate.

Biography:

Alexander Fyfe is a PhD candidate in the Department of Comparative Literature at the Pennsylvania State University.

Gálvez, Juan Carlos Rozo, ‘The Itinerant/The Cartographer: Spatial Constructions in Latin American Postcolonial Narratives’

The increase in Latin American historical narratives since the late eighties indicates, on the one hand, a cyclical interest in revisiting and re-narrating the Conquest and Colonization of the New World from unseen perspectives and/or subjects, such as the mediocre conqueror or the *mestizo*. On the other hand, such interest in what are known as (Post)Colonial Rewritings, stems from the fact that these narratives deconstruct and rearticulate conventional historiographical notions of temporality, causality of events and, ultimately, a progressive civilizing trajectory in humankind. This is especially true with the advent of globalization and neoliberalism, and the opening of Latin American markets to the global economy. What was thought of as the opportunity for the Global South to accelerate its evolutionary process towards industrialization and development, ended up opening a space for neocolonial oppression and dispossession, or, following Lukács, Heidegger, and Sartre, a “transcendental homelessness”, a “sense of placelessness and bewilderment”. Subjects who before identified with a national discourse, ended up alienated.

According to Robert Tally, John Thieme, among others, this postcolonial and postmodern condition has allowed for the production of cultural artifacts that rearticulate history not in terms of temporality, but in terms of spatiality, since the construction of social spaces serves as a tool for the postcolonial subject to counter that sense of placelessness. In this presentation I propose a *literary geography* of contemporary Latin American (post)colonial narratives in which subjects question neoliberalism by creating social spaces that allow for a sense of agency, and alleviates the aforementioned “placelessness and bewilderment”.

Biography:

Juan Carlos Rozo Gálvez is a PhD Candidate in Hispanic Studies at the University of Houston. His current research interests include Latin American Literature and Cinema; Colonial and Postcolonial Studies; Historical Narratives; Narratives of Violence; and Colombian/Andean Literatures.

Ghosh, Sutanuka, ‘Tagore, Nationalism and Internationalism: 'Beyond the Limits of Nation and Geography’

Tagore had told Gandhi during a conversation in 1921: "The whole world is suffering today from the cult of selfish and short sighted nationalism. India has all down her history offered hospitality to the invader of whatever nation, creed or colour. I have come to believe that, as Indians, we not only have much to learn from the West but that we also have something to contribute. We dare not therefore shut the West out. But we still have to learn among ourselves how, through education, to collaborate and achieve a common understanding." In response to Tagore's ideological position which was also a critique of the Gandhian non-cooperation, Gandhi wrote in *Young India* (October 1921): "Indian nationalism is not exclusive, nor aggressive, nor destructive. It is health-giving, religious and therefore humanitarian. India must learn to live before she can aspire to die for humanity." Tagore and Gandhi's continuing dialogue on nationalism marked some of the contentious issues that have plagued the concept and manifestation of nationalism in India and the world.

In the centenary year of its publication, it seems particularly relevant to revisit Tagore's *Nationalism* as also the Gandhi-Tagore dialogue; the essays and the public discussions between two of 20th century's greatest thinkers illustrate the problems and the competing claims of nationalism and internationalism. Through the ideas of de-centring, moving 'beyond the limits of

nation and geography', non-violence, freedom as interdependence, and responsible and responsive public dialogue, both Tagore and Gandhi aspired to a relationship of the self with the world.

Biography:

Sutanuka Ghosh is an Assistant Professor in the Department of English at Jadavpur University, India.

Gilmour, Rachael, 'Language Testing Inc.: Language Politics in Contemporary Asylum Writing'

In the aftermath of Brexit/Trump, and with the rise of the far right in Europe and the US, associations of language diversity with an enabling, vernacular cosmopolitanism hold some deep attractions. In London, for example, where over 300 languages are spoken, the city's dynamic multilingualism is often presented as a bulwark against a Britain turning backward and inward. In literature, it is multilingual, migrant writers who have been held to 'linguistically unstitch the metropolis',¹ writing the city in new forms reflective of the experience of the late-modern urban subject as 'distinctly and intensely polyglot'.² Yet resurgent nationalism, together with ever-increasing emphasis on borders and securitization, have their linguistic analogue in renewed assertions of monolingualist ideology in British public discourse and public policy, and regimes of language testing for immigration and citizenship.³ In the asylum system, meanwhile, the Home Office relies on models of languages as discrete, stable entities – using the testimony of privately-contracted forensic linguists – in assessing the 'plausibility' of refugees' asylum claims.⁴ In this paper, I'll consider these questions through the lens of contemporary British asylum writing, using examples from Warsan Shire and Brian Chikwava, among others, in which the heteroglot experience of globalized modernity is set against monologic state regimes of language, and assumptions about the truth-value of language in the context of asylum testimony.

Biography:

Rachel Gilmour is a Senior Lecturer in Postcolonial Literature at Queen Mary University of London. Her publications include *Grammars of Colonialism* (2006); (with Bill Schwarz) *End of Empire & the English Novel since 1945* (2011); (with Tamar Steinitz) *Multilingual Currents in Literature, Language & Culture* (2017). Rachel's book *Bad English: Literature & Language Diversity in Contemporary Britain* will be published by Manchester University Press in 2018. She co-edits the *Journal of Commonwealth Literature*, and is also on the editorial board of *Wasafiri* and the *Journal of Postcolonial Writing*.

Goptu, Subhalakshmi, 'Domesticity and Cultural Reproduction in Jhumpa Lahiri's *Unaccustomed Earth* (2008) and NoViolet Bulawayo's *We Need New Names* (2013)'

Cultural reproduction in a disjunctive globalized world is characterized by hierarchized multiplicity. In Jhumpa Lahiri's *Unaccustomed Earth*, we follow the intimate lives of Indians who migrated to the United States, economic opportunities, in the 1990s as they come to terms with the isolation of living in an unfamiliar, unaccustomed land. Globalization has been accompanied by widespread migration into new cosmopolitan centers, with the promise of success but is based within cycles of alienation and aggressive survival for colored bodies. By drawing from Lisa Lowe's work on examining liberalism and neo-liberalism through a postcolonial methodology and locating its re-iterations in Globalization narratives, I would like to argue that NoViolet Bulawayo's *We Need New Names* challenges mystified narratives of inevitable economic success by following the life of Darling who migrates from Zimbabwe to the United States. Bulawayo's novel reverses the

¹ Sebastian Groes, *The Making of London*, p. 15.

² Jan Blommaert, Sirpa Leppänen, and Massimiliano Spotti, 'Endangering Multilingualism', in Jan Blommaert, Sirpa Leppänen, Päivi Pahta and Tiina Räisänen (eds), *Dangerous Multilingualism: Northern perspectives on order, purity and normality* (Basingstoke: Palgrave, 2012), 9.

³ Adrian Blackledge, *Discourse and Power in a Multilingual World* (Amsterdam: John Benjamins, 2005).

⁴ Jan Blommaert, 'Language, Asylum and the National Order', *Current Anthropology* 50:4 (2009), 415-441.

gaze of cultural capital and offers alternative narratives from the perspective of previously colonized colored bodies. Bulawayo's novel and Lahiri's collection, written from Zimbabwean and Indian perspectives, examine the postcolonial family as fraught with volatility due to deterritorialization. Characters from both texts navigate trauma of colonial history alongside the altering landscape of globalized cultural interactions. Moments of strength and resistance are placed alongside moments of vulnerability. I hope to explore how both texts offer unique perspectives of migrant lives in a globalized world where families encounter a loss of stability, forcing cultural exchanges to become disjunctive. I argue that a triangulated comparative study of texts representing migrants from the global south will enhance our understanding of cultural production and interactions in a globalized world.

Biography:

Subhalakshmi Gooptu is a PhD student in the English Department and a teaching associate at the Writing Program, at University of Massachusetts, Amherst. She is currently pursuing her interest in studying postcolonial and migration literature. She has completed her BA at St Stephen's College, Delhi and her MA at Jadavpur University.

Grahl, Frances, 'Imaginary 'Centres': Fictional Migrations, Expectations, Realities'

There can be a wide gap between expectations of the destination city and the lived reality of the migrant experience. This paper will use three recent novels about migration to European cities to attempt some generalities about two of the greatest forces impacting expectations and realities of migration over the past twenty years: globalisation, particularly in its cultural forms, and borders, both physical and conceptual. Both of these are rooted in ever-present, violent colonial patterns but present themselves as 'natural' and universal.

Between these two phenomena is the imaginative space of the expectant migrant before the start of his/her journey. S/he lives in a world which is mercilessly promoted as globalised, in which the universality of experience is asserted, and the imagined normality inevitably denotes Western values. These myths can be challenged (and in some cases reinforced) by the migrant's imagined as well as his/her actual journey.

By looking at how place is constructed, imagined and experienced in novels of migration and focusing on the impressions migrants have of the city before and after arrival, the paper will sketch a broader picture of European urban centres as seen through the eyes of migrant characters, including comparisons of physical and imagined geography, as well as reflections on writing 'in' and 'against' an imagined centre. It will focus on the effects of collective memory and learned history of a (perhaps unvisited) migration destination, and how the characters respond to the gap between expectation and reality.

Biography:

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. She has also written about her experiences of solidarity work with migrants and refugees in London, Calais, Paris and Athens. She lives in Newham, East London.

Griffin, Ross, 'Recreating Qatar: Cultural Narratives in the 21st Century'

Over the last decade Qatar has caught the attention of the West. However, recent portrayals of the country have been largely negative. This paper examines how political and cultural encounters between Qatar and the West are infused with a neo-colonial racism that attempts to reaffirm the superiority of the latter.

Homi Bhaba's views on mimicry demonstrate how the West is attempting to reintegrate Qatar into a system of colonial hierarchy, while his work on cultural authority highlights how negative portrayals of the country re-establishes systems of social instruction that had previously characterised colonial discourse. Using reportage of Qatar's hosting of the 2022 World Cup as a

case study in tandem with works by Said, Foucault and Spivak, this paper contends that a form of cultural imperialism is being undertaken by the West that presents Qatar as a colonial “Other”. Supported by theory by Raymond Williams, I suggest that the Western media seeks to re-assert the former’s cultural dominance by implicitly conveying the civilized nature of the ex-colonial powers to ensure the continuing existence of a North/South binary which has historically greatly benefitted the former.

This research argues that the cultural narrative of Qatar conveyed to global audiences is a Western invention perpetuating the Orientalism of the colonial era. The paper concludes by insisting that such homogenising, Eurocentric narratives represent an ideological agenda with little relevance to the actual culture of Qatar and their exposure challenges the reductive hierarchies of neo-colonial racism that they promote.

Biography:

Dr. Ross Griffin is an Assistant Professor of English and Comparative Literature at Qatar University. He teaches courses in American, 20th-Century and Postcolonial Literature. He has published articles and book chapters on a broad range of subjects ranging from the poetics of creative nonfiction to the representation of US imperialism in the Marvel Avengers series. His research interests include cultural studies, particularly Western portrayals of the Arab world, war writing and American studies.

Griffiths, Michael R., ‘The Distribution of Settlement: Notes on the Politics of Visibility’

In Australia, Recognition has become a normative mode of redress in many settler colonial contexts. The status of the representation and politics of Indigenous identity in Australia today is increasingly predicated on questions of recognition, which, I argue is (at least in part) a question of visibility. From mutual recognition of sovereignty through a treaty to constitutional recognition questions of vision and visibility pervade the contestation of Indigenous politics in settler colonial governmental and public spheres. As Moreton-Robinson argues, “[t]he patriarchal state reinforces the invisibility of a possessive investment in patriarchal whiteness,” while “[v]isibility is reserved for Indigenous people and their native title rights, which are objects of scrutiny and divestment.”⁵ What these scholars contest is the “governance of the prior:” the tacit assumption that Indigenous peoples are objects of recognition rather than subjects of sovereignty.⁶ For Jacques Rancière, revelation of collectivity is a political act. Politics arises as the event of articulation, when the disenfranchised articulate presence: we are here and we count too. Yet, the politics of the visible, in the Indigenous Australian context, is fraught with risk. To reveal a shared world of kinship and belonging precipitates both potential emancipatory politics—in Rancière’s sense—even as it is predicated on the reification of the settler state as an entity prescribing recognition. Indigenous worlds are not only concealed, occluded, or disenfranchised, they are also sometimes hidden actively from the settler subject. This paper outlines this framework for thinking the distribution of (un)settlement through moments in the history of literary representation of and by Indigenous people in Australia.

Biography:

Michael R. Griffiths is Lecturer in the English and Writing Discipline at the University of Wollongong. He received his PhD in English from Rice University in 2012 and was INTERACT Postdoctoral Fellow at the Institute for Comparative Literature and Society at Columbia University from 2012 to 2014. He has published on topics ranging from settler colonial biopolitics to indigenous life writing to the critical theory of decolonizing poetics, and much besides. This work has appeared in such venues as *Settler Colonial Studies*, *Discourse*, *Postcolonial Studies* and

⁵ Moreton-Robinson, *White Possessive*, 77.

⁶ In this sense, *The Distribution of Settlement* builds on the keen observations of anthropologist Elizabeth Povinelli. See her “The Governance of the Prior,” in *Interventions* 13, 1 (2011): 13–30 and *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism*. Durham: Duke U. P., 2002.

Postmodern Culture amongst many others. Griffiths edited the book *Biopolitics and Memory in Postcolonial Literature and Culture* (Ashgate 2016) and coedited a special issue (with Bruno Cornellier) of *Settler Colonial Studies* titled: “Globalising Unsettlement.” His current monograph project, tentatively entitled *The Distribution of Settlement: Indigeneity, Recognition and the Politics of Visibility* (under contract, UWAP) is about the politics of recognition and appropriation in Australian literature and argues that much Indigenous Literature can be read as critical of the normativity of recognition politics.

Gualtieri, Claudia, ‘Global Migration and the Contemporary Mediterranean: Shifting Cultures from Africa to Italy and Europe’

This paper concentrates on the Mediterranean, particularly on its central South-North thoroughfares which extend vertically from North Africa, and include Lampedusa, Sicily, and the shores of the Italian peninsula, outlining a potential path to Europe. Symbolically, the Mediterranean is a crucial figure for a new form of modernity, which interrogates globalisation. Lampedusa is less of an island, but rather a threshold, or a treacherous camp, and Italy is no longer only a peninsula protruding in the Mediterranean, but a landing stage. In the era of migration crisis, geographies can be contested. This paper is concerned with contemporary and situational investigations, following the praxis of cultural and postcolonial studies. It addresses the 21st century European world in motion and explores how culture is affected by migration. The notions of race and resistance—which are central to postcolonial theory—help to unveil mechanisms of subjection. As a figure of death, race impinges on the representation and treatment of migrants in contemporary Italy, Europe, and in the Mediterranean through the implementation of strategies such as smuggling, bio-political control, border setting, and identity confusion. The people in transit across the Mediterranean are by and large all African, and hence their identities are often racialised vis-à-vis, and within Europe. In response to race, resistance includes the clear denunciation of racism, marginalisation, and inhuman practices, together with expressions of dissent. This will be shown by referring to case studies.

Biography:

Claudia Gualtieri (MA, PhD, Leeds) is an Assistant Professor of Anglophone Literatures and Cultures, Cultural Studies, and Postcolonial Theory, at the University of Milan. She has published on African and Canadian cultures and literatures, travel narratives, colonial and postcolonial writing, and cultural theory. She is currently working on questions of identity, migration, and resistance in 20th- and 21st-century literature, on borders and borderscapes, cultural objects and immaterial culture, Afro-Europeans and African-Italians, everyday cultural and sub-cultural productions.

Györke, Ágnes, ‘Intercultural Trespass in Helen Oyeyemi's *The Opposite House*’

Helen Oyeyemi's *The Opposite House* (2007) explores the notion of trespass as an intercultural practice: the novel comprises two separate transnational narratives which never intersect yet mirror each other. The narrative of Maya, a young woman of Cuban origin, is set in contemporary London, while the other story line is a mythic-religious tale, just like in Salman Rushdie's *Satanic Verses*, which takes place in the “somewherehouse”. The house attempts to mediate between these different worlds: while one of its doors takes the characters “straight out into London”, the other “opens out onto the striped flag and cooking-smell cheer of that tattered jester, Lagos.” Walls, barriers, opening and closing doors frequently appear in the novel, suggesting that one of its main concerns is cultural border-crossing. The occupants of the “somewherehouse” are gods from the Santeria pantheon, imported from Africa during the Spanish colonial rule, while Maya's primary aim is to understand her complex cultural heritage. The trope of trespass and the uncanny somewherehouse attempt to reconcile the split world *The Opposite House* depicts, yet this attempt fails: the Lagos door of the house is nailed shut at the end of the narrative, blocking nostalgic memories. As I argue in this paper, this failure exposes the novel incredulity toward intercultural dialogue and mistrust of grandiose attempts at artistic synthesis.

Biography:

Ágnes Györke is a Senior Lecturer at the University of Debrecen, Hungary. She gained her Ph.D. in 2009, her dissertation titled *Rushdie's Postmodern Nations: Midnight's Children, Shame and The Satanic Verses* was published in 2012 by Debrecen University Press. She was a Visiting Scholar at Indiana University (2002-2003), the University of Bristol (January 2015), King's College London (June 2015), the University of Leeds (June 2016 - October 2016), and a Research Fellow at Central European University's Institute for Advanced Study (2012-2013).

Hai, Ambreen, 'Intertextual Dialogism in Mira Nair's Film Adaptation of Mohsin Hamid's *The Reluctant Fundamentalist*'

Drawing on theories of intertextual dialogism from the hybrid field of film adaptation studies, especially the work of film scholar Robert Stam and literary theorist Linda Hutcheon, this paper will compare Mira Nair's 2012 cinematic adaptation, *The Reluctant Fundamentalist*, with its 2007 source novel of the same title by Mohsin Hamid. Contrary to the many responses that critique the film for its departures from the novel, for its effort to dispel the ambiguities of the novel (critiques that rely on unexamined assumptions of "fidelity" as a basis for evaluating film adaptations), my paper will argue that Mira Nair's film boldly dispenses with fidelity and instead engages in a transmutation, critique and intertextual dialogism with its source text, more cognizant than the novel of the realities of global post-9/11 Islamophobia, and of the gender and race stereotypes that the novel purveys in its representation of the sexual-allegorical relationship between the Pakistani male protagonist Changez and his American paramour (Am)Erica. In so doing, I will suggest, the film adaptation engages in a postcolonial feminist intervention in the global circulation of dominant discourses about terrorism, Muslims, Pakistan, the U.S. "war on terror" and interference in the global south, an intervention that both supports the novel's critique of U.S. economic imperialism and economic globalization, and that advances beyond the novel's problematic paradigms of gender and sexuality, refusing to pander to the logic of suspicion that the novel betrays.

Biography:

Ambreen Hai is Professor of English Language and Literature at Smith College, where she teaches Anglophone postcolonial literature, contemporary literary theory, and literature of the British Empire. She is the author of *Making Words Matter: The Agency of Colonial and Postcolonial Literature*, and many scholarly articles on postcolonial writing, and is currently working on a book project on domestic servitude in South Asian English literatures.

Hillion, Marianne, 'Displacing Globalisation: the Eruption of Delhi in Rana Dasgupta's *Capital*'

The dichotomy between 'modern' western cities and belatedly emerging ones is an enduring pattern in urban theory as well as in the mainstream discourse about global cities. This universalist "regulating catch-up fiction of modernisation" (J. Robinson) is the product of a colonial past and it limits the cultural imagination of contemporary cities. This paper will examine the extent to which Rana Dasgupta's *Capital* (2014) offers a counter-narrative to this teleological tale of urban globalisation, displacing it through the use of the "eruption" metaphor.

Delhi's fractured history has fostered a rich literary tradition, which draws on the metaphor of the eruption, each renewal of the city being imagined as a violent outbreak. This trope is at the core of Dasgupta's essay, a literary portrait of Delhi as a fast-changing metropolis in the aftermath of the 1991 liberalisation of the Indian economy. However, this "great tumult of destruction and creation" is not so much related to Delhi's inherent condition as to the irruption of global capitalism into the city.

Capital thus challenges both the structural local *doxa*, which endows the city with a fundamental eruptive quality, and the universalist discourse of globalisation. Indeed, Dasgupta argues that the eruptive, untamed energies at work in Delhi belong to the mature face of global capitalism and foreshadow the future of all global cities.

Addressing the ambiguities involved in the genre of creative non-fiction, this paper will thus demonstrate that the eruption metaphor allows the author to displace the mainstream narrative of global urban modernity, yet partakes of a darker universalist discourse.

Biography:

Marianne Hillion is a PhD student at Paris-Sorbonne University and works on the imaginary geographies of cities in Indian writing in English. Focusing on the representation of Delhi, Mumbai and Kolkata from the 1990s onwards, she is interested in the works of Raj Kamal Jha, Rana Dasgupta, Suketu Mehta, Kiran Nagarkar and Amit Chaudhuri, among others.

Hobbs, Christinna, ‘The Aesthetics of Nationalism and Global Modernity in Nordic Postcolonial Literature’

Written in 1948 and 1949 respectively, *The Atom Station* by Halldór Laxness (Iceland) and *The Black Cauldron* by William Heinesen (Faroe Islands), engage formally and thematically with the polemics of nationalism in the post war era. Both novels were written at a crucial time for Iceland and the Faroe Islands, when the impact of sudden integration into the global capitalist economy brought on by the Second World War began to threaten cohesive national identities constructed for decades to support independence movements. Although geo-politically European, both Iceland and the Faroe Islands were peripheral in relation to the central European powers, and, under occupation by British and American forces, they were directly impacted by the war, but unable to influence it in return. The paradoxes of this war-time experience is registered in both texts in the dialectical treatment of nationalism and encoded formally in the disjunction between realist and ‘irrealist’ representation (Löwy 2007). According to Benita Parry’s conception of ‘peripheral modernism’ (2009), it is precisely the encounter with capitalist modernity, inhibited for years under Danish rule in Iceland and the Faroe Islands, which gives rise to such formal discontinuities in postcolonial and peripheral literature. The aim of this paper is therefore to consider the significance of the nation and nationalism to postcolonial and world- literature, in particular the tension between national and global perspectives, and the kind of aesthetic responses this conflict generates.

Biography:

Christinna Hobbs is a Ph.D. candidate and Graduate Teaching Assistant at Liverpool John Moores University. Her current research focuses on semi-peripheral literature and engages in current debates within postcolonial, comparative and world literature.

Holgate, Ben, ‘21C Doublethink: When Local ‘Means’ Global in the Brexit Era’

Proponents of Brexit have portrayed the United Kingdom’s exit from the European Union as something that will reap benefits both in terms of globalisation and nationalism. Their ideals are exemplified by the slogans “Global Britain” (Prime Minister Theresa May’s mantra) and “Take Back Control” (the Vote Leave campaign’s premise). The Brexiteers’ political rhetoric, however, not only reverses accepted Western economic orthodoxy, but also contains inherent semantic contradictions. Can an ‘independent’ Britain also be a ‘global’ Britain? How can a Britain that ‘controls’ its borders participate in an integrated globalised economy, which is predicated on the frictionless movement of capital, goods and labour between different markets? And why are bilateral trade deals suddenly seen as superior to multilateral trade deals now that Britain seeks to strike its own, new trading agreements outside the auspices of Brussels? I argue that the Brexit era, following the 2016 referendum and 2017 national election, has created an environment of Orwellian doublethink, in which local ‘means’ global, border ‘means’ borderless, and bilateral ‘means’ multilateral. I build on Mary Poovey’s idea that the academic disciplines of literary criticism and political economy ought to be realigned and speak to one another. Through this approach, I examine Brexit terminology in order to reveal the difference between what is said and what is meant. Moreover, I propose that the Brexit phenomenon demonstrates why scholarship which blends literary criticism and economics ought to play a vital role in understanding the frequent disconnect between political-economic discourse and underlying realities.

Biography:

Dr Ben Holgate is an Associate Lecturer in the Department of English and Related Literature at the University of York. He completed a Doctor of Philosophy in English at the University of Oxford in 2016. He also holds a Master of Commerce from the University of Sydney.

Höne, Christin, ‘The Sounding of Modernity: The Radio and the British Empire’

My talk builds on the premise that the history of modern sound technology throughout the 19th and 20th century is tightly linked to the history of Western modernity and imperialism. Emily Thompson, Richard Cullen Rath, Sam Halliday, and John M. Picker show how modern sound technology, such as the phonograph and the microphone, fundamentally changed aural perception and the way we listened to the world around us at the turn of the 20th century. David Hendy shows how sound is implicated with power, be it the emotive power of sound itself, or the social and colonial hierarchies intrinsic to producing, distributing and listening to sounds.

When flipped on its head, however, that same history of Western acoustics becomes a story of colonial resistance against imperial dominance and of a postcolonial desire to reclaim a modernity that is still mainly regarded as Western. To show this, I will draw on literary and scientific texts, such as Guglielmo Marconi’s radio patents, to trace the cultural history of the radio in the context of the British Empire in order to re-tell it from a non-Western perspective.

Biography:

Dr Christin Höne is a Leverhulme Early Career Fellow, working in the School of English at the University of Kent. Before taking up her position at Kent last October, she worked as a lecturer in Cultural Studies at the University of Potsdam and as an assistant lecturer in English Literature at Humboldt University of Berlin. Christin was awarded her PhD in English Literature from the University of Edinburgh in 2013, and her book *Music and Identity in Postcolonial British South-Asian Literature* was published by Routledge in 2015.

Hu, Xiaoran, ‘China in the African Imaginary: Neocolonialism or Solidarity?’

This paper seeks to raise questions about the cultural encounters between China and Africa and propose possible research areas about such a topic, which has rarely been discussed in postcolonial literary studies. I will firstly use the examples of two works from South African literature: the anti-apartheid poet Dennis Brutus’s *China Poems* (1975) and the Nobel Laureate J. M. Coetzee’s autobiographical novel *Youth* (2002). I want to show the way in which the imaginings of China in these works complicate and problematize the binary of East-West, First-Third world, North-South, colony-metropole relations derived from the postcolonial and post-Cold War world order. I will then give a brief overview of current research about China-Africa relations particularly in terms of its relevance to literary and cultural studies. By questioning either seeing such a relationship between China and Africa as ‘neocolonial’ or ‘solidarity’, I want to suggest that more historical archives and substantial research are needed for not only more vigorous knowledge production about the specific topic but also more enabling critique of existing theoretical paradigms in postcolonial studies.

Biography:

Xiaoran Hu is a PhD candidate in English at Queen Mary University of London. Her doctoral thesis is on the representation of the child in South African literature. Her research interests include postcolonial literature and theory, South African/ African literature, childhood studies, transnational literary and cultural studies within the Global South.

Huseyin, Sefik, ‘Turkey between European and Ottoman Orientalisms: Post/Colonial Spatial Critique in Turkish Literature’

The Ottoman Empire’s appropriation of European Orientalist discourse attempted to reformulate the East-West geographical imaginary to both distance the empire from the European fantasy of

the “East,” and to relocate itself within the civilized “West.” This imagined geographical reformulation was perpetuated following the establishment of modern Turkey, whereby Anatolia and Arab lands were considered to be places that harboured the backwardness and barbarism of the East, whilst western Turkey was deemed to be a centre on par with European civilisation. The aim of this paper is to explore how the post-1980s Turkish novel has responded to the legacy of Orientalist geographical imaginings from within the peripheral spaces of modern Turkey. While a copious array of novels that are set in the periphery have emerged since the 1980s, they have almost always been read as critiques of Republican modernity. However, I will suggest that these novels also offer a compelling post/colonial spatial critique of the concurrent perpetuation of European and Ottoman Orientalisms in Turkey. I will compare Orhan Pamuk’s *Sessiz Ev* (The Silent House, 1983), and Hasan Ali Toptaş’s *Heba* (Reckless, 2013), to analyse two contrasting peripheral spaces and Orientalist gazes that render, as well as problematize, Turkey as an ambivalently post/colonial nation—namely, the Western colonial gaze directed at the Turk in the tourist space of western Turkey, and the Turkish colonial gaze directed at the Arab in military spaces on the Turkey-Syria border in eastern Turkey.

Biography:

Sefik Huseyin is a final year PhD candidate at SOAS, University of London, where he also teaches on the MA Cultural Studies programme. His research project focuses on the politics of geographical and spatial discourses in post-1980s literature and art of Turkey.

Ilott, Sarah, “I just didn’t think black girls married white men...well you know...after all they say...’: British Multiculturalism, Romantic Comedy, and the Lie of Social Unification’

Central to discourses surrounding British multiculturalism are the representations of interpersonal relationships between people from diverse cultures. Such relationships are frequently represented as revolving around the assumption of trouble, yet the subgenre of romantic comedy offers an alternative version of the interpersonal relationship: one that is structured through desire, unity, and the social bond of marriage. Romantic comedy’s adaptation to the context of multicultural Britain allows for the exploration and undermining of fears as diverse as ‘miscegenation’ (interracial sexual relationships), forced marriage (and its frequent conflation with arranged marriage) and concerns about ‘parallel lives’ that are perceived to divide communities along ethnic lines. Premised upon the successful union of the romantic leads, the genre reassures that the couple might function as guarantors for the future of the communities brought into contact through their union.

The paralleling of erotic and political desires in pursuit of a project of national unification has frequently been adopted in literary and visual representations as versions of the ‘national romance’: a language of intimacy and closeness becomes shorthand for the description of successful intercultural relationships. This paper focuses on sitcom *Mixed Blessings* (1978-80) and film *Mischief Night* (2006) to argue that romantic love serves as a counter to allegations of failed assimilation, yet in so doing it creates alternative Others, placing the blame and the burden for integration upon individuals themselves, with little account for social circumstance and legacies of colonial racism that are frequently elided in euphemistic references to a multicultural (rather than postcolonial) Britain.

Biography:

Sarah Ilott is a Research Lecturer at Teesside University, UK. She has recently published her first monograph, entitled *New Postcolonial British Genres: Shifting the Boundaries* (Palgrave, 2015). This study analyses four new genres of literature and film that have evolved to accommodate and negotiate the changing face of postcolonial Britain since 1990.

Ivana, Greti-Iulia, ‘Highly Skilled Migration: Social Bonds and Subtle Othering’

Insights from postcolonialism are often mobilized in scholarly discussions about the refugee crisis, racism, ethnic hierarchizations, the rise of populism in Europe and North America. However, there

is one category which bears an ambiguous relation to these topics and which is typically overlooked precisely as a result of this ambiguity- the category of highly skilled migrants (hereafter HSM), also designated by terms such as “the mobile elite”, “the expats”, “the transnational travelers”. From the political discourse, to everyday life, when migration is discussed, highly skilled migration is besides the main point, collateral and unproblematic. This is an assumption I would like to question. Drawing on interview data from Eastern Europeans living and working in Sweden (by transfer within multi-national companies or through independent work contracts corresponding to their education), I look into HSM’s experiences of bonding and developing networks of contacts. By adopting this small scale relational approach, my aim is to shed light on the dynamics of othering and identification as they are lived by a category which simultaneously incorporates characteristics of the desirable and the undesirable, and which thus lays at the border between the accepted and the rejected. This inquiry is particularly revealing also because it explores the ways in which social integration (understood through the lens of the development, quality and stability of social ties and the relational construction of at homeness) is subtly limited beyond clear cut processes like exoticization or abjection.

Biography:

Greti-Iulia Ivana is currently a postdoc at the Department of Sociology from Uppsala University. Dr. Ivana has had her work published in journals such as *Symbolic Interactionism*, *The Sociological Review*, *Information, Communication and Society*, and *Qualitative Research*. Her interests include the experience and structure of durable bonds, interaction and togetherness in conditions of nonpresence, and the embodied character of meaning construction.

Jha, Sachida Nand, ‘Revisiting ‘Globalisation’: Rethinking Indian Postcolonial’

I wish to revisit the theory and practice of ‘globalisation’ as the focal point to trace the trajectory which the figure of Gandhi has charted in the writings of Munshi Premchand, Phanishwar Nath ‘Renu’ and Shrilal Shukla, three major Hindi writers of the twentieth century, for an exploration of the idea of Indian postcolonial since it appears that there are many fissures and contradictions in its conceptualisation as is evident from an otherwise very comprehensive and sophisticated formulation of Indian postcolonial in a Critical Reader with the same title.

The paper aims to demonstrate the ways in which ‘globalisation’ has contributed a great deal to the production of a particular version of Indian postcolonial which is much more complex than the political category of East and West does suggest.

Biography:

Sachida Nand Jha is an Assistant Professor of English at Rajdhani College, University of Delhi. He has presented research papers in national and international conferences both in India and abroad.

Koegler, Caroline, ‘Precarious Urbanity, or: Remember the ‘City’ in Citizenship? – ‘The Jungle’ (Calais) and the Politics of Performing the Urban’

Engaging what might be called a postcolonial inflection of a critical urban studies approach, and focusing on issues of *privilege and precarity* in performing the urban, this paper enquires into mechanisms of inclusion and exclusion that are at work in the very gesture of attributing the status of urbanity in a globalised Europe. Who profits, and who suffers, when the status of urbanity is allocated, or denied? How do claims to urbanity unsettle neocolonial discourses and binaries of North/South relations? How do they intervene in and counter, and how are they affected by, the whitelashes of neoimperial racisms to be found both in governmental practices and popular UK media?

The Calais refugee camp ‘the Jungle,’ which has met its final destruction, is a harrowing reminder of the urgency of these questions. Engaging with social media publications, press releases, newspaper articles, and academic studies (e.g. Agier 2010, 2016; Lewis 2016), I inquire into how control and resistance, racisms and claims to citizenship, operate through the notion of urbanity. French police repeatedly and strategically destroyed the infrastructure of ‘the Jungle,’ such as its communal spaces (churches, cafés, children’s centres) and improved housing. As these *markers of*

urbanity were destroyed, so the inhabitants' perceived *entitlement to rights* commonly granted to city dwellers were (further) eradicated, e.g. safe shelter, basic hygiene, and also freedom of movement ('the Jungle' was fenced off and movement was limited). Media representations, where they ignored these infrastructures and prioritized images of destitution and violence, exacerbated the situation. Both rendered the camp's inhabitants more vulnerable, enabling their treatment as 'less than human' or 'abject.' I thus see the notion of 'urbanity' connected to what is considered 'grievable' in society: "If only a grievable life can be valued, and valued through time, then only a grievable life will be eligible for social and economic support, housing, health care, employment, rights of political expression, forms of social recognition, and conditions for political agency" (Butler 2015: 198). Performing versions of urbanity, the inhabitants of 'the Jungle' laid uncanny claim to the 'space of appearance' (Butler 2015), and thus to public recognition that would render them human. Taking up these issues, I inquire into the extent to which urbanity, when functioning as an informal citizenship practice, exposes the (racist) politics contained in allocations of 'urbanity' that are currently at work in a Brexit Europe.

Biography:

Caroline Koegler is an Assistant Professor in the Department of English at the University of Münster, Germany, in the division of British Studies. Her research interests include postcolonial studies, queer studies, and postmodernism; nature and post-humanism; marketing/branding; and the 18th century. Caroline is the treasurer of GAPS, formerly GNEL/ASNEL, and the Social Media Officer of the PSA.

Lameborshi, Eralda L., 'The Ottoman Empire and the Postcolonial: Historical Fiction and Film in Southeastern Europe'

The Ottoman Empire was one of the most important empires of the pre-modern and pre-capitalist eras that also straddled the modern and capitalist eras. Its territories extended beyond today's western Turkey and well into Eastern European regions. Despite its cultural influence and geopolitical presence, it is one of the least studied empires in postcolonial studies. Using Southeastern European historical novels and film about the Ottoman Empire, I argue that its lasting legacy extends beyond the cultural. Southeastern European narratives are a great vantage point from where to study the Ottoman Empire since the region was under Ottoman rule for centuries. Ivo Andrić and Ismail Kadare are central figures of Southeastern European historical fiction who directly engage with the Ottoman legacy in the region; additionally, Milcho Manchevski and Theo Angelopoulos are two directors whose cinematic narratives interrogate the legacy of the Ottoman Empire in area. And lastly, including discussions of the Ottoman Empire in postcolonial studies would heterogenize and invigorate new, unexamined postcolonial questions about imperial presences that are not strictly European.

Biography:

Eralda L. Lameborshi received her doctorate from Texas A&M University in May 2017. Her research focuses on World Literature, Postcolonial Theory, Southeastern European film and literature, and Ottoman Studies. She is currently working as a lecturer in the English and Creative Writing Department at Stephen F. Austin State University.

Lascelles, Amber-Louise, 'The Politics of Uneven Migration in Edwidge Danticat's *Breath, Eyes, Memory* and Chimamanda Adichie's *Americanah*'

The unequal dispensation of the new world's borders owes much to the advent in the late twentieth century of 'neoliberalism', as governments increasingly supported the advance of capitalism through privatising key services, encouraging free trade, and pushing development strategies that further indebted poorer countries. For black feminists operating during the Civil Rights Movement, literary texts were understood as integral to resisting oppression through critically articulating minoritised experiences. In a similar vein, contemporary women's writing is opening spaces in which the potential for feminism across borders can be realised. This paper explores the ways in which literature can form a creative new space which reimagines how feminist literary theory can

usefully operate in an increasingly globalised world. I focus on Edwidge Danticat's *Breath, Eyes, Memory* and Chimamanda Adichie's *Americanah*, two very different fictional representations of how migration between the Global North and South can operate. I unpack the ways that privilege, poverty and cross-cultural migrancy are registered under globalisation in these novels. Danticat and Adichie also engage significantly with the challenge of literary form as they attempt to write resistantly about the border-logics of our neoliberal contemporary moment. Centrally, I am interested in how Danticat's and Adichie's fiction differently renders, and contributes to shaping, an emergent feminism which addresses women's issues on a local scale as part of a wider transnational and global response to the privations and racialised bias of neoliberal capitalism today.

Biography:

Amber Lascelles is a Year 1 PhD student at the University of Leeds, supervised by Professor John McLeod in the School of English, researching how transnational black feminism and neoliberalism interact in the works of Edwidge Danticat, Dionne Brand, Chimamanda Adichie and Taiye Selasi.

Lewis, Mari, 'Imagining the Globalised City: Zadie Smith's *White Teeth* and the Emergence of Multicultural Englishness in the Popular Imaginary'

This paper is concerned with a question that has become crucial in the current political climate: How do we define ourselves in relation to those around us? In particular, I am concerned with how the changing face of the globalised world, impacted by the mass movements of peoples and cultures, has altered literary and cultural representations of spaces—and, in turn, our understanding of them. In this project, I focus in on the contemporary city-space, and I consider Zadie Smith's *White Teeth*, and its particular London, as my central object. Though much has been written on London novels, from Dickens to Smith herself, no literature has yet fully considered the sociological and cultural *work* being done in novels like *White Teeth*. This project is therefore concerned with how this text defines “Englishness” of London—and England itself—within popular culture. If Zadie Smith intends her characters to stand in as cultural and ethnic types that make up her formal enactment of multicultural London, I argue that by pushing Archie Jones, who represents the typical “bloke in the pub” White Englishness, to the background, Smith represents in the formal character-system of *White Teeth* the transitioning sociocultural space of London at the beginning of the 21st century. To perform this socioformal analysis, I build on Alex Woloch's theorization of character-systems, but I put this formal analysis in conversation with sociological immigration and population data to formulate conclusions about how *White Teeth*, as a London novel, alters the accepted imagined city and nation-space.

Biography:

Mari Lewis is a PhD Student at the University of Wisconsin-Madison concentrating on Irish, Northern Irish, Scottish, and Multi-Cultural city literatures of the UK since 1950. She has presented a paper entitled “Visual and Narrative Negotiations of the Self and the Community: The Individual in Space in Bernard MacLaverty's *Cal*” at the American Conference for Irish Studies in 2017.

Loh, Waiyee, 'Japanese Dandies in Victorian Britain: Rewriting Masculinity in *Shōjo Manga* (Girls' Comics)'

The dandy cuts a curious figure in the Japanese neo-Victorian *shōjo* manga *Kuroshitsuji*, crossing time and space to articulate an ideal of “creative” masculinity, which speaks to conditions in post-bubble Japan and to the historical migration of ideas about gender from Britain to Japan in the nineteenth century. In reading *Kuroshitsuji* in relation to this history of Anglo-Japanese interactions, this paper departs from the existing view of Japanese girls' media as a “closed world” of escapism. Neo-Victorian *shōjo* manga are “worldly” in the sense that they offer ways of understanding Japan's participation in the global “creative economy” by relating it to the global history of informal British imperialism in the long nineteenth century.

The dandy was vilified in both British middle-class discourse and Japanese right-wing nationalist discourse in the late nineteenth and early twentieth centuries. *Kuroshitsuji* recuperates this much-maligned figure to celebrate the power and freedom of present-day Japanese male consumers to fashion their individual selves by consuming fashion creatively. This consumption-based dandy masculinity is diametrically opposed to the masculinity of the salaryman. By championing the dandy over the salaryman, the manga participates in the emergence of alternative masculinities that emphasise creativity, individualism, and consumption after the bubble economy collapsed in Japan in 1990. In displacing the postwar ideal of the salaryman, the manga also upturns an earlier tradition of Japanese nationalist and imperial masculinities that constituted the salaryman's historical precedents.

Biography:

Waiyee Loh is an Early Career Fellow at the Institute of Advanced Study and a Postdoctoral Affiliate with the Department of English and Comparative Literary Studies at the University of Warwick. She received her PhD from Warwick in 2016. Her research examines representations of Victorian Britain in British historical fiction and Japanese girls' comics (1980 – present) to understand how the flow of goods and ideas from Britain to Japan in the second half of the nineteenth century informs the heightened interest in cultural commodity production and export in the two countries today.

Luthar, D Martin, 'Vicissitudes of Migration: Ethnic and Cultural Issues: Indian Diasporic Experience in Europe as Portrayed in the Literary Works of Postcolonial Writers'

In postcolonial climate, mobility encapsulates new paradigms of geographical, psychological and cultural (dis)locations leading to encountering a plethora of physical and traumatic exasperations, sense of insecurity, obliteration of one's cultural attributes, repercussions of trespassing geographical boundaries, perpetuation of inequality, injustice, erosion of active sense of self and conflicts among people in an alien land. The diasporic Indians experience the agony of all injustices hurled against them. Postcolonial writers elicit one's traverse in search of identity and home in an uncongenial environment in Europe. But it is perceived that the Indians feel proud of inheriting the attributes of the European society. Though tribulations of migration, enslavement, cultural denigration of Indians seem to be inexorable and inestimable, in India, people celebrate the lives of those who are settled in Europe. The study analyses the vicissitudes of migration which has moulded the minds of Indians to stay in Europe and lead a life of hybridity. The literary works of V S Naipaul venerate the cultural and social attributes of the Europe. In contrast to that he condemns these facets of the colonised nations. The analysis intends to explore the literary presentations of authors where the dichotomies of such polarised discourses are vividly presented. The paper proposes to analyse the latest global catastrophes which obstruct the concept of globalisation.

Biography:

Dr. D Martin Luthar has been working at the capacity of Assistant Professor (Senior Grade) and Head, Department of English at Bannari Amman Institute of Technology, Sathyamangalam, Erode District, Tamil Nadu, India for 16 years. Prior to this assignment, he was working at Bishop Heber College, Trichy, India as Lecturer from 1999 – 2001. He shows tremendous interest in exploring postcolonial attributes in relation to European contexts. He has presented a research paper on Tracing of Historical Impressions in the Folktales and Songs of Margaret Laurence's The Diviners at the Workshop on 'Processes of Subjectivation: Colonial and Postcolonial Perspectives', held at Saxo Institute, University of Copenhagen, Denmark during 16-18 August 2010. He has also participated and presented papers in various national and international conference held in India.

Mamet-Michalkiewicz, Marta, 'Neither Exile nor Home: Images of Belonging and Refuge in Contemporary Palestinian Writing'

Exile and refuge have been inseparable parts of today's transnational world. Hundred thousands of refugees seeking asylum in European countries have been an irrefutable evidence of global

migrancy which has become the immanent feature of human condition. This paper discusses the aspects of exile and belonging in the writing of contemporary Palestinian authors. With its long history of Israeli-Palestinian conflict, besieged Palestine is no longer in the limelight which has moved towards the European refugee crisis. Yet the political predicament of Palestine has influenced prolific writing touching upon issues of refuge and exile. This paper aims to answer the questions of conceptualization of Palestinian identity through the prism of (lost) homes, belonging and refuge in the writing of Raja Shehadeh and Mourid Barghouti. The results of this study indicate that Palestinian fiction is, quite surprisingly, overfilled with wonder, memory and imagination. Raja Shehadeh and Mourid Barghouti both discuss lost homes and lives in exile; their writing exemplifies the predicament of homelessness through nostalgia for the lost past and at the same time it is an example of restoring home through memories and finding one's home in writing.

Biography:

Marta Mamet-Michalkiewicz is an assistant professor at the University of Silesia in Katowice, Poland. She is the author of the book *Between the Orient and the Occident: Transformations of The Thousand and One Nights* (2011) and the editor of the volumes *Urban Amazement* (2015) and *Translation in Culture* (2016). She has published in the field of postcolonial literature and translation studies.

Martens, Emiel, *Welcome to the Smiling Coast* (film – see programme)

Biography:

Emiel Martens is Assistant Professor of Film and Visual Studies at the Department of Media Studies at the University of Amsterdam and Senior Lecturer and Researcher at the Erasmus School of History, Culture and Communication (ESHCC) at the Erasmus University Rotterdam. His research interests span the fields of Postcolonial Studies, Media Geography, Popular Geopolitics, National/Indigenous Cinema, and Film (and) Tourism, mainly in the context of the Caribbean and with a particular focus on the history and contemporary practice of Jamaican film and visual culture. His PhD thesis, entitled 'Welcome to Paradise Island: The Rise of Jamaica's Cine-Tourist Image, 1891-1951' (2013), marked the first study of Jamaica's early film history and its connections with the island's early tourism history. Currently he is a team member of the ERC-funded research project 'Worlds of Imagination: A Comparative Study of Film Tourism in India, Brazil, Jamaica, South Korea and the United Kingdom'. Besides his university posts, Emiel produces, promotes and distributes independent films through his company Dudes in your Face and organization Caribbean Creativity. Together with Dutch filmmaker, Bas Ackermann, he produced his first feature-length documentary, *Welcome to the Smiling Coast* (2016) in 2016.

Marya, Deepika, 'Globalization and the Politics of Resistance'

The semantics of globalization are necessarily double, not just as an antagonistic contact zone between the dominant and subjugated we see in old forms of imperialism, also the recent elections of Donald Trump interprets globality as self-interest of dominant power. Just as the notion of transnationalism consolidated imperial power, in the twenty first century it is the logic of free market that transcends the law and borders, and dismantles sovereignty of nation-states. Trump's manifesto on making America great by any means necessary is indeed a claim to universalism built on threatening national borders and histories. To connect globalization to postcoloniality asks postcolonial thought to be a space open for discussing hegemony of transnational corporations, after the majority have been choicelessly globalized by imperialism long ago, and then by the dominance of nation-state. This paper argues, postcolonial can be both resistance to corporatization of the world and accountability to a logic that is not hijacked by dominant culture. We will examine the growing resistance movements against Trump as more than antagonism played out by different groups on the streets, where postcoloniality can be read as a form of double consciousness that is not an act of recession from the metropole, but presents a critical perspective on the current political establishment. It is incumbent upon the postcolonial to take on agency to

cultivate and support local struggles when the neocolonialist, the nation-state, the indigenous elite have all failed to represent the majority.

Biography:

Deepika Marya teaches and publishes on postcolonial literature and theory. She teaches at the Commonwealth Honors College at the University of Massachusetts, Amherst, US.

Mendoza, Rodrigo Ivan Liceaga, ‘Of Walls and Cracks: On the Zapatista Critique of Borders and Capital and towards a Postcolonial Critique of Technology’

The Zapatista movement in Chiapas, Mexico, rose up in 1994 against the consequences of transnational liberalism, its neo-liberal program and ‘free trade’ agenda. This guerrilla movement exposed the inequities of capitalism and the practice of colonization within modernity as an ongoing (500 yearlong) reality in Mexico, exerted not only by an industrialising Mexican State but also exposed to transnational capitalism in the name of progress, globalisation and free trade. Drawing on and questioning Homi Bhabha’s idea of *hybridity* and *mimicry*, this paper explores how the *Zapatistas* understand recent events regarding globalisation and its ongoing erection of walls and borders in contrast to a more common national experience. Not relying on a national common sense of progress and modernity, this rebellion has enacted a constant dialogue and translation, (mis)understanding and reelaboration of discourses of colonization, modernisation, democratisation and neoliberalism from in-between indigenous, national and global spaces of action. Moreover, in times of progressive alternatives and mainstream leftist and right-wing versions of activism and institutional politics (and its digital ‘addiction’), they offer a self-aware and contrasting reading of the current national and global context, where exploitation, displacement, repression, and discrimination are inherent to capital and not a product of its excesses. Finally, and very briefly, this paper underscores the opportunities a *Zapatista* and a postcolonial inspired perspective can offer to reflect on the use of technologies for political activism and how disavowed knowledges return to make the presence and dominant discourse of information and communication technologies uncertain.

Biography:

Rodrigo I. Liceaga Mendoza is a PhD student in Politics at the School of Sociology, Politics and International Studies, University of Bristol. His research explores the political implications of the use of digital technologies and the internet by social movements in Mexico.

Mezey, Jason Howard, ‘Redrawing the Radcliffe Line in the Age of Big Data’

I analyze an implacable artifact of post-colonial history—the Radcliffe lines that demarcated the boundary lines between India and Pakistan—alongside the amorphous and globalizing phenomenon of Big Data as embodied and monetized by Google. Released in November 2013, Google Search’s “Reunion” advertisement went viral, poignantly imagining two friends finally reunited after fifty-plus years of Partition separation, their reunion orchestrated to every last detail by their grandchildren and the magic of Google’s search engines. I view this ad as a parable that puts globalization in dialogue with the post-colonial, as the fantasy it peddles merges the nostalgia for a unified India with the evocation of the benevolent power of Google to bridge postcolonial geographical and historical divides. Mindful of Google’s mission statement, “. . . to organize the world’s information and make it universally accessible and useful,” we can also read this advertisement as a triumph of Big Data, facilitating freedom of information and movement that surmounts the barriers erected by the nation-state. However, the story of “Reunion” also draws its power from the disunion that violently culminated in India’s Partition, concretized by Radcliffe’s own use of Big Data in his production of flawed boundary maps. Implicitly, “Reunion” provokes our return to the basic fact no matter how much information one can aggregate, data are far less important than the politicized interpretations and uses to which those data are subjected, and ultimately, when data go up against the modern nation-state, the victor of that struggle is yet to be determined.

Biography:

Jason Howard Mezey is an Associate Professor of English at Saint Joseph's University in Philadelphia, Pennsylvania. His publications include articles on Raja Rao, Paul Scott, Arundhati Roy, and David Mitchell, and he teaches literature courses on Postcolonial Studies, South Asia, South Africa, Israel-Palestine, and the Modern and Contemporary Epic. Full disclosure: He is storing this document on Google Drive and using Gmail to send it to its destination.

Mittal, Janhavi, 'Different Kinds of Questions': *Dusklands* and the Task of Political Translation'

In her reading of J.M. Coetzee's *Diary of A Bad Year*, Rebecca Walkowitz makes a case for the novel as a 'born-translated' text of 'comparison' literature; wherein comparison serves both as 'predicate and practice'. Using this definition, as both a point of reference and departure, this paper will argue that it is not Coetzee's later oeuvre, but his debut novel, *Dusklands*, that first signals the work of comparison through an act of what Judith Butler calls 'political translation' (Parting Ways, 28).

Conceptualizing *Dusklands* as an example of 'comparison' literature proves to be productive, not in engaging with Coetzee's transnationalism and relation to the condition of the 'global literary marketplace' as Walkowitz and Sarah Brouillette have argued, but in tracing the apartheid as the counterintuitive condition of its comparative possibility, against which the task of political translation is to be weighed. Particularly focusing on the novel's literary frame, and the framing of its internal acts of comparison, the paper will attempt to understand *Dusklands* as an instance of a born politically- translated text.

This paper thus attempts to argue that *Dusklands*'s negotiation of the task of political translation, while related to theories of comparative culturalism, or the politics and poetics of translation, remains irreducible to them - instead asking 'different kinds of questions' about, not merely the stakes of comparison, but of the work of literature in an era of neoliberal globalisation.

Biography:

Janhavi Mittal is a final year PhD. candidate in the Department of English and Comparative Literature, King's College London. Her work centers around using J.M.Coetzee's writing as a discursive site for literary planetarity.

Moore, Lindsey, 'Arab Spring Fictions from Algeria, Syria and Egypt'

My paper will explore post-'Arab Spring' fictions from Algeria, Syria and potentially Egypt, with reference to Rachid Boudjedra's novel *Printemps* (2014), Samar Yazbek's memoir *The Crossing* (2015) and – depending on the availability of the English translation (scheduled for May this year) – Basma Abdel Aziz's novel *The Queue* (2017). Following the uprisings that seized the attention of the global media in late 2010/early 2011, Egyptian and other Arab so-called revolutions have supposedly fallen into a state of 'relapse' as nation-states manifest entrenched 'morbid symptoms' of authoritarianism, securitisation and neo-liberal elitism (Achcar, 2016). But it has also been predicted that revolution and counter-revolution in the Arab world will continue to 'unfold like an open-ended novel rather than as a monological epic' (Dabashi, 2012: 9). My questions are thus: in what ways might creative writers unfold twenty-first century Arab national and transnational histories? How do they insert creative versions of historical (including anticipated) events into the global literary marketplace? What, if any, traction does a postcolonial analytical paradigm still have when analysing post-revolutionary Arab world fiction?

Biography:

Lindsey Moore is Senior Lecturer in English (Postcolonial Literature) at Lancaster University. She is the author of *Arab, Muslim, Woman: Voice and Vision in Postcolonial Literature and Film* (Routledge, 2008) and *Narrating Postcolonial Arab Nations: Egypt, Algeria, Lebanon, Palestine* (Routledge, 2017, forthcoming).

Nandi, Swaralipi, “We are all in this together’: Global Precarity in the Era of Neoliberalism’

This paper looks at literary representation of globalization through the tropes of ‘precarity’ and ‘precariousness’ in contemporary postcolonial literature. The notion of precarity is increasingly associated with late 20th century global capitalist economic systems that have spewed new global labor relations characterized by unstable jobs, deterritorialization of labor, and a free-floating group of workers with no job security. Though often contextualized against the once stable circumstances of the domestic labor-citizen of the global North---for the working class in the global South, as Seymor argues, has always experienced precarity—precarity signals an unprecedented vulnerability on a global scale in the neoliberal age. On the other hand, precarity—or “precariousness” — in Judith Bulter’s parlance also indicates an ontological condition of vulnerability, exposure, or capacity to suffer shared by all living creatures. In this paper, I engage with the notion of ‘precarity’ in the texts like Hari Kunzru’s *Transmission* and Indra Sinha’s *Animal’s People*, asserting that the ‘systemic violence’ of contemporary neoliberal globalization affects a global state of ‘precariousness’, leaving no community immune to it. These two texts that portray a technological disaster and an environmental disaster respectively convey the shared vulnerability of an interconnected world and appeal for an ethics of shared responsibility between the Global North and South.

Biography:

Dr. Swaralipi Nandi is an Associate Professor of English affiliated to JNTU, Hyderabad, India. She has a PhD in English from Kent State University, USA with a specialization in postcolonial literature and theory, with a concentration on post-millennium Indian English novel. She has numerous journal articles, book chapters and two books -- viz "The Postnational Fantasy" (McFarland) and "Spectacles of Blood"(U Chicago/Zubaan) -- to her credit and is currently preparing a research monograph on contemporary Indian poverty fictions to be published by Routledge.

Narayan, Gaura, “Tear Down this Wall’: Borders, Limits, and National Belonging in South Asian Postcolonial Literature’

In the context of Gayatri Spivak's call to the literary imagination to de-transcendentalize nationalism, this paper asks if the movement of peoples from South Asia to Vilayet / London as represented in literary texts undoes the boundary consolidating work of state moves like Brexit and President's Trump immigration ban. Literature that deals with migrancy de-transcendentalizes nationalism even when it finds itself caught in the hostile binaries of material history, such as 9/11. While literature, generally speaking, codifies cultural memory as Spivak suggests and while it participates in a massive nationalist rememorative project by recording everything that the collectivity has experienced, the literature of migrancy also pushes its reader "towards the complex textuality of the international" (*Nationalism and the Imagination* 21). The novels that I refer to in this paper exhibit a comparatist impulse – even though they are all written in English and so do not enter the lingual memories of non-English worlds – because they interrogate and "undermine . . . the possessiveness, the exclusiveness, the isolationist expansionism of mere nationalism" (*Nationalism and the Imagination* 32).

Postcolonial novels that deal with migrancy such as Monica Ali's post 9/11 *Brick Lane* provides a gendered and janus-faced answer to the question of national belonging as Chanu leaves but Nazneen laces her ice-skates and Razia says, "This is England . . . [y]ou can do whatever you like." A post 9/11 narrative located in the United States is not nearly as genial as Mohsin Hamid's *Changez* transforms into the hunted, albeit ambivalently, on account of the manipulations of narrative form. Hamid's recent *Exit West* considers the intertwined problems of national borders, belonging, and cultural alienation in a story that jettisons the journey narrative in the interest of a narrative of ambivalent arrival.

The literature I examine seems to defy the injunctions of the state and populates host nations with cultural and racial difference. In making this move, the literature marks the separation between the nation and the state. It also records immigrant discomfort while also recording

immigrant persistence. As such, it insists on a national picture at odds with the official narrative of the host nation. In so-doing it functions not only as a call to arms, but it also inaugurates a concept of nation not co-terminus with territorial boundaries.

Biography:

Gaura Narayan is an Assistant Professor of Literature at Purchase College, SUNY. She is the author of *Real and Imagined Women in British Romanticism* (New York: Peter Lang, 2010) and articles on "Lost Beginnings in Salman Rushdie's *Midnight Children*" *Narrative Beginnings* ed. Brian Richardson (Lincoln: University of Nebraska Press, 2008): 137-148, "Imperiled Women and Chivalrous Men in Colonial India, 1757-1857" *SAR* 34.3 (2013): 35-52, "Hybridity, History, and Empire in Rudyard Kipling's *Kim*" forthcoming (Spring 2018) in *Texas Studies in Language and Literature*, "Phoolan Devi: Gendered Subaltern; Caste Warrior" forthcoming (2018) in *Feminist Formations*, and "Sex and Literary History in *Orlando*" in Jane de Gay, Tom Breckin and Anne Reus eds. *Virginia Woolf and Heritage: Selected Papers from the 26th Annual Conference on Virginia Woolf* Clemson: Clemson UP, 2017: 128-133. Gaura's current book project is about the construction of India in the British imagination during the first phase of imperialism in India (1757-1857). Her scholarly interests include British Romanticism; Gender; Postcolonial theory and literature.

Olivato, Giulia Maria, 'The DNA Journey and Globalization'

The scientific discovery of DNA together with processes of genetic transmission have allowed people to demolish the ideology of a "pure race" and the ethnic-based divisions of the world. Genetics has shown that the concept of *ethnos* is not a monolithic principle but the outcome of a complex and infinite mixture of races and cultures, which weaves a net of ethnic relations that cross national borders. The awareness of the non-linear and multifaceted story of our genes not only influences our identity and our cultural interactions but it also shapes the modern ideas of nationality and globalization. This dissertation aims to combine post-colonial cultural and literary discourses and scientific issue of genetic genealogy in order to further newer understandings of the human bases of political and cultural globalisation in the modern international milieu. This enquiry starts from a scientific and cultural project called "Let's Open Our World" powered by Ancestry.com: one of the most popular genealogy websites that launched a direct-to-consumer test, which sequences people's genes to trace their geographic roots. The participants in this project were taken on a journey based on their DNA, through which they discovered that what they knew about their ethnic identity was absolutely partial. The results of the test disrupted the well-defined labels the interviewee used to define themselves and other people. "What I love about DNA," explains AncestryDNA expert, Brad Argent, "is it tells a biological history of who we are. It sits beside the culture history and paints another picture of who we are."⁷ This genetic enquiry was recorded by a video called "the DNA journey"

(<https://blogs.ancestry.com/ancestry/2016/06/02/the-dna-journey-powered-by-ancestrydna/>).

Literature contributes to this journey by visualizing it through words and stories, and by tracing a transregional history of globalization. This essay will particularly analyse Bernardine Evaristo's novel: *The Emperor's Babe* (2001). The English-Nigerian author recovers the genetic roots of Britishness by writing about the African presence in Roman Britain. She states in an interview: "I wanted to disrupt that Britain was only populated by white people until recently, so this challenge to Britain's misguided sense of its own history and identity."⁸ Therefore, the DNA journey empowered by science and literature together not only affects people's awareness of their roots but also their modern concept of nationality by pointing out the complexity of this concept and by providing a more articulated framework necessary to look at the contemporary world.

⁷ <https://blogs.ancestry.com/ancestry/2016/06/02/the-dna-journey-powered-by-ancestrydna/>, accessed February 28, 2017.

⁸ Michael Collins, "My Preoccupations Are in My DNA: An Interview with Bernardine Evaristo", *Callaloo*, Vol. 31, No. 4, Cutting Down "The Wrath-Bearing Tree": The Politics Issue(Fall, 2008), pp. 1199-1203.

Biography:

Giulia Maria Olivato is a PhD Student in the Department of Foreign Languages and Literature at the University of Verona. Her research project focuses on the concept of citizenship in post-colonial society.

Ong, Jade Munslow, 'South African Modernism'

Typically, the relationships between globalisation, African literature and modernism are mapped in the context of a narrative of development with Europe as the site of innovation. So, with the growth of empire in the late 19th century, European artists and writers adopted primitivist tropes from Africa to create new and experimental works; then at a more advanced stage of globalisation, in the second half of the 20th century, African authors drew inspiration from European modernists in their writing. African artists and writers are thus constructed as "primitive" in the 19th century, and "secondary, not constitutive" (2015: 194) modernists in the 20th.

This paper focuses on South African literature of the late-19th and early-20th centuries to revise the narrative of development outlined above. Work by Olive Schreiner (1855-1920), Solomon Plaatje (1876-1932), William Plomer (1903-1972) and H I E Dhlomo (1903-1956) will be used to argue that South African literature is inaugurated and persists as modernism, and which is a unique consequence of the rapid colonial integration of South Africa into the global capitalist system. The point is not that South African writers should now be included within a Euro-American conception of modernism, but rather that they inhabit the same modernity in a different context, and respond to this using their own and distinct modernist forms. Whilst Neil Lazarus (1986; 2012), Ato Quayson (2000) and Simon Gikandi (2005) have all made the case for reading African literatures of the late 20th- and 21st centuries in terms of modernism, they have not extended this perspective "backwards" to the 19th century. In doing so, I suggest that African writers can no longer be thought of as late or derivative modernists, but rather, pioneers who lead the way.

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Biography:

Jade Munslow Ong is Lecturer in English Literature (Nineteenth-Century) at the University of Salford, and co-convenor of the Northern Postcolonial Network. She has published on East and South African literature, and has a monograph forthcoming with the Routledge Research in Postcolonial Literatures Series entitled *Olive Schreiner and African Modernism: Allegory, Empire and Postcolonial Writing* (London: Routledge, 2017).

Parker, Emma, 'Doris Lessing's Global Life-Writing'

Through a discussion of Doris Lessing's life-writing, this paper explores the much broader question of what it means to live a global life. How do Doris Lessing's numerous memoirs and autobiographies articulate a transnational, transpersonal state through their accounts of her upbringing in colonial Rhodesia and her later return to postcolonial Zimbabwe? Does the self

which Lessing depicts in *Going Home* (1957), *African Laughter* (1992), *Under My Skin* (1994) and *Walking in the Shade* (1998) suggest that, ultimately, the global life is one of exile and dislocation? This paper argues that Lessing's significant body of life-writing warrants further critical scrutiny and has particular ramifications for contemporary considerations of lives which cross national and cultural borders.

Building on the recent proliferation of critical interest in the field of postcolonial life-writing (Moore-Gilbert 2009, Whitlock 2015), I explore how Lessing described her experiences of Southern Rhodesia by intertwining the British colony with the grey, bombed ruins of post-war London. Although she explored European metropolitan spaces during the day, at night she dreamt of the Rhodesian veld, experiencing 'long sad dreams of frontiers and exile and lost landscapes'.⁹ Lessing's transnational perspective allowed her to witness the process of decolonisation in her homeland. By examining her life-writing in relation to both the postcolonial and the global, this paper concludes by highlighting the continuing relevance of her autobiographical work in the twenty-first century's globalised world.

Biography:

Emma Parker is a PhD student at the University of Leeds whose research on postcolonial life-writing is supervised by Professor John McLeod. More broadly her research interests include 20th- and 21st- century literature, particularly modernism, women's writing, graphic literature and autobiographies. Her research is funded by the White Rose College of the Arts and Humanities (AHRC).

Paunksnis, Sarunas, 'Shopping Malls and Flyovers: Spatial Uncanny and Globalisation in Urban India'

The paper focuses on negotiations of globalisation in neoliberal India, specifically looking at the transforming urban space, and impact it has had on the shifts in imagining the Other vis-à-vis the new urban middle class, which emerged in the process of neoliberal economic restructuring of the 1990s. The paper, by drawing upon Freud's notion of the uncanny and Augé's concept of non-place looks at the spatial transformations in Indian cities and emergence of spaces that are the markers of the emergence of "global city" in India in the post-liberalisation period since the early 1990s – a shopping mall and a flyover. Both spaces have become symbols of globalization in India, are important markers of new middle-class subjectivity, and demarcate the lines separating the "global India" from its lower-class Other. While a shopping mall is an "exclusive" commodified and sanitized space for certain social classes to shop in peace and mix with people of similar social standing, a flyover sanitizes the urban space by creating lines of flight above and beyond the lower-class dwellings, and in the process, contributes to urban fragmentation, spatial deconnection and urban estrangement. The paper argues that such sanitized spaces, while designed to create safety and comfort, simultaneously produce a feeling of uncanny – on one hand the Other is always threatening to invade the exclusive space, but on the other – the feeling of uncanny arises as the spaces themselves, though culturally hybrid, are spaces of otherness, where otherness in this case is globalisation itself.

Biography:

Sarunas Paunksnis is an Associate Professor of Media Philosophy at Kaunas University of Technology in Kaunas, Lithuania. His main research areas include but are not limited to Indian cinema, postcolonial theory, cultural theory, postmodernism, and globalisation. He has recently edited and published a book titled *Dislocating Globality: Deterritorialization, Difference and Resistance* (Brill, 2016), and is currently writing a book on neoliberalism and Bollywood.

Pérez, Héctor, 'Al(lure) of the Globalised Factory City'

⁹ Doris Lessing, *Walking in the Shade: Volume Two of My Autobiography, 1949-1962*, (London: Fourth Estate, 1998), p. 172.

This paper addresses the phenomenon of manufacturing sites known as maquiladoras on the Mexican side of the U.S.-Mexico border, focusing specifically on the unsolved murders of hundreds of young women, the majority maquiladora employees. This particular discussion focuses on the femicides, documented to have occurred between 1993 and 2008, in Ciudad Juárez but considers that particular episode as emblematic of the world's long history of imperialism. This paper analyzes the fictional representations of the femicides in three key texts: two novels, *Desert Blood* (2005) by Alicia Gaspar de Alba and *The Dead Women of Juárez* (2012) by Sam Hawken, and the Hollywood film *Bordertown* (2006), as postcolonial gestures. As Lenin pointed out, imperialism is the highest stage of capitalism, and certainly the development of maquiladoras along the border and elsewhere throughout less developed countries illustrates the capitalist dynamic of desire and consumption which manufacturing feeds. Typically, maquiladoras employ young, minimally educated rural women who relocate to these manufacturing sites responding to the lure of an improved lifestyle without the encumbrance of crossing into the U.S.

Securing cheap labor for the production of goods to be consumed by privileged classes, worldwide, may not be anything new, but the proliferation of maquiladoras has taken the exploitation of human labor in the name of capitalist ventures and business models to new heights, or more properly, to new infernal lows. This phenomenon has also created a canvas for a kind of literature that emerges out of and beyond traditional realism and naturalism.

Biography:

Héctor Pérez is an Associate Professor in the Department of English at the University of the Incarnate Word. He received his Ph.D. from the University of Texas at Austin, which included writing his dissertation, titled, *Radical Discourse and Cultural Interdependencies between the United States and Mexico*. His research and teaching interests continue to be radical writing, Chicano/a literature, theory, and World Literature.

Powell, Edward, 'Peripheral Monsters: Figuring Utopia in Nnedi Okorafor's Speculative Fiction'

In Nnedi Okorafor's *Lagoon* (2014), the arrival of an alien spaceship in Lagos provokes the distrust, fear, and panic that is commonplace in Hollywood blockbuster alien invasion films. But this is not an invasion, and the aliens' overall intent is not malicious. The death and destruction they cause – while considerable – is provoked by the Lagosians' hostility. Meanwhile, in Lagos bay, the aliens sabotage oil pipelines and decontaminate the lagoon, redressing some of the environmental devastation caused by petro-capitalism in Nigeria. Evidently, far from being the Hollywood monsters that promise humanity nothing but wanton obliteration, these aliens promise a better, brighter future, one of survival through social and ecological justice.

This paper considers Okorafor's Utopian reframing of aliens and other monstrously more-than-human figures as a distinctly peripheral take on alien invasions, and the kind of future shock that regards such alleged abominations as cyborgs and genetic mutants as an existential threat. Like many of their Hollywood counterparts, these monsters provoke upheavals that throw society into disarray. But whereas in Hollywood, these upheavals threaten devastation or annihilation, those provoked by Okorafor's monsters promise liberation, insofar as the social order they destroy is unjust, unequal, and ecologically unsustainable. I consider how this difference arises from Okorafor's broad geopolitical scope, which encompasses both metropolitan and peripheral settings. In short, it should be no surprise if the prospect of an alien invasion looks different from the periphery; after all, from there the social order it threatens to overturn – the capitalist world-system – looks equally different.

Biography:

Edward Powell is currently an independent scholar based in Basingstoke. An alumnus of the University of Leeds, his research interests include postcolonial theory, African literature, science fiction, and utopianism. He is also the Newsletter Editor of the Postcolonial Studies Association.

Pravinchandra, Shital, 'Biocolonialism or Life Science? Medicine and Biodiversity in Ann Patchett's *State of Wonder*'

In this paper, I argue that developments in the life sciences have led to a new mode of (bio)colonial domination whose discourse of justification appeals not to civilization but to longevity and health. The literature of this new brand of colonialism, I show, looks a lot like Ann Patchett's *State of Wonder* (2011). The novel's protagonists travel deep into the Amazon in order to carry out a non-consensual study of a tribe whose women bear children well into their seventies. Their objective is to develop a miraculous and lucrative fertility drug. Our probable bioethical qualms about such an enterprise, however, are supposed to be stalled, if not forgotten, when we realise that the scientists have also discovered that the same indigenous tree-bark that confers ever-lasting fertility also harbours a cure to malaria, a disease that afflicts some three-hundred million people a year, mainly in the global south. Knowing that their pharmaceutical sponsor would never finance a drug as unprofitable as a malaria vaccine ("The people who need a malarial vaccine will never have the means to pay for it," the research leader explains), the scientists hide their discovery from their financial backers. My reading of the novel reads this plot device as one designed to seduce readers into effectively condoning biopiracy while simultaneously allowing them to condemn big-pharma capitalism. Crucial to Patchett's espousal of biocolonialism, I argue, is the justification that these measures will lead to a longer, better life for all.

Biography:

Shital Pravinchandra is a Lecturer in Comparative Literature at Queen Mary University of London. She has published in *Cultural Critique*, *Interventions* and *New Literary History*. She is currently completing her first monograph *Same Difference: Postcolonial Studies in the Age of Biotechnology*.

Prévo, Sandrine, 'Pastoral Nomadism in India: An Adaptation to Indian Modernity'

This presentation focuses on the Raika, a caste of sheep-breeders in Rajasthan, India. The Raika are the largest group of pastoralists in India; they are nearly half a million people. Fifty years ago, they became nomads.

The nomadism adopted by the Raika is far from an archaic method; quite the opposite, it is an adaptation to Indian modernity. In the past they were mainly sedentary, but they became nomadic under the effect of agrarian reforms, extension of agriculture and ecological degradation. Moreover, agricultural policies in the decades following India's independence, led to a reduction of grazing areas in Rajasthan. As a result, the Raika were forced to 'nomadize' ten months per year on nearly 2500 kms across several states in India.

In this presentation, I will describe the Raika's migration practices. Indeed, nomadism is not a simple movement but involves a specific organization. I will examine the structure of a nomadic group, life in camps, meals, care given to animals, relations between camp members, relations with farmers. This presentation will be illustrated by numerous photographs.

In the course of the last 10 years, the Raika's way of life has changed again and nomadic practices have started to disappear. Indeed, younger generations now want to work in cities and become jewellers, clothing dealers or doctors. They want education and aspire to a "modern and globalized" lifestyle. Many of them go to cities in the south, while older generations sell their livestock. This change is linked to the growing social marginalization of Raika breeders. The sedentary and globalizing Indian society does not recognize the breeders' capacity to adapt to the cross-currents of modernization, thus contributing to the abandonment of the Raika profession.

Biography:

Sandrine Prévo is an anthropologist and researcher associated with the Center for the Study of India and South Asia (CEIAS) at the Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris.

Raimondi, Luca, 'The Birth of a Postcolonial Sea: Jawaharlal Nehru and the Indian Ocean'

The purpose of this paper is to investigate the Indian postcolonial imagination of the Indian Ocean as it is expressed in Jawaharlal Nehru's *The Discovery of India*. The hypothesis that supports this study is that the emergence of national loyalties at the turn of the twentieth century, and the birth of postcolonial India as a territorial nation-state, represented a crucial predicament to the idea of a unified Indian Ocean world.

Drawing on narratology, I will examine the overall structure of *The Discovery of India* and identify its narrative theme and motifs. On the basis of this interpretive framework, I will then read the particular 'story' of the Indian Ocean that develops from the mode of emplotment. The vision of the Indian Ocean that transpires from Nehru's book is in stark contrast with the one that emerges from recent works of transnational history on the region. These emphasize, by the use of a specific tropology, a discourse of connectivity, mobility of people and circulation of ideas, while they largely disregard or demote the boundary-making practices and the regional aspirations that the Asian and African countries projected over the Indian Ocean as they turned into sovereign nation-states. On the contrary, my discussion of *The Discovery of India* aims at bringing to light a different narrative of the region, a narrative that is produced by – and, at the same time, contributes to producing – the mid-twentieth century transformation of the Indian Ocean into a postcolonial 'sea of nations' (Amrith 2013).

Biography:

Luca Raimondi holds a PhD in Comparative and Postcolonial Literatures from the University of Bologna (Italy) and an MRes in Contemporary India from King's College London (UK). He has taught English Linguistics (Milano) and is now working on a project on the Indian imagination of the Indian Ocean in the first decades after India's independence. His most recent publications are: 'Black Jungle, Beautiful Forest: A Postcolonial, Green Geocriticism of the Indian Sundarbans' (in Tally Jr. & Battista, *Ecocriticism and Geocriticism*, Palgrave Macmillan 2016) and 'Land, River, Sea: The Articulated Space of the Indian Ocean in Amitav Ghosh's Ibis Trilogy' (in De & Vescovi, *The Culture Chromosome*, Orient Blackswan, forthcoming).

Reza, Alexandra, 'Anti-Colonial Visions of the World in *Mensagem* and *Présence Africaine*, 1947-68'

This paper seeks to bring forward the different ways that the 'global' was mobilized as part of the resistance geographies imagined by anti-colonial writers in French and Portuguese from 1947 and 1968. Focusing the literary and political journals *Présence Africaine* and *Mensagem*, I argue that the global was an important concept and category for many of the authors published on their pages, who sought to surpass imperial political and linguistic divisions.

Considering the different scales at which 'the global' is mobilized in anti-colonial writing in French and in Portuguese, and tracking the ways that ideas about the 'global' developed into ideas about the 'Third World' over this period, I argue that these intellectual and material histories can help bring into focus alternative views of globalism to the neoliberal vision this conference seeks to interrogate, that can help us be specific about the historical and geographical location of contesting views of globalization, and the political projects that underpin them.

Biography:

I am a doctoral student at the University of Oxford. My research focuses on African anti-colonial literary and political journals in French and Portuguese in the period 1945-1975. In particular, I work on the connections between literary and political activity during that period, and on transnational connections between writers and activists working in different places and in different languages.

Rossi, Laura L., 'The Audiovisual Autonomy of the Periferia: The Hip Hop movement in Cinematographic Representations of Brazil'

In Brazilian culture, the figure of the Favela or the favelado has been largely exploited both in positive and negative terms. One common factor, however, is that scarcely ever this gaze came from within. Concerned with the representation of the marginalized individuals, we propose to discuss

the issues of class representation in Brazilian Cinema in terms of three pillars of social autonomy: periferia as the subject matter of art, periferia as the producer of art and periferia as the consumer of art.

In a highly segregated society, where different classes and races are parted by both psychological and architecture barriers, the Hip Hop movement, specially the Rap music of social protest and political awareness, will be analyzed conjunctly with Film as Brazilian rap-related have become the major form of informal political and social education in the urban outskirts.

This analysis aims to show indicatives of how the Favelado is audio-visually portraying its own marginalized communities and Brazilian culture in general. With that, simultaneously, there is an effort towards identifying potential esthetic projects that show how the Hip Hop dynamics can be expanded into the audiovisual field not as a byproduct of the music, but as an independent art form within the peripheral culture.

Biography:

Currently enrolled at NYU's Masters in Cinema Studies, Laura Langer Rossi holds a Bachelor degree in Communications with emphasis in Film from FAAP (Brazil); she has also studied Film at UCINE (Argentina) and Executive Production at AIC (Brazil). In the Industry, Rossi has worked as an editor for many short films and at the International Department of Brazilian production company Gullane. Her current research centres around social cinema and expanded concepts of realism in film, adopting an anthropological perspective and applying psychological theories in aesthetic analysis.

Ruspolini, Antonia, 'Long Story Short: A Reflection on the Post-Colonial Short Story and its Commitment to Challenging the Master's Narrative: The Case of Mozambique'

The study and analysis of the short story as a literary genre tends to be restricted to the insights and readings of Western short stories. The short story is seen in most cases as a minor and lesser genre in comparison to the great and munificent genre of the novel. Throughout the nineteenth and twentieth centuries, literary criticism highlighted many primary and crucial aspects of the short story bestowing upon it the cultural and literary worth it deserves.

Post-colonial theory and above all, the post-colonial perspective, enabled readers and scholars to acknowledge the value and the struggles of narrative forms coming from the former colonies of European empires, showing the thrive of the short story as a peculiar trait of many emerging national literatures.

This paper outlines how the emergence of the short story in post-colonial literature can be considered not only as product of the merging process of oral tradition and written literature but also, and mainly, as a literary "recoil" to a dominant Eurocentric canon. The novel, in fact, was the main literary genre in the colonial context, and the choice of writing one's own identity, own voice, own history as short story, is a clear and evident political attempt to realign a power which is firstly cultural.

By examining cultural products from a literary point of view, my paper might help consider how even the choice of a certain narrative form can be a way of reconsidering and questioning a globalizing project. A case in point is the Mozambican short story form: the short stories of authors like Mia Couto epitomize the efforts of fighting a homogenizing and globalizing process starting from the written page.

In conclusion, the contemporary deployment of the post-colonial short story as a literary tool of cultural rebellion might be effective and productive in terms of analysing the current political moment through the conceptual lens of soft power, thus acknowledging that social changes might begin from literature.

Biography:

Antonia Ruspolini is a PhD student at the University of Perugia. She graduated from the University of Bologna with a thesis focusing on the geopolitics of the Portuguese language and how translations affect post-colonial literature from a political perspective. Her field of research, in fact, is post-colonial literature in the Portuguese language, geopolitics of languages, and language

teaching. Her PhD thesis examines the forms of short prose in comparative literature, with a particular emphasis on authors such as Cortázar, Guimarães Rosa and Mia Couto.

Salgò, Eszter, ‘A Postcolonial Perspective on the European Union’s Visual Narratives’

Since the crisis of the Eurozone, the ideology of European federalism has turned into a soteriology appropriating from religion the function of myths, symbols, and rituals. This paper explores how EU institutions’ visual narratives aim to convey citizens a new story of abundance, fulfillment, and homecoming, thereby conjuring up the illusion of a peaceful, prosperous and joyful Europe (in hopes of shifting citizens’ allegiance from the nation-state to the EU). It seeks to demonstrate that the campaign videos, with their structure and symbolism (often centered around the “sacred gaze” of the mythological princess, Europa), anticipate the betrayal of the promise of a new, democratic, idyllic Europe and reveal the supranational elite’s authoritarian approach. The paper argues that EU policy-makers tend to defy contemporary conceptualizations of identity and culture (that emphasize identities’ fluid, fragmentary, contested, and hybridized nature) and are inclined to fix the meaning of Europe and Europeaness. In their Eurocentric and chauvinistic conception of history “European identity” is portrayed as a fragile, a delicate entity constantly under the threat of dangerous and contaminating forces. Contrary to the official mission of telling the story of a European *communitas* built by and for Europeans, the videos seek to convey a strongly romanticized and mythicized vision of Europe. The paper suggests that the plots follow a predictable “sequence of moves,” representing a devise that Umberto Eco described as “typical of an escape machine geared for the entertainment of masses.”

Biography:

I teach in the Department of Political Science and International Affairs at John Cabot University in Rome. I work across disciplines; in my research, I explore how both conscious and non-conscious emotive experiences relate to public and political life. My last book *Psychoanalytic Reflections on Politics: Fatherlands in Mothers’ Hands* was published by Routledge in 2014; my forthcoming book *Images from Paradise: The Visual Communication of the European Union’s Federalist Utopia* (Berghahn Books) will come out in June 2017.

Sandru, Cristina, ‘The Unravelling of Europe: Dystopia for a Post-Liberal World Order’

The paper will discuss Dave Hutchinson’s cross-generic (sci-fi/ espionage thriller/dystopia) trilogy transparently entitled the ‘Fractured Europe’ sequence (comprising, thus far, *Europe in Autumn*, *Europe at Midnight* and *Europe in Winter*) as a possible post-global scenario, anticipating almost eerily the sense of dislocation brought about by the momentous political events of 2016. The imagined near-future Europe is not pretty: medieval fiefdoms and supranational entities jostle to take the place of an imploded, rump-EU, and the United Kingdom, predictably, is no more, having been replaced by its constituent nations. Not only is the open-border dream of the Schengen Zone long dead, but new microstates are springing up from the husks of former nations, walls and gated mini-communities are ubiquitous, borders numerous and dangerous, and conspiracies, plots and terrorist threats abound. Overlaid on the very real map of Europe is an alternate topography ostensibly created by a 19th century eccentric English map-maker, which in the course of a century grows into a full-blown pocket universe (Ernshire/The Community) stretching the length and width of the actual European continent, but culturally homogeneous, bearing an uncanny resemblance to a 1950s version of little England. Beyond its generic pyrotechnics involving spies, various government plots, and a secretive organisation (‘Les Coureurs de Bois’) involved in trans-border dealings, the trilogy presents an oblique assessment of a fracturing Europe, and a devastating critique of what a purely English space without any European influence might look like: isolated, xenophobic, dull and hierarchical, the alternate ‘slice of uncontaminated Britannia’, as one reviewer puts it, offers no solution to the ills of future post-Britain. In imagining a Europe fragmented into hundreds of ever-smaller polities and a USA that has withdrawn from NATO and is mired in internecine conflict and civil war, the novels expose the danger that cultural and

political divisiveness represent and offer a chilling – if generically entertaining – reminder of how history and geopolitics shape the future.

Biography:

Dr. Cristina Şandru currently works as managing editor for *The Literary Encyclopedia*. She is the author of *Worlds Apart? A Postcolonial Reading of post-1945 East-Central European Culture* (Cambridge Scholars, 2012) and co-edited the special issue of the *Journal of Postcolonial Writing* on Postcommunism/Postcolonialism (May 2012) and the collection *Rerouting the Postcolonial: New Directions for the New Millenium* (Routledge 2009).

Sankaran, Chitra, ‘History, Power and Ecofeminist Altercations in two Southeast Asian Fictions’

In my paper, I wish to discuss two Southeast Asian novels. The *Fish-Hair Woman*, a metahistorical novel based on the ‘Total War’ in the Philippines by the Australian-Filipina writer, Merlinda Bobis, was published in 2012 and is set in Iraya, a village in the Philippines. It spans distinct eras, three decades apart: 1977, ‘87 and ‘97, which cover the beginnings, the duration and the aftermath of the Total War, the civil unrest when government soldiers fought communist insurgents (the historical “New People’s Army”). The multi-layered and metafictional narrative is about a [his]story of political unrest. I focus on the way in which the multiple narratives in this novel convey the impact of the regime of terror on the people and yet entwine this with a love of the land and the river. This is a theme that is also foregrounded in *The River’s Song* by the Singaporean writer, Suchen Christine Lim, published in 2013. The text focuses on a chapter from the annals of Singaporean history: The “Clean River Campaign” of the 1980s. Lim interrogates “the success” of the campaign raising the question, “Success at whose cost?” She highlights the hardships faced by the ‘river people’ when they were forcibly evicted from the river and re-housed during the campaign. In describing the social history and privations of a little-known segment of Singapore society, the novel raises some critical questions about neoliberal ambitions and subaltern rights. I compare the ecofeminist agendas that the novels promote and also problematize.

Biography:

Chitra Sankaran is an Associate Professor in the Department of English at the National University of Singapore. Her areas of research interest are in the fields of postcolonialism, feminism and ecocriticism.

Santayana, Vivek, “By the Light of Fireflies’: Form and the Critique of Globalisation in the Late Short Stories of Nadine Gordimer’

The inequalities between cores and peripheries in a globalised capitalist world-system operate on multiple geographical and temporal scales. According to Sharae Deckard, James Graham and others of the Warwick Research Collective, for a literary text to register these inequalities across multiple scales requires narrative structures that correspond to the different spatial and temporal dimensions of this world-ecology. In this regard, this paper will evaluate the ways in which Nadine Gordimer’s formal strategies in her later short story collections engage dialectically with the subjective experience of globalisation and neo-liberal capitalism in South Africa. *Jump, Loot* and *Beethoven was One-Sixteenth Black* interrogate the ways in which various structures of globalisation – transnational flows of capital, migration, international aid and diplomacy – are inflected by existing inequalities of race, class, wealth and power in South African society. The form of the short story cycle – comprising multiple, discrete narratives from different perspectives, centring on singular moments with heightened aesthetic intensity – allows for the text to engage critically with the multi-faceted aspects of globalisation at the multiple scales at which they are perceived. Through their disruptions of the various developmental ideologies of neo-liberalism and globalisation, the texts create the space for the critique of and resistance to these structures of global capitalism. This paper will also address a tendency in Gordimer scholarship and in postcolonial studies to privilege novels over short stories, and will argue that the disaggregated

narrative structure and the shifting perspectives of the short story cycle offer some advantages in engaging critically with the polygonal structures of neo-liberal capitalism.

Biography:

Vivek Santayana is a first-year doctoral candidate in the Department of English Literature at the University of Edinburgh. His research interests include postcolonial studies, ecocriticism, the medical humanities and postmodernism. His doctoral thesis is on the politics of style in the late works of Nadine Gordimer.

Schneidemesser, Lotta, 'New Zealand is proud of its Māori heritage': Representations of New Zealand at the Frankfurt Book Fair 2012

In 2012, New Zealand was the *Guest of Honour* country at the Frankfurt Book Fair. The passing on and continued writing of the 'Gastrolle' or 'GuestScroll', a scroll of parchment housed in a transparent cylinder, is one of the central traditions of the Frankfurt Book Fair. Each year, the Fair celebrates one country as its *Guest of Honour*. This country receives the 'GuestScroll' from its predecessor and is tasked with adding an excerpt from its national literature, representing the country's literary heritage, to the scroll. My paper argues that this makes the 'GuestScroll' a unique historical, symbolic and literary object. Unlike the English translation, the German term *Rolle* is ambiguous, and can be translated either as *scroll* or as *role*. The term 'Gastrolle' therefore refers both to the physical object being passed on and to the country fulfilling the role of the guest. In this context the ambiguity is meaningful, as the 'Guest of Honour' country plays a specific *role*, which it illumines through its literary statement on a *scroll* of parchment. Curiously, New Zealand decided to begin its contribution with the statement "New Zealand is proud of its Māori heritage", and the selection of quotations that they chose to add to the scroll are arranged according to Māori protocol, thus giving the indigenous population and their literature the main focus, and a strong position of agency. This paper will analyse the cultural significance of the 'GuestScroll' and New Zealand's literary contribution to it in 2012 and contextualise it in the larger framework of New Zealand and postcolonial literature.

Biography:

Lotta Schneidemesser is a second-year doctoral candidate at the University of York, supervised by Professor David Attwell. She spent part of her undergraduate degree at Victoria University of Wellington, researching Māori literature and culture and did a Master's degree in World Literatures in English at Jesus College, at the University of Oxford. Her PhD-research focuses on the moment of homecoming and looking into the broader issues that concern home, homecoming and return migration in Pacific Literature. Her PhD is funded by the Heinrich-Böll-Foundation.

Sheikh, Noor Habib, 'Mapping 'Structures of Feeling': Agha Shahid Ali and the Transnational Literary Network of the Ghazal'

A recent turn in literary criticism has prompted scholars to look at the political and cultural confrontations of the East and West from a macro-historical, *longue durée* perspective. This type of critical inquiry has important implications for contemporary postcolonial scholarship, an argument made by Laura Doyle in her essay titled "Interimperiality: Dialectics in a Postcolonial World History". Assuming that the imperial moment is not quite over-existing under an altered guise with variously positioned stakeholders- this paper utilizes the "interimperial" framework to examine the English ghazals by Kashmiri-American poet Agha Shahid Ali (1949-2001). The ghazal originated in seventh century pre-Islamic Arabia, and is celebrated as one of the most enduring forms of poetry to have been translated, adapted, and finally canonized over the course of the past millennium. Taking Ali's poetry as its most recent (and as yet fascinating) incarnation, this paper hopes to problematize some of the celebratory terms such as "hybrid", "transnational", etc that are typically used to describe his particular rendition of the form, and try to identify where the ghazal self-reports its "interimperial" politics.

The questions this paper seeks to explore are: Can we view this translation of form as something more than mere literary migration and/or "fusion poetry"? To what extent does the interimperial

history of the ghazal manifest itself on the level of both structure and theme? To quote Doyle, how does the ghazal's "foundational entanglement in a multilateral and sedimented geopolitics" make itself visible in its most recent iteration, rendered in a language and context far removed from its "source"? (25).

This paper argues against the reading of "hybridity" in Ali's ghazal and suggests instead that the poet has deliberately tried to *preserve* the form, and not hybridize it. Aamir Mufti describes this process as a "series of relays between "English" and "vernacular" spaces and practices" (195). If Agha Shahid Ali is the agent operating between two (cultural) empires, then where does appropriation take place? What is lost and gained in this translational process? What are the politics of translating the ghazal in a "world" literary milieu that assumes a primarily Western readership?

References:

Laura, Doyle. "Inter-imperiality." *Interventions*. 16.2 (2014): 159-196. Print.

Mufti, Aamir. *Forget English!: Orientalisms and World Literatures*. , 2016. Print.

Biography:

Noor Habib Sheikh is a second year Ph.D student in Comparative Literature at the University of Massachusetts Amherst. Her academic interests include modern comparative poetics from the Muslim world (particularly South Asia), post-colonial theory and translation studies.

Sorensen, Eli Park, 'Rohinton Mistry's Realism and the Spectre of Capital'

This paper argues that the current anti-globalist sentiment (Brexit, the American presidential election, the rise of Front National) calls for a renewed engagement with literary realism, often neglected as an aesthetically significant form within today's critical discourse. The main literary focus will be the realist novels of Rohinton Mistry, whose texts in many ways can be seen as a response to what Joseph Vogl — in his book *The Specter of Capital* (2010) — has described as the *fictionalization* of the global economic system. With financial tools like futures, forwards, derivatives, options, swaps and so forth, the global market circulates — not objects or services — but price expectations and future conjectures. This trajectory has according to Vogl essentially unhinged the market from a notion of reality. Mistry's novels generate what I call a 'realist ideal' that strives towards re-anchoring a world system that increasingly has become unreal, spectral. Literary realism more generally — its worldliness, its interpretive and connecting energies — plays an important aesthetic function here in the sense that it is not simply 'mirroring' the market (that is, *reflecting* or *imitating* a postmodern regime of floating signifiers), but radically attempts to delineate critical genealogies that offer alternative perspectives on today's anti-global sentiments.

Biography:

Eli Park Sorensen (PhD, UCL) is Assistant Professor in the Department of English at Chinese University Hong Kong. He specializes in comparative literature, postcolonial thought, literary theory, and cultural studies. He is the author of *Postcolonial Studies and the Literary: Theory, Interpretation and the Novel* (Palgrave Macmillan, 2010) and has published in journals such as *NOVEL: A Forum on Fiction*, *Journal of Narrative Theory*, *Paragraph*, *Modern Drama*, *Research in African Literatures*, *Partial Answers*, and *Forum for Modern Language Studies*.

Stadtler, Florian, 'Narrating Globalisation, Contesting Politics of Space in the Work of Amitav Ghosh'

Much attention has focused on the South Asian novel's connection to nation, language and its impact on processes of narration. However, the question of history and its relation to wider questions of genre have thus far been situated more on the margins of these debates. This paper will consider, through an analysis of the *Ibis* trilogy by Amitav Ghosh, how the historical novel approaches the issue of globalisation and how a re-examination of Empire and its rhetoric of free trade allows for a recalibrated view of the contemporary. How do the novels challenge ideas of nationalism and the networked globe and how can the colonial archive be used to further

investigate these issues? How do Ghosh's engagements with indentured labour and slavery coalesce with the modern period? Does it enable us to consider further the silenced voices that are excluded from historical and contemporary considerations of an economic logic of progress and modernity? The paper, then, will investigate some of the textual and rhetorical strategies with which Ghosh animates these questions and consider how the novel as a literary form has responded and questioned the processes of globalisation, and how a postcolonial reading practice allows us to further our understanding of colonialism and its consequences in a globalising world.

Biography:

Florian Stadler is Lecturer in Global Literatures at the University of Exeter, UK. He has published on South Asian Writing in English, Indian Popular Cinema and British Asian Literature and History. His monograph *Fiction, Film and Indian Popular Cinema: Salman Rushdie's Novels and the Cinematic Imagination* is published by Routledge. He is Reviews Editor of *Wasafiri: The Magazine of International Contemporary Writing*.

Sunder, Jason, 'Cow Protection, Industrial Beef, and Caste Oppression in Contemporary Dalit Literature'

With the exception of a few translated Dalit texts such as Amitabh's "The Cull" (Dangle 1992), in which a group of slum-dwellers slice open a rotting cow carcass to provide food for their families, questions of animal life, meat-eating, and caste oppression remain under-explored in contemporary Indian literature and criticism. Meat's underrepresentation in the literary sphere grows especially curious in light of a century of populist violence around Indian cow protection (e.g. Adcock 2010) and the present-day furor that surrounds the Bharatiya Janata Party's politicization of plant-based diets. Moreover, recent attacks by self-appointed "cow-protectors" upon Dalit leather workers in Gujarat have raised the ire of both marginalized groups and politically progressive middle-class Indians. Nevertheless, the linkages between caste inequity, cow protection, and the Indian beef industry's role in the global supply chain are often overlooked in humanities and social sciences discourses (Gopal 2016); meanwhile, social progressives who defend marginalized castes proudly declare that they will "eat anything that moves" (Srinivasan and Roo 15). Bearing such complexities in mind, this paper's question is two-fold: how, on the one hand, can literature help us think through the entanglements between the lives of animals, the industrial meat complex, and caste oppression in India? Additionally, how might sustained literary engagement with Indian stories about meat explode the global imaginary's popular ideal of a spiritually attuned, devoutly vegetarian Indian subject? I approach Arjun Dangle's translations of Dalit writings that confront caste oppression, meat-eating, and animal life and death as a departure point for these questions.

Biography:

Jason Sunder is a PhD candidate in English Literature at the University of Western Ontario. His thesis investigates how the British Raj's legacy of imperial power shaped, and continues to shape, the lives of animals in India, and how stories about animals by Indian authors influence the way we think about this legacy today.

Timms, Emily Kate, 'Beyond the Eskimo Floe: Postcolonial Perspectives on Global Ageing'

The UN's *Madrid International Plan of Action on Ageing* (2002) declares that rising life expectancy is 'one of humanity's major achievements'. Yet older people are often portrayed as an economic burden to younger workers and health services, illustrated by recent 'Eskimo floe' cartoons which depict Inuit communities banishing aged elders into wastelands. This conflation of indigeneity and age as 'disposable lives' is a postcolonial concern, and, indeed, gerontology has recently turned to postcolonial studies for critical conceptualisations of 'age'. This turn can tend towards caricature, with older people recast as 'other', 'subaltern', or victims of 'age mimicry'. My paper moves beyond these nascent interdisciplinary conversations to propose that a considered postcolonial critique of age may expose and interrogate the implicit neoliberal values within global

ageing discourses and health policy. I analyse how definitions of age are conditioned by neoliberal economic practices, as in the *Madrid Plan* and the WHO's *Active Ageing Policy Framework* (2002), to the detriment of indigenous societies. Furthermore, dominant gerontological paradigms of 'active' or 'positive' ageing establish questionable criteria for 'successful' ageing that equate older peoples' 'use value' with neoliberal iterations of 'productivity'. My paper explores how indigenous ontologies may strike at the heart of global discourses of age and begin to their reformulation, with recourse to Mason Durie's Māori health research and Patricia Grace's *Small Holes in the Silence* (2006) and *Chappy* (2015). Ultimately, my analysis calls for new interdisciplinary methodologies whereby postcolonial thought nuance gerontological perspectives of age and its manifestation in global health policy.

Biography:

Emily Kate Timms is a provisional PhD student in the School of English at the University of Leeds and her project is sponsored by the White Rose College of the Arts and Humanities (WRoCAH). Her PhD thesis examines ageing in Caribbean and Pacific Island literature, film, and health policy since 1990. She is also the editorial assistant for *Moving Worlds: A Journal of Transcultural Writing* (www.movingworlds.net) and *Stand Magazine* (www.standmagazine.org).

Udomlamun Nanthanoot, 'Globalisation and Affective Labour in Zadie Smith's 'The Embassy of Cambodia''

Originally published in *The New Yorker* in 2013, Zadie Smith's short story, 'The Embassy of Cambodia' tells about a migrant domestic servant, Fatou, who works for the Derawals in their northwest London house which locates on the same street as the diplomatic building in the story's title. In her fiction, Smith portrays the precariousness of domestic work and exploitation of domestic workers. Unpaid for her labour, Fatou can be seen as a modern-day slave who is finally fired from work without a reasonable cause only a couple of days after she saved the life of her employers' daughter. By taking a narrative detour through global and historical issues such as colonialism, genocide, migration, and globalisation, Smith wrote about several characters who carry out various types of affective labour which is commonly regarded as 'women's work'. Built largely upon prominent conceptualisations of immaterial and affective labour proposed by autonomist scholars such as Michael Hardt and Antonio Negri, this paper is a study of gender and affective labour against the backdrop of global capitalist, patriarchal, and postcolonial exploitation. This paper also represents my attempt to interpret the quote, 'Gratitude was just another kind of servitude', from the story in relation to affect, affective labour, and global capitalism. I finally argue that though the story portrays the exploitative and oppressive nature of global capitalist, postcolonial, and patriarchal systems, there are yet some possibilities in achieving a sense of solidarity and liberation for affective workers.

Biography:

Nanthanoot Udomlamun received her PhD in English and Comparative Literary Studies from the University of Warwick in 2014. She is currently a Lecturer in English at Srinakharinwirot University, Bangkok, Thailand. Her research interest lies in postcolonial and diasporic literature.

Valovirta, Elina, 'A restless mami wata': Caribbean Sexuality Orientated by Water Metaphors'

In the Caribbean context, questions of identity extend beyond the customary platforms of land and soil, as the archipelago surrounded by the Caribbean and Sargasso Seas as well as the Atlantic Ocean invites considerations of water as a fundamental source of identity formation. In addition to being embedded in the traumatic history of the Middle Passage, water is also a healing element in Caribbean folklore, and as such features heavily in Caribbean writing. The literary anthology, *Caribbean Erotic* (2010, eds. Opal Palmer Adisa & Donna Weir-Soley), highlights sexuality and eroticism articulated through water imagery (such as rain, tears, the ocean or rivers). In Jacqueline Johnson's poem, "Water woman", for example, "a restless mami wata/caught in between river worlds" tries to find fulfilment. Frequent references to eating and drinking in the collection also

yoke fluids with orality – as the oral literary tradition or as oral sex, both of which are ubiquitous in the collection.

The paper argues that some bodies of water (such as the river as a feminine and healing element) have more expressive power to articulate Caribbean desires and identities than others. Water does not only lend its metaphorical power to writers' anticolonialist aesthetic strategies, but actively regulates what can be articulated into existence. The texts in the collection show, how a plantocratic means of oppression (such as water in its various formations) carries emancipatory potential and shapes identities. The paper considers the fluid and aquatic nature of sex and love-making, and proposes that new ecological orientations may emerge from such an eco- and postcritical reading of water metaphors as "orientation devices" (Felski 2015, 52).

Biography:

Elina Valovirta is Senior Lecturer in the Department of English at the University of Turku, Finland. She is the author of *Sexual Feelings. Reading Anglophone Caribbean Women's Writing Through Affect* (2014, Rodopi) and she has published articles in journals such as *The Feminist Review*, *Sexuality and Culture* and *The Journal of Commonwealth Literature*.

Vivi, Veronica, 'Pterodactyl, Puran Sahay, and Pirtha' and *Animal's People*: Representations of Slow Violence on Human Beings and on Nature in Postcolonial India'

This paper will look at the representation of Slow Violence, as Rob Nixon conceived it in his work *Slow Violence*, both on nature and on human beings in Mahasweta Devi's short story 'Pterodactyl' and Indra Sinha's novel *Animal's People*. By bringing in Stacy Alaimo's idea of 'transcorporeality' – that sees humans as always being interconnected with their environment and the nature of humanity as ultimately inseparable from it – this essay will argue that Slow Violence on human beings and on nature cannot be seen as separate phenomena, thus making the division human/environment illusory. At the same time, we will examine how both authors rise to the representational challenge Slow Violence entails, in their effort to make the invisible, and apparently inexistent, spectacle of Slow Violence more visible and understandable to a wider audience. In its final part, this paper will take into consideration what outlook on the future the two authors offer in their works. It will be argued that the two narratives should not be solely seen as depictions of how corrupted, evil, and violent the current era is, but their authors ask to recognise the necessity of speaking of the invisible stories of violence in the world.

Biography:

Veronica is a recent graduate from the taught Master in English Literature MSc Literature and Modernity: 1900 to the Present at the University of Edinburgh. After completing her undergraduate degree from the University of Bologna (Italy), she decided to move to Edinburgh to continue her studies. Her academic interests focus on postcolonial and modern literature. Specifically, she is interested in the relationship between identity and space, the figure of the outsider and the stranger in literature, and ecocriticism.

Waegner, Cathy Covell, 'Ghosting Globalization: Speculative Sovereignty and Asylum-Seeking in Gerald Vizenor's *Treaty Shirts*'

A novel set in 2034 about seven Anishinaabe refugees establishing their own creative government on a small island at the Canada/United States border seems at first glance to have little to do with globalization. But in fact the latest work of fiction, *Treaty Shirts* (2016), by the "elder" of Native American Studies, Gerald Vizenor, is a complex meditation not only on the far-reaching economic and ethical effects of the European colonization that hegemonically began to claim the "New World" centuries ago, but also on current issues of sovereignty, governance, displacement, and international ecology that grip the global North and South today. Vizenor's radical discourse of irony pokes sharp barbs at (post)colonial master narratives of all stripe, yet admits empowerment of the exiled through such startling acts as embracing ghosts past and future ranging from North American beaver slaughtered for European fashion in the 17th century to toxically deformed fish,

from broken treaties to rejected constitutions. Indeed, the touchstone protagonist of this unusual postmodern novel is the actual proposed Constitution of the [Anishinaabe] White Earth Nation (approved by White Earth but not yet implemented and still facing strong opposition). The asylum-seekers' loyalty to the democratic, totemic, and literary thrusts of the CWEN, this allegiance signaled by their wearing of the grimy and ghostly "treaty shirts" that have not been washed for decades, offers an alternative to politics of exclusion and exploitation. Vizenor's adroit satirical treatment is balanced by the urgency encoded in his speculative novel to activate ethics and imagination to strive for optimal justice and interlinking sovereignty for present-day communities large and small in a globalized world.

Biography:

Cathy C. Waegner taught American Studies at the University of Siegen in Germany until her retirement in 2013. She obtained degrees from the College of William & Mary (BA) and the University of Virginia (MA, PhD). In addition to her work on William Faulkner, Toni Morrison, and Native American concerns, she has published and (co-)edited volumes on diasporic ethnicities and transculturality, the latest volume being *Mediating Indianness* (Michigan State University Press, 2015).

Woods, Paul, 'Verse in Adversity: Poems by Singapore's Migrant Labourers'

This paper identifies and explores identity as represented in poems written by migrant labourers in Singapore against the background of their experiences in a nation whose status within its own region and migrant labour policies challenge simple North-South binaries and traditional views of a white, male 'centre'. In the management of Singapore's migrant labour the dominant actors and wielders of power are not western people and may not be male either, especially in the female domestic worker sector. Singapore is the richest nation in Southeast Asia and its version of regional globalisation imports the 'colonised' onto its own soil, in effect constituting within its own sovereign territory a neo-colonial space based on racial and gendered identity constructions. The article begins by describing the experiences of domestic helpers, construction workers, and other semi-skilled labourers in terms of processes of becoming-women, becoming-machines, becoming-insects, and so on (Braidotti, *Nomadic Theory*, 2012). Then comes an analysis of around 30 poems written by migrant workers over the last three years, which reveal themes such as loneliness, sacrifice, love for family, and questioning of a global order which produces and relies on inequality. This form of 'culture from below' manifests humanity and creativity among people often undervalued and invisible within a local instantiation of neo-colonial globalisation. The poems recognise and counteract the dehumanising processes which are part of the migrant workers' everyday lives and work, and in doing this offer an alternative, positive becoming.

Biography:

Paul Woods is a research tutor specialising in East Asia at the Oxford Centre for Mission Studies. He holds one PhD in Chinese linguistics and another in Biblical Theology. His book, *Theologising Migration: Otherness and Liminality in East Asia* was published in 2015.

Abstracts for Pre-Arranged Panels

Buonanno, Giovanna, Victoria Sams, and Christiane Schlote, ‘Retrieving and Rewriting: Globalisation and British Asian Drama’

Theatre is a privileged arena for retracing histories of mobility, migration and displacement and invites reflections on how cultures and identities develop across formerly fixed and overly narrow national geographies in the space of the theatrical event. Recent explorations of the link between theatre and globalization have pointed out the numerous ways in which contemporary theatre critically engages with contemporary forms of globalization (Rebellato 2009).

Proceeding from Jan Nederveen Pieterse’s observation of a shift in globalisation literature – from critiques of neoliberalism and American hegemony to the increasing importance of emerging societies and his notion of a ‘global mélange’ – and Jean-François Bayart’s essential distinction between the expansion of capitalism and other forms of globalisation (e.g., religious and cultural exchanges, political violence, etc.), this panel explores dramatic representations of global transformations and globalisation discourses in recent British Asian theatre.

In her paper “Global Routes in Tanika Gupta’s Adaptation of *Great Expectations*”, Giovanna Buonanno will examine the strategies deployed by playwright Tanika Gupta in relocating Dickens’s novel to a 19th century Asian setting. As the paper will argue, Gupta’s re-telling of Dickens’s classic in the British literary canon contributes to the expanding body of postcolonial re-writings for a contemporary, cross-cultural audience, while inviting fresh ways of reading Dickens in the light of contemporary mobility, capitalism and market forces, which the theatre adaptation addresses.

In her paper “Women in the Spotlight: Tamasha Theater Company’s Many Theatrical Lives”, Victoria Sams will trace the routes taken by Tamasha Theater Company in their nearly thirty-year history of staging the lives of women from country to city, Bombay to the Punjab, Birmingham to Glasgow. The company’s founding partnership and adaptive leadership and its body of work form a case study for how theater and theater companies can both critique and reshape their worlds imaginatively.

Drawing on discourses of ‘recognitive justice’ (Gale and Densmore 2000), in ‘Indo-British Encounters in Victorian Britain in Tanika Gupta’s *The Empress*’, Christiane Schlote will discuss Tanika Gupta’s dramatisation of ‘subaltern historiography’ and cross-cultural encounters in colonial and postcolonial contexts in *The Empress* (2013). Chronicling two story lines, the relationship between Queen Victoria and her Indian confidant and Urdu teacher Abdul Karim and

the story of an Indian *ayah*, Gupta's focus on South Asians in Victorian England unsettles conventional views of colonial relations and exposes the era's particular flows of labour, capital and culture.

Biographies:

Giovanna Buonanno teaches English Literature at the University of Modena and Reggio Emilia. She has published extensively on British Asian and Black British literature and culture, intercultural drama, transnational women's writing. Recent publications include essays on writers Meera Syal, Roma Tearne and Nadifa Mohamed and the edited collection (*Remediating Imagination: Literatures and Cultures in English from the Renaissance to the Postcolonial*, with G. Angeletti and D. Saglia, Rome 2016).

Victoria Sams has taught humanities, modern and contemporary drama, and English literature at UCLA and at Dickinson College. She is the author of *Immigration and Contemporary British Theater: Finding a Home on the Stage* (Peter Lang, 2014) and editor of *The Random House Treasury of Favorite Poems about Cities Around the World* (2004), and a founding member of the editorial collective of *Suitcase: A Journal of Transcultural Traffic* (UCLA, 1995-1998). She is currently a program officer in the Division of Education Programs at the National Endowment for the Humanities.

Christiane Schlote teaches drama and postcolonial literatures and cultures at the University of Basel. She has published extensively on transnational literatures, British theatre and drama, war and commemoration, Anglophone Arab writing, postcolonial cityscapes and Latina/o American and Asian American culture. She is the author of *Bridging Cultures: Latino- und asiatisch-amerikanisches Theater in New York* (1997) and co-editor of *New Beginnings in Twentieth-Century Theatre and Drama* (with Peter Zenzinger, 2003), *Constructing Media Reality. The New Documentarism* (with Eckart Voigts-Virchow, 2008) and *Representations of War, Migration and Refugeehood: Interdisciplinary Perspectives* (with Daniel Rellstab, 2015).

Capitani, Lucio De, Emanuelle Santos, Liam O'Loughlin, and Sourit Bhattacharya, 'Postcolonial Disasters: Globalization, Conflict, and Representation'

This panel seeks to understand how, in the aftermath of decolonization, the globalization of commodities has brought about a globalization of disasters in the postcolonial countries. Borrowing from the recent theoretical developments in postcolonial environment studies (Nixon 2011; Mukherjee 2013; DeLoughrey et al 2015), especially what Anthony Carrigan terms "postcolonial disaster studies" (2015), it explores the negotiations between neo-imperialism, consumerism, and catastrophe and their literary and artistic representations in the postcolonial world. Some of the questions that the panelists ask are: What is the link between disaster and colonialism? How do post-socialism and neoliberalism figure in the postcolonial disaster narrative? Why is there a case of exoticization in disaster-based media representations? What role do science, religion, and anthropology play here? Are literary and artistic tools able to situate a resistant discourse? There are mainly three papers of 17-mins each (17x3 =51). In addition, the panel proposer introduces the panel and ends the presentations with a documentary video of postcolonial disaster (together max [5+10] 15 mins). The 90-mins panel has 25-mins left for discussions. If the panel is shorter, the duration of the papers will be adapted accordingly. Here are the titles, participants, and abstracts of the papers:

'Catastrophic Discourses: Science, Religion and Anthropology in Frank Westermann's *Stikvallei*' (Lucio De Capitani)

The 2013 essay-reportage *Stikvallei* (*Choke Valley*) by the Dutch author Frank Westermann provides crucial insights on the framing of disaster narratives. Westermann analyses the Nyos Lake disaster (Cameroon, 1986) through scientific, religious, and local-anthropological discourses. I attempt to understand the relations and clashes between these divergent discourses, mainly the

neocolonial power structures that they reveal and why Westermann – a European author – *prefers* an anthropological take on the postcolonial disaster.

‘Postcolonial Narratives of Disaster: The Case of Portuguese-speaking Africa’ (Emanuelle Santos)

The almost five-century long history of colonialism in the so-called Portuguese-speaking countries of Africa (independent only since the mid-1970s) has been plagued with numerous long and slow disasters. Through reading the relations of economic power and cultural hegemony involved in the narratives of disaster from the nations of Cape Verde, Mozambique and Angola, this paper aims to draw attention to the intersections and local understanding of colonialism, post-socialism, neoliberalism, and disaster.

‘The Disaster Exotic and the Global South’ (Liam O’Loughlin)

This paper lays out one of the dominant cultural systems of disaster representation under global capitalism: the “disaster exotic”. It reads how sites in the Global South are represented in the media discourses of the North primarily through disasters, and explores a counter representation in recent Indian English fiction, in which environmental disaster is used to visualize southernness across North and South. This alternate geography urgently addresses uneven vulnerabilities and salvages disaster representations from the stigmatizing exotic.

‘Fashion Victim: Postcolonial Disasters and Resistant Art-work’ (Sourit Bhattacharya)

The presentation concludes with the screening of a 3-min video by the Spanish artist Yolanda Domínguez, based on Bangladesh’s Rana Plaza Disaster (2013), which points at how literary and artistic devices can powerfully situate the resistant discourses and help raise wider public concern about harsh labour regimes in the postcolonial countries.

Biographies:

Lucio De Capitani is a Ph.D. student in English literature at the Ca’ Foscari University of Venice. His interests include postcolonial and world literatures, as well as their interconnections with anthropology. His current research project involves the world-systemic mapping of ethnographic encounters as represented by European and South Asian writers.

Emanuelle Santos is an Early Career Postdoctoral Fellow at the Institute of Advanced Study of the University of Warwick, where she also teaches in the Department of English and Comparative Literary Studies. Her work focuses on the relationship between the Portuguese-speaking world and postcolonial theory and theories of world literature. Research interests include world-systems theory, coloniality of power, *lusofonia* and cultural hegemony.

Liam O’Loughlin is a Visiting Assistant Professor of English at Pacific Lutheran University, where he teaches postcolonial literature and theory. His current research project examines the politics of disaster aesthetics in the contemporary South Asian English novel. His writing has been published or is forthcoming in *Comparative American Studies*, *Negative Cosmopolitanism*, *Ariel*, and *Interventions*.

Sourit Bhattacharya is a final year Ph.D. candidate in English and Comparative Literary Studies at the University of Warwick. He works on modernity, catastrophe and literary realism in the postcolonial Indian novel. His research interests span postcolonial and world literatures, especially the concerns of environment and disaster; refugee and migration; and political violence. His works have appeared or are forthcoming in *Ariel*, *Interventions*, and *Textual Practice*.

Carbajal, Alberto Fernández, Lucinda Newns, and Nadia Atia, ‘Migrant Sexualities’

This panel explores the intersection of migration and sexuality in global literary narratives. The papers pay particular attention to how the texts exceed dominant ideologies in creating particular encodings of sexual orientation at a remove from hetero- and homonormativity.

‘Queering Home and Sexuality in Randa Jarrar’s *A Map of Home*’ (Alberto Fernández Carbajal)

This paper investigates Randa Jarrar’s *A Map of Home* (2008). The novel’s protagonist, Nidali, an Arab woman of Palestinian heritage, subsequently escapes Kuwait and eventually lands in America. In this complex diasporic trajectory, the notion of ‘home’ is continually probed, as it becomes intertwined with issues of ethnic identity and desire. I propose that Jarrar presents the protagonist’s circumscription by Islamicate societal expectations through her sexual self-exploration, which signals her internal conflict with issues of private and public identity. Although Nidali has male sexual partners, I argue her simultaneous orientation towards the female sex gives us a glimpse of her incipient queerness, hence positing the construction of ‘home’ as intimately connected with insoluble sexual fluidity. The paper suggests that Jarrar’s text disorganises what Steven Salaita calls American ‘ethnonationalism’, as well as western homonormative and Islamist homophobic versions of sexuality.

‘Vexed Domesticity: Queer Migration in Bernardine Evaristo’s *Mr Loverman*’ (Lucinda Newns)

The novel *Mr Loverman* (2013) by Bernardine Evaristo stages the intersection of sexuality and migration via the story of the elderly Caribbean migrant Barrington and his long-time lover Morris. While the metropolitan space of London provides the possibilities for a new domestic life together, the couple must also negotiate their belonging in a Caribbean diasporic community concerned with policing the borders of masculinity. Nevertheless, rather than a straightforward rejection of the home-culture in favour of a liberationist ‘coming out’ narrative, Evaristo’s novel weaves a more complex identity for her protagonist. Drawing on Sara Ahmed’s (2006) notion of a ‘queer phenomenology’, I suggest that Barrington’s attachment to the trappings of a culturally embedded heterosexual domesticity and the pressure to conform to normative (white) gay culture disrupts such a reading. In framing Barrington’s story in this way, Evaristo’s novel not only forces a consideration of multiple allegiances, but complicates the binary of gay/straight that forms the basis for Western conceptions of sexuality.

‘A Society of Outsiders: Sexuality in Hanan al-Shaykh’s *Only in London*’ (Nadia Atia)

This paper analyses representation of sexuality in Hanan al-Shaykh’s 2001 novel, *Only in London*. Al-Shaykh is one of the Middle East’s most prolific, well-known and controversial female authors. The critique of her oeuvre centres most often on her frank and unflinching representation of sexuality, and its consequences in Middle Eastern communities. *Only in London* brings together a ‘Society of Outsiders’, to use Virginia Woolf’s phrase: Lamis, an Iraqi refugee, alienated from her community by the shame of her divorce; Amira, the Moroccan prostitute, who makes her living by seducing or stealing from exceptionally wealthy Arab men; Samir, a queer, gender bending, Lebanese man who defies easy definitions, trapped in a heterosexual marriage. Significantly located in London (the only one of her novels to be located outside the Arab world), *Only in London* creates a space for an alternative community, but at what cost? This paper investigates al-Shaykh’s representation of those who see themselves -- and are seen by the Arab community -- as operating outside acceptable sexual norms.

Biographies:

Alberto Fernández Carbajal is a Lecturer in English Literature at the University of Roehampton and the Vice-Chair of the Postcolonial Studies Association. He was previously a Leverhulme Fellow at the School of Arts, University of Leicester, where he carried out a research project on western literary and cinematic depictions of queer diasporic Muslims. His work has been published in the *Journal of Commonwealth Literature* and *ARIEL: A Review of International English Literature*, and his monograph *Compromise and Resistance in Postcolonial Writing* was published by Palgrave Macmillan in 2014.

Lucinda Newns is a Lecturer in Postcolonial and World Literatures at Queen Mary University of London. She has recently published articles in the *Journal of Commonwealth Literature* and the

Journal of Postcolonial Writing and is currently working on a book about representations of domesticity and the everyday in contemporary diasporic fiction in Britain.

Nadia Atia is a Lecturer in World Literature at Queen Mary University of London. Her work explores Britain's perceptions of, and relationship with, Iraq. Her book, *World War I in Mesopotamia: The Britons and the Ottomans in Iraq* was published by IB Tauris in 2016.

Chambers, Claire, Raksha Pande, Richard Phillips and Nafhesa Ali, 'Stories of Muslim Sexuality'

Black and Minority Ethnic (BME) individuals in the UK are commonly portrayed as sexually and ethnically different. In their approaches to dating, marriage, and homosexuality, BME communities – particularly Muslims – are portrayed as out of step with secular, white majorities and with mainstream liberal values. Taking these perceptions of BME sexualities as a point of departure, this interdisciplinary session seeks to critique dominant constructions of Muslim sexuality and to foreground minority stories.

'Sexual Misery' or 'Happy British Muslims'? Depictions of Muslim Sexuality' (Claire Chambers)

In his controversial article 'The Sexual Misery of the Arab World', Kamel Daoud sweepingly generalizes about sexual abuse, conflates 'Arab' with 'Muslim', and associates the West with gender equality. Using Cologne and Rotherham as case studies, I evaluate representations from Anglo-American broadsheet newspapers of Muslim 'sexual misery' being transmitted to the apparently 'healthy' European body politic. I then ask how young Muslims imagine their own sexual relationships through art, storytelling, and social media. The 2014 viral YouTube video, 'Happy British Muslims' is one joyous antidote to the dominant narrative of 'sick' Muslim sexuality. Another resistant alternative, the paper concludes, can be found in creative non-fiction and fiction by Shelina Zahra Janmohamed, Amjeed Kabil, and Ayisha Malik.

'Affective Citizens? Postcolonial Interpretations of British-Pakistani Love and Intimacy' (Raksha Pande)

British-Pakistanis' cultural practices are frequently judged as patriarchal and socially regressive, their lives aslant from the mainstream. Relationship practices such as arranged, transnational, and cousin marriages are regarded as inferior to mainstream partnership norms. Since these forms of marriage are inextricably linked with migration, the continuing popularity amongst British-Pakistanis of these types of marriage is viewed with suspicion – interpreted as an immigration strategy or unwillingness to integrate. Such interpretations misunderstand the various affective registers underscoring traditional routes to marriage. Without accounting for the emotions that drive British-Pakistani relationship practices, these individuals will be further marginalized. Drawing on narratives of love and intimacy that young Pakistanis produce and consume, I evaluate their 'storying' of affective subjectivities in relation to their families, the British state, and transnational ways of belonging to Islam and Pakistani culture.

'(How) Do Muslims Date?' (Richard Phillips)

Muslims are often stereotyped as people who love differently and whose long-term relationships lack desire. This dominant narrative intersects with some Muslims' accounts of their own sexual relationship practices, as when they emphasize duty over desire or remain silent on same-sex desire and dating. This paper examines relationship practices that are often invisible (in mainstream discourse) and taboo (in minority discourse). It evaluates dating stories told about and by young British Muslims of Pakistani heritage in interviews and in Muslim women writers' chick lit. The protagonists of these stories *do* date, or at least discuss and contemplate dating. As an 'everyday' relationship practice and one that expresses desire (where dating is an end in itself) and/or love (where it leads to marriage), Muslim dating unsettles what society think it knows about

Muslim otherness. Stories, I conclude, are often partial and contingent, but they tell important truths.

Biographies:

Claire Chambers is a senior lecturer in the Department of English and Related Literature at the University of York, where she teaches contemporary writing in English from South Asia, the Arab world, and their diasporas. She is the author of *British Muslim Fictions: Interviews with Contemporary Writers* and co-editor of *Imagining Muslims in South Asia and the Diaspora*. Her third book, *Britain Through Muslim Eyes: Literary Representations, 1780–1988* (Palgrave: September 2015) was a literary history of Muslim writing in Britain from the late eighteenth century to the eve of Salman Rushdie's publication of *The Satanic Verses*. Claire is now writing the sequel, *Muslim Representations of Britain, 1988–Present*. Her research has been supported by funding from HEFCE, the British Academy, and the Arts and Humanities Research Council (AHRC). She publishes widely in such journals as *Postcolonial Text* and *Contemporary Women's Writing*, and is Co-editor of the *Journal of Commonwealth Literature*.

Raksha Pande works as a lecturer in geography at Newcastle University. She is interested in the study of gender relations, masculinity and the politics of marriage and intimacy. Raksha has explored these topics in her research with the South Asian diaspora in the UK. Her research interests are focused on the interface of social, political, and development geographies. At the conceptual level, her interest lies in exploring the intersections between postcolonial and feminist approaches within geography. These theoretical concerns are grounded in empirical research in India and the UK. Raksha's past research has concentrated on the study of marriage, migration and gender relations with an empirical focus on arranged marriage practices among the British-Asian population in the UK. Her current projects include: (a) masculinity and gender based violence in urban India, and (b) British-Indian emotional geographies: romantic love and arranged marriages.

Richard Phillips is Professor in Human Geography at the University of Sheffield. His research spans a series of contrasting yet connected themes: (a) The world after empire: themes include Muslim geographies and postcolonial cities; (b) Sexuality, space, and power: constructions and contestations of sexual identities; (c) Curiosity and adventure: from children's books to health and wellbeing policies. Richard is also very interested in geographical education, particularly fieldwork and other forms of curiosity-driven learning, so his research and teaching are closely connected. Richard developed these interests through a Masters in Geography at the University of California Santa Barbara (1988) and a PhD at the University of British Columbia (1994). He taught at the Universities of Aberystwyth, Salford, and Liverpool before taking up a Chair in Human Geography at the University of Sheffield in 2012.

Chapman, Edmund, Sarah Newport, and David Firth, 'Local Concepts, Global Implications'

'Rewriting Myth or Escaping History? *The Great Indian Novel*' (Edmund Chapman)

Shashi Tharoor's *The Great Indian Novel* combines a retelling of the ancient Indian epic the *Mahābhārata* with a narrative of twentieth-century Indian history. Characters and events are mapped onto each other, so that Prime Ministers become fearsome warriors while great battles become elections. The novel simultaneously mythifies history and historicises myth, while also making 'postcolonial history' into 'ancient history' – and vice versa. Edmund Chapman's paper will read *The Great Indian Novel* alongside Dipesh Chakrabarty's argument in *Provincializing Europe* that 'history' is an inherently European concept; there can be no 'history' that does not ultimately have a mythologized 'Europe' as its subject. *The Great Indian Novel*, in mixing different periods and concepts of history, appears to offer an understanding of historicity that breaks free of the inherently Eurocentric, globalising 'history' Chakrabarty diagnoses. This paper will ask to what extent the novel challenges what we mean by 'history', and what the wider implications of this might be for decolonial, anti-globalising thinking.

‘Sci-Fi and Social Streamlining: The technologization of marginality in Ian McDonald's *River of Gods*’ (Sarah Newport)

This paper considers globalisation and futurity in Ian McDonald's 2004 novel *River of Gods*. A dystopic rendering of a mid-21st Century world, with most emphasis on India but incorporating Britain, America and other countries, the novel ostensibly depicts a highly technologically-advanced society in which artificial intelligence (AI) has outpaced human ingenuity. In so doing, the novel considers what it means to be human through complex characterisation, including human-AI hybrids and digitally-enhanced third-gender characters, a futuristic reimagining of India's contemporary Hijra community. The paper examines the representations of two figures: Aj, a teenage girl who is unaware she has been made into an AI, who had severe learning disabilities before her enhancement, and Tal, a ‘nute’ (neuter) character who has knowingly undergone digital enhancement. The paper considers how marginal- disabled and third-gender- identities are threatened and reimagined by technological advancement, considering how the novel's ostensible diversity contrasts with the stripping down of society's marginal identities in the pursuit of efficiency, with terrifying consequences for the affected individuals.

‘Racial Capitalism and Structural Violence in Nadine Gordimer's *The Conservationist*’ (David Firth)

This paper offers a rereading of Nadine Gordimer's *The Conservationist* to fuel discussion on how we can and should understand South African apartheid as a form of 'racial capitalism'. Key to this paper's critical position is the Marxist understanding that apartheid was not simply a system of racial division but that, beyond segregation, South Africa implemented a system of racialised capitalism. Apartheid, as a state of separateness, exploited race not without purpose but to directly support capitalist accumulation. As apartheid in South Africa is still often viewed singularly in the context of race, identity politics has predominantly informed literary analysis of South African writers such as Gordimer. By contrast, my paper demonstrates why a text like *The Conservationist* is as equally concerned with the economic oppression of apartheid, which cannot be divorced from the issue of race in South Africa. This paper concludes by considering the enduring usefulness of 'racial capitalism' as a concept, particularly in recent neoliberal political configurations such as Brexit and the racialised capitalist growth policies of Donald Trump.

Biographies:

Edmund Chapman completed his PhD at the University of Manchester in 2016. He currently teaches in the University of Manchester's English department.

Sarah Newport is a final-year PhD candidate at the University of Manchester, co-supervised between the departments of English and History. Her thesis focuses on the biopolitical implications of literary representations of the Hijra communities of India in different time periods, including Mughal imperialism, British imperialism and the Postcolonial period. Sarah also works on the wider relationship between Postcolonial and Feminist theories.

David Firth is the Executive Secretary of the Postcolonial Studies Association, and a final-year PhD candidate at the University of Manchester, in the English department. His thesis provides a Marxist reading of Nadine Gordimer, considering her work's dramatisation of class, capital, and socio-economic relations in South Africa (in contrast to persistent criticism of her work emphasising race and identity politics). David has also been the Lead Organiser of the Manchester Postcolonial Studies Group since 2016.

Chowdhury, Lubabah, and Dalia Gebrial, ‘Mapping Globalisation and the World Literary Marketplace: The Booker Prize and the Movement of Global Capital’

This panel questions whether globalization and the accelerated movement of cultural capital that follows push the limits of popular theories regarding the world literary marketplace. Pascale Casanova and others have advocated for a reading of the marketplace that places London, Paris

and other metropolitan cities as the core nodes of a larger network of cultural flow. However, critics claim that this understanding, which presupposes, to a certain extent, a continued Eurocentric framework, is overdetermined and cannot account for the rise of economic powers in the global South and the ways in which these economic developments can and do push the boundaries of a core-periphery framework. The following papers deal with various aspects of that criticism, from writerly agency to the emergence of new literary and economic cores.

‘Resituating the Author: Arundhati Roy, the Booker Prize, and the Rhetoric of Authenticity’ (Lubabah Chowdhury)

The role of authenticity and writerly authority in the marketing and reception of Arundhati Roy’s 1997 novel *The God of Small Things*, particularly in the wake of her Booker Prize win, are often posited as two opposing and distinct categories. This paper is ultimately invested in examining how Roy responded to this rhetoric and how she wielded her recognition by institutions to establish herself as well-known and well-respected political writer and commentator. Using original archival research, I contend that Roy makes similar claims to those made by the Booker and by critics, but as a way to regain her personal and political agency, not to establish herself as a literary figure. Instituting Form: A Case Study of V.S. Naipaul’s Booker Prize for *In A Free State* (Carmen Thong) This article uses Bourdieu’s economic model of cultural practice to study the way in which the Booker Prize instituted the form of V.S. Naipaul’s *In A Free State*, a case study that will in return question and push the economic focus of the model. The Booker Prize archive reveals a chronology that began with the Booker Prize Imbroglio of 1971, a set of files detailing the judges’ debate in regards to the form of *I.A.F.S.* and its qualification for the prize. Through a comparison of these objects, I alternatively show the hand of the Booker as a consecrating force in the field of position-takings, and Naipaul’s sustained writerly agency through *I.A.F.S.’s* written form, thus suggesting that Bourdieu’s economic model is as yet incomplete.

‘Localising the Booker, Cultivating Cores: The International Prize for Arabic Fiction’ (Dalia Gebrial)

Petro-states in the past thirty years have increasingly invested in ‘global’ cultural infrastructure, from international museums to transnational book fairs. This essay will explore how this development - driven by oil capital - has changed the mapping of the world literary space. It will examine the case of the Abu Dhabi state-funded International Prize for Arabic Fiction (‘IPAF’), established with the guidance of the Man Booker Trust, and commonly known as the ‘Arab Booker.’ It will argue that Abu Dhabi’s self-production as a regional cultural and economic core by appropriating the symbolic capital of the primary core (London-based Booker Prize) problematizes the traditional core/periphery division of the world literary space imagined by Graham Huggan and Pascale Casanova.

Biographies:

Lubabah Chowdhury is currently studying for a PhD in English at Brown University. Her research interests include the postcolonial novel and the nation, Third World and radical Black feminisms and representations of anti-colonial nationalisms in literature. Her work is forthcoming in *de genere: Journal of Literary, Postcolonial and Gender Studies* and *The Journal of South Asian Diasporas*.

Dalia Gebrial graduated with an MSt in World Literatures in English from the University of Oxford. She is currently working as a writer and full time campaigner at People & Planet, and looks forward to beginning her PhD later this year. Her work has appeared in a range of academic and non-academic platforms, including *Historical Materialism*, *Economics and Political Weekly*, *Discover Society*, *The Sunday Times* and *The Telegraph*. She is working on an upcoming book on Decolonising Higher Education in the UK alongside Professor Gurminder Bhamrba and Dr Kerem Nisancioglu.

Corte, Sandra García, and Miasol Eguíbar Holgado, 'Globalisation and its Afropolitan Discontents: Afro-Diasporic Subjectivities in Contemporary Literature and Performance'

Paper Titles

- 'Afropolitan Subjectivities in *Ghana Must Go* and *Americanah*: Spatial Reorganisations and Glob/calisation' (Sandra García Corte)
- 'Afropolitanism and Afrofuturism in Conversation in the Work of Nalo Hopkinson' (Miasol Eguíbar Holgado)

So-called Afropolitan literature has received lately much critical attention as a new space of critical enquiry into the effects of globalization on African peoples and locales. Recent works by Chimamanda Ngozi Adichie (*Americanah*), NoViolet Bulawayo (*We Need New Names*), Taiye Selasi (*Ghana Must Go*) or Teju Cole (*Open City*), to name a few, epitomize the experiences of Afropolitan characters who struggle to come to terms with a life characterized by navigating across multi-local affinities and transient homes. This panel will consider how Afropolitan and related Afro-diasporic narratives can be read as 'liminal story spaces' that pose a critical intervention in mainstream accounts of neoliberal globalization, particularly as they affect contemporary African migrants and their literary representations.

Sandra García Corte's paper will centre on the critical debate around the term 'Afropolitanism'. In her view, although Taiye Selasi's and Chimamanda Ngozi Adichie's points of view regarding this notion seem to collide, given that Selasi defends its use, whereas Adichie strongly rejects it, in 2013 both authors published novels which develop similar topics: *Ghana Must Go* and *Americanah*. By offering an understanding of Afropolitan subjectivities as a particular type of spatial subjectivity, and focusing on the novels' shared themes, such as the portrayal of transnational homes or the emergence of neocolonial racism, she attempts to show how a postcolonial analysis of both narratives can account for glob/calisation processes, as well as an improved understanding of the formation of contemporary Afro-diasporic subjectivities.

Miasol Eguíbar Holgado will point in her presentation to the discursive possibilities and limitations of Afropolitanism as a literary movement by aligning it to other global cultural movements, such as Afrofuturism. Afrofuturism has recently emerged as a literary and cultural milieu that encompasses the work of black writers of science fiction, fantasy, or horror. In her paper, she proposes to analyse the fiction of Jamaican-Canadian writer Nalo Hopkinson under the scope of Afropolitanism in order to discuss the entanglement of old and new globalization processes in the formation of Afro-diasporic subjectivities. More specifically, she will focus on the Afro-Caribbean religious imagery Hopkinson incorporates in her writing, and how, by being located in urban, transnational and global contexts, it gives way to a modernised, cosmopolitan subject that could easily be associated to ideas of Afropolitanism. Through this comparison, she will help to illustrate the creative potential, as well as the restrictions of diasporic, syncretic identities in a globalised world.

Biographies:

Sandra García Corte is a Ph.D. candidate at the University of Oviedo, beneficiary of an FPU scholarship by the Spanish Ministry of Education and member of the Research Group 'Intersections. Contemporary Literatures, Cultures and Theories'. She holds a BA in English Studies and a MA in Gender and Diversity. In her research, she is particularly interested in contemporary migration narratives written by women of African descent.

Miasol Eguíbar Holgado holds a PhD in English Philology from the University of Oviedo. She is currently a post-doc assistant within the research group 'Intersections. Contemporary Literatures, Cultures and Theories'. Her PhD thesis, titled, 'The Location of Settled Diasporas: Atlantic Crossings and Shifting Homelands in Nova Scotian Fiction' offers a comparative study of Nova Scotian fiction pertaining to the African and Scottish literary traditions.

Earle, Harriet, Emma Dawson Varughese, and Dominic Davies, ‘Postcolonial Comics: Graphic Narrative as Globalising Form’

In the introduction to their 2015 edited collection, *Postcolonial Comics: Texts, Events, Identities*, Benita Mehta and Pia Mukherji convincingly argue that ‘graphic writing, particularly enabled by complex signifying resources, may be read as an effective category of “postcolonial textuality”, foregrounding colonial legacies and (re)scripting missing or misrepresented identities in their precise contexts’ (p.2). The panel proposed here explores this assertion through three discussions of comics and graphic novels in differing but increasingly globalised contexts. It considers comics as cultural production with worlded reach, that in some instances remains formally attuned to the resistant strategies of postcolonial self-reflexivity, in others calls in new ways of seeing.

In her paper, ‘Traumatic Analepsis and Ligne Claire in GB Tran’s *Vietnamerica*’, Harriet Earle will look at GB Tran’s use of analepsis as a method of creating and representing traumatic experience, a trope that is a recurrent phenomenon in comics. Addressing the Vietnam War from the point of view of a multi-generational Vietnamese family, Tran uses two contrasting artistic styles to draw together both the French occupation of Vietnam and the influence of French art on Tran’s father’s own artistic expression. The paper will explore how a shift in aesthetic style affects the narrative, assisting in the representation of the traumatic colonial experience within the text.

Emma Dawson Varughese will then discuss ‘Contemporaneity and the Indian graphic novel: Indian ways of “seeing”’, suggesting that the Indian graphic novel as a literary, artistic and material product is particularly receptive to the contemporary moment. Borne out of a post-millennial publishing boom, the economic and socio-cultural milieu in which the Indian graphic novel continues to develop is an environment affected by globalisation and the experience of living out a ‘liberalised economy’, topics that are explored in turn through the mode of the Indian graphic novel. Presenting key moments from Indian graphic novels which illustrate and depict a ‘globalised’ India, the paper considers how the form of the Indian graphic novel necessitates (to lesser or greater extents) Indian ways of ‘seeing’ and ‘reading’.

In conclusion, Dominic Davies’s paper, ‘Crossing Borders, Bridging Boundaries’, will address the depiction of the journeys of Syrian refugees in two pieces of comics journalism, Josh Neufeld’s *The Road to Germany: \$2400* and the PositiveNegatives Project’s *A Perilous Journey*, comics produced explicitly to resist and deconstruct a pervasive anti-migrant narrative and thus generate empathy in their readerships in the Global North. In part simply because of the difficulty of reporting these journeys in their entirety, comics, which can take license with certain scenes—such as traversing the Mediterranean Sea by boat—as artists reimagine them from firsthand accounts artistically on the page, are able to supply both a visual and narrative continuity that written or photographic journalism alone often cannot.

Through these three specific discussions, this panel will show how, as a visual medium constructed as much through what is not represented, in the gaps between panels, as it is through the drawn image, comics explicitly demand a participatory—if not politicised—effort on the part of the reader. These papers emphasise that comics, built around borders and gaps of their own, are well-placed—if not unique—in their ability to communicate postcolonial narratives across all kinds of linguistic, cultural, and geographical borders: it is, in this sense, a globalising form.

Biographies:

Harriet Earle is a lecturer in English at Sheffield Hallam University. She completed her PhD in American Comics at Keele University and her first monograph – *Comics, Trauma and the New Art of War* – will be published in 2017 by the University Press of Mississippi. Her publications are spread across the field of comics and popular culture studies; she has recently published articles in *The Journal of Popular Culture* and *Film International*. Dr Earle sits on the editorial board of *Comics Forum*.

Emma Dawson Varughese is a global cultural studies scholar and her specialism is India. She is currently writing a book on visuality and Indian graphic narratives. She is a Visiting Fellow at the University of Delhi in 2017. See her work: www.beyondthepostcolonial.com.

Dominic Davies is a British Academy Postdoctoral Fellow at the English Faculty, University of Oxford, where he also completed his DPhil in March 2015. He is the co-editor of two forthcoming essay collections and his first monograph, *Imperial Infrastructure and Spatial Resistance in Colonial Literature (1880-1930)*, was published in 2017. His current research project focuses on the way comics represent urban space in divided cities, and he is the Network Convener of 'Comics and Graphic Novels: The Politics of Form' at The Oxford Research Centre in the Humanities (TORCH).

Go Ying Ying, Anastasia Goana, Jessica Sanfilippo Schulz, and Antje M. Rauwerda, "Third Culture" is an Unrooted International Identity: Definition, Refinement, and Implications'

The term "Third Culture" originally derives from Sociology and is extremely applicable in literary theory and analysis, a trajectory this interdisciplinary panel will echo with papers out of Sociology, Transnational/Comparative Literature, and Postcolonial Theory.

Someone who was raised "third culture" spent their formative years outside their "first culture" (passport home, parents' home). This person has significant ties to his or her "second" cultures (the host country or countries in which she has lived), but is aware that none of those places are hers to call home. This person feels most like others raised as expatriates like herself, in "third cultures" of people whose parents were temporary residents of another country or countries by choice. Thus "third culture kids" (TCKs) are not immigrants (they are not expected to naturalize in the countries they live in as children), neither are they exiles or refugees (their parents have chosen this relocation secure in the knowledge that they *can* go back). These children are often "foreign service kids," "corporate brats," "missionary kids" and "military brats" (Pollock and Van Reken 15). Many of these children grow up to be third culture authors (e.g. Martel, McEwan, Ondaatje).

Anastasia Goana's "Superdiversity and Third Culture Kids" examines the link between a settled sense of place, belonging, and identity. She connects Third Culture with recent work in "superdiversity," or exponentially accelerated globalization, by Vertovec (2007) indicating how third culture is increasingly prevalent. Goana defines third culture and then uses her recently conducted interview-based study to expand its perimeters in the Twenty-First Century.

Jessica Sanfilippo Schulz's "Writing Novels from the "Outside": Observations on/of Third Culture (Kid) Authors and Transcultural Writers" considers Arianna Dagnino's "Transcultural Literature" versus "Third Culture Literature" as defined by Antje Rauwerda. Through the Third Culture (TC) Kid lens, this paper then explores how the internationally transient childhoods of three contemporary Anglophone and non-Anglophone authors (Isabel Allende, Nina Bouraoui and Claire Messud) influenced their views on identity, (not) belonging and writing. Sanfilippo Schulz concludes that both Transcultural and Third Culture Literatures were coined out of a need to emphasize a multiplicity of "homelands," adding that TC bears distinct characteristics.

Rauwerda's literary-theoretical "Cloud Theory: Third Culture Dislocation and the Privilege of Being Unaffiliated" argues that, for third culture individuals, dislocated homelessness actually affords the privilege of being politically unaffiliated. The liminal, interstitial or even vernacularly cosmopolitan (Bhabha) inhabits spaces between, the transnational reconfigures "nation" and "national," border transitions imply crossing a geographical, terrestrial border: dissimilarly, third culture concerns itself with establishing that such a thing as a deterritorialized, third, expat culture can and does exist. The venn diagrams in Pollock and Van Reken that show first, second and somewhat overlapping third culture (14), are more useful imagined in 3D. First and second cultures are on the ground: they have national-political boundaries. Third culture floats above them. It does not have a fixed geographical place, it shape-shifts and transforms but coheres, like cumulus clouds do. It is not a hybridity, nor a transitional condition, nor an interregnum. It is not even the connective tissue between past and future. It is a third space, timeless, comprised of individuals with similar experiences of being in transition, rootless, floating, airborne.

Biographies:

Anastasia Goana Go Ying Ying has an MA in Global Communications from the University of Tilburg in the Netherlands and a BA from Simon Fraser University in Canada.

Jessica Sanfilippo Schulz is a PhD Candidate. She has a Master of Arts in National and Transnational Studies: Literature, Culture, Language from Muenster University in Germany. A previous article on the bio blurbs of third culture kid novelists appeared in November 2016 in *Transnational Literature*.

Antje M. Rauwerda is an Associate Professor of British and Postcolonial Literature at Goucher College in the United States. Her monograph *The Writer and the Overseas Childhood: The Third Culture Literature of Kingsolver, McEwan and Others* delineates the characteristics of third culture literature. She has also published work on third culture literature in *Wasafiri*, on Ondaatje's *the Cat's Table* as third culture in *Mosaic* and on Suzanne Collins as a military brat writer in *Children's Literature*.

Gunne, Sorcha, Kate Houlden, and Treasa De Loughry, 'The Gendered Politics of Globalization in World Literary Space'

Paper Titles:

- 'Gendering the Politics of Exile in Irish Popular Fiction' (Sorcha Gunne)
- 'Worlding Women's Work: The Migrant Female Domestic Worker in May-Lan Tan's "Date Night" (2014)' (Kate Houlden)
- 'Gender, Modernization and Food in Post-1970s Thai Literature' (Treasa De Loughry)

Recent developments in postcolonial studies have led to a renewed turn towards materialist approaches and a concomitant interest in 'world literature.' This panel explores materialist world-literary approaches, which examine how works register, mediate and resist international capitalism in an age of globalization. It examines three gendered case studies to contrast the experiences of female domestic workers, protestors, and narrators from core and peripheral regions. Specifically, it illustrates the extent to which migratory experiences refract the inequities of the global economy and highlights how diverse female characters navigate and re-make social space in light of such trends.

The first paper by Sorcha Gunne examines how these questions are registered in popular fiction. Marrying the conventional romance plot with consumerism, a primary feature of 'chick lit' is its characterisation of modern women's lives as a journey of self-discovery. In Irish fiction, this often plays out in the space between London and Dublin. The paper focuses on narratives of home, and the politics of exile, comparing Maeve Binchy's short story collection *London Transports* (1978) with Sinead Moriarty's *In my Sister's Shoes* (2008) in order to explore how tensions between tradition and modernity are expressed via a dichotomous framing of cosmopolitan urban and pastoral rural environments.

The second paper by Kate Houlden contends that the journey taken by female migrant domestic workers makes visible the material realities of transnational labour flows. May-Lan Tan's portrayal, in the short story 'Date Night' (2014), of an Indonesian maid/nanny working in Hong Kong dramatizes the tense proximity between the beneficiaries and victims of labour's increasing 'feminization'. In bringing to life the everyday practices of those operating at society's fringe, however, Tan demonstrates the extent to which 'unexpected openings for creative resistance' can still be found (Marchand and Runyan 2011: xxi).

The third paper by Treasa De Loughry discusses the gendering of protest literature from South East Asia by Thai authors like Chart Korbjitti. It examines how these works depend on urban settings to imaginatively intersect student protests for political democracy with rural struggles against damaging eco-modernization policies. The city-based student protests of the 1970s are used in these works as a political and imaginative means of parsing the wider structures of neoliberal globalization. However, the often male gendering of these struggles suggests the challenges of addressing issues of gender inequality, particularly the exploitation of female sex workers which is

directly linked to the dispossessions of eco-modernization projects. Working within a frame of postcolonial and world-literary criticism, all three papers register the contemporary material realities of gendered migration.

Biographies:

Sorcha Gunne (National University of Ireland, Galway), Kate Houlden (Anglia Ruskin University), Treasa De Loughry (University College Dublin; University of Exeter) have all published widely on postcolonialism, world-literature and gender/sexuality studies.

Mondal, Anshuman A., Peter Morey, and Rehana Ahmed, 'Multicultural Textualities 1: Religion, Secularism, Space and Place'

'Multicultural Textualities 1' is the first of two panels which explore the contribution that literary and cultural texts can make to the public understanding of racial politics, migration and multiculturalism in Western societies. This panel brings together three papers that deal with secularist ideas about and fears of religion and violent extremism. Running through the discussion of Islamism, Islamophobia and conservative Sikhism is a close attention to portrayals of religious characters' inhabitation of and visibility within space and place.

'A Genealogy of Crypto-Islamism and Other Hidden Enemies Within' (Anshuman A. Mondal)

This paper examines the trope of the 'cryptic' in contemporary social discourse about Muslims in 'Western' societies. The paper will embed the discourse about the 'Trojan Horse' episode concerning a supposed conspiracy to covertly introduce an Islamist agenda into Birmingham schools within a wider history of framing Muslims as crypto-Islamists, as expressed in mainstream media representations as well as texts such as Ed Husain's *The Islamist* and Michel Houellebecq's *Submission*, but also complicated and critiqued in Amy Waldman's novel *The Submission*. This contemporary framing is itself part of a longer historical frame, reaching back through the anti-communist discourses of McCarthyism and the long history of anti-Semitism in Europe. Again, literary texts such as Joseph Conrad's *The Secret Agent* and Arthur Miller's *The Crucible* have been both complicit in and critical of such discursive framings.

'Liberal Orientalism and the Battle over Space in Amy Waldman's *The Submission*' (Peter Morey)

One way in which Islamophobia has been made manifest in the years since 9/11 is through the attempt to control movements and shape space. Whether it is racial profiling at airports, the Swiss vote to ban minarets, or Donald Trump's 'Muslim travel ban', the sense that Muslims have designs on the spaces of the West has fuelled prejudice and driven policies.

Amy Waldman's novel *The Submission* (2011) explores this concern for Muslims and the shaping of space. The novel maps closely onto the real-life Ground Zero Mosque controversy of 2010, when attempts to establish a Muslim cultural centre near the site of the Twin Towers were met with vociferous protests from activists insisting that the development symbolised a Muslim victory so near the hallowed ground of Lower Manhattan. In Waldman's novel - which dramatises the imagined results of a Muslim architect winning a competition to design a 9/11 memorial garden - the same kinds of interest groups are assembled and the same kind of invective expressed. The central character, Mo Khan, the architect behind the gardens, is determined to resist to the double standards by which he, as a Muslim, is expected to explain and justify his design. This brings him into conflict with his erstwhile supporter on the selection committee, the liberal 9/11 widow Claire Burman. Mo's and Claire's final confrontation exposes a liberal Orientalism at the heart of her apparent tolerance: something which the novel itself - for all its intelligent exploration of contending interests - may not escape as it attempts to mediate between positions marked by unequal cultural power. Standing outside the media furore, the novel's representative immigrant,

Bangladeshi widow Asma Anwar reveals that the true victims of Islamophobia are those least empowered and therefore most vulnerable to displacement and violence.

‘The Place of Minority Faith in Sunjeev Sahota’s *The Year of the Runaways*’ (Rehana Ahmed)

Focusing on the representation of particular locations (gurdwara, squat, street) in Sunjeev Sahota’s *The Year of the Runaways*, this paper will begin by exploring the three male migrants’ marginalization in Sheffield and beyond. While these ‘runaways’ desperately struggle to move beyond their prescribed place in the world to inhabit British space, protagonist Narinder disturbs material and social boundaries as she moves towards them. Indeed, the novel displaces or disorientates the secular metropolitan reader through its depiction of a British Sikh woman whose faith works as an innovative force enabling her to escape her constraints, and whose eventual loss of faith does not lead to individual freedom. Yet, this is in tension with the redundancy of faith by the end of the novel, which is ultimately put back in its place on the margins of British society. The paper asks what this tension might tell us about the conflictual place of minority faith in a largely secular British public sphere.

Biographies:

Anshuman A. Mondal is Professor of Modern Literature at the University of East Anglia and the Chair of the Postcolonial Studies Association. Professor Peter Morey is the Chair in Twentieth Century English Literature at the University of Birmingham. Dr. Rehana Ahmed is Senior Lecturer in Postcolonial and Contemporary Literature at Queen Mary University of London.

Rohatgi, Rashi, and Flair Donglai Shi, ‘Globalisation's Paratexts: The Literary Prize in the Global South’

Paper Titles:

- ‘Tools of Performance, Props of Pretence? Le Prince Maurice, Ledikasyon Pu Travayer, and the Role of the Prize in Literary Mauritius’ (Rashi Rohatgi)
- ‘The Decline and Fall of the Man Asian Literary Prize’ (Flair Donglai Shi)

The recent rise of “Thing Theory” as a new methodology of literary studies has enabled investigations of literary texts to go beyond the form-content axis of close reading and focus instead on the economic, political as well as cultural forces of institutionalisation around texts as objects related to human acts (Brown, 2014). Within the field of postcolonial studies, this institutional turn manifests in multiple directions, including Bourdieusian studies on the politics of capital and recognition in book prizes (Todd 1996; Huggan 2001; English 2005). As McDonald (2016, 40) points out, this focus on the different forces of institutionalisation around the production, dissemination, interpretation, and recognition of texts helps uncover the particular dialectics between “acts of institution” and “disruptive interventions” in which both the writer’s authorial agency and the reader’s interpretative agency have to be constantly negotiated in some larger cultural habitus.

By proposing a panel focusing on the framing of books in the contemporary, globalised economy and literary postcolonial world, we aim to further engage with this institutional turn. Our papers use paratextual analyses to show the many dimensions of institutional influence on literary texts. Moving across the Indian Ocean, Shi explores the politics of recognition with a focus on the failure of the Man Asian Literary Prize, while Rohatgi compares the opposing, yet ultimately equally diminished, forces at play in the rise and fall of two Mauritian literary prizes. Shi situates the Man Asian Literary prize and its failure in the debate on world literature as a cultural habitus and offers three possible explanations for the prize’s failure, including the lack of scandals, the lack of cooperation with Asian countries, and the conservative elements in the operation of the prize that contradicted with its claimed ambitions. His case study demonstrates the partial nature of the

agency carried by literary prizes, as well as the difficulties in shifting the hegemonic governance of the Anglophone literary centre and its diasporic agents. For Rohatgi, the study of two prizes highlights warring motivations, but also areas in which the two book prizes overlap. In each examined case – both of the company seeking tourists and the activists asserting significance – the literary prize serves as a tool with which a Mauritian institution might perform internationalism; in both cases the trajectory of each prize’s failure to break into international consciousness highlights the false hope of each institution that this internationalism could be characterized by an ahistorical equality.

Biographies:

Rashi Rohatgi is Assistant Professor of English and World Literature at Kutztown University in the United States. Her research looks at south-south literary relationships with a focus on translation studies and Indian Ocean Africa.

Flair Donglai Shi is a DPhil in English candidate at the University of Oxford. His thesis focuses on the Yellow Peril as a traveling discourse in modern Anglophone and Sinophone literatures. He has also published academic articles on topics related to feminism, queer studies, postcolonialism and Chinese studies.

Yaqin, Amina, Claire Chambers, and Stephen Morton, ‘Multicultural Textualities 2: South Asia, History, Genre and Gender’

‘Multicultural Textualities 2’ is the second of two panels on the imbrication of textuality with racial politics, migration and multiculturalism. This panel focuses on the contributions of South Asian migrants from Muslim backgrounds to debates about gender and literary genre. It also takes a long historical view, starting with contemporary dramaturgy that evokes Mughal history and seventeenth- and eighteenth-century Sufism, moving to Edwardian women travel writers, and ending with Monica Ali’s *Brick Lane* and the YouTube video *Happy British Muslims*.

‘The Lessons of History: ‘Stories of Pakistan that Affect Us in Britain’ (Amina Yaqin)

This paper will consider the politics of representation and the ethics of trust around the history play *Dara* which was shown at the South Bank in 2015. A collaboration between the National Theatre and Ajoka Theatre, *Pakistan*, the original play by Shahid Nadeem, was adapted from Punjabi to English by Tanya Ronder and Nadia Fall. It tells the seventeenth-century story of the Mughal Emperor Akbar’s favoured son Prince Dara who lost the throne to his brother Aurangzeb. The play was reclaimed for the London stage through the facilitation of Anwar Akhtar, the founder of Samosa, an online platform for creative cooperation between Britain, Pakistan and the diaspora. The original production’s street performance style dialogically cut across class, caste and gender boundaries and the Punjabi link underlined a philosophical Sufi approach in conversation with seventeenth- and eighteenth-century Sufi poets. The British production softens the contours of a street performance to a high octane courtroom drama presenting the clash between a Sufi and a Salafi Islam.

‘Truly a person progresses by travelling and interacting with different peoples’: Early Muslim Women Writers’ Depictions of Britain’ (Claire Chambers)

This paper examines two South Asian Muslim women travel writers who sojourned in early twentieth-century Britain: Atiya Fyzee and Shahbano Begum Maimoona Sultan. There is productive overlap between these elite, unorthodox women’s travelogues despite vast differences in style and tone. More than a century ago, Atiya and Maimoona were debating the ongoing and seemingly intractable problem of how to benefit from a Western education while maintaining South Asian Muslim mores. Published in 1906 and 1913, their accounts trouble ‘the persistent myth that Muslim women, restricted by seclusion, were automatically limited in [...] power or influence’ (S. Ansari 166). For Maimoona and Atiya to travel at a young age and unmarried, respectively, to

do so with such an air of cosmopolitanism and to publish accounts of their experiences was 'remarkable' (Shamsie np.).

'Re-framing Muslims and the False Promise of Happiness' (Stephen Morton)

This paper begins with a discussion of a performance of Pharrell Williams' song 'Happy' by self-identified Muslims in 2014. Specifically, it considers how this performance discloses a complex structure of feeling in which the performance of happiness belies a response to an imperative to comply with certain neoliberal norms of subjectivity, which are also shaped by an exclusionary logic of race, class, and religion. Such an exclusionary logic is exemplified in Monica Ali's *Brick Lane*, wherein the generic codes of the *bildungsroman* frame the construction of a British Muslim woman as entrepreneur in contemporary neoliberal British society. If, as Lauren Berlant suggests, the 'waning of genre frames different kinds of potential openings within and beyond the impasse [...] that constant crisis creates' (6-7), *Brick Lane* raises profound questions about how genre can also foreclose affects that are deemed threatening to the norms and values of capitalist modernity.

Biographies:

Dr. Amina Yaqin is a Senior Lecturer in Urdu and Postcolonial Studies, at SOAS, University of London. Dr. Claire Chambers is a Senior Lecturer in Global Literature at the University of York. Stephen Morton is Professor of English at the University of Southampton.

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