

Mandy Beck, Claudia Gualtieri, Roberto Pedretti, Cecile Sandten (eds.)

Narrating Flight and Asylum

Evelyne Keitel, Cecile Sandten (Eds.)

CHAT
Chemnitzer Anglistik/Amerikanistik Today

Volume 11

Mandy Beck, Claudia Gualtieri, Roberto Pedretti,
Cecile Sandten (eds.)

Narrating Flight and Asylum

 Wissenschaftlicher Verlag Trier

Narrating Flight and Asylum.

Mandy Beck, Claudia Gualtieri, Roberto Pedretti, Cecile Sandten (eds.). -

Trier : WVT Wissenschaftlicher Verlag Trier, 2022

(CHAT ; Volume 11)

ISBN 978-3-86821-965-4

Umschlagabbildung: "After Crossing the Channel"

(Cecile Sandten, 2022, acrylic on paper, 53 x 31,5 cm)

Umschlaggestaltung: Brigitta Disseldorf

© WVT Wissenschaftlicher Verlag Trier, 2022

ISBN 978-3-86821-965-4

Alle Rechte vorbehalten

Nachdruck oder Vervielfältigung nur mit
ausdrücklicher Genehmigung des Verlags

WVT Wissenschaftlicher Verlag Trier

Bergstraße 27, 54295 Trier

Postfach 4005, 54230 Trier

Tel.: (0651) 41503, Fax: (0651) 41504

Internet: <http://www.wvttrier.de>

E-Mail: wvt@wvttrier.de

Inhalt

<i>Mandy Beck, Claudia Gualtieri, Roberto Pedretti and Cecile Sandten</i>	
Introduction: Narrating Flight and Asylum	1

<i>Pap Khouma</i>	
The "Mediterranean" Prison	11

CONTEXT AND CONSTRUCTION OF THE STORIES

<i>David Herd</i>	
Erasure, Expulsion and the Hostile Environment	17

<i>Maurizio Veglio</i>	
Is Listening an Art? Behind the Curtains of Refugee Tales	31

VISUAL STORIES OF FLIGHT AND ASYLUM

<i>Cecile Sandten</i>	
Making the Invisible Visible: Flight and Asylum Stories for Children	43

<i>Andrea B. Farabegoli</i>	
The Role of Public History Practices in Storytelling: Graphic Novels and Museums	67

<i>Lisa-Marie Pöhland</i>	
A New Home? Analysing Recent Children and Young Adult Films' Depictions of Flight and Asylum with Respect to Trauma and Agency	85

STORYING BORDER CROSSING, MOBILITY AND RESPONSIBILITY

<i>Claudia Gualtieri</i>	
Words Beyond Borders: Behrouz Boochani's <i>No Friend but the Mountains</i>	105

<i>Lidia De Michelis</i>	
Beyond 'Consensus Realism': Speculative Imaginings of Relationality, Mobility and Hope in Mohsin Hamid's <i>Exit West</i>	123

<i>Hasan Serkan Demir</i>	
Through the Looking Glass: Ethics and Responsibility in <i>The Optician of Lampedusa</i>	141

PEDAGOGY AND TEACHING

Stefano Mula

Migration, Comics, and Teaching 153

Gigi Adair and Carly McLaughlin

Beyond Humanitarianism: Reading Counternarratives of Forced Migration
from the Global South 165

Notes on Contributors 183

Introduction: Narrating Flight and Asylum

Mandy Beck, Claudia Gualtieri, Roberto Pedretti, Cecile Sandten

Over the past several decades, migration, displacement and asylum-seeking seem to have become constitutive elements of contemporary conjuncture, generating conditions that are often described as "crises" (New Keywords Collective 2015; Boletsi et al. 2021; *Crisis and Critique* 2020). Since the beginning of what has commonly been referred to as the refugee crisis of 2015, there has been discussion within political, media and online social contexts about European nation-states closing their borders to asylum seekers and refugees – a discussion often accompanied by racism, xenophobia and profound fears. To help mitigate the negative effects of these discussions and profound fears, the essays in this volume, in in-depth analyses of literary and media texts, political and legal contexts, and museum work, focus on the question of how flight and asylum-seeking are narrated, exploring opportunities for political intervention and ethical commitment within a European, and specifically Italian-German, framework. More precisely, the essays collected in this volume originated during the third DAAD conference, held online in November 2020, entitled "Crisis, Risks and New Regionalisms in Europe: Narrating Flight and Asylum," a collaborative conference convened by the Chair of English Literatures at Chemnitz University of Technology and the Chair of Anglophone Cultures and Literatures, Cultural Studies and Postcolonial Theory at the University of Milan.

The aim of the event was to contravene the more recent, rather challenging discourses surrounding flight, asylum-seeking and refugeeism promulgated by the media, politicians and the public within the framework of the refugee crisis. These discourses had begun to gain momentum in the previous decade and have been on the rise again as a result of the Russian war on Ukraine. The conference, as well as the present volume, make a strong plea for including a discussion of Europe within the domains of such disciplines as Cultural, Postcolonial and Literary Studies, on the grounds that Postcolonial and Cultural Studies approaches and methods can be effectively applied to current social, cultural and political problems as well as contemporary crises in Europe. Moreover – at least in Cultural and Postcolonial Studies circles – it is important that a critical reading of Europe's colonial past and neo-imperial and neo-liberal world order be implemented.

The image of the refugee and asylee, who more often than not has been portrayed through a public and popular media discourse of negativity, has become the central focus of the theoretical reflections and political engagement of Critical Cultural Studies and Postcolonial Studies, as attested to by a number of recent studies and collections (cf. Herd/Pincus 2021; Sandten 2022, 2020a, 2020b). News

reporting on the current refugee situation (e.g. Moria; Lampedusa) revolves around such terms as 'crisis,' 'border,' 'border control' or 'European migration pact.' By focussing on the narrative aspects of refugeeism, flight and asylum-seeking, which the conference, and by extension, the papers collected in this volume set out to do, it is possible to critically address both the experiences and theories advanced by scholars, philosophers and refugees (cf. Herd/Pincus 2016, 2017, 2019, 2021). With this volume, *Narrating Flight and Asylum*, our aim is to focus on the issues of 'making voices heard' and 'making people on the margins seen' in a Europe where it is possible to observe what might be called "a war on immigration" (Bromley 2012: 105). The latter implies that the influx of refugees has made the building of walls and fences necessary so that national borders can be strictly controlled in order to keep out those who do not possess the 'right' citizenship, regardless of whether, as refugees, they would have a right to apply for asylum (cf. also Herd in this volume).

In *The Principle of Hope* (1995; German: *Das Prinzip Hoffnung*, 1938-47), Ernst Bloch addresses the necessity of perceiving art and literature as key media for helping to *imagine* a different world. Bloch also envisions *Heimat*, the homeland, in the sense of an illusion of home. Home, he writes, is something that everyone has but which they have never experienced or known (cf. Bloch 1995: 204). In this context, it is perhaps a utopian view of *Heimat* that determines the true content of a work of art (cf. *ibid.*: 210-11). For Bloch, therefore, *Heimat* seems to always lie beyond borders (cf. *ibid.*: 205). Accordingly, the question of what the world would look like without borders becomes apparent.

Today, there are more than 77 border walls or fences around the world, fences that are specifically designed to keep out refugees (cf. Hjelmgaard 2022). Thus, the question must be asked: What is a border? One of the many answers might be that a border is not an object, but an ideological practice, both the consequence and producer of power relationships (cf. Mezzadra/Neilson 2013).

A border does not restrictively aid in demarcating a nation-state, but in its manifold appearances contributes to building a new concept of citizenship based, on the one hand, on the notion of a strengthened national identity and, on the other, on a political agenda that fully embraces a global neo-liberal market economy. Consequently, it can be argued that national borders are established in order to selectively establish who is allowed in, who may stay, and who must leave, while at the same time once again ruthlessly exploiting former colonial countries suffering from the impact of climate change and a stable future through deregulated capital markets. To aid in thinking beyond borders, in stepping across the line, Salman Rushdie, from a literary perspective, has suggested the following: "Good writing assumes a frontierless nation" (Rushdie 1997: 36). Similarly, Edward Said (cf. 1984) claimed that exile is both in the mind of a writer and in the invigorating effect of the public intellectual's engagement with the regimes of identity control, such as nation, religion, culture and ethnicity. Taking up these ideas with refer-

ence to the ongoing refugee crisis, national rhetoric, anti-refugee sentiment and border politics, Roger Bromley (2012: 106) maintains that

European governments talk up the nation and the national through a rhetoric of 'core values' but also, and more importantly, use the concept of sovereignty to re-seal and control their borders, while, at the same time, exercising the prerogative of determining who to exempt and who to include in the territory.

In a similar vein, Seyla Benhabib (1999: 727) writes:

Not only politically, but theoretically as well, the incorporation and acceptance of immigrants, aliens, and foreigners into liberal democracies touch upon fundamental normative and philosophical problems concerning the modern nation-state system.

Displacement, therefore, and the voices of the displaced, their narratives and ideas, their accounts and experiences in a hostile environment, make place and belonging virulent components in the current refugee debate. Accordingly, Bromley (2012: 107) states that "[t]he displaced embody the movement of exile away from symbolic structure, the national fiction." This national fiction is, at the same time, as Bromley further elucidates, "a national(ist) narrative" that "is designed to stop the 'native' from meeting the displaced, literally and metaphorically speaking" (ibid.).

The aim of this volume is to open up forms of encounter and conversation that resist and contest the rhetoric of threat, danger and the dehumanisation of people seeking asylum, refuge and, more generally, respect. In addition, our intention in putting put together the third DAAD conference was to facilitate exchange and dialogue among scholars from across the fields of Literary and Cultural Studies, Postcolonial Studies, Media and Communication Studies, Law, Sociology, Pedagogy, Political Science and History as well as Creative Writing. The aim was to foster interdisciplinary and transnational conversation on the present critical conjuncture in Europe and beyond. This conjuncture has been aggravated as a result of the current COVID-19 pandemic, which has been dealt with in an unequal distribution of material and social resources.

A volume on narrating flight and asylum is, in this context, most timely, also in light of the Russian war on Ukraine and the millions of people who have had to flee their home country. Refugees, as the Russian war on Ukraine shows, continue to exist in high numbers and are particularly vulnerable with respect to the economic and health crises set in motion by the pandemic and, more immediately, by the war. At the time the conference was being organised, conditions in refugee camps were rapidly deteriorating as the Corona virus took hold in places where hygiene rules were hard to follow (cf. UNHCR 2001-2022). Now, with the pandemic still ongoing and wars being waged in many regions of the world, the situation for refugees and asylum seekers continues to be critical.

The aim of *Narrating Flight and Asylum* is, therefore, to represent a variety of approaches to these issues – approaches from different angles and different disciplines, but with a concentration on the emerging forms of asylum accounts and

refugee tales that have appeared in response to the crises, which effectively problematise and challenge existing binaries of the global and the local, the rich and the poor, citizens and those who seek refuge.

As editors of this collection – the second volume, following *Crisis, Risks, and New Regionalism in Europe: Emergency Diasporas and Borderlands* (2018), produced within the research project "Crisis, Risks and New Regionalisms in Europe" – and as scientific proponents and leaders of this research project, which was activated in 2014, it is important to us that we reassert the steps of our working methodology. From a Cultural Studies perspective, *how* we work is fundamental in expressing the pedagogical, activist and questioning role that should be performed by a public intellectual. Initially, it has been a major theoretical and pragmatic commitment – that of building a dialogic platform among ourselves as editors to enable us to exchange views on the contemporary critical European conjuncture, to create a network of collaborators who, as specialists and actors from a number of different areas, could contribute to the debate.

In this second phase of networking and management, it has been important to include a variety of approaches, expertise, degrees of specialisation and generational diversity (i.e., students, young scholars, well-known academics, activists, artists, etc.). It is noteworthy to highlight the participation of students, who as young scholars, are going through an exploratory process. Although they are in the training phase of their potential academic careers, we agree with the DAAD policy that states that their intellectual efforts, passionate contributions and novel reflections can be a refreshing part of the conversation in this book. Hence, heterogeneous research clusters have been assembled. These have been framed by a common intellectual and ethical commitment to the present conjuncture, which exposes the movement and migration of individuals to be a major preoccupation for European nations. The heterogeneity of the contributions gave rise to some methodological challenges, which are now presented as informative to the expanded conversation, enhancing the value of this collection. This is done in consideration of preserving the rigour of the theoretical and contextual framework.

We maintain that our CHAT 11 volume – as well as the entire "Crisis, Risks and New Regionalisms" project – is inter- and cross-disciplinary, aimed at building a conversation that will expand inside and outside of academia, to include diverse, non-canonical cultural voices and methodological approaches. The openness of this conversation we are building together – a conversation that expresses intellectual engagement and academic reflection, but which is also in tune with life outside academia and is informed regarding the most recent developments in culture and society – constitutes one of the most innovative aspects of our project.

Some contributions in this collection come from the field of Cultural Studies, making them more socio-political than literary in the conventional sense. Therefore, they employ the specific vocabulary of the Cultural Studies approach. The analyses by Lidia De Michelis, David Herd, Stefano Mula and Claudia Gualtieri may, in part,

fall into this category. In this volume, we safeguard their "militant" perspective (common to other essays), which offers a cultural and political reading of our present. We also believe that by including the contributions of lawyer Maurizio Veglio, writer Pap Khouma and BA student Andrea B. Farabegoli, we are making a statement about our cultural approach and pedagogical intent. Other papers in this volume, which more decidedly focus on Literary Studies, are nonetheless driven by socio-political and Cultural Studies issues, as attested to in the articles by Hasan Serkan Demir, Lisa-Marie Pöhland and Cecile Sandten. Accordingly, it must be pointed out that the choice of language in these essays is indicative of precise intellectual and methodological positioning: for instance, the use of the first-person pronoun. It expresses intellectual engagement, a statement of agency, a form of taking direct responsibility for one's own positionality, as is customary in the rhetoric of Cultural Studies practitioners. For public history practitioners, it manifests application of the concept of "shared authority" central to that discipline. Our perspective also recognises a variety of applications that would justify the use of "I" or rather, "we": as used, for instance, by Gigi Adair and Carly McLaughlin as collaborative authors.

As regards the use of "we" as *pluralis majestatis*, our conversation revealed that it has often been used by white male professors and academics who expound their authorial ideas in this mode. However, from a Postcolonial Studies perspective, this is problematic, since those who are the subject of discussion are often excluded from white male academic discourse. In this sense, the "shared authority" can be seen as problematic since it may raise questions such as: who is speaking? Are all those addressed by the "we" engaged in the same way? Readers may feel excluded and object to having something superimposed upon them while reading. How do scholars voice themselves, form a standpoint and build their arguments? This is merely a general side note on the discussion, to point out that questions and doubts have been a fundamental trigger for our conversation as editors, both among ourselves and with the contributors.

Finally, parallel to our shared view that the objective of this volume is to instigate interdisciplinary discussions is our full attention on an interdisciplinary and cross-cultural readership. Our goal is for the essays to be engaging to all readers, even if they are not familiar with the specific texts, locations or genres being discussed. This has meant explaining less-familiar aspects as well as foregrounding questions about the relationships between movement, migration and selected case studies that transcend specific topics. We therefore suggested that the contributors indicate references for and/or a short elaboration of terms, to enable all readers to follow the arguments and comprehend specific terms and concepts.

This is the conversation we wish to have, appreciate and value, and which we believe is useful in showing how we work. Our editing has taken place during the Covid-19 pandemic and, more recently, during the war in Ukraine. However external these events may be to the topic of this collection, they are crucial, as they

determine the context and conjuncture within which we are working, developing our reflections and engaging in discussions. This present conjuncture reveals the changes and transformations that have taken place in the dynamics and contextual relations of the crisis that originally inspired our project in 2014, leading to the one-day conference "Narrating Flight and Asylum," which took place on 6 November 2020. This collection primarily consists of contributions to that conference. It took place online, at the peak of the pandemic. Notwithstanding the physical distance, it allowed us an opportunity to experiment with communication strategies that favoured a conversation on the basis of horizontal equality, namely, one that levelled conventional power relations based on academic status and affiliation, social prestige, geographical distribution or generational divide. Among the participants, in addition to the contributors to this collection, we wish to thank Elleke Boehmer, Laurike in 't Veld, Dominic Davis, Gloria Botton, Michela Sarais, Mahtab Dadkah and Narges Mirzapour for their invaluable contributions to the conference. The broad scope of the conference was that of taking advantage of the technological means available to create a platform for dialogue that would allow easy access and give voice to the potentially wide-ranging interests of the audience. While it seems obvious that online formats for conversation cannot entirely replace direct personal encounters, we believe that it is also important to imagine and experiment with digital forms of participation aimed at producing critical knowledge and providing a space for a variety of voices, approaches and perspectives.

The collection opens with a short story by Pap Khouma entitled "The 'Mediterranean' prison." Written in Italian and translated into English especially for this volume by Lidia De Michelis, in deliberately plain language, the story, originally titled "Le quattro regole della prigioniera Mediterraneo," portrays the complexities and ambiguities of tales of migration by exposing the reader to a stereotyped migrant journey, which ends in a suspenseful and unexpected, yet comprehensible, tragedy.

In the first section, **Context and Construction of the Stories**, writer and scholar **David Herd**'s inquiry into the concepts of erasure, expulsion and the hostile environment elaborates the way in which the "hostile environment," a term first introduced in the UK by former Conservative Home Office Secretary Theresa May in 2012, operates through a concerted institutional strategy of the erasure of asylum seekers and refugees. By referring to and examining precise procedures for obtaining asylum in the United Kingdom, the essay demonstrates how the well-articulated strategy of the erasure of non-citizens leads to their expulsion from the law, the language, the country and the possibility of employment, eventually dispossessing them of their humanity.

Maurizio Veglio explores the question of "Is listening an art?" by focussing on his working experience as a migration specialist lawyer. The essay reflects on the ways in which the lawyer's duty is to collect stories from asylum seekers and refugees in

order to present them in court. The processes involved in the court hearing and in listening to the stories are explored and compared to raise questions about how the act of listening should be performed.

With particular reference to **Visual Stories of Flight and Asylum**, the papers in the second section explore the phenomena of depictions of migration in comics and picture books for children as well as the role of public history practices in both narrative and film portrayals of refugees.

Cecile Sandten's paper, "Making the Invisible Visible: Flight and Asylum Stories for Children," turns to the genre of children's literature, a genre often underrated. The author first outlines a selection of philosophical and political questions addressing how and under which circumstances nation-states have the ethical and moral authority to either accept or reject those who are seeking asylum or the opportunity for a better life. Subsequently, Sandten discusses this pertinent question by analysing three texts about and written for children: the graphic novel *Illegal: One Boy's Epic Journey of Hope and Survival* (2017), the graphic storybook *Azzi in Between* (2012) and the picture book *The Colour of Home* (2002). All three stories, as Sandten asserts, make use of specific visualising and writing aesthetics, addressing the diversity of these children, who come from differing cultural and national backgrounds, thus making the invisible not only visible but heard.

Andrea B. Farabegoli, in "The Role of Public History Practices in Storytelling: Graphic Novels and Museums," illustrates the attempt by public history practitioners to devise new ways of exploring history with people, actualising the past by appealing to and engaging with people in the present. By employing two case studies – Art Spiegelman's graphic novel *Maus* and an exhibit at the Jewish Museum in Berlin – the essay attempts to illustrate modes of raising awareness by examining the ways in which the present contains and reveals the past. In the public history project, this is done to promote sharing, commitment and change.

Lisa-Marie Pöhland's "A New Home? Analysing Recent Children and Young Adult Films' Depictions of Flight and Asylum with Respect to Trauma and Agency" focuses on two films that had their first screening in 2020 at the SCHLINGEL International Film Festival for Children and Young Audiences in Chemnitz and which address the topics of flight and asylum-seeking. Pöhland provides insight into how films portray children who have experienced flight, particularly with respect to trauma and agency. By highlighting cinematic techniques and narrative devices deployed in portraying a character, Pöhland, in her film analyses, draws particular attention to Sarah Winkenstette's film *Too Far Away* (2019) and Arash T. Riahi's *Oskar & Lilli – Where No One Knows Us* (2020).

The four essays collected in the third section, **Storying Border Crossing, Mobility and Responsibility**, address the following issues: **Claudia Gualtieri's** "Words Beyond Borders: Behrouz Boochani's *No Friend but the Mountains*" examines Boochani's autobiographical refugee tale from the perspectives of Postcolonial

Studies and Cultural Studies. The essay follows Boochani's description of his pergrination as an asylum seeker from Iran and of his detention in the Manus Island Regional Offshore Processing Centre in Papua New Guinea, instituted by the Australian national authority within the Operation Sovereign Borders policy. While illustrating how borders are purposely fabricated and cruelly imposed, the narrative also explores each refugee's isolation and drama, building a communal narrative of suffering and tragedy. It is both a personal as well as a collective story of resistance, which also forges an explicit language of accusation against the Australian policy regarding the detention of refugees and, by extension, against all policies that stand in violation of human rights and that are perpetrated on migrants. The essay's overall aim is to highlight the way in which storytelling works, both as a strategy for border-crossing and as an active tool against kyriarchal systems of intersecting and interacting power structures.

Against the backdrop of mounting uncertainty, precariousness and human expendability, **Lidia De Michelis'** essay "Beyond 'Consensus Realism': Speculative Imaginings of Relationality, Mobility and Hope in Mohsin Hamid's *Exit West*" explores some of the complexities inherent to the challenge of opposing the current discursive hegemony of nativist and anti-immigrant discourse by mobilising fiction's ability to create alternative imaginaries of responsibility and hope. Taking Mohsin Hamid's immigration novel *Exit West* as a case study, the essay highlights the present surge in speculative and magic realist forms of storytelling in narratives of flight and refugeeism as part of a wider attempt to resist the manipulative, obfuscating and morally disabling language and affective constraints of political discourse and the media.

Hasan Serkan Demir's "Through the Looking Glass: Ethics and Responsibility in *The Optician of Lampedusa*" analyses Emma Jane Kirby's eponymous novel, based on true events that took place on the coast of Lampedusa, Italy's notorious island in the Mediterranean, which serves as a landing point for refugees from North Africa. Demir explores how the novel vividly unfolds the tragic story of refugees seeking to find shelter and a new life in Europe. Through the *lens* of the protagonist, the optician, writer Kirby portrays how, on the one hand, refugees are dehumanised but, on the other, how the host culture subsequently is transformed through a dramatic encounter with the "other."

The essays in the fourth section, compiled under **Pedagogy and Teaching**, include **Stefano Mula's** article on "Migration, Comics, and Teaching." Mula critically analyses a number of comics, most of which were originally published in Italian – Rizzo and Bonaccorso's *Salvezza* and ... *A casa nostra. Cronaca da Riace*, Satrapi's *Persepolis*, Colfer, Donkin and Rigano's *Illegal: A Graphic Novel*, Sacco's *The Unwanted* and Bernardi and Albrigi's *storiemigranti* – and discusses options for using them in teaching about migration. The essay offers original examples of how the texts can be employed in concrete situations, specifically, how Mula incorpo-

rates a critical reading of these in his own university classes as a means, for instance, of raising awareness or inspiring expressions of personal experiences.

In their paper "Beyond Humanitarianism: Reading Counternarratives of Forced Migration from the Global South," **Gigi Adair** and **Carly McLaughlin** explore how scholarly discussions around narratives of asylum and refugeeism have remained tied to the way in which forced migration is framed in politico-cultural discourses in the Global North, with its binarisms of good migrant/bad migrant; citizen/migrant; arrival/departure; failed migration/successful migration; exclusion/inclusion. Adair and McLaughlin first expand upon a theoretical debate, followed by close readings of the two short stories "Waiting" by E.C. Osondu and "Heading Somewhere" by Djamila Ibrahim, which are set against the backdrop of the Global South and draw attention to aspects of forced migration that are side-lined in dominant conceptualisations of forced migration and in discussions of comparable narratives in the Global North.

The aim of this volume is not only to focus on the narrative aspects associated with flight and asylum accounts in literature, museum work and the media in an academic framework but to also foster the question of how these stories contribute to helping voice resistance and liberation at a time when the concerns of refugees have once again become most urgent. The outreach work with refugees and detainees in Britain that has been unrelentingly carried out by such initiatives as "Refugee Tales" is unremitting testament to the predicaments, dangers and fragilities endured by people fleeing war and persecution, hunger and environmental catastrophes – particularly in the Global South. In addition, research projects conducted at a national level, along with book publications as well as international conferences and symposia attest to the continued relevance of this topic, not only in academia but beyond. With this volume, we hope to substantially contribute to the current discussion, thereby helping to raise awareness and bring relief to those about whom we write and converse.

The editors of this volume would like to thank DAAD and the German Federal Foreign Office as well as the Chemnitz University of Technology for their funding of the publication of this volume.

Works Cited

- Benhabib, Seyla (1999): "Citizens, Residents, and Aliens in a Changing World: Political Membership in the Global Era." In: *Social Research* (Fall) 66.3, 709-744.
- Bloch, Ernst (1995 [1938-47]): *The Principle of Hope*. Vol. 1 (transl. Neville Plaice, Stephen Plaice and Paul Knight). Cambridge, MA: MIT Press.
- Boletsis, Maria / Dekker, Natashe Lemos / Mika, Kasia / Robbe, Ksenia (eds.) (2021): *(Un)timely Crises. Chronotopes and Critique*. Cham: Palgrave.

- Bromley, Roger (2012): "Policing Displacement: Narratives of Asylum in *Escape to Paradise and La Fortresse*." In: *Moving Worlds: A Journal of Transcultural Writings* 12.2, 105-118.
- Crisis and Critique* (2020): Issue 7.3: "The Year of the Virus. SARS 2 / COVID 19." Last accessed: 30 May 2022. <<https://www.crisiscritique.org/uploads/24-11-2020/complete-issue-volume-7-issue-3-2020.pdf?v=1>>.
- Fiddian-Qasmieh, Elena (2020): "Recentring the South in Studies of Migration." In: *Migration and Society: Advances in Research* 3.1, 1-18. DOI: 10.3167/arms.2020.030102.
- Herd, David / Pincus, Anna (eds.) (2016): *Refugee Tales*. Manchester: Comma Press.
- ____ (2017): *Refugee Tales II*. Manchester: Comma Press.
- ____ (2019): *Refugee Tales III*. Manchester: Comma Press.
- ____ (2021): *Refugee Tales VI*. Manchester: Comma Press.
- Hjelmgaard, Kim (2022): "From 7 to 77: There's been an explosion in building border walls since World War II." In: *USA Today*, 24 May 2018. Last accessed: 21 March 2022. <https://eu.usatoday.com/story/news/world/2018/05/24/border-walls-berlin-wall-donald-trump-wall/553250002/>.
- Mezzadra, Sandro / Neilson, Brett (2013): *Border as Method, or the Multiplication of Labor*. Durham: Duke University Press.
- New Keywords Collective (2016): "Europe/Crisis: New Keywords of 'the Crisis' in and of 'Europe'." In: *Near Futures Online* 1 ("Europe at a Crossroads") (March). Last accessed: 30 May 2022. <<http://nearfuturesonline.org/europecrisis-new-keywords-of-crisis-in-and-of-europe/>>.
- Rushdie, Salman (1997): "Notes on Writing and the Nation." In: *Index on Censorship* 3, 34-38.
- Said, Edward (1984): "The Mind of Winter: Reflections on Life in Exile." In: *Harper's Magazine* 269, 49-55.
- Sandten, Cecile (2020a): "Refugee Tales: Asylum Stories and Walks as New Forms of Literary and Political Intervention." In: *Anglistik: International Journal of English Studies* 31.3 (Winter), 121-136.
- ____ (2020b): "Precarious Discourse, Discursive Precarity: Chris Cleave's (Postcolonial) Refugee Novel *Little Bee* (*The Other Hand*) (2008)." In: *Postcolonial Interventions: An Interdisciplinary Journal of Postcolonial Studies* 5.2, 14-45. DOI: 10.5281/zenodo.3924512.
- ____ (2022): "The Tent City 'Jungle' as Heterotopia and Geopolitical Liminal Space: Kate Evans' Graphic Novel *Threads: From the Refugee Crisis* (2017)." In: Jens Beutmann, Martin Clauss, Cecile Sandten und Sabine Wolfram (eds.): *Die Stadt – Eine gebaute Lebensform zwischen Vergangenheit und Zukunft*. Trier: WVT, 276-290.
- UNHCR (2001-2022): "COVID 19 pandemic." Last accessed: 19 July 2022. <https://www.unhcr.org/coronavirus-covid-19.html>.