

GLOCAL IMAGINARIES CONFERENCE ABSTRACTS

Black Atlantic stream

Group 1 – Caribbean Journeys

Fiona Darroch: "The Sea is History": Sacred Imaginaries in Caribbean Writing

The waters and landscapes of the Atlantic and the Caribbean have been witness to many tragic episodes in the history of the Caribbean region: the arrival of Columbus and his reclamation of the surrounding islands, and the transportation of millions of slaves from Africa and indentured labourers from India, and their enforced labour on the land. Writers have been articulating this complex relationship with the landscape for generations. Can the literary preoccupation with the sea be described as a sacralization or mythologization? Has the tense history of arrival, exchange, death and survival which was forced on to the sea and land, and its human cargo, transformed it into a memorial, so that it can now be understood as sacred? The paper will demonstrate and engage with the significance of the language writers employ to describe the sea/landscape in the Caribbean (and analyse the appropriateness of ascribing the term 'sacred' to this language) by looking at a sample of Caribbean writing, including David Dabydeen's narrative poem *Turner* (1996) and selected writings of Wilson Harris: Wilson Harris imbues Nature with what appears to be a divine animism and authority. For Harris, Nature is a divine guide through the perils and joys of life. David Dabydeen's *Turner* returns to the tragedy of the middle passage, the loss of ancestral memory and the miraculous ability to dream and invent a re-connection with lost shores. A key strategy by Dabydeen in unpacking these themes is the setting of the poem in the sea. The relationship of Dabydeen's characters with the sea is one of fear and desire; what begins as a sacred burial becomes a perverse ethnic cleansing. I will argue that the landscape is the *sacred* signifier of ultimate loss and betrayal, death and tragedy but also a symbol of survival and regeneration, of resurfacing in "strange lands" and still being able to "dream, surmise, invent" (p.36).

Akiko Mizoguchi: Moving Around, Moving Between: Mobility and "Home" in Caryl Phillips's *Strange Fruit*

Caryl Phillips's first play, *Strange Fruit* (1981), inspired by Henrik Ibsen's *Ghosts* (*Gangangere*, 1881), shares its basic plot with *Ghosts*: that is, respectability of the late father in the household, respectability which the mother desperately wishes to maintain, is destroyed by the son's homecoming. Yet, compared with *Ghosts*, *Strange Fruit*, set in a black British household in the 1970's, is inevitably more focused on a complicated relationship between mobility and "home," an issue which was addressed with urgency among the second generation of immigrants in post-war Britain. In many ways, mobility is presented as a key factor in informing the main character's sense of belonging in the play. First of all, various kinds of mobility, from the act of walking around the British city to moving between the two countries (a Caribbean island and Britain), are represented as being painfully deracinating for the characters. Altogether, these experiences work to erode the authenticity of "home": whether it is the idea of family or the idea of "motherland" (which each individual character "imagines"

exists in Britain, the Caribbean island, or Africa). Secondly, a conflicting relationship between these already eroded notions of "home" generates a possibility of mobility itself becoming a space to dwell in, if not a "home." This paper intends to study how, in *Strange Fruit*, mobility transforms the characters' (particularly the main character's) ideas of "home" and how it in the end helps to form a burgeoning (though painfully fragmented) sense of what Caryl Phillips later called "the transatlantic identity."

Ole Birk Laursen: Time, Memory and Place in Andrea Levy's Fiction

In the immediate post-war years until the 1960s, Britain saw a rise in migration from its former colonies. This generation of West Indian migrants, often referred to as the 'Windrush'-generation, straddled both the Caribbean and the 'Mother Country'. The second generation, growing up in the 1970s and 80s, were not necessarily connected to their parents' histories and memories of their homeland. Marianne Hirsch has coined the term 'postmemory' to characterise 'the experience of those who grew up dominated by narratives that preceded their birth, whose own belated stories are evacuated by the stories of the previous generation shaped by traumatic events that can be neither understood nor recreated.' However, I would like to argue in this paper that the absence of narratives about the past can be equally traumatic for second and third generation black Britons. I am taking my cue from Andrea Levy's writing; her first two novels were concerned with young black British women in Britain. In her third novel, *Fruit of the Lemon*, Levy starts to evacuate the history of her parents' generation and further back. The protagonist suffers a breakdown following a series of racist incidents. These incidents subject the protagonist to a history, place and narrative that she has no memory of, namely that of her parents. The diasporic condition of contemporary black Britons creates, then, a schism between global nature of their parents' migration and the location of their own generation. It is in imagining the glocal, then, that contemporary black British writing can remember and rewrite themselves into society.

Group 2 - Legacies of Slavery and Transatlantic Cultures

Alan Rice: Slavery, Diaspora, Modernity and Glocalised

Imaginations: Contemporary African Atlantic Artists Respond to the 2007 Bicentenary Commemorations

This paper will interrogate two key exhibitions organised in response to the Bicentennial of the Abolition of the slave trade held during 2007. It will use the theoretical work of Paul Gilroy, Ian Baucom, Toni Morrison and Paul Ricoeur to discuss the way contemporary black artists negotiate their glocalised identities in relation to histories of slavery and diaspora. Firstly, the *Trade and Empire: Remembering Slavery* exhibition at the Whitworth Art Gallery in Manchester which I co-curated with black British artists Suandi and Kevin Dalton Johnson and *Revealing Histories* researcher Emma Poulter illuminated this key question. The exhibition took as its starting point the Whitworth's collection and sought to interrogate the global networks connected to slavery and its legacies that underpinned it. The multi-media exhibit included work by contemporary artists Godfried Donkor, Althea McNish and Tony Phillips as well as historical works by J.M.W. Turner, William Hogarth, Thomas Hearne and Henry Box Brown. Having been involved in all the curatorial discussions for the selection, I will discuss the ideologies contributing to the display of the work and the way it was contextualised in

accompanying labels and panels that stressed the way modernity and postmodernity are framed out of the histories of unfree labour. More specifically, I will discuss the way individual works gain new interpretations in the light of their hanging in this particular context. Lancaster Museums Service's *Abolished?* which I advised on showcased Lubaina Himid and Sue Flowers work. This also used contemporary artists' work to dialogise their collections and ask similar questions to the Manchester exhibit. The paper will conclude with a discussion around the benefits of localism in making polemical points about a global phenomenon.

Asako Nakai: *Autobiography of the Other: From Slave Narratives to A Harlot's Progress*

Postcolonial narratives are often considered crudely autobiographical, whereas they seem to deviate from the Rousseauian "confessions" based on the idea of self as a unique, solid entity. It has been assumed that postcolonial autobiography deals with the so-called "collective self," and some autobiographers designate themselves as the representative of the oppressed group to which they belong. Yet other writers, being exiles or immigrants in metropolitan cities, may be more self-conscious about their problematic, in-between status. Writing the narrative of the other beyond the collective self ultimately amounts to an impossible dream of writing an "autobiography of the other."

Being part of my research project on this concept "autobiography of the other," this paper focuses on an example of meta-autobiography, David Dabydeen's *A Harlot's Progress* (1999). The novel is not only a parody of William Hogarth's similarly-titled series of paintings but also an alternative, or impossible, version of eighteenth-century slave narratives such as Olaudah Equiano's *Interesting Narrative* (1789). Written by a scholar of eighteenth-century literature and paintings, *A Harlot's Progress* is a novelistic enterprise to critique the narrative of colonial migration. The novel consists of four different texts: two first-person narratives by Mungo the slave (one in Pidgin, the other in "Standard" English) and two third-person narratives (one by Mr Pringle the writer, the other anonymous). Through these conflicting narrative voices, the novel discloses the power politics in which the slave narrative is produced, while suggesting that the "original" autobiography of the slave will never be recuperated. Also importantly, the novel reconsiders the complex interrelation between gender and coloniality by making the two different journeys to the metropolis – one of slaves and the other of underclass women – analogous to each other.

Hazel Smith: *Glocal Imaginaries and Musical Displacements in Richard Powers' novel The Time of our Singing*

This paper focuses on the representation of music in Richard Powers's novel *The Time of our Singing*, and the questions it raises about the relationship between local and global musical traditions and communities. In the paper, glocal imaginaries are figured as the tension between two contrasting musical imaginaries both of which have regional origins but global reach: the European classical tradition and the African-American tradition.

At the centre of *The Time of our Singing* are two biracial American boys, Jonah and Joseph, whose racial identity is closely linked to their musical identity. They are raised in the sixties by their music-loving African American mother and European-born Jewish father: the family music-making is rooted in European musical traditions but nevertheless takes the form of a cultural mix. The boys embrace western classical

music but are also displaced within that tradition; as they grow up and become professional musicians they position themselves in relation to it, though this positioning is never complete. Jonah, a singer, migrates to Europe where he becomes a celebrated singer, interpretatively reinventing early western classical music in order to make it more relevant to his own racial identity. Joseph, a pianist, is attracted to improvised music and jazz, and returns to the US after working the Europe; nevertheless he still remains more comfortable within the classical tradition. In the novel the musical communities in the US which arise out of the European tradition are closely linked to racism, though the transcultural power of such music is also celebrated.

The paper will therefore explore movement and migration in terms of imaginative identification as much as physical movement. In analysing the novel it will draw on the work of musicologists George Lewis and Ronald Radano, as well as broader theories of whiteness and racial performativity.

Discourses of the Glocal stream

Group 1 – Reception and Cultural Identifications

Alana Jackson: Rereading Spaces of Collective Identity: Response to Chicano/a Literature by Students in California

Nicolas Kanellos's *Recovering the U.S. Literary Heritage* Project has uncovered Chicano/a texts written well before the Chicano Movement got underway in the 1960s, such as Ruiz de Burton's *The Squatter and the Don*, first published in 1885, and then later in 1997. In the decades following the movement, Ruiz de Burton's text, along with others, were published again, and received into the Chicano/a literary canon, even though they were written in temporal localities of a different period. However, these works continue to reach wide audiences, on a national and even a global scale, defining the canon in what could be considered a "glocal" forum. This paper will present how students on a Chicano/a literature course receive and respond to Ruiz de Burton and other Chicano/a narratives from the twentieth century, chronotopes which may no longer correspond to the spaces they inhabit, but that are of significance nevertheless. Data from focus groups conducted in 2009 will be used to consider how they view the spaces, especially cultural, constructed by these discourses, along with if and how they identify with them.

The paper will conclude with why Chicano/a narratives produced today need a platform to continue reimagining and reinventing these spaces, as they expand the face of U.S. literature while developing alongside U.S. Latino/a criticism, which, as stressed by di Iorio Sandin and Perez (2007), does not just occupy an excluded space but enriches the U.S. literary canon. The findings show that young Chicanos/as continue to negotiate complex spaces, both at a local and global level. Thus, access to a wide variety of literary texts would allow readers to continue considering and identifying with the multiple spaces they inhabit. Alongside the heritage project, projects such as Professor Manuel Martin-Rodriguez's *Alternative Publications*, are required to respond to this need.

Fu-Jen Chen: Transnational/-Racial Adoption: American Picturebooks in the Global Milieu

Picturebooks holds a privileged position on the road to individuality. Appealing to a wide age group, from infants through younger school-aged children, picturebooks not only help develop linguistic skills or oral response but also precipitate being to come into the subject—the path to understand oneself, others, and the world. Picturebooks might provide an initial response to the subject's questioning of his or her identity: Why am I what I am? Or, rather, why am I what you saying that I am? Likewise, picturebooks specifically on transnational/-racial adoption also help facilitate a child adoptee's psychological and emotional development into a subject, answering the subject's questioning of his or her symbolic title: Why am I that name—adoptee? What is it that makes me an adoptee? What does the Other want from me? What am I for the Other? In the field of children's literature, picturebooks on transnational/-racial adoption particularly present some uneasy topics or circumstances, either verbally or visually—notably including the traumatic past, the unknown birthparents, the adoption process, biological origins versus culturally chosen kinship, a colorblind rhetoric against a race-conscious society, the celebration of adoption inevitably shadowed by the act of abandonment, and the portrait of Caucasian adoptive parents sided by that of their adopted children of color.

While identity in transnational/-racial adoption is complex and often ambivalent and while many tensions exist in the lived experiences of such adoptees and in the scholarship on them, then what is the purpose of picturebooks on transnational/-racial adoption beside fostering the habit of reading or initiating an appreciation for the graphic arts? To what degree can the picturebooks communicate the uneasy topics and the extreme situations of transnational/-racial adoption to children whose orientation in time, place, and reality is very limited? How can we introduce the antagonism of the social against the lures of confining the adoption story to a narrative of victimization or salvation? Do the picturebooks, given the nature of the genre, convey via both pictures and words adoption-related experiences differently? Through examining selected picturebooks that are reasonably popular and well known, I, in my essay, explore the self-raised questions, my investigations anchored to the primary inquiry—the purpose of picturebooks on transnational/-racial adoption in the context of American globalization.

Group 2 – The Discursive Construction of Glocal Spaces: Tourism and Lifestyle

Diana Madroane: The Role of Multiculturalism in the Discursive Re-scaling of an Eastern European City

Eastern European cities have been going through dramatic changes in the wake of the revolutionary year 1989. Their restructuring has been marked by an abrupt transition from a centralized communist system to a global "new capitalist" one, partly in response to Europeanization pressures. The city of Timisoara, located near the western border of Romania, has lately emerged as an important regional pole of economic growth, international contact and population mobility. Considered one of Bucharest's main competitors in terms of urban development, Timisoara has been branded as a "Five Star City" and a "role model" for the entire country.

One of the factors that contribute to the city's uniqueness within a Romanian context is a particular type of multiculturalism, specific to the entire region of Banat, wherein Timisoara is the politico-administrative and cultural centre. Cultural and anthropological studies have styled it "interactive interculturalism", highlighting its anti-essentialist and

cosmopolitan dimensions. With over twenty ethnic minorities and groups in harmonious co-habitation, Timisoara is a multiethnic and multilingual haven in the true sense of the word. The exceptionalism of this space resides in the positive encounter with and evaluation of Otherness, in a permanent process of (re)negotiation of identities.

The paper uses Critical Discourse Analysis to examine the discourse on Timisoara's interculturalism from two perspectives. Firstly, it looks at the recontextualization of this discourse in City Hall documents and in local news articles which construe the city's identity as a flourishing cross-borderland centre within the DKMT Euroregion. The discourse underlies not only Timisoara's cultural strategy, but also its economic strategy, aimed at attracting an increasingly large number of investors. Secondly, it investigates how EU transnationalism, with its cultural and civic values, has been incorporated in the discourse of local interculturalism, as a result of re-scaling Timisoara as an emerging global city.

Andy Van Drom: Local Settlement or North American Metropolis? Imagining Québec City on the 400th Anniversary of its Founding

Throughout 2008, Québec City celebrated its 400th founding anniversary under the theme of "The Encounter". In this contribution, we investigate whether this rendezvous has successfully reunited the concepts of region and State, which have been seriously compromised throughout Canada's history. More specifically, we look at how the *Société du 400^e de Québec* and the Canadian federal government represent Québec's identity in the context of this historical celebration and how they relate it to a regional and a federal entity respectively.

In order to uncover the semiotic elements that both protagonists propose to construct Québec's identity, we analyse the websites www.monquebec2008.com (original) and www.Quebec400.gc.ca (federal). The focus of this transdisciplinary study is on three objectives: 1) a description and analysis of the linguistic elements concerned; 2) a contextual interpretation based on the principles of critical discourse analysis; and 3) an explication of their representativeness – sometimes converging, sometimes diverging – in light of 400 years of history.

Whilst the *Société du 400^e* attributes a crucial historical role to the city when it describes Québec as "the cradle of French civilisation in the Americas", the federal government simply salutes its status as the "oldest of Canadian cities". As we demonstrate, different conceptions of region, nation, and State are the heart of these diverging local and global constructions of one single city. Drawing on social theories (Anderson, 1991; Dumont, 1996; Smith, 1991) and sociohistoric context, we wish to contribute from a linguistic point of view to this grand debate that continues to thrive on the Canadian political scene.

Kate Torkington: Place and Lifestyle Migration: the Discursive Construction of G/local Place-Identity

Lifestyle migration, understood here as migration by relatively affluent individuals motivated by a desire to achieve a particular lifestyle, is a rapidly growing worldwide phenomenon. Within Europe, increasingly large numbers of northern Europeans are moving south in search of what they perceive as a better quality of life. The typical representation of this form of migration suggests that it is consumption-led, tourism-related and leisure-based; it is to be located within postmodern, global, elitist and borderless social practices.

The question arises as to the role of place in this type of migration process. How important is the 'local' place? To what extent is a specific destination part of the motivating factors in the decision to migrate? How are the 'new' and 'old' places imagined and represented? How important is place in the construction of individual and collective social identities?

Humanist geographers such as Relph and Tuan have suggested that there is a universal human need for associations with places, amongst which the 'home' place is seen to be the most significant (Tuan 1974; Relph 1976). Even within postmodern theory, spatial identity has its role: Harvey has noted that "the elaboration of place-bound identities has become more rather than less important in a world of diminishing spatial barriers" (Harvey 1993:4). It is increasingly being argued that, through language, places are imaginatively constituted by and constitutive of who we are (e.g. Dixon & Durrheim 2000; Benwell & Stokoe 2006).

Taking a discourse analytical approach to data from in-depth interviews with British residents in the Algarve, Portugal, this paper explores the relationships between language, identity and place. Identifying with, or against, imagined places is an important discursive resource for doing identity work in interaction. Linguistic representations of local places and spatial boundaries emerge strongly from the data as action-oriented discursive strategies for self- and other- presentation and, ultimately, for staking a claim to belonging.

Group 3 – Configuring Glocal Identities in the News Media

Oana Romocea: Fluid Identity: Romanian Diaspora in the UK and Transnational Media Discourses

Romania's accession to the European Union (EU) on 1 January 2007 generated an exodus of its workforce. It is estimated that over 2 million Romanians representing 10% of the country's population, are currently working outside Romania's borders, the vast majority in Western Europe. This migration has triggered the emergence of diasporic communities in various EU countries.

In a poll conducted at the beginning of 2007, the UK was ranked the fourth in Romanians' preferred destination countries for migration, after Italy, Spain and Germany. Before Romania's accession to the EU, the diaspora in the UK was relatively small, reportedly 15,000. Recent estimates currently bring this figure to around 50,000.

My paper aims to explore how national identity is discursively constructed within the Romanian diaspora settled in the UK, with specific focus on Romanian migrants' media consumption patterns and the role transnational media has in shaping and sustaining national identity. If before 2007, the Romanian community in Britain was insignificant in figures, the steady increase in Romanian migrants has drawn the interest of British media which has extensively reported on the steadily growing Romanian community in the UK. This coverage has triggered transnational echoes, being reviewed by the Romanian media which are also consumed by the Romanian diaspora via satellite TV, internet and the Romanian press in the UK.

The paper begins by presenting an overview of the social, political, economic and cultural context of Romania after the fall of communism in order to provide a better understanding of the dynamics between the diasporic community, their homeland and their host country. It then

proceeds to analyze the representation of Romanian migrants in the UK in the British and Romanian press before and after the 2007 accession.

Adopting an inter-disciplinary approach and based on extensive fieldwork comprising in-depth interviews with Romanians settled permanently or temporarily in the UK, my study aims to contribute to ongoing theoretical debates over transnationalism and the role of media in shaping identity.

Filipa Riberiro: 'We navigated, we conquered, we occupied, we exported the Language'. How Global Sports set in a National Context recontextualize Narratives of National Identity in Newspaper Opinion Texts

The ways the media (re) invent national identity in international sports events has been noted by many academics (Tzanelli, 2006). This paper explores how the European Football Championship 2004 and the newspaper commentary published during the event reinforced the contemporary nationalism and performance of Portugueseness, for here was an event that took place in Portuguese territory and that symbolically put 'Portugal on the international map.'

This study presents an in-depth analysis of four Portuguese newspaper opinion articles, from different newspapers on the topic of the Euro 2004. It assumes that national identity is discursively constructed in many ways (Anderson, 1991; Gellner, 1983) according to co-text, setting and historical context. It will take a discourse historical approach (DHA) (Wodak, 1999; 2001; 2006; Reisigl & Wodak, 2001; De Cillia et al. 1999) to analyse discourses produced on this global sports event, where "flagging of nationhood" (Billig, 1995) is in-built as memorable moments. The following research questions guide the analysis: (1) How is the 'us' and the 'other' discursively represented in these texts? (2) Which particular g/local identity narrations are produced and spread by the Portuguese 'imagined community' (Anderson, 1991)? (3) How are people,, phenomena/events, processes and actions related to the event named and referred to linguistically? (4) What characteristics, qualities and features are attributed to social actors, objects, phenomena /events and processes? The study intends to highlight the texts' most salient topics or content themes, the style and register of the different articles and how these impact on the texts' function. Linguistic micro-dimensions will be explored, namely, how social actors, deixis, and metaphor are used in the data.

Findings suggest that during the event, Portugal-the-nation was built upon the premise of a shared universal sentiment. National symbols, collective memories, collective past history and canonical writers were drawn upon by the media output, and the political faction of each newspaper appears to be irrelevant in these representations. Furthermore, these articles show patterns related to a positive self-presentation based on a collective historical imagery, which are common referents in contemporary Portuguese national self-narration. Lastly, construction and perpetuation discursive strategies contribute to the all-inclusive sense of belonging, of being part of something bigger and greater than the individual, whereby the national (local) people are branded within the global context as exceptional.

Nuria Simelio Sola, Jose Maria Perceval, Anna Tous Roviroso: Occidental Form, Occidental Content? The Emergency of a new Public Sphere in the Arabic World from Al-Jazira and its Change of Forms and Contents in the Media

This paper comes from the hypothesis that it is not possible to adopt a formal model of communication without changing the contents of the communication itself. The practice used with a change of media modulate new uses and new models of thinking in the societies where are implanted. The TV channel Al-Jazira not only creates a new public sphere, but also shapes and leads changes in the narrative strategy of news, introducing themes, provoking debates, working on the language of the public sphere and introducing new forms of relationship with the private.

The influence of Al-Jazira is pyramidal. Everyone adapts the model, as well as they have accepted or refused it. Al-Jazira provokes that people comment their news even if they contradict them, but they have to do it in the Al-Jazira way to be effective (this leads to a change in language, in the treatment of the characters and the focus which is adopted to treat the news).

Al-Jazira provokes the debate about themes which are conflictive to the countries where its audience arrives, such as the honour crime (in Jordan), ablation (in Sahel and the Horn of Africa), and the use of certain drugs (the controversial *qat* from Yemen). This makes the TV channels of the several countries implied react in front of Al-Jazira reports and news, provoking an internal debate. Now the politic is who adapts him or herself to media, following the nowadays occidental model.

Al-Jazira changes the other TV channels, as it provokes that its own style gets to Al-Manar, Abu Dhabi TV, al-Allam..., and creates a truly new space in Arabic public sphere. Al-Jazira joins stock market information, the inversion announcement in Dubai and Iraq's resistance news. Al-Jazira represents a new middle class which joins emirs and the old revolutionary in a paradoxical pan-arabic consent.

This paper's aims to analyze the formal structures of this kind of communication and to study how they represent not only a formal change of practices but an integral permute on the content which are modified or present new themes.

Group 4 - The Glocal Literary Market Place

Gail Low: Authorship and the Business of Postcolonial Writing
(abstract not published here)

Patrycja Austin: Contesting Traditions: Multilingual India from Three Indian Writers in English

The contemporary Indian literature in English faces a difficult challenge of rendering the Indian identity - both at home and as a part of the Indian diaspora - through the medium of the language of the former colonizer. The problems faced by creative writers are of multiple nature. Firstly, very often they need to depict the linguistic diversity of India through the dialogues and the free indirect discourse of the characters who do not communicate in English. This involves going beyond Bakhtinian heteroglossia, which was perhaps too Eurocentric in that it did not account for a situation where there are more than one national languages. Secondly, there still exist negative postcolonial connotations towards the English medium, with internal accusations of eroticizing the works of literature for the benefit of the Western reader. Finally, it is very common for the communication in contemporary Indian novel in English to take places via the language of music.

I am going to focus on three Indian English writers, who in their different ways expand Bakhtin's concept: Salman Rushdie, Vikram Seth

and Amit Chaudhuri, choosing the postmodern, realist, and modernist modes of writing, respectively. Then, music plays an important function in the discourse of *The Ground Beneath he Feet*, where the Indian musicians migrate to the Western world conquering it with the Western rock music. Amit Chaudhuri's *Freedom Song* and Vikram Seth's *A Suitable Boy* use the Indian and Western classical music to make a cultural stance. What is more, through their choice to reflect India's multilingualism these writers take the secular stance on the communalism ridden India. My choice of such diverse authors is reflects Amit Chaudhuri's proposition that: "[m]odern Indian writing is no single, definable tradition, but multiple, occasionally competing traditions embedded within traditions" (Amit Chaudhuri, *The Picador Book of Modern Indian Literature*, xxxiii).

Katsura Sako: Global Possibilities for Local Language Literature?: A Case of Contemporary Japanese Language Literature

This paper is concerned with the role of language both in the making of g/local literature and in the formation of national and cultural identity. Written by a language which has a small population of speakers, a population almost disproportional to the country's presence in many globalising areas, Japanese literature provides a case study particularly suggestive of the relationship between language and the transnational possibilities of literature.

As a material for this inquiry, I will discuss the writing of Minae Mizumura, which strongly reflects her own experience of living in the US for over twenty years and at the same time shows profound engagement with the canonical tradition of modern Japanese literature. In examining her work, I will call attention to the shifting geographic mobility of the Japanese since the end of World War II and will demonstrate how her narratives inscribe the geographic moves and their meanings, ultimately pointing to the intricate relations between language and identity. With an acute awareness of a challenge of writing in Japanese in the time of global English and yet with a strong desire for translatable signification, Mizumura's writing posits a question of whether and how non-English/non-European language literatures can fully participate in the global flows of literary imagination, circulation and reception.

Note: Minae Mizumura (1951-) and her family moved to the US for the father's job in the early 1960s, when it was extremely expensive, difficult and rare for the Japanese to go abroad. Although or rather because she was away from home she was able to see clearly the rise of Japan's presence in the world over twenty years during which she lived in NY and other cities. Her experience is most explicitly featured and narrated in detail in *Shishosetsu: from left to right* (1995) (*An I-Novel from Left to Right*). It is written in the form of the autobiographical novel called shishosetsu or 'I-novel', a traditional narrative form in the modern Japanese novel. Mizumura deliberately utilises this form to depict the highly contemporary and foreign reality of her story and further advances her experimentation by writing the text combing both Japanese and English. Her recent critical book, *Nihongo ga horobiru toki – Eigo no seiki no nakade (The Fall of the Japanese Language in the Age of English)* (2008), which has provoked heated debates, contemplates the role of language in the formation of national, cultural and intellectual identity, and raises an alarmed voice at the global dominance of English and its impacts on national/local literatures.

Group 5 – Constructing the 'Glocal' in Fiction

Berthold Schoene: Imagining the World: Jean-Luc Nancy and the Cosmopolitan Novel

Based on my recently completed monograph *The Cosmopolitan Novel* (Edinburgh University Press 2009, forthcoming) my paper examines the ways in which Jean-Luc Nancy's philosophical reflections on 'community' might prove instructively illuminating for a literary practice keen to imagine global community beyond 'the people' or (united) nations, and outside the utopian/dystopian framework of any ideological modelling or transcendent meaning-making. Intent on saving the world from definitive subsumption within any 'worked-out' societal formation, Nancy introduces 'community' as the always unwieldy and inoperative structure of our shared existence, which at any moment remains prone to affiliation and fruitfully capable of dispersion. Notably Nancean theorising distinguishes between two different dynamics of globalisation: mondialisation ('world-creation') and glomicity ('the suppression of all world-forming'). My paper aims to provide a closer definition of the latter and moreover to explore how well-equipped literature – and the contemporary novel in particular – might be, both conceptually and morphologically, not only to react to, but world-creatively to recast, the processes of globalisation that currently threaten to turn our globe into a *glomus*.

Ursula Troche: Integrating Aspects of Ourselves: Overcoming the Nation

The situation, experiences and knowledge of migrants – including their descendants in cases where 'racial' or ethnic difference' vis-à-vis the 'mainstream society' perpetuates a state of otherness and marginality – often fail to be noticed adequately. Even if our social space is the same as that of the mainstream society, our conceptual space is always at such risk of misrepresentation, misinterpretation and misunderstanding that we are often 'missed' out, with our space overlooked.

Writing and the production of literature can help redress this mis-situation. Indeed, in our complex, rich and underrated situation, literature fulfils many functions: it allows us to speak, it allows us to explain ourselves, it allows for self-representation, dialogue, discovery (both self- and other), re-formulation, criticism, (re)creation, empowerment, decolonisation: all of these have in common that they advance a state of liberation.

I, a female migrant writer myself, co-ordinate a women's writing group where all these themes (inevitably) come up. In order to facilitate these important discussions, I have introduced three projects: to put together a list of women poets from around the world; to put together a list of local poets; and, finally, to put together a list of what I have termed 'outernational' poets. This third list is important because often we cannot decide whether we fall under 'global' or 'local' because we are a bit of both: we need this space where we can integrate both aspects of ourselves. It has proved to be most useful because like this we do not have to make a choice about 'our' country: our self-definition typically goes beyond the nation.

Hence, in this paper, I would like to share how overcoming the nation is crucial in the definition of space for migrants and our writing – and how this can represent a crucial aspect of the meaning of 'glocal'.

Gendering Diasporas stream

Group 1- Gender and the Limits of the G/local:

Liamar Almarza: Gendered Diaspora Experiences: Anney Báez's *My Daughter's Eyes and Other Stories* and Junot Diaz's *Drown*

Dominican-American authors Anney Báez and Junot Diaz explore in their award winning collections of short stories the experiences of young Dominican migrants living in North American urban environments. However, while Báez gives voice to Dominican women struggling to come to terms to their transcultural and gender identities in the Bronx, Diaz focuses on male characters and the reconfiguration of Dominican masculinity in diaspora spaces.

Presenting migration experiences from two differing but interconnected perspectives—the articulation of femininity and masculinity in transcultural locations as lived by a female and male subjects—, these works offer complementary views on how ethnicity, race, social class, age and geopolitical location interact in the formation of transcultural gender identities.

Informed by feminist and postcolonial theoretical approaches, this paper will examine the ways in which these two works challenge and/or reinforce gender stereotypes and expectations in Dominican and Latino/a communities in the US, offering a critical evaluation of translocation strategies in urban borderlands.

Su-lin Yu: The Forgotten Asian Immigrant Women: Representing Picture Brides in Yoshiko Uchida's *Picture Bride* and Kayo Hatta's *Picture Bride*

In Asian-American studies migration continues as a common theme that re-imagines and recreates the particular history of Asian migration and experience of discrimination and exclusion in the twentieth century. Yet, while women, who voluntarily or involuntarily leave their homes, figure predominantly in Asian migration studies, gender as an analytic concept has been underrepresented. Until recently, scholars have paid more attention to what distinguish migration patterns between Asian men and women and the forces that cause women to leave their homeland. Between 1907 and 1908, in response to growing exclusionist sentiments, the United States and Japan negotiated the Gentlemen's Agreement. This agreement facilitated thousands of so-called "Picture Brides" migrating from Japan to the United States, where they would marry men they had never met. The period of the picture bride was terminated by the U. S. Immigration Act of 1924 that barred the entry of "Asian aliens." During the past two decades, scholars have endeavored to break the stereotypes of these picture brides and to reconstruct their lives in historical and cultural contexts. These studies typically have viewed picture brides as a valuable instrument of economic investment and communal building for Japanese Americans.

In this paper, however, I shall seek a more complex understanding of these early Japanese immigrant women whose bodies are encoded in an economy of racial and gender difference. These are some of the questions I aim to address: how is the Japanese female body framed by the fixity of the picture? What has shaped the bodies of these women and their sexuality in their movements across nations? By analyzing Yoshiko Uchida's novel *Picture Bride* (1987) and Kayo Hatta's film *Picture Bride* (1994), representative texts that depict the struggles of those young Japanese women, I shall point out how an early Japanese immigrant woman's body is marked and circulates in a different social and discursive arena. As a sexualized, racially marked body, a picture bride is forced to function in a context not of its own making. Consequently, the construction of her body reveals social, historical, and

political significance. I am specifically interested in examining how her body is marked by the intersection of race and gender. as she crosses various borders.

Group 2 - World Wars, Women, and Places: Three Women's Texts in the Interbellum Era (panel)

Eri Hitotsuyanagi-Kobayashi: A Woman Colonized in the Metropolis: An Analysis of Jean Rhys's *Good Morning, Midnight*

Eri Hitotsuyanagi-Kobayahshi The present paper attempts to analyze the representation of the heroine in Jean Rhys's *Good Morning, Midnight* (1939) from the viewpoint of postcolonial studies and feminism.

Using a line from an Emily Dickinson poem as the title of her novel, Jean Rhys tells an ironic story of a woman novelist who used to write but is now compelled to express herself only by walking the streets of the metropolis. This presentation discusses Rhys's text as a novelistic instance of what Michel de Certeau calls a "pedestrian enunciation" (99) - "walking in the city as a space of enunciation" (98). In this novel, Rhys presents her version of a flaneuse in European cities, different from Virginia Woolf's heroine in *Mrs Dalloway* (1925), who is also wandering about London. The novel also suggests that the protagonist Sasha Jensen fails to secure the Woolfian prerequisites for women's independence/money and a room, as described in *A Room of One's Own* (1929). In her walking about the metropolis, she encounters a Jewish painter who appreciates Afro-Caribbean music as a modernist artist but who, as a European man, cannot "touch" a de-humanized, flesh-and-blood colonial woman. With this episode, Rhys brings another side of the modernist movement into the open. Sasha's perambulations of the city are caused by her inevitable exclusion from mainstream society. However, paradoxically, the present paper concludes that, through such perambulations, she inscribes herself, as well as "her-story," onto the urban text of *Good Morning, Midnight*.

Atsuko Niwa: A Woman Moving towards War: 'Mother' and Countryside in Virginia Woolf's *Between the Acts*

The purpose of this paper is to explore the role of women as "mothers" during the interwar period, especially regarding their moving positions toward nationality, and to examine how implicitly the images of the countryside as sheltered pastoral spaces are appropriated under imperialism. The present paper is concerned with Virginia Woolf's *Between the Acts* (1941), which is set in a village far from London just before the outbreak of World War II.

In this era, the British Empire regarded British women as mothers, not daughters, and expected them to produce and rear healthy children. In *Between the Acts*, one of the female protagonists, Isa, a young housewife in the village, shifts her position from "daughter" to "mother" and thus appears to accept imperial politics. She is initially represented as a woman who is not suitable for "mother", because she pursues Father's love in the Imaginary and therefore cannot (re)produce any children. Such a representation might be interpreted as a subversion of the imperialism, as she is a "daughter", not a "mother". Afterwards, however, Isa enters into the Symbolic sphere when she becomes pregnant by her husband. This shift from "daughter" to "mother" suggests that she accepts imperial politics, and further, that she is moving towards war which is usually considered as an event in the Symbolic. Significantly, the metropolis of the British Empire brings the pregnancy for her. This is because she gets pregnant when her husband

returns home from London. The pastoral culture could be regarded as opposing imperial politics; however, her change demonstrates that the pastoral life cannot keep away from the volatile political situation or the impending war. This is partly because the rural community is also the political collective, and partly because even the remote countryside is inevitably involved in the imperial government. Between the Acts thus reveals how closely both "mother" and the rural England are related to imperialism.

Noriko Matsunaga: After Driving Away 'the Angel in the House': A Study of Helena Zenna Smith's *Not So Quiet: Stepdaughters of War*

This paper attempts to examine Helena Zenna Smith's *Not So Quiet: Stepdaughters of War* (1930) so as to argue that the text includes discussions aroused by her contemporary feminists about the employment of women and women's contribution to society in the era of the achievement of suffragism. One of such contemporaries is Virginia Woolf who announced how important but difficult it is for the British women to overcome an ideal female image, the so-called Angel in the House, in 1930 ("Professions for Women"). She then insists that women must get rid of such an ideal image from themselves, so that they can enjoy the mental freedom, in addition to the financial and spatial freedom proposed in *A Room of One's Own* (1928). Similarly to the Woolf's argument, the female characters in Smith's novel struggle to find feminist ways of living, working in the Voluntary Aid Detachment (VAD) in France, which are different experience from the ones of the former generation. Migrating between the homeland and the battlefields overseas, Smithy, the protagonist and a VAD driver, narrates her own story. Her-story should be read in the context of the biography trend during the inter war period, for the author chooses a form of pseudo-autobiography for the work. The name of the author is the same as the protagonist, but the author has no war service, civil nor military, during World War I. *Not So Quiet...* is the fiction which takes a form of autobiography. The cross-over genre indicates the author's criticism on the popularity of biography and war memory at the time. The analysis of her-story in the feminist and generic view will show the possibility of the women writers during the interwar period.

Glocal Cities stream

Group 1 - Film and Fiction

Ipshita Ghose: Cinema and the Glocal City: (Dis)locating Bollywood between Bombay and Mumbai

My paper examines visual cultures in literatures of the 'glocal' city, focusing on Bollywood cinema as a contemporary cultural marker of postcolonial modernity in Bombay-Mumbai. In the period of my study (1980s onwards), cities became a concentrated site of modern experiences in India, and these were archived through both literature and cinema. I argue that recent literary narratives of the city are informed by a pervasive visual discourse that uses cinema as a mediatory trope between the local and the global. As a cultural phenomenon, Bollywood cinema is positioned between the local city of Mumbai with its fundamentalist politics and regional intrigues, and its nomenclatural other, Bombay, which is reflective of both its colonial heritage and cosmopolitan present. New York based writer Suketu Mehta's memoir *Maximum City: Bombay Lost and Found* (2004), employs this engaging trope to visualize the postcolonial city as a space

of transition where new urban codes of consumption, violence, and identity politics manifest themselves. With the onset of globalization in the early 90s, the influences of Bollywood culture were disseminated across the world and this was reflected in both literary and cinematic registers by the creation of a decentered urban space (modeled along the lines of Bombay-Mumbai), in which the narrative could travel seamlessly between national and global locations. Recounting the experiences of diasporic writer Mehta, *Maximum City* traces the trajectory of the 'glocal' city of Bombay-Mumbai in literature, through a cinematic narrative that outlines the synchronous emergence of Bollywood as an international phenomenon.

Rashmi Sawhney: Bombay to Delhi: Relocating the Language of Modernity in Indian Cinema

The origins shaping cinema and the modern city hark back to transformations in our perceptions of time and space; transformations that, as Walter Benjamin (1969: 250) points out, are experienced by the person in the street in 'big-city traffic' and in the cinema. While most 'third world' cities must contain themselves with the position of 'mega-cities', that are not quite 'global cities' (Castells, 1998), the discourse through which such cities are imagined yield rich grounds for interrogating the dialectic between everyday experiences of modernity and the cinema. This paper addresses the popular imagination of Delhi in Indian cinema, a city that has in public discourse, been defined as 'non-city', particularly in the cinema, for which Bombay is by far, the city *par-modernity* (Kaarsholm, 2006). The cinematic (re)presentation of Delhi is read in the context of the increasing 'saffronisation' of Bombay; the geographical and historical place of Delhi on the one hand, as an 'enclosed', 'national' space usurped by state propaganda, and on the other, as a confluence of Islam and Hinduism, represented particularly through a thriving Sufi influence, and its architectural heritage. The paper argues that the very characteristics that situate Delhi outside global, or indeed national, conceptualisations of a city, lend themselves to the development of a cinematic language/form, which, in the Indian context, is able to present a fresh perspective on diversity and trans/national identity: key foundational frameworks of modernity. I focus in particular on two recent films by Rakesh Omprakash Mehra - *Delhi 6* (2009), and *Rang De Basanti* (2006) - to develop this argument, exploring the unevenness of content and ideology in these films as a manifestation of a specific modernity, shaped by history and location.

Clare Roussouw: Wandering through Africa's Cinematic City; Literal and Ideological Conceptions of Kakar in the Work of Sembene and Mambety

Throughout its history, cinema has used urban spaces as settings for the stories it tells. The city has been used as a complex aesthetic canvas that helps to shape the narrative and colours the experiences of the characters within it. Modern African cities are palimpsestic in nature because they are made up of a wide range of earlier histories and are susceptible to change as rampant urbanisation and migration causes new social structures emerge. African cinema can document and interpret the past and the present for specific cities in the face of constant change and offers audiences detailed representations of urban spaces and the characters located within them. It can thus become a primary means of cultural expression for representing the realities of life in urban Africa.

In African cinema criticism, however, the city has traditionally been viewed as a site of corruption and anxiety where the traditional moral values of migrants are compromised. This view of African urban space rarely takes into account issues of modernisation and urbanization, instead, dismissing the cities as negative places in which protagonists get dragged into a corrupt urban subculture. My paper will investigate representations of the city of Dakar in some of the classics of African cinema; *Borom Sarret* (Sembene, 1963); *La Noire de...* (Sembene, 1966); *Contras City* (Mambety, 1966); and *Touki Bouki* (Mambety, 1969). It will explore the relationship between literal and ideological conceptions of place for the protagonists who wander the city and will critically evaluate this conception of the city as a site of corruption and frustration. It will suggest that, from the beginning, African cinema's representation of Dakar offers an intricate depiction of life in the city, one that goes beyond negativity to explore the complexities surrounding African urban life for migrants and urban characters alike.

Group 2 - Travel/History/Memorials

Christopher Howard: The Akihabara Massacre: Global Japan and the 'Working Poor'

What was remarkable about the brutal stabbing and murder of seven innocent bystanders at the *Akihabara Tōrima Jiken* (Akihabara Massacre) on June 8th 2008 was not the immediate media reaction of shock and dismay, but rather the profound sympathy many commentators later displayed for the perpetrator, Katō Tomohiro. Rather than reading the event as an irrational outburst, some instead saw Katō's actions as encapsulating the desperation of a growing number of Japanese suffering from severe job insecurity and economic inequality. In this regard Katō's decision to target the *otaku* playground of Akihabara was no accident. Tokyo's 'electric town' has become a pleasure-seeking space both for city-dwellers and for large numbers of tourists from Japan and overseas. This space of fantasy and mobile consumption, however, offers a profound contrast to the life of Katō, who, despite his university education, as a *hakenshain* (temporary worker) had been forced to move from prefecture to prefecture in anxious search of employment in ever more menial and low-paid positions. This paper thus seeks to use Katō's crime to look at the contradictions between the euphoric global branding of Akihabara and the struggles of those engaged in temporary employment in Japan which has led not only to individual acts of despair and desperation but also to an increasing public consciousness of the widening number of local 'working poor'.

Andreas Leutzsch: Lagos: A Glocal History

The history of Lagos as well as history of Portugal does not belong to central themes of European history. Even Portugal is one of the Pioneers of Globalization its history seems not to be important for our imagination of Europeans path towards modernity. It is the aim of my project to do some research regarding Portugal's self imagination of its past and future throughout analyzing representations of Portugal's global history in a local space.

I have chosen the city of Lagos as an object for my case study because the small city was important for several heroes of Portugal's history. For example, it was Henry the Navigator and explorers like Gil Eanes who made Lagos important during the 15th century period of Portuguese exploration. Besides, Sebastian—the lost and desired king—

started his way to Alcácer-Quibir in Lagos. Therefore, it is not an overstatement that the author of the Wikipedia article about "Lagos" compares its relevance in the past with Cape Canaveral in our days. However, it is an irritating fact that world history took many times place in Lagos but no historian outside Portugal seems to care about it.

In this paper I will discuss the representation of global history in the memorials of Lagos. Besides, I will show that the non-represented past highlights the history of Lagos as well: Saramago, the Portuguese Nobel Price winner, noticed rightly that a memorial is still missing for the slaves sold on the first modern slave market in Lagos.

All in all, the paper will consist of three chapters: At first, I will give a brief introduction into theoretical and methodological background of my project. In my eyes, it seems useful to define memorials as representation of institutions which are reducing contingency for future by (re-)constructing a (mostly better) past. Therefore, I combine the macro-phenomenological perspective of world polity theory with micro-historical methods into a history of the local representation of the global. In the following, I will provide an analysis of three memorials representing glocal history of Lagos. At the End, I will discuss the theoretical and didactical perspective of glocal history.

Chris Wasike: Discourses of Masculinity and Desires of Glocal Urban Imaginaries in Kenyan Hip Hop

In the past decade or so, Kenya has witnessed an upsurge of all kinds of new media and urban cultures that specifically target the youth. Most conspicuously though, has been the emergence of different but peculiar genres of hip-hop music that persistently glorify and objectify the urban landscape and Nairobi City to be specific. In this article, I seek to track the emergence of a special kind of hip-hop genre that has been popularly dubbed '*genge*'. I will position '*genge*' music (a genre rendered in a mixture of Swahili and English urban slang language otherwise called *sheng* in Kenya) as an interpretive framework and cultural expression that gives enunciatory form to marginalized voices of urban youth existence, not just in the Kenyan capital of Nairobi, but in other upcoming urban spaces throughout the country. More importantly, this article hopes to examine how this music genre deliberately appropriates the various urban spaces and places and proceeds on to semiotize them as spatial-temporal sites of masculine domination, socio-cultural and political contests and glocal imaginary desires. Using examples from specific lyrics of songs written and performed by renowned Kenyan Genge rap artist Jua Cali, I will endeavour to illustrate how he deploys his poetic lyricism to romanticize the urban space (read city) as a melting pot of masculine fears, tensions and anxieties. Significantly though, this paper seeks to explore to what extent urban cultures-music in particular- can be retrieved, theorized and redeployed as instrumentalities through which the local urban spaces can be transposed and used to re-imagine the local citizen within the greater glocal cultural imaginary.

Group 3 - Fiction 1 (Manchester)

Darien Jane Rozentals: Forgotten Fictions and Memories: The Role of Contemporary Art in the Postindustrial City

Across urban landscapes are the traces of forgotten fictions and memories. In Manchester the abandoned stories echo through the city's industrial ruins and can provide glimpses onto residual histories. Despite the contemporary project of cosmopolitanism in Manchester - one that is

inflected in how it projects itself as multicultural and culturally diverse - the city is haunted by its present pasts. To explore the complexities of urban memory in Manchester I curated *Ruinous Recollections* (UpperSpace Gallery) with Robert Knifton in 2008. For this exhibition five early-career artists were commissioned to create works that wrote mnemotechnics of industrial space in terms of the artists' own experience of Manchester, alongside an exploration of a literary figure who wrote or lived in Manchester during different moments of industrialisation. This paper explores how the city is haunted by its past and elaborates on these theories through a discussion of the works exhibited in *Ruinous Recollections*.

Katharine Cockin: Becoming Plant: Jeff Noon's *Pollen* in Manchester

Jeff Noon's startling fiction owes as great a debt to Lewis Carroll as to William Gibson. The anonymity and alienation, the body transformation and technological innovations which typify cyberpunk are to be found in *Pollen* (1995). As Bruce Sterling puts it in the influential *Mirrorshades: The Cyberpunk Anthology*:

Certain central themes spring up repeatedly in cyberpunk. The theme of body invasion, prosthetic limbs, implanted circuitry, cosmetic surgery, genetic alteration. The even more powerful theme of mind invasion: brain-computer interfaces, artificial intelligence, neurochemistry—techniques radically redefining the nature of humanity, the nature of the self (Sterling 1994: xi).

Pollen depicts a highly stratified society, the conflict between deviants and law enforcers, and the urban setting all of which are features of cyberpunk. With reference to Deleuze's concept of 'becomings' the paper will consider how the human-plant-animal interface operates in Jeff Noon's *Pollen* and how the plant and other forms of life in the novel are valued in the world of the novel which is at once located in a mystifying, rhizomatic structure and a geographically locatable north-west England. While, according to Sterling, 'The cyberpunks aim for a wide-ranging, global point of view' (Sterling 1994: xii), it appears that Jeff Noon places his action in an unexpectedly specific location. This paper will explore the relevance and function of the Manchester setting in *Pollen*, relating this to literary and cultural myths of the North, and to the mythopoeic aspects of Noon's novel in the use of Persephone and John Barleycorn.

Ellie Byrne: The 'Moving Father': Proximate Strangers and Distant Relations in the Writing of Lemn Sissay

In his writing on Derrida, Bernard Steigler uses adoption as a way of accounting for the logic of the supplement; 'Politics of memory: heritage, adoption and grafting are all a politics of the supplement - technics. The 'originary graft' everything is supplementary and yet no supplement can stand in general for what is supplemented and what supplements'

Lemn Sissay's poetry and plays repeatedly return to his traumatic experience of adoption and rejection by a white family, exploring the discomfort and displacement engendered through both proximity to strangers, and the creation of an estrangement to self. But his work also relates how his subsequent search for his parents as an adult produced the paradox of proximity to and estrangement from familial relations. Sissay's literal and figurative journeys and gestures of recuperation involve an interrogation of debts and supplements that opens onto questions of the politics of memory. This paper will focus on Sissay's play about looking for his family *Something Dark* of which he comments in an interview, 'I find them and they don't talk to me because of that

play I wrote about finding them', as well as his documentary about looking for his father, a pilot for Ethiopian airlines.

This paper is interested in exploring the ways in which the depiction of the 'losses' and 'gains' in the experience of adoption involves a complex economy of movements. It will seek to make connections between post-structuralist and deconstructive theoretical renderings of adoption and heritage, and these subjects as they resonate in Sissay's work. It will take as its starting point a moment Sissay describes in his blog, of seeing his father on film for the first time as a moving image. This 'technical origin' causes him to 'pause and return' to repeatedly watch this spectral apparition of the 'moving' father, considering the relation between the spectral, the supplement and the 'economies' of adoption at work in Sissay's writings.

Group 4 - Art/Theory/Politics

Sarah Butler: Can Writing Shape Place?

I am a writer and literature consultant with an interest in the capacity of writing and writers to shape place. I approach the concept of place from a democratic, participatory standpoint, influenced by theorists such as Michel de Certeau, who describes space as 'practiced place', and asserts that our cities are spaces created by the people who inhabit them. I run participatory, community-based projects, which look to explore, unpick and articulate the specific stories of a place in order to inform, influence and sometimes challenge the development of that place.

I will look at *Regeneration* as an act of storytelling - re-telling the story of a place and in doing so opening up a space for change - and will suggest that if this new story is not co-created by a broad partnership of authors then it risks failure. But what does that mean for traditional models of authorship? And what does it mean for writers working in community settings to explore and encourage people to articulate their own stories? Who is doing the writing? What are they writing? What is its impact? And who is the reader?

I will ask how writing, as an active practice with the capacity to engender change, might intersect with the idea of participation and conversation. What is the relationship between writer, community and place? How might we look to literary theory, particularly reader reception theory, to think about these relationships? I will use examples of participatory literature projects in regeneration contexts to explore the tensions thrown up by the idea of authorship, readership and place, and start to think about how writers can work collaboratively with communities to shape places.

Kieran Connell: 'Facing the Camera and Seeing Black': 'race', identity and visual imagery in the inner city

'If you say "Handsworth" what do you see? Most Britons would see fire, riots, looted shops, young Rastas and helmeted cops by night'. (Salman Rushdie)

In the aftermath of the 1985 'rioting' in Handsworth, a district in northwest Birmingham, a photograph of the 'black bomber' appeared on the front page of almost every national newspaper, and the area became conceptualised as Birmingham's 'Little Harlem'. If British definitions of race were played out in the inner city, such visual images were key to the process of consolidating its forms. However many people within 'black Handsworth' were also using visual imagery as a tool towards establishing alternative identities.

In 1979 local photographers Derek Bishton, Brian Homer and John Reardon set up a makeshift studio outside their premises in Handsworth, and invited passers-by to come in and take their own portrait. Participants were given control over the shutter via a long cable-release, and appeared in front of a plain white, 'neutral' backdrop. Also in this period, Handsworth photographers Pogus Caesar and Vanley Burke began taking photographs of black people going about their daily lives within Handsworth. Caesar and Burke's photographs foreground different, hitherto untold stories that take place visibly in the Handsworth context, and present a community seemingly at ease in their surroundings.

To what extent did these images allow for a re-configuration of the black inner city, and what form(s) did this take? Through an analysis of the photography from within Handsworth, this paper attempts to show how the essentially fluid and changing relationship between visual imagery and place was utilised by the community to establish a set of alternative, affirmative ideas regarding 'race', identity and the inner city.

Group 5 – Fiction 2

Ying-Ying Hung: Disaporic Hybridity in Hanif Kureishi's *The Buddha of Suburbia*

Born and bred in England with immigrant family, the new generation of black writers in Britain – including Hanif Kureishi, Meera Syal, Zadie Smith, Andrea Levy, Monica Ali – belong to a generation of black British writers who are writing stories about what Lola Young has described as "re-constructing and re-defining what 'British' means". They write about Britain from their own British viewpoints. These black British writers of immigrant parentage share disaporic experience, and their consistent questioning about where home is and their claim to England as their own come up to be a recurrent theme in their literary works. Their writing which tells urgency of struggle for defining questions of home and identities disavows any answer to a frequently asked question—"where are you from?" The question "where you're from", in Paul Gilroy's viewpoint, is less important than the question "where you're at". A thread that will run through this paper is Stuart Hall's definition of identity as a matter of "becoming" as well as "being." I would argue that questions of "where you're from" which the second-generation post-war disaporic British migrants have been asked in the wake of Englishness may yield new answers and will give renewed definition to the idea of Englishness. This paper will aim to study Hanif Kureishi's *The Buddha of Suburbia*, and I would argue that through a satirical portrait of immigrants' or their children's identities, this novel politically depicts disaporic hybridity which will eventually destabilize the exclusionary model of Englishness.

Francesca Giommi: Shaping a Seventies Black London: Literary and Cinematic Representations of Black Resistance against Racial Domination

This paper proposes an analysis of the socio-political dynamics and cultural context that brought to the formation of a black British consciousness in the '70s and to the negotiation of black spaces within the metropolis. A seminal book such as *The Empire Strikes Back. Race and Racism in '70s Britain* theorized how racist ideologies elaborated in the '60s have assumed a particularly sharp and pernicious form during the seventies, when the construction of an authoritarian state in Britain was fundamentally intertwined with the elaboration of popular racism. In reaction to this, black artists of Caribbean origins such as poet/activist

Linton Kwesi Johnson or film director Horace Ové contributed to the articulation of strategies of resistance and territorialization, which offered to the immigrant community an imaginative (re)configuration of location and belonging in a racially tense London, and paved the way to the black British renaissance of the decade to come.

In a period of "crises management" which had operated since the early '70s, and which prioritized the option of control and containment of forms of black resistance against racial domination, black artistic manifestations –poetry, film and especially music–allowed alternative and creative forms of dissent, carving new spaces of belonging and identity formation. LKJ's seventies verses (from *Sonny's Lettah*, to *All Wi Doin is Defendin* and *Inglan is a Bitch*) and Horace Ové's film *Pressure* (1975) gave a voice to the frustration and anger, but also to the dreams and aspirations, of an oppressed community of black Britons, who rebelled to Babylon, its racist institutions, and its increasingly brutal and hostile police. Relief and escape from these kinds of institutional oppression started in the '70s to be offered by black music, which began to diffuse in the immigrant areas of settlement all around London, from Peckam to Deptford, from Lewisham to Brixton and Ladbroke Grove.

Catherine Wong: Imaginary Diaspora of Hong Kong: A Redefinition of Space by Writing and Un-Reading the Empire

Following the return to China, Hong Kong is now permeated by a national identity that is less ambiguous and more legitimate than its former colonial alterego. Decolonization has without a shadow of doubt, provided all Hongkongers with a "common goal" to anticipate. However, the key question is whether present day Hong Kong has given inspiration for its literature, in particular, how its new identity has been reflected in literary works.

The city has been at the crossroad, exploring possible options of identity given to and imposed on them now and in the past. Hence, feelings of uncertainty and nostalgia prevail in its literature. The perplexed feelings towards past and present, and tensions between history and memory also emerge in many writers' perception of the city's spaces. Space, or more specifically landscape and architecture, is a form of non-verbal history. It reflects the transformation of the ex-colony and is a means of studying the formation of the city's cultural identity.

This paper pertains to postcolonialism literature emanating from Hong Kong, and its thrust is to dissect and explore the psychological and cultural profile of spatiality in the literary work which writers use to expound the city's identity. Does Anglophone writing in these instances help the writers reclaim the psychological space of their homeland which was colonized by Britain and is now ruled by China?

Addressing the writings of Xu Xi (*Hong Kong Rose*), Agnes Lam (*Woman to Woman and Other Poems*) and Louise Ho (*New Ends, Old Beginnings*), the paper considers how such adaptations result collaterally in cultural displacements, diasporic experience and an identity crisis, which leads to the consideration of whether a uniquely Hong Kong cultural identity may be said to emerge from the postcolonial situation, or whether a hybrid identity existed prior to the political upheaval of 1997.

The paper also examines the significance of writing at home and writing about home in these works. The study of marginal identity will be revisited and the angle will change to bring into view the marginality that is brought about by space. It explores the procedures which these writers have adopted in constructing a postcolonial identity for Hong

Kong by examining their dealings with the displacement brought by migration, colonization and globalization, the attempted transcendence of the physical distance and the psychological boundaries.

Glocal Diasporas stream

Group 1 - British-Asian Theatre and Diaspora Discourses (Panel)

British Asian theatre has emerged as a creative response to the experience of diaspora and exile of South Asian communities in Britain. The number of individual practitioners, playwrights and theatre companies has increased considerably since the establishment of the first British Asian companies in the late seventies and British Asian artistic organizations have been active across the UK, articulating on stage the different realities of Asian communities in the country. Since the 1980s British Asian artists have explored crucial social issues such as gender, racism, citizenship, generational and class conflicts and have engaged with a variety of theatrical and cultural traditions, ultimately contributing to enriching the cultural landscape of Britain and expanding the remit of English/British identity.

This panel comprises four papers and addresses issues of diaspora, global and local imaginaries by focusing on some recent developments within British Asian theatre.

Giovanna Buonanno: Re-presenting the North West of England in Ayub Khan-Din's *Rafta* and Tanika Gupta's *Hobson's Choice*

Giovanna Buonanno will look at the practice of adaptation in the work of playwrights Ayub Khan-Din and Tanika Gupta who have reworked English plays set in the North West of England for a contemporary and cross-cultural audience, offering a modern take on the English North West as a diasporic space.

Victoria Sams: British Asian Theatre and Glocal Diasporas

In her paper 'British Asian Theatre and Glocal Diasporas' Victoria Sams will discuss the idea of double diaspora in BrAsian drama (Asia-Africa-Europe) and focus on the work of the British Asian theatre company Tara Arts, particularly the trilogy *Journey to the West*, and the implications of its diasporic vision for the concept of the "glocal".

Christiane Schlote: Diaspora, Migrancy and Transnationalism in British Asian Drama

Christiane Schlote's paper will explore the representation of migrant and refugee figures and the development of diaspora and transnationalism discourses in British Asian drama from Hanif Kureishi's play *Borderline* (1981) and *Journey to the West* (1998-2000) by Tara Arts to more recent productions such as Gurpreet Kaur Bhatti's family drama *Besharam/Shameless* (2001) and Darshan Singh Bhuller and Tanika Gupta's *Sanctuary* (2002).

Group 2 – Glocal Home(land)s

Nora Escherle: Religion and (Be)Longing: The Terrorist and his Cosmopolitan Brother

In Kiran Nagarkar's novel *God's Little Soldier*, the protagonist's personal identity and sense of belonging are central issues. Early in his youth in Bombay, Zia develops extremist tendencies that increasingly alienate him from his decidedly open-minded Muslim family and friends.

In search for a new home, he roams the world as he struggles to belong to different religious communities. Zia alias Lucens alias Tejas, who takes on new names willingly, keeps translocating himself to new places and adapting different creeds, but his zeal and extremist tendencies prevent him from ever really belonging anywhere. The true nature of this process is symbolized most apparently by his very name(s), since all of them have the same meaning: they signify 'light' in different languages and point to his one and only actual creed, "the religion of extremism" (527).

I will contrast Zia's idea of identity and belonging with those of his brother Amanat, a novelist-cum-architect who, unlike his brother, embraces the extremely liberal stance of their deceased father. Amanat, whom I would like to describe as a 'rooted cosmopolite,' stays to live in his hometown of Mumbai all his life. He reflects his cosmopolitan stance on religion and belonging in his book *The Arsonist*, a fictional biography on the Indian mystic Kabir who above all celebrates differences: "There's only one God and Her name is Life. She is the only one worthy of worship. All else is irrelevant" (550).

Maria Ridda: Thinking Global? Local Globalisms and Global Localisms in the Writing of Jhumpa Lahiri

This paper explores the reconfigurations of transnational urbanism in the texts of Jhumpa Lahiri. It argues that diasporic narratives configure themselves as imaginary homelands that articulate the tensions between the local and the global. Lahiri's fictions allow the re-imagining of the connection with the 'lost country' and the process of reconstructing the 'self' in any location.

Across these fictions there exists a constant dialogue between the interior and the exterior, where the dynamics of the outside world are expressed through the enactment of 'the cultural practices of everyday life' (Appadurai). This process manifests itself through a duality which sees the parents preserving the traditional and the local within the home and the children embracing the global in the outside world.

This process will be analysed in *The Namesake* (2003), drawing on further support from *The Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008). As a second generation South Asian diasporic writer 'growing up in a vacuum culture', Lahiri best exemplifies 'the race to occupy the space of the hyphen' between India and America, 'the problematic situating of the self as simultaneously belonging here and there' (Mishra). In this work, Calcutta and New York constitute important dimensions of reference by finding their locatedness in the text itself.

The accounts of the Indian parents and Indian-American children correspond to the heterogeneous composition of a diasporic existence, the tendency to express global and self-belonging in the form of local globalisms and global localisms. In Lahiri's fiction, first generations tend to sanitise the Indian culture and delocalise it, while second generations are often charged with the task of localising their existence within a global environment.

Chun-yen Chen: Other Than Identity Politics: Figure of Singular Relationality in Derek Walcott's Transcultural Imaginaries

In Derek Walcott's *Tiepolo's Hound*, the narrator, a would-be artist, meanders between his Caribbean homeland and the Paris of the Caribbean-born Impressionist painter Camille Pissarro, making inquiries about his own life by way of imaginatively visiting Pissarro's. This long narrative poem at a cursory glance appears to proceed along the lines of

racial identity politics. Yet my paper argues that *Tiepolo's Hound* in effect showcases some kind of "singular relationality," that is, some kind of self-definition that is not predetermined by essentialist categories such as racial or cultural differences. Even if the formations of singularity may be shot through by racial groundings, these groundings, I suggest, should be read as "relationality" rather than any precedence in time or importance. "Relationality" refers to relations as the "content" of an encounter; on the other hand, it also points to the process of forming relations as a problem. In particular, this singular relationality is most clearly manifested in the way Walcott in *Tiepolo's Hound* posits Time as a "frame" via which we may gain new perspectives on transcultural relationality, a thematic field that is generally dominated by spatial imaginaries. In this paper, I hope to show that through the figure of Time Walcott revamps old postcolonial theme beyond identitarian parameters. Furthermore, as some of the scenarios of relationality presented in the poem strike as "non-relational" at first sight, the question of relationality is thus translated into the issue of comparability. On what grounds do we compare? On what grounds do we juxtapose two seemingly unrelated things or individuals side by side claiming that there is a relation there? More importantly, when the postcolonial singularity pronounces a prospect of relation where none is in sight, what is the ethos manifested here? From a close reading of this poem, I will proceed to touch upon the issue of comparability with regard to postcoloniality as a whole. I hope to show that, more than a thematic idiom, "singularity relationality" also stands as a promising epistemic mode that can help us construe the transcultural encounters in the postcolonial context without falling back on the dubious category of the rational subject or essentializing identity politics.

Group 3 – Theorising Strangeness / Estrangement

John Masterson: 'Travel and/as Travail: Diasporic Dislocations in Kiran Desai's *The Inheritance of Loss* and Abdulrazak Gurnah's *By the Sea*'

Postcolonial discourse is peppered with conceptual buzzwords such as 'hybridity,' 'liminality' and 'transnationalism.' Whilst having specific burdens of significance, they are often employed in more free-floating ways by figures including Homi Bhabha. This paper considers how two recent novels might be read against this grain in postcolonial theory, which can lead to an indiscriminate fetishising of transnational travel and travellers. Desai's 2006 Booker-winning text has been lauded for its lyrical exploration of diasporic flows of peoples and cultures, with the author herself marketed as a significant new voice on the world literary stage. Yet, such commendations oftentimes pay insufficient attention to those concerns with globalisation and dislocation so central to the novel's wider critique. Similarly, *By the Sea* attends to the material hardships faced by African asylum-seekers in Britain. Gurnah self-consciously alludes to and challenges Bhabha's liminal evocations of the half-light/half-life immigrant experience. In both novels, the trials and tribulations of passing through passport-control and establishing new 'homes' are intensely rendered and resonate with much broader debates. The term 'postcolonial' has achieved wide-ranging ubiquity, from BBC reports on Zimbabwe (June 2008) to surveys of contemporary African writers in *Vanity Fair* (July 2007). Whilst increasing coverage and awareness of such issues is to be welcomed, there appears an associated danger that the term's oppositional validity is being diluted. This has led some commentators to suggest ours is now a 'post-

postcolonial' world. If these seem merely semantic quibbles, politically prescient issues such as transnational migration, neo-colonial dispossession and the establishment of diasporic communities demand greater engagement. This paper considers how two novelists attend to some of these preoccupations. By reintroducing a contested sense of travail into their fictional explorations of travel, they prompt their readers to engage with rather than evade such salient debates.

Dorota Kolodziejczyk: The Uncanny Space of 'Lesser' Europe: trans-border corpses and transnational ghosts in Eastern European fiction (Tokarczuk, Huelle, Stasiuk, Pamuk, Andruhovich)

The transition period in Eastern Europe after 1989 was marked in fiction by a new revisionary imagination engaged in the effort to retrieve the local – the peripheral and provincial – altogether denoting the multicultural past of the region, muted or forgotten in the imposed amnesia of state-controlled uniformity of the communist period (or, in Pamuk's *Snow*, of the state afraid of its margins).

I want to examine a range of texts exploring the uncanny aspect of the place revealed in the process of rediscovery as the intrusion of a ghost of the exterminated, forgotten or exiled other. In most of these texts the ambivalent condition of the place between familiarity and estrangement is discovered by the alienated, returning inhabitant, or an alien resident of the place. The unfamiliarity is an effect of ruptured historical continuity of the place – the official national historiography that inscribes the place within the borders of a given state – Poland, Turkey, Slovakia, or Hungary – is challenged here by a radical difference that resists the national inscription and reveals the spectral presence of another, mostly multicultural and multiethnic, obliterated past. What criticism has often discarded as an escapist return to the gratifying narratives of the Arcadian multicultural myth of Eastern Europe, is, in fact, a radical opening of the place that only seemingly represents a homogenous, stable locality, to its unfamiliar content: the uncanny – ghostly or spectral – presence of national and cultural otherness, and the traces of its extermination and obliteration, which means, traces of the bigger, destructive (European) history.

I will concentrate on the recurrent tropes of the ghost and corpse that resist the safety of division between past and present, or the geography of state borders, and function as discursive transgression of the border between belonging and uprooting. The uncanny content of the local dislodges the place from its assumed fixity and positions it – relocates – to its original indeterminacy of the trans-local, trans-historical, at least doubled, but mostly multiple, vernacular. I want to argue, after Bishnupriya Ghosh and other critics of the fantastic and magical realism in postcolonial studies context, that deployment of the fantastic mode launches the process of retrieval where the loss is never made up for, and familiarity of belonging is premised on the anxiety of prior uprooting, of living in another's spectral history and space.

The implicit comparative mode in which postcolonial theory informs the reading of texts from Eastern Europe, related by how they explore the problematic of the local vis-à-vis larger, universalist discourses of the nation, the empire, Western Europe as worldliness in and of itself, is aimed to accentuate the discourse of "lesser Europe" that these texts develop as a way to challenge the safe familiarity of the tropes of Europe proper with its uncanny margins.

Sam Knowles: Sri Lankan 'Sites of Security/Insecurity': Michael Ondaatje's Transnational Fiction

Stephen Clingman has recently (2009) cited the argument that the contemporary world exists 'under two competing descriptions and tendencies, of the *many* and the *one*' (5), a binary, divisive attitude to international politics that recalls Samuel P. Huntington's 'The Clash of Civilizations?' (1992). Clingman, however, exhorts his reader to 'think again: which is the *many*, which is the *one*?', calling for 'a new way to understand the complexities of identity and location, [and] how they might be conceived' (6). Clingman posits 'transnational fiction' as such an 'alternative way of constructing versions of self [and] self and other', and in this paper I analyse this 'alternative way'. Studying a specific context, that of the 1980s civil war in Sri Lanka, I will assess the different constructions of the transnational self put forward by Michael Ondaatje, a Canadian/Sri Lankan author, in his writing on the country.

Ondaatje's first work on Sri Lanka was the quasi-autobiographical *Running in the Family* (1982). Writing before the waves of warfare that have marred the past quarter-century, Ondaatje is nevertheless aware of Sri Lanka's history of conflict, interweaving elements of travel writing and memory construction central to his transnational project. *Anil's Ghost* (2000) is an altogether more sombre text, developing Ondaatje's transnational fiction in a new light: the work enacts a reconfiguration of the author's attitude to Sri Lanka since *Running in the Family* while also presenting the reconstruction of the country in the wake of the civil war. I structure my readings through motifs of the human body and the road, addressing the assertions of Hyndman and de Alwis (2004) that, in Sri Lanka, 'roads and people's bodies [...] become sites of security/insecurity, depending on the confluence of one's national identity, gender and geographical location' (535).

Group 4 – Production, Translation, Reception

Sarah Gibson: The Curry Mile: Placing Taste, Tasting Place in Manchester

Zahid Hussain's novel *The Curry Mile* occupies a distinctive space within the multicultural imaginary of Britain. As the first published literary representation of the Curry Mile, the novel is a notable addition to the increasingly diverse articulations of black Britain. The glocal sense of place of the Curry Mile is constructed through the hybridities of taste, cooking and eating performed on this section of Wilmslow Road in Manchester's Rusholme district, a place famed for having the largest concentration of Indian restaurants in Britain. The Curry Mile is a distinctive glocality that performs the complex 'food mobilities' associated with the histories of colonialism, migration, and tourism.

This paper examines the representation of the Curry Mile for imagining both the diversity of black British experiences and Manchester as a 'glocal' city through the novel's strategic use of food metaphors. The novel uses food as a way of exploring the tension between the 'postcolonial exotic' (Huggan, 2001) and the 'postcolonial everyday' (Procter, 2006). While *The Curry Mile* arguably exoticises itself for a mainstream audience by strategically playing with gastronomic imagery, the use of food metaphors suggests a more critical stance towards the commodification of difference associated with the discourse of a culinary multiculturalism. The metaphorical use of food in the novel is not simply equated to exoticism since it also draws attention to the banal acts of eating and cooking in the performance of BrAsian identity in Manchester.

Michela Baldo: *The Land of Return*: Italian-Canadian Diasporic Writing Translated into Italian

This paper addresses the role of translation in the migration of diasporic writing. Following a renewed interest, in Italy, in issues of migration, the novels by Italian-Canadian author Nino Ricci, *Lives of the Saints* (1990), *In a Glass House* (1993), *Where She Has Gone* (1997) were translated from English into Italian in 2004 by Gabriella Iacobucci with the title *La terra del ritorno* ('The Land of Return'), and adapted into a film for TV with the same title (2004), an international co-production between Italy and Canada. The protagonist of the story is Vittorio, who narrates his personal experience, from his childhood in Italy to his migration and life in Toronto, Canada, and his return to his native Italian village.

The concept of translation is inscribed both in these diasporic texts, which deal with emigration and displacement, and in their movement or passage through translation into another language and, through adaptation into a film, into another medium. By alternating different languages within the same texts (English, Italian, French, Italian dialects), Italian-Canadian writers, Ricci included, undergo a process of self-translation, a spiritual process of transformation which aims at renegotiating the gap opened by migration. In this diasporic literature, thus, both writing and translation meet as a practice of creation, of rewriting (Pratt 1992). Codeswitching, the passage from a language into another, exemplifies this metaphoric understanding of translation, and will be therefore investigated in order to recognize its role in the construction of Ricci's diasporic novels.

By virtue of already being a translation, Ricci's trilogy can be considered as a transcultural narrative, one that is always projected outside itself, and because of this yearns for further translations and journeys. One of these journeys is the film adaptation, the other is the return to Italy (as suggested by the title, *The Land of Return*). By showing excerpts from both the source and target texts and the film, with their different treatment of codeswitching, I would like to show how Italian-Canadianness is re-narrated across countries and media, and its impact in the reformulation of g/local ideas of Italianness.

Liz Day: The Language of Migration from Europe to Australia: An Exploration through Art Practice

At the conference I shall be making a DVD presentation of images that are representative of a series of works that I have made over the last few years in a number of locations in Australia and Europe.

These carpets at once transient and 'at home' responding to their surroundings could have been done anywhere though some are in significant historical locations in which they have been placed such as a convict settlement Port Arthur, Martin Place in Sydney where a convict washhouse once stood; Werribee Park, a magnificent colonial home on an Aboriginal corroboree site; and Bondi Beach where suburban housing developments encroach on rockfaces where Aboriginal rock carvings are exposed. Variations were subtle...grass varieties carpet types for instance as well as 'cast text' of place names (see image). The work in Vienna involved taking the Australian grass roots (washed of their soil) to that city thus incorporating something of the procedures involved in such a manoeuvre as well as the implication of a displacement.

Like these dispersed but persistent images, I seek a sense of location in a country where I have no generational history (I was born in UpHolland Lancashire). The profound history of Australia belongs to the Aboriginal people. I long for a sense of my own ancient past as I define myself in these images as a skim on the surface of Australia's history.

I am interested in attending the Moving Manchester partly because my family along with many other 60s Brits uprooted their lives and went to live in Australia.

I am currently working on a Doctorate at the School of Writing and Society at the University of Western Sydney where I am writing about discontinued narratives of migration drawing on a sense of myself being part of the massive flows of populations into Australia, and a lived sense of the turbulence of being a migrant.

The images that I have created out of grass, washed instant turf grass root, cast grass letters, astro turf, carpet squares etc are both real and virtual spaces of migration and I would like to speak to questions of how ancient pasts affect possible futures in these transient spaces. The language of migration—of uprooting*, transplanting*, trans-mutations, cultivations and hybridisation—is especially relevant for the thinking of my work and practice. I will elaborate the relevance of migration to my installation work.

Group 5 – Glocal Fictions

Ulrike Tancke: Original Traumas: Negotiations of Diasporic Identity in British Muslim Women's Writing

In her instantly canonical novel *White Teeth* (2000), Zadie Smith coins the phrase 'original trauma' to capture the sense of unbelonging and uprootedness suffered by those involved in the mass migrations of the twentieth century. Taking this key phrase as its thematic cue, this paper seeks to investigate diasporic identity in two novels written by and about contemporary British Muslim women – Monica Ali's *Brick Lane* (2003) and Leila Aboulela's *Minaret* (2005). Drawing on psychoanalysis and trauma studies, it attempts to critically revisit the notion of 'hybrid identity' that is central to contemporary postcolonial criticism.

Each novel centres on a love affair between the female protagonist and a younger man with fundamentalist leanings. While the women differ in their reactions to their feelings of uprootedness – Nazneen in *Brick Lane* increasingly seeks to identify with British cultural values, whereas Najwa in *Minaret* finds solace in the company of her women's prayer group at the Regent's Park mosque – both clearly reject their lover's uncompromising stance and its obviously destructive implications. Far from being merely coincidental, these parallels point to gendered responses to traumatic experience, as the male figures' radical answers are countered with a feminine strategy of compromise and negotiation. At the same time, however, the female figures fall prey to the allure and seduction of the extreme, thus revealing any neat division along gender lines to be over-simplified. The trauma of diaspora implies both men and women in processes of identity formation which establish subjectivities based on pain and guilt, as the characters struggle to position themselves in a reality that demands choices to be made and allegiances to be expressed. Far from creating hybrid identities that can be composed and performed at will, their 'original trauma' repeats itself, inflicting new traumas as it is being worked through. Individual agency is offset by the traumatic inability of meaning-making.

Soo Ng: Micro- and Macro-Narratives of Identity in the Twenty-First Century: Reading Michael Ondaatje's *Anil Ghost*

My reading of Michael Ondaatje's *Anil Ghost* (2000) is concerned with the ways in which identity is narrated, interrogated, challenged and negotiated in a turbulent postcolonial nation such as Sri Lanka, as well as in global diasporic figures. Through an examination of the

construction and complication of binary identity forms in the literary texts, I wish to reveal the tensions inherent in contemporary narratives that oscillate between individual and collective ideologies.

I am firstly interested in the Sri Lankan-Canadian author, Michael Ondaatje's, position in writing *Anil's Ghost*: his avowed refusal to produce a representative account of the civil unrest in his homeland in this work juxtaposes with the fact that this novel is arguably his most material and historically-grounded book, even as he describes the experience of writing it as 'a personal tunnelling' (Maya Jaggi, 'Interview with Michael Ondaatje', in Susheila Nasta (ed.) *Writing Across the World: Contemporary Writers Talk* (London: Routledge), pp.250). How should we read Ondaatje as a diasporic public literary figure, and how does it impact upon the reader's approach towards understanding the novel as a way of thinking about the ambiguities of identity today?

Secondly, the novel is preoccupied with ideas such as a sense of belonging, displacement, distance, and difference. My discussion will include an in-depth examination of the notion of distance – geographical, emotional, and ideological – and the frequent employment of the term 'gesture' in the novel. The former analyses the experience of the protagonist Anil Tissera when she returns to her homeland after fifteen years as a representative of a human rights organisation to investigate alleged extra-judicial murders; the clash of micro and macro narratives complicates and destabilises fixed notions of identity. The latter explores the fluidity of actions and forms that must be considered in any thoughtful attempt to engage with debates on contemporary personal and public identity: that is, a call to walk the tightrope between the singular and the polarities.

Wai-chew Sim: Place and Nation in Southeast Asian/Australian Literature

This paper examines two separate deployments of a "Singapore"-themed social imaginary in two novels written by diasporic Chinese writers, one of whom is based in Australia, and one in the Philippines. The customary mode of approach in the interpretation of minority writing affirms the poststructuralist conventionalism that has become the reigning metaphysics of contemporary criticism. Against received versions of national identity, such approaches address the tension between pedagogical and performative narratives (Homi Bhabha's terms) and assert that identity is always already fissured, ambivalent, and agonistic, hence unsettling an assumed homology between culture, ethnicity and nation. In the two novels under discussion, however, discursive concentration on the single state situation and minority-majority interaction is complicated by the insertion of additional socio-cultural imaginaries attesting to the increased material and symbolic flows of the contemporary era. Hsu-ming Teo's *Love and Vertigo* (2000) is set in Malaysia, Singapore and Australia while Charlson Ong's *An Embarrassment of Riches* (2000) is set in a fictional island-group located some leagues east of the Philippines called the Victorianas. One striking feature of Ong's text is its re-negotiation of diaspora through reference to Singapore culture, expressing in the process a nationalitarian ethos which current theory considers anathema even as it constructs as exemplary South-North migration and withholds from attention concerns arising from South-South migration. In the case of Teo's novel, Singapore's Sinic milieu and English-speaking environment allows its protagonist to stage the cultural politics of her location vis a vis Malaysia and Australia. Singapore's status as a base for the further penetration of capital into Southeast Asia is also posed in both texts. For students of

postcolonial literature, these novels raise vexed questions relating to issues of cultural encroachment, appropriation, dialogue and engagement. A glocal perspective on such matters can help illuminate the way ahead.

Glocal Economies stream

Group 1

Fang-hsun Yeh: A Rupture in Digital Capitalism: The Cultural Shift within Digital Music Wars and Beyond

Decades into the Internet Age, the arena of music entertainment has since drawn into an ever-escalating digital music war, which has turned the cyberspace into the battlefield of copyright lawsuits. The industry claimed that the sales revenues have been severely hurt by the use of digital technologies such as MP3 file-sharing. Debates were largely focused on the nature of music ownership and distribution, bickering over whether the record companies should be given that extra mile of control in the cyberspace.

This research explores the cultural shift behind the economic struggle fought between Internet grassroots and digital capitalists. It is argued that the virtual replacement of hard-copy records has led to the change of cultural models on how music audiences consume music. Possessing the collection of records has somewhat lost most of its charms among the Internet Generation, as the adaptation of iPod and YouTube gives rise to new modes of music consumption as well as music perception.

With YouTube and other websites that offer streaming broadcasts or downloads, listeners no longer feel the need to have the tangible CDs, but instead a celestial jukebox that updates for new releases at the rate of minute by minute.

While the Internet culture, or cyberculture, is being established on the yearning for "sharing" rather than "having", the capitalist-thinking record companies, posing a stark contrast, focused its effort on promoting pay-per-view culture over the peer-to-peer culture. Such digital capitalism leaves a gap, or a rupture, in the music business landscape that is turning digital.

Through the analysis of cultural model transition, this article argues that the capitalism the record industry employs does not fit in well with the Internet's gift economy. This research studies the capitalist culture of record companies, as well as the contrasting cyberculture that has intensified the rebellion toward the industry.

Antonio Ioris: Water Management Reforms in the Rio de Janeiro Metropolitan Area: When Socionatural Demands clash with National and International Agendas

The contemporary reforms of water regulation offer a vivid illustration of the tension between local socionatural demands and broader political and economic priorities. The formulation of new institutions to manage the use and conservation of water has evolved according to a dialectical movement between a emergent international theory, with an emphasis on economic efficiency, and the specificity of the relation between nature and society happening at the local scale. This process of reform has not been without reaction and controversy, especially when new institutional frameworks have been implemented in tandem with the reorganisation of the state apparatus and the creation of new arenas of political representation. Water management embodies a multitude of tensions related to cultural identity, stakeholder

cooperation, urban and regional development, and national and international political agendas. A case study on the Baixada Fluminense, a highly populated wetland in the Metropolitan Area of Rio de Janeiro, Brazil, illustrates the contested nature of water management reforms.

The selective access to freshwater and the misery regularly caused by regular floods are emblematic of socionatural processes that shape the waterscape. The availability of cheap urban land and public transport attracted a great influx of immigrants that arrived in the 1950s and 1960s in search of opportunities. The accelerated transformation of a rural wetland area into a highly populated periphery transformed the previous abundance of water into a situation of risk and scarcity. The combination of weak local authorities and a distant state administration converted the area from a water exporter (in the 19th century) to a net importer of 90% of its demand (in the end of the 20th century). Insufficient resources and the misuse of the funds sporadically made available are directly related with the limited political power of local residents. Overall, a persistent, dynamic paradox of abundance and scarcity, and the related political exploitation of the water-related problems, lies at the heart of water management problems.

Group 2

Nick Perry: The Emporium's New Clothes? Nelson, Wellington and the Global World of Wearable Art

When NZ sculptor Suzie Moncrieff saw an advertisement for a wearable art exhibition in the mid-eighties, it piqued her interest enough for her to make the journey from the small South Island provincial city and bohemian enclave of Nelson to Wellington, the nation's capital. She returned disappointed. From this, Moncrieff went on to create her first wearable art competition and show in 1987. Both the origins of the concept (clothing as art) and its practical expression were very modest, but it subsequently became an annual event, growing in size and complexity and attracting ever more elaborate and ornate contributions from more than a dozen countries. In 2005, the organizers determined that it had outgrown the infra-structural capacity of the location from which it had first derived. Thus although Nelson now has a museum dedicated to the display of some of the works that have been featured over the years, the event itself has migrated to Wellington, where it attracts an audience of around 35,000 .

It is now officially designated as WOW, the World of Wearable art and features on government web sites, having attracted corporate sponsorship, prime ministerial patronage, extensive media coverage and thousands of contributions in a show that now involves some 6000 people. As such it has been rhetorically recruited to, and seen as exemplifying, Richard Florida's thesis on the urban patterns and form that are conducive to the 'creative economy'. In this paper, however, its development and trajectory is interpreted as mediated in and through its relation to the dominant urban imaginaries and cultural aspirations of Wellington and Auckland as, respectively, New Zealand's political and economic capitals. In WOW, 'globalization from below' thus engages with 'globalization from above', via an event in which conceptions of the 'local' the 'national' and the 'global' are perforce both understood and contested.

Jill Ebrey: The Lost Weekend ...Important or Not?

Despite a social life which, as Swyngedouw (2004) and Harvey (1996) concur, is characterised by perpetual change, transformation and

refiguration, the weekend has remained an important and pervasive institution. Ever since its inception in the mid nineteenth century as a space and time for the consumption of mass produced goods in the newly emerging markets, it has also functioned to a greater or lesser extent for social actors as an 'autonomous' moment. Its meaning has shifted from being merely 'the end of the week', to 'the weekend', something detached from the other five days, a quotidian experience but with the possibility of something more. It has had particular significance in a material sense and in that of the imagination, as an important time and space both for individuals and the collective body. It is, or can be, a time for contemplation, political activism, for hedonism, hobbies, for conviviality or for being alone. However, for many social groups, notably those working in the retail and service sectors (and also in higher education), the weekend is being eroded in the move towards the maximisation of profit or 'output'. Indeed, the idea of an extra payment for working at the weekend, common until relatively recently and embodied in the notion of 'unsocial hours' has all but vanished. This is the 'bitter' side of the glocal, '...part of the intensifying ideological, political, socioeconomic and cultural struggle over the organisation of society and the position of the citizen therein' (Swynegedouw 2004:26).

In my paper I firstly, want to raise the issue of the 'lost' weekend and restate the importance of it as a particular time and space in which, just for a moment we might both be able to imagine and work for a more pleasurable and just world. The weekend has also been a space for political activity. Could it now be a time and space for cosmopolitics (Harvey 2009) and for imagining the glocal? In short can the weekend provide a shared space and time for imagining a different way of being and doing?

Glocal Mobilities stream

Group 1 - Globalization through Localization (Panel)

The proposed panel departs from the often debated confrontation between processes of globalization and such of localization. It adds a new aspect to the "glocalization argument" that macro-processes of global reach have to be appropriated locally in that it asks for the conceptual consequences that arise from the topological figure of the "glocal" for the distinction between the global and the local. For, while the *topos* of the "glocal" is a reaction to the polar confrontation between the local and the global, it also must make reference to the global and the local as two distinct concepts or ontologies while, at the same time and paradoxically, threatening to undermine the conceptual line separating the two. The three papers in the panel contribute to a reconstruction of this blurring of the line between the global and the local through the glocal in the following way:

First it can be argued that practices of localization not only appropriate global forces, but socially and culturally produce the global. The question, therefore, what counts, is accepted or passes as global, has to be linked to the question what is the share of localized and localizing practices and textures in this claim. How are, second and vice versa, localizing and localized practices, and those imagined as local, concealed to the effect of the emergence of an image of the "global?" And finally, how is the new topological figure of the "glocal," understood as a result of a merging of the two topologies of the global and the local, itself being shaped in textual practices that make references to third spaces beyond the glocal?

The assembled papers refer to projects ongoing in the framework of the research group "Idioms of Social Analysis" at the Center of Excellence "Cultural Foundations of Integration," University of Konstanz.

Nicole Falkenhayner: Locus/Text: Conjectures on the Literary Topos of G/locality

The usefulness of the concept of "g/locality" in literary studies deserves special attention in relation to the circulation of the other term, "glocality" in the social sciences (Robertson, 1994) (Robertson, 1995). Compounded from "globalization" and "localization," the "/" marks a rupture in the term and its circulation across discourses concerned with the cultural aspects of globalization and the ontological status of the local (Appadurai, 1996). The "/" between the "global" and the "local" indicates both a rupture and a suture: a provocation of both as discrete categories and the ease with which they have been compounded. Beginning from that point, we ask: How was this "imaginative geography", this 'new' topos of the present, constituted in literary texts both contemporary and colonial (Brennan, 2001)? By inserting the "/" into the term "g/local," the concept is opened to its own textuality and the textuality of the things which constitute it: the historical, colonial/postcolonial, encounter between localities in the present through diverse forms of migration and cultural deterritorialization; movements of textual practices across uneven planes of power; contested productions and interpretations of positionality and subjectivity. The constellation of these and certain aspects of textuality-intertextuality, translatability, and forms of mimesis-gives figuration to the genius loci of a text in relation to its intertexts, which constitutes not just a microcosm of "g/localization" analogous to that which occurs in the sphere of social and economic forces, but the discursive conditionality for the enunciation of these across the topos marked by its "g/locality." The object of our analysis is the "/" in "g/local" as a constitutive third, that creates the global "without" as the "within" of a specific locale and the "glocalization" which is created in textual re-creations of locality in works by Salman Rushdie are brought into a dialogue of references with those of Ruskin.

Kacper Szulecki: Making Human Rights *Our* Rights: Strategies of Localization and the Creative Framing of HR by the Democratic Opposition in Eastern Europe.

Human rights are universal and it's only a matter of time before they spread globally – or so the argument went. What if the apparent universal and global character of human rights (HR) has to be reinforced, or even produced, through the localization of these ideas and the conscious work towards making them resonate with pre-existing discourses and narratives? In other words, what if HR are not imposed from the top-down, but rather retold in locally familiar ways, and so localized, from the bottom-up?

I propose a look at how the HR discourse and its institutionalized form of the Helsinki Accords (1975) was appropriated, and in fact re-written and re-told by the dissident circles of Poland and Czechoslovakia. Through an analysis of dissident texts (declarations, essays, memoirs), I intend to discuss what strategies were used and stories told to localize the HR discourse and make it resonate with the local values and traditions - or what was *presented* as traditions in order to resonate with HR.

International relations (IR) took time to acknowledge the role of ideas in shaping international political life, and in groundbreaking events

such as the end of the Cold War. The constructivist approach in IR emphasizes norms, but adopts a top-down perspective. Is it possible to reverse the analysis and claim, that HR were universal not because they were institutionalized in treaties and enforced by Western democracies, but also (perhaps primarily) because they were presented as universal through local discourses, and thus their globality was produced through local agency? Using Eastern Europe as an illustration, my intention is to invite the readers to rethink the stagnant perspective on HR, which are not necessarily something "up there", but have to be made work on the ground to change the world – which was, after all, their goal since 1789.

Johannes Scheu / Doris Schweitzer: Enabling the Crossing of Lines: The Local and its Function in Theorizing the Network

Almost without comparison in the field of social theory, the notion of the 'network' emerged as an analytical allegory and medium of a globalized world as such. In the concept of the network – consisting of boundless economic-informational 'lines' and 'nodes' – however, the 'local' always seems to be afflicted by the network's deterritorializing powers. For example, in Manuel Castells 'Information Age' the traditional 'space of places' (the local) is ousted by the 'space of flows' (the global), to which the local is predominantly described in negative terms: as a place of structural disadvantage and exclusion (e.g. the inner-city ghetto), that either has to perish or defy the logic of the network. Contrary to this argumentation, this paper reverses this perspective on the local in a networked globalized world. The point will be made that – remaining for this moment with the analytical apparatus of Castells – particularly the local 'space of places' has a significant function in conceptualizing the network-society's global structure, precisely because the former's 'non-globality', often normatively charged, allows the theorization of the latter in the first place. Castells description of a "schizophrenia between two spatial logics" – as well as logics of spatiality which, for example, underlie the concept of 'Glocalization' (Robertson) or 'Global Ethnoscapes' (Appadurai) – implicitly presuppose an analytical constriction of the local in terms of a non-global proximity. Only against this background a conceptual hiatus appears which is (and has to be) filled out by the 'space of flows', hence creating an analytical antagonism between those two logics. Thus, insofar the local is being reduced to a 'counterphenomenon' to globalization, on an immanent level of theorizing its constitutive role in generating a concept of globality tends to be overlooked.

Group 2 - Regulating Glocal Mobilities

Breda Gray: Engaging Diasporas: Obligation, Opportunity, Organisation

The recent proliferation of diaspora engagement strategies globally represents the latest chapter in a long history of entanglement between economic development and migration. At a global level, institutions like the World Bank and the UN are defining economic development less in terms of the production of goods and more in relation to the production of educated and networked subjects for the global knowledge economy. Meanwhile, developing and over-developed nation-states, all vying for positioning on global competitiveness indices, see human capital as the key to the knowledge economy and are re-conceiving national collectivities as diasporas which extend access to this talent. Thus, engaging with diasporas can be seen as one way in which states are

attempting to regulate global flows and re-imagine community. The result is that diaspora engagement initiatives are producing new sites and modes of regulating populations with implications for the contours of the economic, cultural and the political.

This paper examines the ways in which global and local logics interact to produce specific conditions of possibility for state diaspora engagement initiatives in the Republic of Ireland. It suggests that the Irish diaspora is being re-imagined and institutionalised by a combination of state, global institutional policies and academic commentary in three main ways: first, as a way of redeeming indebtedness to those who were forced to leave in the mid-twentieth century in particular; second, as a way of incorporating Irish and non-Irish immigrants who are part of other diasporas, but by their present or past residence in Ireland may have an affinity with Ireland/Irish identity; and third as a technology of economic and political integration in the global economy. Diaspora here is an assemblage of way of thinking about populations, based respectively on 'origin', ethnic heritage, affinity and economic resources. The assemblage of different institutions, actors and values (relative moral worthiness of members) that mark diaspora engagement initiatives produces a new ecology of belonging with its own ethical dilemmas. Thus, the paper considers the tensions and contradictions that emerge as the state develops a welfare-oriented humanitarian relationship to its less well off emigrants abroad while at the same time attempting to develop a globally integrated knowledge economy via diaspora engagement initiatives. It addresses the implications of mobilising diaspora simultaneously as a sending state obligation, an imperative of the global economy and a globalised mode of governance.

David Farrier: Be/held: Postcolonial Studies in the Asylum Age

In 'Step across this line', Salman Rushdie makes a claim for the migrant as a seminal figure: "for Salgado, as for myself, the man without frontiers, the migrant, is the archetypal figure of our age." Rushdie is referring to Sebastio Salgado's photo of a migrant on the US side fleeing back towards the Mexican border; he reads this attempt to "unmake his freedom" as indicative of a rhizomatic, deterritorialised 'being-out-of-place', in accordance with the dominant postcolonial emphasis on 'creative migrancy' which unsettles fixed notions of belonging. The refugee or asylum seeker has also been posited as a figure who introduces crisis into the nation state (see Hannah Arendt; Giorgio Agamben); but here, crucially, as Daniel Warner has said, "the state is at the same time the root cause of refugee flows and the durable solution for refugees in exile." This paper will examine the tensions apparent between deterritorialising postcolonial discourse and the asylum seeker's desire for recognition from a territorial sovereign. Set against Salgado's photo will be the image of Mahzer Ali, an Iranian asylum seeker who scaled the razorwire fences surrounding Woomera detention centre, in 2002, in protest at the Australian detention regime. Poised on the boundary between spaces of citizen and non-citizen, Ali occupies in one sense the same position as Rushdie's border-loving migrant; yet he is also trapped in the wire. I will read Agamben's description of the ban, as a relation in which subjects are held within the purview of law's censure but excluded from its protection, as inaugurating a discourse that explores how postcolonial arguments about migrants' creative potential must also acknowledge the (extra)legal forces that exclude asylum seekers if they are to speak productively about new forms of political identity and belonging.

Group 3 – Virtual Mobilities and Communication

Hing Tsang: The Mobile Phone, Mobility, and War in Van der Keuken's *Amsterdam Global Village*

This paper considers how both mobility and cosmopolitanism has and can be represented through transnational documentary film. We explore this through the work of the late Dutch filmmaker Van der Keuken whose film *Amsterdam Global Village* (1994) featured emigration back and forth between his own home city Amsterdam and different parts of the world. This film was a documentary made on the move, a post-modern road movie which featured air travel, canals and computer screens - gadgets large and small in age of both corporeal and social mobility. It engages very much with the ideas of openness and multiculturalism (Hannerz, 1996), paying more than lip service to McLuhan's earlier ideas of 'all-at-onceness' (1962).

This paper looks at one particular narrative which is juxtaposed amongst many other narratives of travel. We analyse one strand featuring a Chechenian emigrant and businessman, whose business involves the mobile phone and travel within Amsterdam, and eventually a return to his native war-stricken Chechenia. We propose that this particular moment, which is emblematic of Van der Keuken's overall world view, both upholds current ideas about hyper-modernity and mobility, while also reminding us that the human agent exists within limited biological cycles, that the continued existence of genetic biological ties are, *pace* Pinker (2002) Wilson (1998), strengthened rather than weakened in an age of technological mobility.

Therefore, could it be possible that human mobility and an increasing number of technical gadgets are literally 'an extension of man' in a way that McLuhan had not imagined or articulated, and this might now serve instead to remind us of what man is. The emergence of hyper-modernity and virtuality then does not remove us into some equivalent of 'timeless time' Castells (1999), but in some cases as suggested here by Van der Keuken remind us of our own mortality, and the affective and biological ties which link ourselves to other human beings.

Paul Sivitz: The Scientific Movement: Physical and Virtual Migrations of the Eighteenth-Century Scientific Community

During the mid-eighteenth century, letters among individuals were the most common method of disseminating knowledge within the scientific community. Some of the information contained in these missives was eventually published and conveyed to an even broader audience. The creators and collectors of scientific knowledge were, in some cases, as mobile as the knowledge itself.

This paper focuses on the movement of individuals within the eighteenth-century scientific community, especially between Britain and America, and what that traffic meant to the production and transmission of scientific knowledge. Furthermore, some scientific practitioners were truly migrants, others were extended-stay transients, and still others were forced to return from whence they came. The constraints of geography and temporality imposed on these three distinct groups add a rich dimension to the complex nature of the eighteenth-century scientific community.

Concurrent to these migrations was the evolution of both global and more specific local scientific communities through the formation of the *scientific public sphere*. Although similar in nature to the eighteenth-century bourgeois public sphere theorized by philosopher Jürgen

Habermas, the scientific public sphere was distinctly different. For Habermas, the public sphere relied heavily on face-to-face interaction in coffeehouses, taverns, and other public spaces. Not so for the scientific community. While small groups of scientific practitioners gathered in London or Philadelphia, for example, practical matters (an ocean) prevented large groups of the transatlantic scientific community from participating in corporeal meetings. Instead, the scientific public sphere developed as a virtual community, whose existence was predicated on the remarkable efficiency of an epistolary web, allowing its members to transcend geographic boundaries. These virtual migrations were essential to scientific life in the mid-eighteenth century.

Group 4 - Writing Glocal Mobilities

Annie Cottier: A Poetics of Cosmopolitanism: History and Identity in *The Assassin's Song*

In this paper, I argue that in M.G. Vassanji's novel *The Assassin's Song* (2007), the analysis of poetic forms and their relevance in relation to cosmopolitanism, history and identity, brings forth what I define as a poetics of cosmopolitanism. The narrator Karsan, who moves from rural Gujarat to the US in order to study English literature at Harvard, attains an insight into literary texts, specifically into poetry and song, which goes beyond mere literary comparison and enables a distinct connection between Sufi *ginans* (devotional songs) and the English metaphysical poets. I argue that this insight enables Karsan to develop a new understanding of the history of his Sufi background. Karsan is thus finally able to assume his responsibility as the leader of the Sufi community in his native village, albeit by developing his personal understanding of the task.

I will contend that the translocation of poetics and the unprecedented consciousness of similarity of culture, rather than of difference, entail a poetics of cosmopolitanism. As a concept that has been discussed in postcolonial studies (Bhabha, Breckenridge, Chakrabarty, Pollock) but that has in recent years developed a dynamics of its own that goes beyond postcolonial dichotomies, cosmopolitanism enables a discussion of history, identity and belonging in a new and reconciliatory way.

Lena Arampatzidou: Nikos Kazantzakis on the Move: The Glocal Nomad.

Nikos Kazantzakis, the famous Greek author, is known worldwide for his novels (*Zorba the Greek* etc.). Kazantzakis enjoyed this kind of publicity since 1946 when he published his first novel. Before that he was mostly known in Greece due to his travel writings. It is a corpus of articles where Kazantzakis recorded impressions of the countries he visited, articles he later gathered and published in separate volumes. The paper focuses on the corpus of these texts to explore Kazantzakis' identity as a traveller. Within this framework his identity as a nomad will be mainly explored both in the field of Poetics and in the field of Politics. His travel writing will be examined as an area spread between Poetics and Politics where the boundaries are crossed between subject and object, body and text. Transition will be examined as the transposition of the body between races and the transposition of text between genres. Discussion will engage in the argument of nomadology applied both to the body of the travelling subject and to the body of the travelling object. Body and text will be seen in the move to encompass the identity of the nomad as a distinct feature. Furthermore Kazantzakis' travelling text will be examined in its appeal to cultural politics as a textual net

that represents a cultural net. In this capacity the text as a cultural net will be seen to assume the character of a nomad in the move that attempts to seize glances of other cultures. At this point the theme of the nomad will be highlighted with issues of sameness / otherness and homogeneity / heterogeneity.

Lindsey Moore: 'Regarding War: Image/Text': Researching Glocal Spaces Through Creative Practice

Regarding War: Image/Text is a pilot project set up by the Centre for Transcultural Writing & Research at Lancaster University, designed to communicate the experience of overseas national conflict from a range of perspectives in the North of England, and drawing upon the experiences of migrants, refugees, asylum seekers and peace protestors. The project highlights ways in which 'other' global spaces are constructed as locally (in)visible and solicits responses to war across geographical, experiential, cultural, religious and gendered axes of difference, distance and affiliation. Taking our cue from Susan Sontag's suggestion that 'a photograph is an invitation to speculation', we asked Jordanian-British author Fadia Faqir to respond imaginatively to a series of commissioned images produced by photojournalist Richard Hanson. The photographs, creative texts, and blogs articulating creative processes were mounted on an open-access website.

This paper will discuss critical/theoretical paradigms that might be brought to bear upon the *Regarding War* project, considering relationships between photography and writing, on the one hand, and ways of thinking about the glocal interface(s) of the work produced, on the other. The paper will contextualise the project with reference to Barthes' *Camera Lucida* (1980), Sontag's *Regarding the Pain of Others* (2001) and *After the Last Sky*, a collaboration between Edward Said and photographer Jean Mohr. It will also consider, with reference to Faqir's wider corpus, the implications of rewriting experience across cultural boundaries and of relocating themes of dislocation, marginality, conflict and resettlement to other glocal contexts.

Migration and Diaspora stream

Group 1 - Diaspora, Identities and Migration

Maggie O'Neill, Phil Hubbard and Misha Myers: Trans-national Communities: Art, Politics and Policy

This paper builds upon our separate and collaborative performative arts based research that seeks to better understand lived experiences of exile and belonging; renew methodologies; provide a space for stories to be told; and in turn for these stories to feed in to policy and praxis. A central aspect of this work is the importance of working at the intersection of ethnography and arts practice/visual culture (with artists and community arts organisations) through *ethno-mimesis* and *conversive wayfinding* to produce new knowledge's and counter hegemonic texts that challenge identity thinking and foster a radical democratic imaginary. This paper furthers this work by focusing upon research we have undertaken with respectively: residents in Plymouth (Misha) and residents in the East Midlands and four community arts organisations (Maggie and Phil). We also discuss the work that we conducted together at the intersections of art, politics and policy.

Kate Pahl, Andy Pollard and Zahir Rafiq: Translating Objects: Material Cultural Practices in the Homes of the Pakistani Community in Rotherham and in an Exhibition

This presentation will draw on a year-long study funded by the AHRC's Diasporas Identities and Migration programme. Following a series of ethnographic interviews with families of Pakistani origin in Rotherham, UK, the research team developed with the families a museum exhibition based on objects in their homes that instantiated narratives of migration. This exhibition was held at Rotherham art gallery in March 2007 and a website was developed by project team artist, Zahir Rafiq. This website was then used to create a set of family learning resources called 'Every object tells a story'. Emerging from the coding of the interviews and the collection of the objects was a focus on what could be called 'dialogic objects', that is, objects that meant one thing in Pakistan, and another in the UK. For example, a thick cotton covering men wore in the Pashtun areas of Pakistan as clothing became used as duvets on beds in Rotherham. Meanings of things shifted across diasporas, and were described using different linguistic terms. Ethnographic interviews uncovered key themes. These included a focus on gold, textiles, and home decorating practices. The researchers' taken for granted conceptions of material cultural practices within the British Asian communities were unsettled through re-examining meanings around these themes. The presentation will include a reflection on the museum exhibition and how that, in turn, reflected back the material cultural practices and identity narratives of the Pakistani community in Rotherham.

Group 2 – Migrations, Identity and Work

Laurie Cohen, M N Ravishankar and Jo Duberley: Old Careers and Emerging Economies: Indian Research Scientists' Pursuit of Career Opportunity and the Construction of Diasporic Identities

This paper focuses on Indian scientists – a group for whom there is a tradition of global mobility. Based on the career narratives of scientists in the UK and India, we draw on careers, migration and diaspora literatures to explore how Indian scientists account for their career development, and their experiences of migration in the pursuit of success. Following Vertovec's (1997) analysis of diaspora as social grouping, cultural production and identity we argue, first, that Indian scientists were well aware of a socially ratified career path that led them into international research. Second, scientists' continued links with India (both professional and personal) serve as an empirical critique of and contribution to current debates on brain drain/circulation. Third, respondents' sense of Indian-ness and global citizenship, and the complex hybrids that resulted from their interplay, were at once seen as powerfully contributing to and constituted by their patterns of career thinking and enactment.

Baris Ulker: From the 'Gastarbeiter' to the 'Ethnic Entrepreneur': Imagining Immigrants in Berlin

Space is not an ontologically given entity; on the contrary as James Clifford (1997) argues, in reference to Michel de Certeau, it is discursively mapped and corporeally practiced. Berlin has not been an exception of this formulation throughout its history. Considering this historical background, the paper will explore the particular conditions for the emergence of "ethnic entrepreneur (ship)" in Berlin, relying on the history of immigrants from Turkey since the beginning of 1960s.

At the beginning of 1960s, Berlin welcomed its "Gastarbeiter" from Turkey. The foreigner was able to enter only by approving the conditions that the host had already concluded. As guests, who were not meant to stay, they were seen as temporary, conditional and speechless. According to the political rationality, their presence was a *state of exception*. Although the government issued the *Ausländerstopp* (the order banning all recruitment of foreign workers from non-EEC countries) in November 1973, the number of immigrants from Turkey increased during the 1970s and 1980s. Hence, the "Gastarbeiter," once the symbol both for minimizing social and political costs and maximizing economic profits, had turned into a category of social concern, fear and risk that needs to be dealt with, cared for and integrated. At the core of these discussions, Berlin started to experience businesses run by immigrants and simultaneously the political reasoning began to define a political value to this particular image of an immigrant, i.e. "ethnic entrepreneur," since the middle of 1980s. As an enterprising individual, the "ethnic entrepreneur", is a reflection of competitive, ambitious, participating, calculating, self-regulated, self-responsible and cooperative immigrant in a world of declining profitability of mass-production industries and increasing crises of social welfare policies. Considering this political rationality, the paper will illustrate what is concealed and revealed with the image of an "ethnic entrepreneur".

Group 3 - New Configurations: Roots, Mobility and Masquerade

Renuka Rajaratnam: From Roots To Mobility: Locating New Configurations where Poetry meets Travel and Migration

The diaspora discourse, in general, with a certain amount of irony has become a valued repository of the contemporary global society .It has informed and familiarized the world with values of diversity, tolerance and co-existence despite colliding effects of cross-culturalism. The contemporary times, post - 9/11, has produced an unprecedented large-scale migration which is on the one hand utterly unsettling and on the other, is profoundly shaped by globalization, advanced technology of travel and communication, resulting in an incredibly 'intensified compression' (Robertson 1992: 8). Consequently, issues of identity, difference and multiplicity have all received a renewed manner of engagement. My interest primarily lies in how contemporary poetry participates in and responds to this radically altered, mobile condition of the world characterized by teeming multiplicity and dazzling eclecticism.

The diaspora literature in the late 1950s was predominantly a feature of the postcolonial mostly foregrounding issues of marginality, identity, dispersal, displacement, exclusion and quest for roots. Focussing on the significant shift within the diaspora from roots to mobility and by locating the transitional points of the change as demonstrated in the work produced by poets ranging from Derek Walcott to Grace Nichols, Moniza Alvi to Jackie Kay and Patience Agbabi to Lemn Sissay, the paper aims to stimulate a discussion on the new attitudes, concepts, aesthetics and politics of diaspora and migration.

The paper on the whole will consider how migration has re- shaped Britain as nation of devolved cultures highlighting the fluidity of identity, heterogeneity, and resistance to exclusivity and assimilation at the spaces where poetry meets travel and migration.

Maurice Bottomley: In Search of Rollo

Rollo Ahmed is a mysterious figure, a Guyanese writer and occultist who worked in England in the thirties and forties. His book on magic "The Black Art" remains one of the most widely read introductions to the subject. However his novel *I Rise: The Life Story of a Negro* (London 1937) has vanished without trace, neither featuring in histories of West Indian literature nor in studies of British literature of the 1930s. It is a semi-autobiographical tale of migration and features, among other things, fascinating descriptions of an idealistic West Indian and his reactions to the small and impoverished black communities Liverpool and London.

Ahmed has vanished even more thoroughly than the novel. Though an associate of both Aleister Crowley and Dennis Wheatley, biographical information is, to say the least, sketchy. Ahmed masqueraded as an Egyptian and this in itself is interesting.

While I want to focus on the novel, I also want to place Ahmed in the fringe subculture of herbalists, magicians, racetrack tipsters and hustlers that many African and West Indian migrants of the pre-War era found themselves obliged to join in order to make a living. My interest is in both the marginalised status of the people and their chosen "professions" but also the use of masquerade by such characters as Prince Monolulu, Ernest Marke and Rollo Ahmed. Ahmed himself masqueraded as an Egyptian and is still regarded as such by the only circles in which he is remembered.

This paper will draw on the concept of the Black Atlantic and the theorisation of masks and masquerades as developed by Houston Baker and other post-colonial theorists. It will however be largely historical and anecdotal as prime aim is to rescue Ahmed and others like him from obscurity.

Shanthini Pillai and Ganakumaran Subramaniam: Between Imaging and Poetic Imagination: Malaysian Indian Diasporic Writings

The narratives of diaspora are often rooted in folk memory and most significantly in the stories inherited from family. Articulations of the experience of the Malaysian Indian diaspora are not very different in the works of most writers whose creative imaginary is interlaced with such a heritage. For a very long while, the literary representation of the Malaysian Indian diaspora has rested in the creative grasp of K S Maniam. However, there are a couple of writers of Malaysian Indian descent who have recently emerged in the contemporary literary scene and they are namely Rani Manicka and Preeta Samarasan. All three writers are linked by a creative imaginary that focuses on the representation of the Malaysian Indian diasporic experience. This paper investigates the characteristics of the modes of creative imagination reflected in the novels of the three writers, mainly *The Return* (Maniam: 1981), *The Rice Mother* (Rani Manicka : 2002) and *Evening is the Whole Day* (Preeta Samarasan : 2008), with the intention of determining whether a distinction can be gleaned between K S Maniam, the writer who is homebound, and the two for whom Malaysia is no more home, Rani Manicka (who now lives in London) and Samarasan (who has settled in France). It must be noted that it is not the intention of this paper to assess the creative genius of these writers nor does it seek to establish a hierarchy in their creative stature. Instead, it wishes to establish whether the distinctions that emerge are linked to issues of locations of nationhood, of how much Malaysia is home and how much she is memory.

Bidisha Banerjee: Capturing Impermanence, Finding the Self: The Trope of Photography and Diasporic Identity Formation in Jhumpa Lahiri's Story *Hema and Kaushik*

In the long story "Hema and Kaushik" that comprises Part II of Jhumpa Lahiri's most recent collection *Unaccustomed Earth*, we find the recurrent trope of photographs and photography. Kaushik, the child of immigrants, leaves for Bombay at the age of nine with his parents and returns to Cambridge after seven years. Even as an adolescent, we see him photographing everything. Later when his mother dies of cancer, his father puts all her photos in a shoebox, seals it and hides it behind a closet. Out of sheer curiosity, his step sisters open the box and look at the pictures. Kaushik is appalled and leaves the house that same night with the photos. He can't throw them away, but buries them in a beautiful spot above the ocean. As an adult, Kaushik becomes a photojournalist who visits war torn areas documenting the destruction with his camera. In my paper I wish to analyze this trope of photography in the story and posit a relation between the desire to photograph and the diasporic condition. As a war correspondent based in Rome and sent on assignment to South America, Africa and the Middle East, Kaushik becomes the quintessential translocated citizen of the world, occupying a number of fractured spaces. He practically severs all relations with his ordinary home (India) as well as his diasporic home (the US). He does not return to either place for years and feels no need to do so. "As a photographer his origins were irrelevant," Kaushik thinks. He thus becomes a romantic who has no home outside of memory. I wish to argue that Lahiri's use of the trope of photography belies Kaushik's pride in his lack of rootedness. Photographs capture a fleeting moment and the transitoriness of the moment that is memorialized in a photograph, creates a sense of the sacred. I argue that Kaushik's vocation as a photographer counters the unrootedness of his diasporic condition. Although he lives a life of temporariness, his bags always packed and his passport in his pocket, his photographs symbolically signify a search for origins and roots, a yearning for stability, further heightened by his identity as a hyphenated second generation immigrant.

John Given: The Here and There of Things: S(h)ifting Fragments of a Narrative Identity

"I have such admiration for people who can recount their lives in autobiography, because the connections are so complicated. I would never be able to straighten it out" (John Cassavetes). This presentation will explore the fragmented and performative qualities of memory and identity. Adopting a semi auto/biographical perspective and using multi media materials the presentation will invite the viewer to sift through and 'create' their own interpretation of these autobiographical fragments. By creating a series of discrete but related 'thumbnails' each with its own storied hinterland the presentation attempts to draw the viewer into a series of speculations about the relationship of these narrative fragments to the various lives that left these traces. Based on a series of family photographs together with audio and video recordings the material is digitally manipulated and interpreted through the use of poetry together with musical elements derived from voice and speech fragments.

Ruksana Majid: Placing the Pakistani Diaspora: Diaspora Space in Ayub Khan Din's *East is East*

'...both spatiality and location have to be reconceived once we consider the departure from within, the dispossession that demands immobility.' (Butler & Spivak, *Who Sings the Nation-State?* 2007)

This paper offers a critical re-evaluation of the politics and potentialities of urban spaces in post-war Britain. With a focus on the Pakistani diaspora, I consider early moments of South Asian experience in Britain, and explore the shifting debates surrounding migration, culture and identity which emerged with the reunification and settlement of Asian families during the early 1970s - a pattern of migration carrying a different resonance in public discourses than the earlier phase of predominantly male migration.

Employing Brah's concept of 'diaspora space' (1996) - defined as 'the point at which boundaries of inclusion and exclusion, of belonging and otherness, of 'us' and 'them', are contested', and a model usefully emphasising the entanglement of genealogies of dispersion with those of settlement - the second part of this paper offers an analysis of Ayub Khan Din's play *East is East* (1996). Set in 1970s Salford, both the play script and its later cinematic adaptation direct attention in particular to migrant spatial practices. At once inside and outside the 'nation', the presence of the Pakistani im/migrant is shown to both challenge and be challenged by social constructions of the 'proper' ordering of space and spatial practices. I argue that this 'departure from within' of the Pakistani diaspora challenges norms about how the cultural geographies of Northern cities are framed and represented, and demonstrate how the same geographical space can come to articulate different histories and meanings, with an aim to opening up to question the means through which space is socially produced and contested.

Group 5 – Multi-Mediated Engagements with New Publics and Communities in Ireland (Panel)

This panel foregrounds in and through the practice of media production (film, animation and photography) an innovative series of cross-sectoral print and broadcast media projects between cultural theorists, media practitioners, migration NGOs and racialised minorities in Ireland. Through the presentation of multi-locale work conducted under the aegis of the Forum on Migration and Communications (FOMACS, www.fomacs.org) with migrant, refugee and asylum communities, the panel contributions underscore contrasting methodologies honed in creative practice and ethnographic methods. FOMACS is a collaborative public media project comprising seven partners and extended networks reaching and engaging diverse audiences through the production of film, photographic, digital storytelling, radio, animation and print stories on the topic of immigration in Ireland and beyond. Led by the Centre for Transcultural Research and Media Practice (www.dit.ie), FOMACS partners comprise immigration and protection/asylum NGO organizations, together with the multicultural print and media outlet, *Metro Eireann*. The paper by anthropologist and cultural theorist Glenn Jordan presents the first systematic exploration of the Sikh presence on the island of Ireland, through the combined use of portraiture, life histories and ethnographic observation of the lived experiences and narratives of people often perceived as 'Other' by members of the general public – especially since 9/11. Drawing on the adaptation of an NGO archived case study, the director of FOMACS, Áine O'Brien, critically profiles an animated film series titled 'Abbi's Circle and its accompanying print media primary school 'learning resource', which jointly document, dramatise and

communicate the complex question of immigrant 'family reunification'. *Abbi's Circle* renders audible and visible, what Roger Rouse (2002) calls the 'transnational migrant circuit' – spaces linked through familial, social and economic ties, comprising multiple yet interconnected networks and affiliations. Responding to the absence of ethnographic films engaging directly with the labour conditions, civic/political participation, daily rhythms and cultural practices of migrant subjects in Ireland, Alan Grossman's paper reflects on his two co-directed feature-length films *Here To Stay* (2006) and *Promise and Unrest* (2009). The films comparatively narrate the stories of two non-EU Filipino economic migrants, their agential efforts at collective political mobilisation under the aegis of migration advocacy groups and trade unions, further addressing the translocalised expression of migratory aesthetic practices (Durrant and Lloyd 2007), and the gendered/classed contingencies of long-distance motherhood (Salazar Parreñas 2001). The paper advocates a critical and timely convergence between slow-paced, on the ground, longitudinal ethnographic inquiry, allied to a politicized documentary practice, informed by cultural studies methodologies, in response to accelerated and unprecedented in-migration into Ireland from Africa, Asia and eastern Europe during the past decade.

Áine O'Brien
Alan Grossman

Moving Stories stream

Group 1 - Reinventing [Hi]stories, Musical Forms, and Home in the UK

Ben Rogaly and Becky Taylor: Moving Histories of Class and Community: Identity, Place and Belonging in Contemporary England

Using material from over seventy oral history interviews from a mainly 'white' social housing estate in a provincial city in England, this paper - and the book of the same title from which it is drawn (to be published by Palgrave in May 2009) - questions the way in which such places are often represented. Unusually, the paper will highlight the importance of both emigration and immigration in the making of this place. It will also draw attention to the ongoing stretching of white English lifeworlds across space. However, the conceit of the title, 'moving histories', has two other meanings which will also be explored: the emotional content of moves away as experienced both by those who move and those who stay behind; and the way in which the weaving in of the authors' personal stories contributes to a shift in the writing of academic histories of social and spatial mobility.

Elena Midolo: On the Rise of Islamic Conscious Hip Hop Culture among Young *BrAsians* in Great Britain

The paper is based on a differentiated approach where the analysis of popular music material merges with the study of the emergence of new identity configurations in post - 7/7 Great Britain.

The main research focus is the production and consumption of *Islamic conscious* rap by *BrAsian* Muslim youth, a category that has been recently introduced in order to describe the youngest generation of British Asian communities. The paper tries to approach the emergence of this new identity configuration in postcolonial Britain, drawing from

postcolonial studies, diaspora studies and a critical approach to hybridity issues. Music is here considered as a cultural and social platform where second and third generation *BrAsian* Muslims express, with an assertive attitude, their multicultural capital - a crucial legacy of diaspora experiences of the wider *BrAsian* Muslim community. *Islamic conscious rap* - a music genre which unites the poetics of African-American rap music with anti-colonialist, Afrocentric, anti-imperialist politics - is the chosen soundtrack of many young Muslims of South Asian origin living in diasporic settings of cities like London, Leeds and Bradford. The consumption of *Islamic conscious rap*, while characterising experiences situated within the local community, acts as a link to the transnational network that connects the members of the imagined Muslim worldwide community, the *ummah*. Young *BrAsian* Muslims enact a process of cultural reproduction through creativity and innovation: this results in the creation of syncretic and hybrid cultural forms, such as *Islamic conscious rap*, where transdiasporic connections are created, for example between the Afro-Caribbean and the South Asian diaspora cultures in the London area. The research results show how young *BrAsian* Muslims recur to *Islamic conscious rap* as a source of identity representation, generating translocal networks that connect the members of the wider Muslim *ummah* and creating cultural connections with members of other diasporas.

Kei Miller: Imagining Nations

This narrative essay is a lyrical (rather than an academic) reading of Jamaica's recent astounding performance in the 2008 Olympics in Beijing, China. It is particularly interested in that complicated process of transnational imaginations that happened with Jamaicans both living at home and in the United Kingdom, how they imaginatively imposed onto their most immediate and familiar landscapes, whole other countries. By the end of the essay my proposal is that many Jamaican migrants in England are able to survive the distance and dislocation from their island by successfully imagining/imposing their original home onto the English landscape.

Group 2 – Speaking to the Story

Zoe Skoulding: Colliding Cities: The Poetry of Urban Spaces

This paper explores relationships between the city, the poem and embodied experience in my own practice, which includes collaboration, and its wider context. My recent poems explore the idea of the city's simultaneous existence as both local and global, and language itself as a form of architecture, a structure to be built, inhabited, demolished and rebuilt. In this sense I suggest that the poem may be seen not as a representation that stands in front of the 'real' city, nor as an authentic expression of it, but as a space that exists in an isomorphic yet interconnected relationship with the city and body - one in which boundaries are always contested. The geographer Doreen Massey has asserted the importance of recognizing the city as 'a collision of trajectories' in which otherness is constantly negotiated, and I will discuss ways in which such collisions might be enacted through the practice of writing and performing poetry as a means of responding to local city environments and their global relationships. I will draw on examples from recent collaborations with sound, visual and movement artists, as well as other poets, in order to explore interactions between walking in urban spaces, the mediation through recording and

processing of sound and image, email collaboration, and the spaces of reading, writing and performance.

Amy Prodromou: *Girl Flights: from a Novel*

'*Girl Flights*' tracks a young girl's anxiety about migrating from California to Cyprus during her family's last summer vacation in the U.S. It centres on a pivotal moment when nine-year old Elizabeth contemplates jumping off the roof of a houseboat in an attempt to control an impending change that threatens to destabilise her world. Knowing very little about her father's native Cyprus—"Cyprus for me meant sucking the salt from slices of halloumi . . . old records showing young men with side-burns and an island with a knife through it, blood spilling down one half"—Elizabeth suspects she's not being told the whole truth about their move. The summer of 1984 becomes the last summer before major change—a silence, a stillness, during which Elizabeth feels the claustrophobic pressure of events marching steadily towards her, events which lie beyond her understanding and control. '*Girl Flights*' is told from the point of view of a child whose narration is occasionally interrupted by the older, reflexive voice of an adult narrator. A section from a larger novel, it follows the consciousness of Elizabeth as she relates key moments highlighting her experiences of dual nationality—moments that are laced together by italicised portions where Elizabeth speaks to us from the present, as author. These italicised sections are meditations on departure—and attempt to make sense of experiences of loss that lie at the heart of leaving.

Jill Martindale Farrar: *The Glossary: Missing Persons, Missing Texts*

Memory and forgetting, loss and longing, disappearance and displacement, erasures and death are figures explored in my work *The Glossary*, and its accompanying novel, *New Moon Through Glass (NMTG)* which together form a fictocritical project.

The generic glossary (a collection of glosses) usually comes after the text to which it refers and encapsulates the interpretive gesture par excellence — the hermeneutical exercise that criticism's role has widely been thought to be. Its earliest, Medieval form as a commentary, translation or exegesis literally in the margins or between the lines of an often but not exclusively, Biblical text, reiterating the glossary's ostensible purpose to explicate rather than 'create' meaning.

My fictocritical work, *The Glossary*, incorporates fiction, poetry, analytic and critical text which 'writes back' to the novel without the interpretive gesture. Through a series of 'entries' it interrupts the monolithic architecture of the fiction, and also, by 'reading between the lines' provides alternative readings, a space for (marginalised) voices, for displaced text.

I would suggest that the glossary (both the generic form and my text), which is by definition incomplete, could be considered a metaphor for writing itself. As writers we are always entering mid-stream, interpreting, commenting on and making meaning out of and into other texts, creating bodies fictionalised and positioned within myths and beliefs systems that form a culture's social narratives and self-representations. (Grosz 1994:119) If initiation into adulthood frequently involves mutilation of the body, then by extension my glossary explores the tension between the calculated choreography of the fiction (the novel, *NMTG*) and the digressions, reflections, arguments and (sometimes mutated and mutilated) body of words which formed *The Glossary*: a place where composition could be rehearsed, semi-coherent,

deranged even, groping forward at something not yet formulated, yet somehow 'lost'.

Group 3 - Narratives of Conflict and Oppression in Gaza, Beirut, and Saudi Arabia

Abir Hamdar: The Smell of her Urine: Displacement in Beirut

The "Smell of Her Urine," is a short story about an old Lebanese man obsessed with the smell of urine, a Senegalese woman who tries to help him forget this smell, and an old woman who resents her husband's withdrawal from the registers of the world around him. All three have been traumatized by their displacement to Beirut following the Israeli attacks on the south of the country and grapple with their memories of certain places, spaces and incidents. This story fits most into the session entitled: "Moving Stories: Rewriting Space and Place."

Cristina Cheveresan: Asian-American in New York: Two Men's Adventures in Immigrant-Land

The aim of the present paper is to look at the stories of two immigrant characters' (mal)adjustment to the challenging environment of contemporary United States. For that purpose, the novels selected are Gish Jen's 1991 *Typical American* and Chang-Rae Lee's 1995 *Native Speaker*, two urban writings of the 1990s that investigate the mechanisms of integration and identity-formation in a world (re)configured by physical and mental mobility. Belonging to two different ethnic sub-groups (Chinese & Korean) within the larger, Asian-American one, moving in different circles (the academia vs. the fast-food & the streets of multicultural Queens), springing from different types of creative sensitivity (female & male), Ralph Chang and Henry Park are, however, united by the glob/cal city *par excellence* (New York) and by the single goal they bear in mind throughout their lives: becoming 'true Americans'. Building a new notion and new definitions of Americanness forms the basis of their experience.

"It's an American story: Before he was a thinker, or a doer, or an engineer, much less an imagineer [...], Ralph Chang was just a small boy in China, struggling to grow up his father's son. We meet him at the age of six. He does not know where or what America is". "The day my wife left she gave me a list of who I was [...] illegal alien, emotional alien... Yellow peril: neo-American... stranger". This is how the two protagonists' personal(ized) narrative accounts begin. My purpose is to explore the men's subsequent evolution and to investigate the ways in which life in the immigrant city, inter-racial/cultural (mis)communication and negotiation shape their destinies and views of the surrounding, ever-expanding, world. The novels under scrutiny offer fascinating examples of the diversity of narrative approaches one can take to the issues of self-formation and comprehension within a global context.

Group 4 - Moving Re/Collections: Glocal Orientations, Creative Collaborations and Cultural Spaces (Panel)

This panel presents work from 3 interdisciplinary, cross-sector projects: Women Writers in the New Ireland, Narrating Migration through Digital Storytelling, and Placing Voices, Voicing Places -- that examine the dynamics of glocal transformations - the de/re/territorialisation of culture, identity and belonging - within and across 'host' and migrant communities. The papers focus on the ways in which people construct a sense of connection to each other and to the

places, locales, nations where they live, in and through the contexts of the creative and performative lived life. Through the lenses of writing, digital storytelling, community art activities and material culture analysis, the presenters explore how individuals' and groups' belongings, both metaphysical and material, are recalled, reconfigured, and re/articulated in the process of creating multi-sited, multi-cultural and multi-vocal terrains of community and belonging (Fortier 1999). Their stories are marked by both the undercurrents of constant change and transformation, and their capacities to also 'move' others as their tellers negotiate the complex dynamics and transitions involved in being both 'from' and 'of' a place/s (Brah 1996).

Alice Feldman and Ian Russell: Transforming Dissonance: Glocal Belongings, Multi-Cultural Heritages

Notions of 'national heritage' and the role of the heritage industry in the production of hegemonic state-based discourses of 'Irishness', 'tradition' and 'history' have been noticeably absent in the proliferation of academic, political and policy debates about integration, social cohesion and 'common values' surrounding the issue of migration. In our everyday lives, we collect things – stories, objects, images. Sometimes they are saved; sometimes discarded. The presence and selection of what things are preserved, publically visible, intimately cherished and readily shared play key roles in the negotiation and reconstruction of both personal and shared social spaces.

While there has been substantial research and civic mobilization in the areas of racism/anti-racism and interculturalism that address the racialised/racialising dynamics of such policies as immigration and citizenship, service provision and the media (and in studies of 'identity'), the machinations of 'heritage' have yet to be tackled. Through interdisciplinary and cross-sector collaboration, the Placing Voices, Voicing Places project has taken up the task of seeking out the voices silent in and arguably silenced by national heritage discourse and practice. This paper draws on material culture analysis and participatory methods involving oral history and photography to illuminate that which working class 'locals' and migrants new to the area carry with them and what they pass along: what they remember, keep, see, experience, share, perform and artistically render on their journeys of finding their (glocalised) 'place' in contemporary Irish society. It explores the dynamic of dissonance - including both the pronounced dissonance between the inherent multiplicity of lived and imagined heritages in peoples' everyday lives and that which is accommodated or edified through state practice, as well as the productive disruption that is generated by the multi-cultural, multi-ethnic and multi-national Irish heritages evolving on the ground.

Nessa O'Mahony and Anne Mulhall: Creative Spaces, Re-/Creating Space: Women Writers in a New Ireland?

The place of the writer is often on the margins of society. The place of the woman writer is often even more marginalised. What then, if the woman writer is a migrant, trying to establish in a new country the conditions that allow her to be as creative as she was in the old? In 2007, the Women Writers in the New Ireland (WINNI) Network was established as a space for the facilitation of creative work by migrant women writers in Ireland. In this paper, we will describe the establishing of the network and explore the issues raised by the process. Drawing on the experiences of network members, as well as those of the network facilitators, it asks how writers positioned outside their normal

environment respond to place? To what extent are they in a process of recreating in their new place an imagined version of the one they left behind or are they constantly redrawing the boundaries of their new environment? The different disciplinary perspectives of the two presenters, one a poet, the other an academic, will also open up the intersections and divergences that obtain between the spaces in which we, as network facilitators, are orientated. To be 'at home' in a particular place is to have an *orientation* within its spaces. Migration involves "a process of disorientation and reorientation"—an inhabitation of new, unfamiliar spaces that in turn reshapes and reorientates those spaces, and that disorients and reorients the bodies that are already "in place" (Ahmed, 2006). With this in mind, we will explore the ways in which such disorientations and reorientations affect and are affected by the women writers who comprise the network, the facilitators involved in the network, and the established cultural and institutional spaces that the work of these women seeks to reorientate.

Group 5 - Working with Disadvantaged and Displaced Young People on Cultural Projects

Lara Bober: Our Stories: Memories of Childhood Resilience in Diaspora Communities

In reflecting on the relationship between narratives and social action, this paper will consider how mentoring relationships might be established between writers who are living in exile and children who have experienced displacement. An Artist-School partnership will be described in order to explore how children challenge and contradict discourses of risk through their narratives and poetry. This paper aims to identify the ways in which children from diaspora communities in Canada interact with representations of immigrant and refugee experiences in children's media. How do memories of childhood resilience from writers in exile connect with more recent experiences of children who have experienced displacement? Through Artist-School partnerships, children can envision their futures, drawing from the resources of their families and communities. This paper will also examine how the role of cultural production by children, particularly children who are recent immigrants or refugees, might be extended to include more communities across Canada.

Helena Oikarinen-Jabai: Art Based Inquiry as a Tool to Understand National and Transnational Spaces

In my presentation I will discuss the possibilities of performative research and writing when describing transnational spaces and creating narrative chiasmas where to play with our identities and identifications. I will also share my experiences and questions concerning multilayered local/global horizons.

In my art and narrative based dissertation *Boundary Spaces and Dissonant Voices: Performative Writing in-between Finland and Gambia* (published 2008) I by creating fictive texts portrayed experiences of transgressing and moving in transnational and diasporic spaces. By using experimental research and reporting methods and local narrative styles I looked for the routes for understanding and expressing different ways of knowing and finding out alternative means to unfold the visual, aural and dialogical dimensions of my data. So I found fresh viewpoints to the border phenomena I dealt with, and exposed locations and displacements of "race", ethnicity, gender and class.

In my postdoctoral study I do workshops with Afro-Finnish youth. They will create productions (for example photos, books and videos) to describe their life and belongings. This will be both part of the research results and my data. My aim is to produce unfinished knowledge to understand the Afro-Finnish youngster's identification negotiations and national and transnational belongings.

Networked Diasporas stream

Group 1

Adi Kuntsman: Framing War, Diasporising Hatred: Anti-Semitism and Islamophobia on the Russian-language Internet

This paper is part of my ongoing research project in Islamophobia and anti-Semitism on the Russian-language Internet. Conducted at the time of mass migration, wars, global media, and the increasing use of the information communication technologies, the research traces discursive and affective formations of racial, national and religious othering and hatred in cyberspace, a 'diaspora space' (Brah 1996) where boundaries of Sovietness and Russianness, 'home' and 'away', belonging and exclusion are constantly reshaped and renegotiated. Today's Russian-language Internet is saturated by orientalist and Islamophobic discourses and imagery, as well as by anti-Semitic materials and interactions. These materials circulate in the transnational, networked space of the Internet, they mutate in movement and transform when framed within a particular context, such as that of Russia, or the Russian-speaking community in Israel; nationalised and globalised 'wars on terror' and daily racisms; state policies and interpersonal relations. Furthermore, one can see striking similarities between the discursive and affective practices of Islamophobia and anti-Semitism, and it is these similarities that will be at the centre of my paper. The paper will zoom in on several blogging publications and on-line discussions at the time of Israel's war in Gaza: some pro-Israeli, some pro-Palestinian, and some allegedly 'neutral'. Rather than simply focusing on various representations and narratives of the recent events – a topic that preoccupies many media researchers and practitioners – I will address the ways the discussions were shaped by both Islamophobic and anti-Semitic hatred, and how the two often mirror and co-constitute each other. I will show that these contemporary formations of hatred have to be explored through their shared (Russian, Soviet) genealogies of otherness, but that their analysis also has to be attuned to transnational connections and ruptures that shape today's post-Soviet diaspora.

Maria Kyriakidou: Media Witnessing and Global Imaginaries: Exploring Audience Discourses of Distant Disasters

The mediation of distant suffering has been at the centre of a broader debate on the relationship between media and globalisation. Global media have rendered the visibility of the suffering of distant others more possible and prominent than ever before. The consequence of such visibility, it has been argued, is the fostering of relations of responsibility towards distant others and the emergence of post-national, global or cosmopolitan solidarities. The present paper will address these issues empirically, drawing upon a study of Greek audiences in relation to media coverage of distant disasters. It will be grounded on material from focus group discussions on the ways people

relate to different instances of distant suffering and their victims. Taking as a theoretical point of departure the concept of "media witnessing" as a new mediated modality of perceiving the world and connecting with distant others (Ellis, 2000; Frosh, 2006), the paper will focus on the variety of discourses people employ to relate to different media disasters and their victims. It will address questions of how the concepts of space and distance, as well as responsibility and agency are (re)articulated by audience members when talking about distant catastrophes. It will thus explore the possibilities of the expansion of people's sense of dwelling to communities beyond local and national borders and of the emergence of a cosmopolitan framework of thought and imagination. Such a framework, it will be argued, can be discerned in audience discourses but only in a complex interplay with the local and the national, which continue to inform audience interpretative frames.

Johanna Sumiala: Glocal Imaginaries of Violence

The idea of a collective imaginary has generated much discussion in social and cultural theory lately, however, as Arjun Appadurai (2006) in his essay 'Fear of Small Numbers' (2006) has convincingly argued in the contemporary era social and cultural imaginaries are not organized only around shared fantasies of positive utopias, but also around shared imaginaries of fear, hate, destruction and uncertainty. School shootings are typical examples of this type of mediated superviolence. Even though executed by small numbers, school shootings are able to generate remarkable media attention in all levels: local, national, global as well as glocal. This paper examines "*the dark side*" of *glocal imaginaries through the analysis of imageries of violence* on the media. The paper focuses especially on the Finnish school shooting cases in Jokela (2007) and Kauhajoki (2008) and their circulation on the glocal media. The emphasis is on three perspectives: i) images of school violence and the construction of social imaginaries of hate and destruction, ii) ritualized circulation of violent images on the web, and iii) images of violence as "the dark side" of glocal imagination. The attention will be paid especially to the *repetitive patterns and practices of visual performances* of school violence and their circulation on the glocal media. The paper asks; what kind of ethical and political implications for public life there are included into the glocal circulation of imaginaries of violence? Is it through a never ending chain of circulating imaginal associations of fear and destruction that we establish a common world today? As a cultural matrix of contemporary society imageries of violence seem to have a much unpredicted role in construction of the common world.

Group 2 – "Glocal Imagineries: Television Formats" (Panel)

Since the early years of television, the United States have been the most important exporter of TV series, TV serials and game shows. But times have changed. The U.S. are still the leading nation for TV fiction globally. But, following the deregulation of TV markets in Europe, since the late 1990s Great Britain and the Netherlands have developed into the leading producers and distributors of non-fictional formats like reality shows. Australia sells its soap operas all over the world, and Latin American countries like Brazil, Colombia and Mexico are important exporters of telenovelas - both of which are being sold in their original versions as well as for local adaptation, in the form of 'formats'. This panel will look at formatted television programming, its history, spread, and the reasons for its success, and it will explore and theorize its glocal

aspects. The three papers will discuss similarities and variations of different local adaptations and the question this raises about 'human universals' (Brown, 1991).

Andrea Esser: Television Formats: Visualizing the Glocal

Since the late-1990s format based entertainment programming has come to define television internationally. Programmes such as *Big Brother*, *Supernanny*, *How Clean is Your House?*, *America's Next Top Model*, or *Betty La Fea*, which are developed locally and then sold internationally for local adaptation, have proven highly popular with audiences around the world and as a result have not only captured primetime slots but have also come to constitute large parts of TV schedules. This is true even for the U.S., where formats have led to a counter-flow of audiovisual content. Today, TV formats are a truly global phenomenon. Moreover, they are the ultimate manifestation of Roland Robertson's (1994) concept of *glocalisation*.

This paper will introduce the television industry's format phenomenon, relating it to the 'duality of glocality' (Giulianotti and Robertson 2007) and to Robertson's (1994) claim that, with business increasingly involved in the construction of locality, the economic and cultural realms can no longer be easily distinguished. The paper, based on an analysis of trade journal literature and case studies involving interviews with producers and broadcasters, will highlight economic factors, explain formats' popularity with producers, broadcasters and audiences alike, and address the difficulties in extracting the 'cultural' when analysing local adaptations.

The paper will argue that it is the growing commercialisation of television around the world that has led to a systematised format trade, resulting in formatted programming becoming a new, third form of audiovisual content, situated between original productions and acquired 'canned programming.' Current industry trends, it will finally be argued, suggest that formatted, glocal programming is here to stay - at least for the foreseeable future.

Bianca Lippert: Betty and her Alter Egos: A Heroine with a Thousand Faces

The Colombian telenovela *Yo soy Betty la fea* (RCN 1999-2001) was not only an enormous success in its home country but also captivated millions of viewers in over 80 countries. In addition, over 15 country-specific adaptations have since been made (e.g. in Germany, India, Russia, China and the United States), displaying an astonishing cultural diversity.

Though remakes are nothing new in television history (or in the media overall), the production of local adaptations of successful foreign programmes has acquired new levels in various areas, including the economic and the cultural. Basically, there are two different types of formats, scripted and unscripted. Famous examples of the latter are game shows and other light entertainment programmes, such as *Who wants to be a millionaire?* or *Big Brother*. Unscripted formats allow for easy country-specific adaptation thanks to their unambiguous structures and relatively strict game rules and production guidelines. These are missing when it comes to scripted formats and this might be one explanation for the diversity to be found amongst the various country-specific adaptations of a fiction format like *Soy Betty la fea*.

The many variations of one and the same 'basic story' call for a comparative and transnational analysis and theorization. This paper highlights both, country-specific elements of local adaptations of *Soy*

Betty la fea and transcultural similarities, and it will argue for the inherent “universal appeal” of the story, as Joseph Campbell has done with regards to mythology. In *A Hero with a Thousand Faces* Campbell asks: “Why is mythology everywhere the same, beneath its varieties of costume?” (1949: 4). In the same vein, this paper, whilst analyzing the varieties of costume and custom, aims to identify the common basis underlying the different adaptations.

Lothar Mikos: Visual Style in Local Adaptations of International TV Formats

The global television landscape in the first decade of the twenty-first century is a complex terrain of contradictory developments and trends. On the one hand there is a growing international programme market and format trade with global dimensions, on the other hand there are still national TV systems, and television all over the world is controlled by nation states. On the one hand there are globally successful series like *Sex & the City* and *Lost*, on the other hand there are many national adaptations of successful programmes from other countries, such as *Big Brother* or *Who wants to be a Millionaire?*. On the one hand audiences are fascinated by international programmes, on the other hand the same audiences are looking for local adaptations of such programmes.

The paper will compare several local adaptations of international TV formats regarding style and aesthetics. It is often stated that exported TV shows are successful in countries where there is a kind of cultural proximity to the culture of the producing country. But in times of an increasing international TV market the notion of cultural proximity should not only be related to language and story, values and representations of culture, but also to the style and aesthetics of TV formats, because the latter, too, become part of the local popular culture.

In this paper I will look at stylistic and aesthetic proximities and differences of local adaptations. The paper is based on empirical analyses of local adaptations of *Ugly Betty* (in countries like Colombia, Germany, Spain, Russia, and the USA), *Big Brother* (in countries like Denmark, Germany, Great Britain, Italy, Portugal, Sweden, Switzerland, and the USA), *Who Wants to be a Millionaire?* (Australia, Germany, Great Britain, India, Ireland, and the USA) and *I'm a Celebrity – Get me Out of Here!* (Germany, Great Britain).

Group 3

Pablo Martinez-Zarate: Writing the City: The Moving Text and Digital Narratives of Urban Environments

This paper discusses methodological tools designed and implemented for one module of the dissertation project towards the MSc by Research in Digital Media and Culture degree at the University of Edinburgh. The overall research explores a ‘poetics of information’ through the use of digital media as means for research and communication of knowledge. The module of the project discussed in this paper explores a section of an information system, or a hypertext, in which the main topic is ‘contemporary urban environments and mobile media’.

The narrative forms part of a series of experiments aimed towards bridging purely theoretical models with practice-based research. The particular section of the system addressed in these pages explores a personal poetics of the city, concerted with a series of mobile applications and web platforms as a visual, interactive cartography of the author’s reflections and readings of different urban environments.

It explores the territories of 7 cities: Mexico City, Edinburgh, Amsterdam, New York, London, Paris, and Rio de Janeiro. The approach towards each one of these settings is different, though in terms of methodological tools there are a couple of constants worth noticing.

On the one hand, all depend on open existing platforms such as Google Maps, YouTube, Flickr Maps, and Word Press as technical resources. In all of them text will serve as a guide through content. The style varies from poetry to chronicles, to more formal pieces of writing such as an essay on the poet and the contemporary city. Each of these are presented as navigable documents, illustrated on their own and with maps that include both image, sound and video supporting the text. Additionally, the aesthetic commonalities among the narrated stages are simple and clean screens with merely a few objects, maintaining a technologically easy to handle system.

The current paper structure parts from a general description of the hypertext, including those formats narrating each of the cities.

Secondly, the methodological considerations will be explored, including the main challenges encountered during the process. Finally, as a conclusion, I intend to raise some questions appertaining the potentials and limitations of Web 2.0 tools for theoretic and practice based research, as well as for the act of writing and documenting everyday wonders.

Maria Cristina Paganoni: Constructing Glocal Identities on City Websites

When it migrates to the web, urban space is reconceptualised and transformed according to the semiotic coordinates of the Internet environment and time-space compression phenomena which are typical of post-modernism and new media aesthetics (van Leeuwen – Jewitt 2001; Curry 2002; Casalegno 2004; McQuire 2007). By means of intersemiotic processes which resort to a multiplicity of meaning-making resources, “communicative” cities (Gumpert – Drucker 2008) emerge as networked cities that are characterised by what flows through them rather than what is fixed within them (Burd 2008).

Moving from the assumption that the digital reconfiguration of everyday spaces and urban environments affects, and is affected by, issues of identity, memory and public policies (Urry 2000; Hall 2006), this paper aims to explore the modalities through which city websites represent flows of people and connections, constructing the glocal character of municipalities as an appealing part of their brand.

Websites are here taken as forms of mediated social interaction that establish visual/verbal patterns to impose a narrative on what is historically fragmented, diversified and often contested. Remapping multiple localities and emerging geopolitical realities by sourcing from a spatial and symbolic capital (Aiello – Thurlow 2006) to which the web offers a more participatory cast, these narratives attempt to reorganise the diverging dimensions of the postmodern city.

The different visualising techniques (Floch 1995), the varying degrees of internet-aided participation framework and the overlapping discourses, retrievable on a selection of British city websites, will be analysed and critically assessed by means of a multidisciplinary approach combining the insights of Multimodal Discourse Analysis (Kress – van Leeuwen 2001) with those of social sciences. The aim is to identify what forms of urban branding are advertised as the most viable in the light of glocal citizenship and belonging.

Tarmo Pikner: Imaginations and Social Practices of Wireless Communication within Interactive Urban Environments

Cities are important nodes to support circulation of ideas, things and movements of people across state borders. Local sites are linked to global through networked infrastructure and multiple mobility flows. Urban environments become interactive by providing new interfaces for communication and movement paths. Wireless Internet can be seen as one example about the linking interface that influences urban spatiality. However glocality of cities is produced and practiced across spatial scales. My research focuses on imaginations, politics and effects of establishing wireless Internet sites in cities of Estonia focusing on Tallinn and Narva. Estonia is interesting area of the case study because it is claimed as innovative new member of European Union and Tallinn has got some high ratings in international evaluations about the state of information technologies. City of Narva is located beside the border of Estonia and Russia. Although wireless communication is world wide sociotechnical phenomena.

I would like to discuss on the dialectical relationship between mooring-mobilising effects (Urry, 2003) of infrastructure in urban environments. The aim is to analyze main visions of modern thought and governance process to establish wireless Internet areas and understand that how new urban spatiality emerges through these possibilities of communication and movement in everyday life. The role of networked infrastructure is often underestimated because they become visible when something goes wrong and connections fall apart. The study elaborates on actor-network approach (e.g. Latour, 2005) and non-representational theories (e.g. Thrift, 2008) to discuss the socio-cultural phenomena of wireless communication within interactive and glocal urban environments. There will be gathered facts and politics about the changes of the networked wireless infrastructure and also chosen socially active public spaces (e.g. cafeterias) for studying small creative ecosystems.

Group 4

Ioanna Doutsou: Online Social Networks: Identity Management and Ethnic Discourses on Facebook

New media technologies have played a key role in the formation and sustenance of diasporic communities within the landscape of global cities. The processes by which new media forms and practices may result in redefining cultural and ethnic belonging for transnational populations are at the centre of this work in progress.

The digital platform of facebook, a currently popular online social network, provides a model for the investigation of ethno-specific digital media production in a diasporic context. Similarly to other new forms of media communication, facebook mediates the diasporic experience at an individual and a community level. As youths engage with the platform, versions of culture and ethnicity are enacted and placed on display. Asking how transnational populations use this online social network and how communication practices on the network are influenced by various aspects of identity, we look at the process by which information flows, images, values, and ethnic narratives are incorporated into everyday online practices. At a second level, the study of a diasporic population communicating over this platform provides an interesting case to explore whether and how aspects of ethnic identity are 'imagined' and negotiated around intersubjective representations. Having noticed that network use results in particular interpersonal dynamics whose narration

continues even when the user moves away from the computer screen, we employ a combination of methodologies to investigate the interaction of the virtual with the social context within it is produced. Data is collected both online and offline by a number of profile pages, successive questionnaires and interviews, participatory observation, fieldwork, focus groups interviews and a case study. Along with the analysis of screen data over time, we aim to follow the narratives of a facebook group of 'friends', and through an ethnographic account we trace their online experiences as these interfere with offline contexts of interaction.

Marta Marcheva: The Ultimate Glocalizing Community Website: The Bulgarian Diaspora on Facebook

The new information and communication technologies are a key part of the diasporic space and they are not only instruments of expression of preexisting identity of migrants but also the means of reshaping their identity in a transnational context. While facing the trauma that their migrant status implies and its treatment, considered unfair, in the traditional autochthonous media, members of the Bulgarian Diaspora have established a number of identity strategies, which have found an excellent expression tool: Internet. In this context, we will demonstrate that the Bulgarian communities abroad manage to negotiate their identity but also their identification through the ultimate community website: Facebook. Through its new opportunities of computer-mediated communication and its glocal approach, Facebook allows all Bulgarians to meet on-line and all Bulgarian immigrants to build a Diaspora community, virtual or not. The important role that Facebook plays in the lives of the Bulgarian diasporas, emerges in a context of dynamic glocalised world where the growing importance of interactive media contributes to the building of collective identities and not of monolithic cultures.

Theoretically, this work is based on the traditional concepts of "identity" (Goffman, Codol) and "community" (Anderson), revised in the 21st century by Boyd, Karim and Scopsi. Experientially, the uses of the Facebook applications by the Bulgarian Diaspora are observed and their discourses in the various Bulgarian groups and forums are analyzed.

Koen Leurs: Migrant Youth Writing G/local Hypertextual Selves across Diasporas and Youth Cultures

Globalization can be characterized on the basis of its two pillars of mass migration and digital mediation. These two pillars, motion and mediation, are in constant 'flux'. Scholars have often framed inquiries into globalization processes in terms of binary oppositions, arguing that globalization either causes equality or inequality, cultural homogenization or heterogenization and commoditization or resistance. More productively, the lens of g-localization is a way to render visible the particular in the general, blending global, regional and local dimensions.

This paper is developed in the context of a Utrecht University, the Netherlands, research-project called Wired up. In this project, the Internet is approached as co-constructing innovative socialization practices for Dutch Moroccan migrant youth. Questions such as what the mediated lived experiences of hyphenated migrant youth in the context of global disjunctive flows are arise. Although the digital divide (in terms of access, skills and literacies) must not be forgotten, taking into account that young people are generally speaking early adopters of new media it is especially interesting to explore how migrant youth take up applications such as instant messaging, social networking sites, SMS to connect to the diaspora as well as to manifest themselves as individuals.

Offline and online lives are increasingly understood as being seamlessly connected. In this paper I want to argue how digital media are taken up by migrant youth to hang out and rhizomatically write their hypertextual selves online. Special attention will be paid to how identity, gender and ethnicity can be articulated between these online and offline worlds. I want to argue by critically examining how migrant youth technology users weave their path between constraining technological/corporate forces and enabling elements present in ICT's to imagine and foreground the new politics of difference –racial, sexual, diasporic, local, global and transnational– in their hybrid plurality.

Group 5

Dagmar Brunow: We have a button for every job, but we have no button to help us cry: G/localising Bollywood in Germany

Hell broke loose when Bollywood megastar Shahrukh Khan arrived at the 2008 Berlin Film Festival. While until then popular Hindi cinema and its star system had gone practically unnoticed in the German mainstream media, SRK's visit to the Berlinale epitomised that Germany, like Israel and the Gulf nations, despite its comparatively small numbers of NRIs, is an expanding market for the Hindi film industry.

My aim in this paper is two-fold. First, instead of offering empirical audience research, I would like to emphasise the importance of the industrial context for the reception of film. Therefore, I am going to have a closer look at how distribution and marketing have contributed to changing the reception of Bollywood from being a diasporic cultural practice among NRIs (as well as for instance Turkish and Afghan immigrants) to attracting (female) audiences of the German majority. While reception studies often deal with the function of Bollywood for diasporic audiences, my focus lies thus on the discursive shift from margin to centre.

Second, using the city of Hamburg as an example, I would like to complicate the category of "nation" in reception studies. Therefore, I am interested in aspects of how physical spaces like cities shape the reception of cultural products. In what ways have Bollywood films been distributed and circulated in Hamburg? What impact did the shift from community screenings in cinemas to video rentals in Desi stores to DVD consumption have? Does the internet eventually contribute to outweighing localised cultural practice? In short: what are the defining factors that the German reception of Bollywood can no longer be exclusively conceptualised in terms of "where you're from", but of "what you're at"?

Anne-Marie Fortier: Imaginaries of Globalisation and the 'Genetic Domesday Book'

This paper is about how digital photography, morphing technologies, population statistics and genetics are variously combined to operate as technologies of reassurance at a time of when we are said to be undergoing deeply transformative changes, brought about by globalisation and international migration, that threaten to fragment white Britain. The paper will focus on a three-part television series screened on Channel 4 in 2007. Entitled 'Face of Britain', the series documented the results of a £2.3 million study led by geneticist Sir Walter Bodmer, at the University of Oxford, which aims at tracking the genetic origins of the British population. A striking feature of the series is how the study is cast as the last opportunity to trace these origins in the

current hyper-mobile, globalised world – indeed, it is also referred to as the 'genetic Domesday book'.

The analysis of 'Face of Britain' is threefold. First, I show how the very methodology of the genetic mapping of Britain reproduces and shores up the rural idyll as the site where the pure (and sedentary) national character can be found. Second, different ways of looking at the body as evidence are deployed and co-exist in *Face of Britain*, and different understandings of corporeal transparency are deployed in relation to different bodies. Third, the various 'average faces' used for the series are produced within a fantasy frame that supports the belief in the promises of DNA research and visual technologies as the apotheoses of the 'dream of corporeal transparency' (Chinn 2000: 146), which are deployed here to work as mirrors that make the nation 'whole' against perceived fragmentation and gradual invisibility. But against the assumed unity of the 'face of Britain', the paper will draw on theoretical insights from feminist, psychoanalytic and postcolonial approaches to examine how these different technologies of reassurance dramatically highlight the very ambivalence of the nation's idea or knowledge of itself as both fixed and localised in time and space, on the one hand, and as multiple, fragmented and historically 'glocal', on the other.

Group 6

Eirik Frisvold Hanssen: Welcome to the Nordvision: Nordic Unity and Diversity as Televisual Representation

This paper is part of a project which sets out to analyse the extensive Nordic regional television and broadcasting collaboration and programme exchange during the 1950s and 1960s from a Scandinavian (Swedish-Norwegian-Danish) perspective. This interaction was institutionalised with the establishment of the Nordvision, a network consisting of the five Nordic public service broadcasting companies.

The Nordvision was animated by the ambition to strengthen Nordic cultural unity and mutual language comprehension, in particular between the three countries sharing Scandinavian languages. These efforts were also linked to notions of television as a transmission medium, effortlessly traversing geographic and national borders. The enhanced prospects for pan-Scandinavian language comprehension are conspicuous both in the discourses on early television in 1950s and in later debates on satellite television from the 1970s to 1990s and over digital transmission over the past decade.

This paper examines a co-produced live television show, constituting a transnational text, intended for a transnational, joint Nordic audience: "Welcome to the Nordvision", the first Nordvision transmission on October 1, 1959. Here the representation of Nordic identity, as a putative community, albeit linguistically and culturally diverse, is linked to a number of notions concerning television as a medium. The strengthening of Nordic cultural unity assumed a kind of "homogenous" multiculturalism defined in opposition to European and, more importantly, American influences. This paper examines how the respective national imaginaries are positioned in a Nordic cultural context, which in turn is negotiated in relation to broader European and American imaginaries through the medium of television.

Tilo Felgenhauer: (Global) Media & the Language of Regionalisation

Technology, and especially electronic media devices, have become an inherent part of our everyday life. Since every point of the global communication network is provided at least with a potential of participation new media technology might be considered as the major driving force of globalization. At the same time various phenomena of contemporary regionalization can be observed (for example, subnational identity politics). From a scientific perspective this global-local-dualism is either imagined as a figure of balance or as a relation of action and quasi-natural reaction. In a more critical sense it is considered to be a somehow "dialectical" relationship.

This view can be enhanced by a three-dimensional framework approaching different modes of regionalization. Firstly, the geographies of contemporary media technology create autonomous, internal "spatial metaphors" which are suggested by the very functional principles of technology (networks, plans, maps etc.- made by and addressed to experts). Secondly, social and political geographies of public discourse - nation-state, region, city - are "inscribed" into the technological frame as so-called "content". Thirdly, geographies of the individual's life-world are constituted as spaces of immediate experience as well as they are closely related to the various practises of media usage.

These three dimensions of "regionalization" will be discussed as realms of constituting distinct spaces as well as interacting contexts. Most interestingly, everyday practises of translation between these different modes of regionalization can be observed. Examples taken from a qualitative study range from the "nationalisation" of the internet as a form of political geography to the "ego-centrism" of navigation devices which are closely related to bodily experience.

Philip Leonard: 'A Revolution in Code'? Hari Kunzru's *Transmission*

In popular discourse and in literary, critical and cultural theory, new information and communications technologies are often viewed as the primary source of a cultural moment that is now decisively global. Similarly, literary fictions of the information age are frequently associated either with the hasty celebration of a fully participatory online community that transcends national borders, or with an imaging of national belonging in terminal decline. This paper will question such a perception of the nation-state's impending obsolescence by exploring recent literary and theoretical work which points to the reassertion of bordered location.

Specifically, this paper will focus on the figuring of the hacker as a technological threat to national security: hackers are usually associated with criminality, and often their attacks are difficult to police because they cross jurisdictional boundaries. Such an image of the hacker needs to be challenged, however, and this paper will consider attempts in both literature and theory to conceive the hacker as a figure who exposes the reassertion of national sovereignty against the recent history of global dispersion. Hari Kunzru's 2004 novel *Transmission* provides an important example of this alternative imaging of the hacker. Kunzru's novel stands in dramatic contrast to texts which associate technology with the scattering of political power across territorially dispersed organizations: here, technology is seen to effect a reassertion of space and identity as much as it allows new forms of migration. And Kunzru's principal character is a hacker who tests and resists the protocols of national and multilateral organizations which seek to regulate cybercrime. Drawing on both Manuel Castells' *The Internet Galaxy* and McKenzie Wark's *A Hacker*

Manifesto, this paper will argue that the hacker, understood in these terms, becomes the source of a new politics of social intervention.

Queer Glocalities stream

Group 1 – Fantasy Locations of the Glocal

Debashis Bandyopadhyay: Partition and Queer Narratives of Space: Exploding the Myth of the Nation/Diaspora Binary

Through Lacanian reading of two stories written against the background of the 1947 Partition of the Indian subcontinent I seek to problematize the mutually constitutive spatial imaginaries of “nation” and “diaspora”. The criteria applied for this historic split were so reductive in nature that the archival site which had formerly accommodated plural identities of a group of people suddenly turned against its heterogeneous status. The notion of spatial binary turned into mutually exclusive ideas: people in their own “home” became diaspora and vice versa. The idea of the “original” nation against which the existence of the diaspora is normally imagined became farcical. The uprooted people were subjected to a choice between geographical space they had earlier known to be their own and a “national” space newly born. It was an either/or situation that affected the displaced with psychopathological symptoms of obsessional neurosis and shored up aggressive death instincts in them. The genealogical desire for origin inherent in the heteronormative notion of sexuality and governing the conceptualization of the nation suffers an intense Oedipal dilemma in such a neurotic state and culminates in “queer” expressions. Phallic discourses conjure up images of intersexed (phallic sexuality, according to Lacan, engender the psychic economies of both the man and the woman) ab/normalities and contest coercive constructs of spatial “normalcy”.

My reading of Ruskin Bond’s autobiographical vignette “The Playing Fields of Shimla” (broadcast by the BBC on the 50th year of India’s Independence) and Sadat Hasan Manto’s “Toba Tek Singh” in the context of the socio-political matrices of the Partition scenario attempts to explore how literary texts representing the psychopathological consequences of spatial “abjection” serve to critique the formation of the imagined dyad. The former deals with the Anglo-Indian author’s nostalgic experience of his adolescent friendship with a Muslim boy, Omar, in Bishop Cotton School at Shimla in India till Partition drew them apart and the subsequent fragmentation of Omar when the Pakistani warplane he piloted during the 1965 Indo-Pak war was shot down over his childhood abode in Shimla. In Manto’s more well known story, a Punjabi lunatic during deportation from Pakistan to India following Partition remains standing on a piece of no-man’s land between the two countries until his feet swell in a phallic manner and he shrieks in metaphoric jouissance before passing away.

Deborah Cohen and Lessie Jo Frazier: The Racialized Erotics of Anti-Imperial Banditry: Zorro, Neoliberalism, and the Grounding Myth of California

Global imaginaries are often racially eroticized. Drawing on feminist, queer, critical race, and cultural theory and criticism we analyze the 1998 film *The Mask of Zorro* as a neo-liberal allegory: a family romance in which white nobility organically born of the land re-claims an eroticized vigor (charged “between men” in both alliance and rivalry) necessary to assume its paternal/maternal obligation to protect the non-

white (asexual, largely passive) peasant masses and secure California's wealth in utopic freedom from state fetters. Our point is that cultural artifacts, such as Zorro, are embedded in particular local and global geopolitical economies and spaces, all having sexualized/racialized valences.

As historians and gender studies scholars, we attend to the context of the film's 1990s production: virulent anti-immigrant movements at the highpoint of Clintonian neoliberalism. The early 19th century becomes the film's mythologized context --a time (1820-40s) when California was not part of the U.S. but at the fringes of Mexico, a moment between the decline of Spain as imperial power and Mexico in post-independence chaos, the beginning of the Gold Rush, Manifest Destiny, multiple ethnicities, and before consolidation of a U.S. state project that incorporated California. Not only did California inherit the Spanish racial distinctions --of Spanish- versus American-born of Spanish descent, *mestizos*, indigenous, and blacks; it is inhabited by Russians, Asians, South Americans, and U.S. adventurers of all sorts. In terms of sex, California was wide open vis-à-vis this movement of populations and without regulated sexual economies or enforcement of a single family/nation project.

As a political allegory of locality in relation to contenting empires/nation-states represented through patrician imaginaries of country and city, Zorro offers fertile ground for an analysis of the mutual imbrications of race and sex: tropes of justice/revenge and multiple father/child relationships; the racial and sexual ambiguity of the mask and the cape, the racialized homoerotic tensions between master and student, villain and hero; the tongue and cheek tone of the dialogue, replete with double entendres --themes and tones which contribute to a touch of the camp, an unabashably performative space for global imaginaries.

Group 2 – New Intimacies

Jane Chin-Davidson: An Erotic Filial Love

On the split screen of her 2001 video entitled "In Love," Chinese-American artist Patty Chang poses herself in what appears to be a slow motion, erotic kiss with each of her biological parents. Depicting overtly the "unthinkable" act, the split metaphorizes the violation of the incest taboo as much as it questions the viewer's interpretation of the subjects and objects of desire. The cultural adherence to incest prohibition relies on the social and legal codification of heterosexual kinship norms, but the way in which the "raced" and sexualized body evokes meaning is mutually constituted from the psychic realm since racial and sexual signification is also assumed from fantasy and imagination. This paper examines the incest taboo in relation to queer by taking into account the lasting influence of the "abnormal" as distinguished by the ways in which incest, homosexuality, aberrant bodies and aberrant instincts functioned to create a constellation of associations now presumed as evidence for what is *not* normative in defining the heteronormative. The nineteenth-century theatrical staging of the "Siamese Twins," Chang and Eng, instantiated the model in which the view of the body connoted freakishness, incest, and the Orientalist inscription. What was not on display but was left to the imagination was the norm of the experience of inseparable brothers whose conjugal duties required an arbitrary threesome with their white American wives who were also sisters by blood. A return to the sexual instinct and its perversion is therefore in step with the current reappraisal of psychoanalysis in such a way that is

uniquely useful for comprehending both incest and queer because, as Judith Butler suggests, "what is constituted as the thinkable realm is predicated on the exclusion (repression or foreclosure) of what remains difficult or impossible to think" (Judith Butler, "Quandaries of the Incest Taboo" in Peter Brooks and Alex Woloch eds., *The Place of Psychoanalysis in Contemporary Culture* (New Haven: Yale University Press, 2000), 16). At the same time, this analysis of incest in the context of biopower is a study of the regulation of sexuality.

Noor Al-Qasimi: Ladies and Gentlemen, Boyahs and Girls:
Uploading Transnational Queer Subjectivities in the United Arab Emirates

My research project is concerned with queer subjectivities and the development of cybertechnologies in the UAE. My use of the term "queer subjectivities" is meant to encompass the liminality inherent in the expression of transgender politics, as opposed to the fixed, categorical nature of the term "gay identities." The rise of such subjectivities and their extension into online discursive communities within the region of the Arab Gulf states is undoubtedly linked to the UAE's concerted investment in the development of information technologies, particularly those pertaining to technologies of control. Using a textual and ethnographic analytical framework, I will combine the analysis of visual and textual material with structured and unstructured interviews I am conducting in the UAE. I will take as my subject what I have termed the national "post-oil generation," a group which in many ways constitutes the symbolic configuration of the nation-state. With Emiratis outnumbered by expatriates by five to one, and with 34% of the Emirati population under 18, the generation born after the formation of the nation-state in 1971 and the first oil boom (from 1973 to 1982) is compelled to subscribe to notions of "authentic" Emirati national cultural identity. At the same time, they are producing multiple discourses that challenge that very identity. In my work, I focus on this generation's use of space to engage in the exploration of alternative narratives of queerness.

Group 2 – Same-Sex Desire

Lucetta Kam: A Smile on the Surface: Family Politics of Lalas in China

During the past decade, Shanghai has become one of the most vibrant sites of lala (the local identity for women with same-sex desires) communities in China. From 2005 to 2007, I interviewed twenty-five self-identified lalas in Shanghai. Face-to-face in-depth interviews and extensive participant observations were conducted. There are twenty-five major informants and a number of supplementary ones. They were either Shanghai residents or were active members of the city's lala communities.

In this paper, I will look into different forms of existence of lalas in their heterosexual families (whether it is the natal family or the conjugal family) in contemporary urban China, and the strategies they applied to negotiate for spaces in the family domain. I will critically examine the dominant community politics of "public correctness", which is a term I coined to highlight the various forms of struggle of lalas towards socially accepted notions of "normality" or in keeping "a smile at the (family) surface". More emphasis will be paid to "cooperative marriage", which is a strategic union formed by a gay man and a lala to pass as a heterosexual family with or without actual legal registration. Cooperative marriage is rising to be an emerging form of queer marriage in urban

China. In this paper, I seek to theorize the “disturbances” caused by a cooperative marriage to heterosexual family norms even though on the surface, it looks more like a compromise (a smile at) than a rebellion (or a laughing back) to the heterosexual family norm. To what extent is cooperative marriage a “disturbance” and/or a “compromise” to the heterosexual norm will be discussed in the context of public correctness within community politics.

Denise Tse Shan Tang: Conditional Spaces: Hong Kong Women with Lesbian Desires and Everyday Life

Hong Kong women with lesbian desires have identified multiple spaces in an urbanized environment to assert their visibility and to negotiate identity politics. I use the term Hong Kong women with lesbian desires to define women who have same-sex desires regardless of their sexual orientation and gender identity, and to include women who may not self-identify as lesbians or bisexual women but engage in same-sex relations. Due to the density in population, the lack of physical land space and the Hong Kong’s government high land-price policy, living conditions in Hong Kong do not offer much privacy for lesbians and bisexual women if they live with their families. Some might locate alternate spaces such as lesbian karaoke bars and cafés located in high-density commercial areas. Others might choose to reject the notion of lesbian spaces and instead assert their visibility along the line of everyday life.

I came to understand Hong Kong women with lesbian desires as exclusionary to some spaces but participatory in the constant development of new sites where their needs and intimate desires are met. I argue that a preliminary analysis of spaces in Hong Kong can be rooted in a physical sense but more so, its extension to conditional spatiality as a theoretical concept that both enables certain spaces to emerge and others to disappear. Thirty in-depth interviews were conducted as part of this research project. This paper aims to investigate how Hong Kong’s urban environment affects the conditional emergence of queer spaces where lesbian desires and subjectivities are created, negotiated and maintained in resistance to a hegemonic discourse of late capitalism and neoliberalism.

Rewriting Space and Place stream

Group 1- The Impact of Glocalization upon Contemporary Bodo Art and Culture

Pradip Kumar Patra: Protest and Acquiescence: A Study of the Selected Poems of Brajendra Brahma, Bishnujyoti Kachary and Surath Narzary

The Bodos are the aboriginal people of Assam province of North-East India who have been passing through trial and tribulation down the ages. They were scattered over a large stretch of this part of country once upon a time. There are various factors that contributed to their eroding identity, The most important being the large-scale influx of the Bangladeshi nationals and the corresponding government policy of appeasing the immigrants for getting votes at the cost of the preservation and development of these Mongoloid aboriginal people. Discontent among the Bodos gradually took the shape of a movement for the creation of a separate state for themselves. The government of India responded in the year 2003 with the creation of a Bodoland Territorial Council for the development of these aboriginal people.

Hence, as per the provision of the constitution of India these tribal people were brought under the 6th schedule and the Bodo language under the 8th schedule with enough of provision for self rule. Now that the dust of unhappiness settles, except sporadic internal conflict, the Bodo people are concentrating more on their economic and cultural development.

The paper will throw light on the contemporary Bodo poetry with particular reference to the major voices like, Brajendra Brahma, Bishnujyoti Kachary and Surath Narjary who honestly reflect the trial and tribulation, optimism and pessimism, multicultural outlook and enlightenment, tradition and modernity. The paper will also, with socio-cultural deterioration as well as construction as background, explore their experiment both in themes and techniques. The paper will establish that the Bodos in this part of multi-cultural and multi-ethnic India forge ahead not just as an emergent ethnic community but also as a dominant group. The poets will, ultimately, be compared with A.L. Tennyson, W.B. Yeats, T.S. Eliot and some of the major Indian English poets like Jayanta Mahapatra, Nissim Ezekiel and A.K. Ramanujan for greater thematic and stylistic exploration.

Tanushree Patra: Anguish, Dream and Enlightenment: A Study of the Poems of Anju Narzari

Anju Narzari is one of the leading Bodo woman poets writing at present. Contemporary Bodo poetry moves more and more towards experimentation. Bodo poets reflect both loss and achievement. Although there are recurrent themes of despair in their poetry, the note of optimism cannot be ignored. They harp on their vision and make all attempts to integrate tradition with modern outlook and endeavour.

Among the Bodo woman poets it is Anju Narzari who plays a leading role for her original imagination and thought. Her poems leave one thinking about reality and lead one towards fantasy. The undertone of yearning for innocence of past is very much prominent in her poems. What can a poet do when reality has exhausted itself? When reality is choking one it is the poet who comes forward to lead. Anju seems to be saying, "One can have a vision and translate it into reality". Her poems reflect the same spirit. One feels as if the poet brings some relief to the tension-ridden world.

Her poems seem to be hinting at the fact that it is high time to demolish the existing world pattern. Present configurations are to be changed. We may go for a new construction of life keeping nature at the centre. Nature stands for virtue, tolerance, compassion and self-sacrifice.

The poet has a romantic spirit of John Keats. Keats takes the reader to the world of the Nightingale in his, 'Ode to the Nightingale'. In that world there is innocence, virtue, compassion and enlightenment. That is the world which is worth-living. Likewise Anju takes the reader to the world of aquatics in the river, in one of her poems ('While Crossing a River'), for a healthy life to live in. Both the poets, however, soar high to a pristine and primeval world for some time, but come back to the reality. We know we cannot be a part of that hallowed world. But definitely it is a grand delight to be in that world at least for some time. This is what Anju seems to be implying.

Anju's frustration matches that of T.S. Eliot and W.B. Yeats. Just as they had lost hope with life in Europe during and after the wars, Anju too seems to be losing faith in the present state of affairs of the world. Among the Indian poets her feeling is similar to that of Jayanta

Mahapatra, Mamata Kalia, Melanie Silgado, Eunice de Souza, Imtiaz Dharkar, Smita Agarwal, Sujata Bhatt and Tara Patel.

The paper aims at explaining the state of mind of the poet with which she is grown with references to her use of images drawn from her own culture. It will also explain how the poet represents Bodo culture as an artist and drive home that the relation of the Bodo people with nature is pathological and it is this congenial relation which can promote their health and welfare.

Shickna John Wary: Art and Glocalization: A Study of Contemporary Bodo Films

Although Bodo films as a whole are yet to reach artistic dexterity at present, it has carved a niche for itself in the first decade of 21st century. Bodo cultural development was not upto mark largely because of the movements in 1980s. The signing of the Bodo accord between the Government of India, the state government of Assam and the militant group, BLT (Bodo Liberation Tiger) resulting in the creation of a Bodoland Territorial Council (BTC) ushers in an age of peace and prosperity, thereby Bodo people in general and the Bodo leaders, intellectuals, artists and activists etc. in particular get ample opportunity to develop Bodo economy, society, environment, bioresource and culture. A resurgence takes place in art and folk-culture first. As the awareness among the artists grows more and more, their focus turns to films. The paper will show how the directors and technicians from neighbouring matured cultures of Bengal and Assam play a prominent role in giving a proper filmic shape to the Bodo themes. The themes are not just confined to youthful love and community life but also reflect the dialectic of extremism, primitivism and advent of modernism.

The paper will bring to light the history of Bodo films with reference to the torch-bearers in the field of direction, production, choreography, music, acting and editing. It will also make an assessment of the adaptation of the various narratives, importance on dialogue delivery, costumes, sets and their shootings both outdoor and indoor. The paper will also try to evaluate the public response, their comments and views. Apart from Indian influences, it will also look into the Western influences.

Group 2 - Space/ Mythology/ Film

Shahnaz Khan: Recovery of History and Nation Building in Jodha Akbar

My discussion draws upon the recent Bombay cinema blockbuster "Jodha Akbar" a film which historicizes the love story between a 16th century Muslim Emperor, Akbar and his Hindu Rajput queen, Jodha. In particular I am interested in the following questions: What can the articulation of the immortal romance in Jodha Akbar speak tell us about myth making and its connection to social history? How might we understand the various forms of desire operating within the film: between Jodha and Akbar and the spectator's desire for the male and female protagonists within the film as well as the Bombay cinema icons (Hritik Roshan and Ashwaryia Rai) playing their parts? How can we use the film's reception to understand the construction of femininities, masculinities, nationalism, and communalism in contemporary South Asia? How might we compare Jodha Akbar's controversial reception in 2008 to that of Mughal e Azam a 1960s film which recounts the history of the same historical period? In conclusion I argue that we view Jodha

Akbar's production and reception both as process and product of complex historical, cultural and political nation building projects.

Debasish Lahiri: Divine Citizens visit Citizen Kings: The Altered Geography of India in the Bengali Imaginary of the 19th Century

In this paper I would like to look at the loss of 'place' in the Bengali imagination in colonial Bengal of the early 19th century as the landscape of Bengal and the Indian sub-continent came to be seen as altered by the British presence.

The new breed of writing that emerged in Bengal, in the middle of the 19th century, was the result of a sense that colonial contact had almost physically transformed the landscape and its natural and man-made landmarks. These markers of the mnemonic and historical spaces of Bengali identity were seen as empty of significance and thus unyielding of ethnic, cultural and social power. Landmarks and the surrounding landscape reflected the defeat at the hands of the imperial power and movement through such scenes was seen as a way of figuring the melancholia of ethnic and cultural annihilation. Contemporary historiography and the issue of mnemonic geography fused themselves in the form of travel-guides, where individual 'places' mark the spaces of their discursive elaboration in narratives of interdiction, shame and loss.

My paper looks at, arguably the first and perhaps the best among these imaginative travel-guides, Durga Charan Roy's *Debganer Martey Aagomon* [The Gods Arrive on Earth] (1887), as it negotiates the loss of agency in time in spatial terms with the framework of the Hindu trinity of Gods stooping to be conquered by the 'earth-bound race of the British'.

I want to see the emergence of the outsider's history as spatial effect here in this novella. I want to figure what it means to be over-run and defeated as an ethnic and cultural force in the context of British colonialism and the metamorphosis of world-view it gave rise to.

Patricia Catoira: Domestic Narratives of Migration: Wives and Maids in Contemporary Fiction From Spain and Latin America

Many Latin Americans began to think of Spain instead of the United States as their migratory destination in the 1990s. The common cultural heritage, friendlier Spanish immigration laws and a generous welfare state, plus the demand for labor in low paying jobs, resulted in an unprecedented immigration wave of Latin Americans—in particular, women. By 2004, Latin Americans already comprised more than 4 percent of Spain's population and registered the highest number of naturalizations. These demographic changes have occurred at the same time that a large portion of Spanish women postpone marriage and maternity—or avoid both—to follow a career path and secure economic independence.

Recent film and literature from Spain and Latin America have addressed how many Latin American women have appropriated domestic roles left by Spanish women. Works that focus on bicultural marriages [i.e. Icíar Bollaín's *Flores de otros mundos* (1999)] expose the failures of such marital unions. Traditional Spanish men settle for Latin American women to fulfill a role—wife and mother—Spanish women no longer want to perform. The marriages are fraught with male insecurity, domestic violence, and prejudice. Works focusing on Latin American maids or nannies [i.e. Carmen Jiménez Díaz's *Madre mía que estás en los infiernos* (2007)] offer instead a positive outcome; they end up being part of the Spanish family through an economic symbiotic relationship. These different artistic reactions echo Spain's attitudes toward foreigners: not equal but needed for economic reasons. The immigrant

wife is doomed to fail because of lingering patriarchal and racial prejudice. The nanny is "accepted" in the family for she is performing a work nobody wants to do. While maids and nannies can make a living and support their families in Spain and back home, immigrant wives are caught in a web of abuse, isolation, and financial dependence.

Group 3 - Urbanity, Memory and Identity

Patricia Dorli Dumescu: Displacement and the New (Post) Colonial Identity in V.S. Naipaul's *The Mimic Men* and *One Out of Many*

The present paper focuses on two writings by V.S. Naipaul, the novel *The Mimic Men* and the short story *One out of Many* as narratives of displacement which tell the story of two apparently different characters: the educated, soon-to-be politician Ralph R. K. Singh and the domestic Santosh. Both will pursue their dream of a metropolis, leaving their native lands (the island of Isabella and the city of Bombay) in order to live in a global city where their identities should indeed become "one out of many", less visible but, simultaneously, reassuringly close to their idea of "home".

Singh is the perfect embodiment of Governor Macaulay's definition of the colonial subject as a "mimic man raised through our English school", trying to become one with the colonizers on the island, forging even the memory of an apple he supposedly brought to the teacher. Educated in English thought and spirit, he cannot but think of himself as English, altering his given identity in order to better fit into drawer-like definitions of the self. He eventually goes to London in order to escape the chaos typical of the colonized and thus (re)gain the longed-for order of the metropolis. Even though London is the perfect place to try on new identities, it will fail to provide the homely feeling desired by the displaced character.

Enjoying postcolonial mobility will not be enough for Santosh either; he cannot even deal with the immediate reality of the great city, unable to comprehend behavioral patterns or the unreality of television. His choice will be that of hiding from the city and the strangeness it involves. Both of V.S. Naipaul's characters are colonial subjects lost in the postcolonial reality, who cannot recreate the idea of home or adjust to the hybrid facets of the new surroundings.

Marika Preziuso: Mapping the *Lived* through the *Imagined* Caribbean: Textualities of Space in the Romances by Caribbean Women Writers from the Diaspora

The paper I would like to present at the Glocal Imaginaries Conference is an overview of my recently submitted PhD thesis, which focuses on contemporary 'romances' from five women writers from the Caribbean diaspora - Jean Rhys, Maryse Condé, Edwidge Danticat, Julia Alvarez and Achy Obejas. The paper aims at redressing the balance set by colonial history, traditional geography and nationalist discourses that have been unable to represent the 'imagining potential' of the Caribbean, a space that has at no time either been fully dominated or totally 'free'. I argue that the capacity to exceed both material borders and conceptual definitions yet never overcome a sense of 'vulnerable' and 'unfinished' self-identity has been successfully explored by Caribbean literature in its role of 'transdisciplinary' platform. Specifically, I contend that the Caribbean literature considered in the paper has the potential to build productive correspondences across disciplines whose approach to the region has historically been hindered by the conventional prioritising of rationality, linearity and 'realism'. My

argument intersects with the recent resurfacing, within the sub-discipline of human geography, of materiality as a focus of theorising around space and place (Anderson and Tolia-Kelly). Given impetus by a growing critique of a post-structuralist over-emphasis on language as a way of understanding place and space discursively as 'text', there have been recent attempts to re-imagine the relationships between people and the ontological materiality of space.

The Caribbean authors in question offer an array of marginalised and displaced 'spatialities', whose significance is always 'more than representational' (Thrift), and as such relational and stratified in its significance. These involve sites where remnants of the native populations are still traceable; the multi-lingual 'enclaves' where the use of Creole languages is more strategic than an instance of local folklore, 'homes' recreated outside the national borders and the body as site of both materiality and performance. These 'romances', I conclude, ultimately reveal 'dislocation' as gesturing toward a specifically Caribbean epistemology that by interrogating the boundaries between 'materiality' and 'textuality', eventually challenges the nature and understanding of the 'reality' and 'imagination' of the Caribbean.