

Faculdade de Letras
UNIVERSIDADE DE LISBOA

- INTERNATIONAL CONFERENCE -

REPRESENTATIONS OF HOME



CONFLICT AND/OR (BE)LONGING: THINKING WITH STORIES AND IMAGES

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- INTERNATIONAL CONFERENCE -

REPRESENTATIONS OF HOME



CONFLICT AND/OR (BE)LONGING: THINKING WITH STORIES AND IMAGES

SCHOOL OF ARTS AND HUMANITIES, UNIVERSITY OF LISBON

16-17 NOVEMBER 2017

ORGANIZING COMMITTEE:

??

SUPPORTING TEAM:

??

PROGRAM

THURSDAY, 16 NOV. 2017

9h00 | Registration
Theatre III

9h15 - 9h30 | OPENING SESSION | Theatre III

9h30 - 10h30 | **Plenary Lecture 1** | Theatre III
Chair: Teresa Casal

José Pedro Serra
ULisboa/CEC
Intellectual and Emotional Types of Homecoming

10h30 - 11h00 | COFFEE BREAK

11h00 - 12h30 | **Panel 1 – Glocal Homes**
Theatre III

Chair: Diana V. Almeida

Frota, Silvia
ULisboa

Representations of 'home' in Ali Smith post Brexit novel
Autumn

Silva, Filipa
U. Porto/CETAPS

'A place beyond strength': Bret Easton Ellis's
representations of belonging nowhere and being no one

Romão, Ana
ULisboa/CEC

Post-9/11 Representations of 'Home Invasion': Michael
Haneke's *Funny Games* (1997/2007)

Garcia, Daniela Correia
UALgarve/NOVA Lisboa
Depiction of home in votive painting *ex-votos*

11h00 - 12h30 | **Panel 2 – Home and Conflict (1)**
Room 5.2

Chair: Jean Page

Bartell, Brian
Columbia University

Home as Entanglement with the Slave Past in *The Chosen*
Place, The Timeless People

Choudhury, Priyam Goswami
Freie Universitaet Berlin

a missed land: Producing the Postcolonial in Agha Shahid
Ali's Poetry

Martins, Margarida Pereira
U. Aberta/ULICES

Thinking with stories of non-belonging and exile in Jhumpa
Lahiri's *The Lowland*

Klapcsik, Sándor & Tylová, Michaela
Technical University of Liberec
Language Differences and Home Visits in Accented Cinema

12h30 - 14h00 LUNCH BREAK / PAUSA PARA ALMOÇO

14h00 - 15h30
Panel 3 - Home, Migration and Exile
Theatre III

Chair: Vanessa Castejon

Molloy, Caroline
Coventry University

Visualising home: families across borders

Horta, Paula
ULisboa/ULICES

“‘Home’ is certainly and exclusively Africa”

Renes, Martin
Universitat de Barcelona

A Traumatic Sense of Australianness, Home and Belonging:
Race, Class and Gender in
Sally Morgan's Autobiography *My Place*

14h00 - 15h30
Panel 4 – Home and the Body
Room 5.2

Chair: Zuzanna Sanches

Oliveira, Susana
ULisboa/ULICES

'Shall we call the ambassador, my liege?': Ideas of Home
and Representations of Otherness in Early Modern Times

Douglass, Christine
Manchester School of Art
Home, Conflict and Cancer

Martins, Cecilia Beecher
ULisboa/ULICES
The physical wrench of home

Sousa, Alcina UMadeira/ULICES
& **Silva, João** University of Nottingham
Life and imprisonment in a supposedly 'perfect home
familiarity': D. H. Lawrence's *The Virgin and the Gipsy*

15h30 - 17h00
Panel 5 – Home, Nation and Nature
Theatre III

Chair: Mary Fowke

Silva, Edgardo Medeiros da
School of Social and Political Sciences, ULisboa/ULICES
“A House Divided”: Henry Adams and the Secession
Crisis of 1860-1861

Lombard, David
University of Liège
Dwelling on Dwelling: Home and Nature in (Native)
American Literature

Meillon, Bénédicte
Université de Perpignan
Restoring the Body as House, the Community as Home,
and the Earth as Dwelling in Barbara Kingsolver's
Animal Dreams

15h30 - 17h00
Panel 6 – Home and Conflict (2)
Room 5.2

Chair: Luísa Falcão

deCaires Narain, Denise
University of Sussex
Women's Work in the Home: Fractured Intimacies and Ap-
proximations of Solidarity

Ash, Susan
Edith Cowan University
‘One that Returns’:
Home and the Gothic Revenant in Simone Lazaroo's Fic-
tion

Jefferys, Campbell
Independent author
This is no place like home: escape, reinvention and the
search for home in the books of Campbell Jefferys

Cheira, Alexandra
ULisboa/ULICES
Mirror mirror on the wall, whose home is the scariest of
them all? Representations of domestic settings in wonder
tales

17h00 - 17h30 | COFFEE BREAK

17h30 - 18h30 | **Plenary Lecture 2** | Theatre III
Chair: Martin Renes

Simone Lazaroo
Murdoch University
At Home in Fiction

18h30 - 19h00 | **Launching of photography exhibition** | Library Exhibition Hall

Andreia Alves de Oliveira
“A Place Called Diaspora”

20:30 Conference Dinner

FRIDAY, 17 NOV. 2017

9h30 - 10.h30 | **Plenary Lecture 3** | Theatre III
Chair: Ana Raquel Fernandes

Rhian Atkin
Cardiff University

Thinking with food: stories of conflict and belonging in Portuguese diaspora home cooking

10h30 - 11h00 | COFFEE BREAK

11h00 - 12h00 | **Panel 7 – Home and Exile**
Theatre III

Chair: Margarida Martins

Coates, Donna
University of Calgary

Australia as Prison or Place of Freedom in World War
Two Fictions by Susan Temby and Dale Turner

Photiou, Maria
University of Derby

There will be no Homecoming: Visual Narratives of Home,
Exile and Belonging

Marsh, Victor
School of Communication and Arts,
The University of Queensland

Dis-locations and re-locations. Christopher Isherwood
and the search for the 'Home Self'

11h00 - 12h00 | **Panel 8 – Home and Trauma**
Room 5.2

Chair: Sara Paiva Henriques

Bardsley, Lara
La Trobe University

Returning home: A Creative Exploration of Self

Lobo, Patrícia
ULisboa/ULICES

At Home on the Border: Conflict and belonging
in Gaspar de Alba's *Desert Blood* (2005)

Netto, Anisha
University of St Andrews
The House or Home-Trap? Re-examining Joyce's
Dubliners at Home

12h00 - 13h30 LUNCH BREAK / PAUSA PARA ALMOÇO

13h30 - 15h00
Panel 9 - Home and Nation (with film screening)
Theatre III

Chair: Paula Horta

Gastejon, Vanessa
University Paris 13
& **Haag, Oliver**

Austrian Center for Transcultural Studies, Vienna
Notions of Home in Aboriginal Australia

Place and Belonging: Two Australian Indigenous
Audiovisual Creations

14h00 - 15h00
Panel 10 – Longing for Home and Utopia (1)
Room 5.2

Chair: Rhian Atkin

Lok, Joshua
Nanyang Technological University
Of Colonial Legacy and Peranakan Beauty: Two Homes
in Amitav Ghosh's *The Glass Palace*

Barros, Bruno Mazolini de
Pontifícia Universidade Católica do Rio Grande do Sul
A Woman, a House, a Country: *A gorda*, by Isabela
Figueiredo

Lopes, Elisabete
Polytechnic Institute of Setúbal
Home is Where the Body is: The Photographic
Haunting of Francesca Woodman

15h00 - 16h30
Panel 11 – Longing for Home and Utopia (2)
Theatre III

Chair: José Duarte

Adams, Joshua
DePaul University

DreamWork's "Home": Aliens and Family-Friendly
Coloniser Narratives

Cholant, Gonçalo
U. Coimbra/CES
Naming and race in Edwidge Danticat's *Untwine*

Sanches, Zuzanna
ULisboa/ULICES

The city as Palimpsest of Imaginary Homelands:
Teju Cole and his *Open City* (2011).

Soares, Marta
ULisboa/ULICES
Repatriation Through Portraiture: Disability and Belonging
in Riva Lehrer's *Circle Stories*

15h00 - 16h30
Panel 12 – Home, Exile and Trauma
Room 5.2

Chair: Marijke Boucherie

Gómbár, Zsófia
ULisboa/ULICES

Exile Hungarian Literature Censored in
State-Socialist Hungary

Ploux, Clara
ULisboa/CLEPUL
Home in Refugee Poetry

Augustyns, Annelies
University of Antwerp
Now I've become a stranger in my own hometown –
Representations of home in the diaries of Willy Cohn

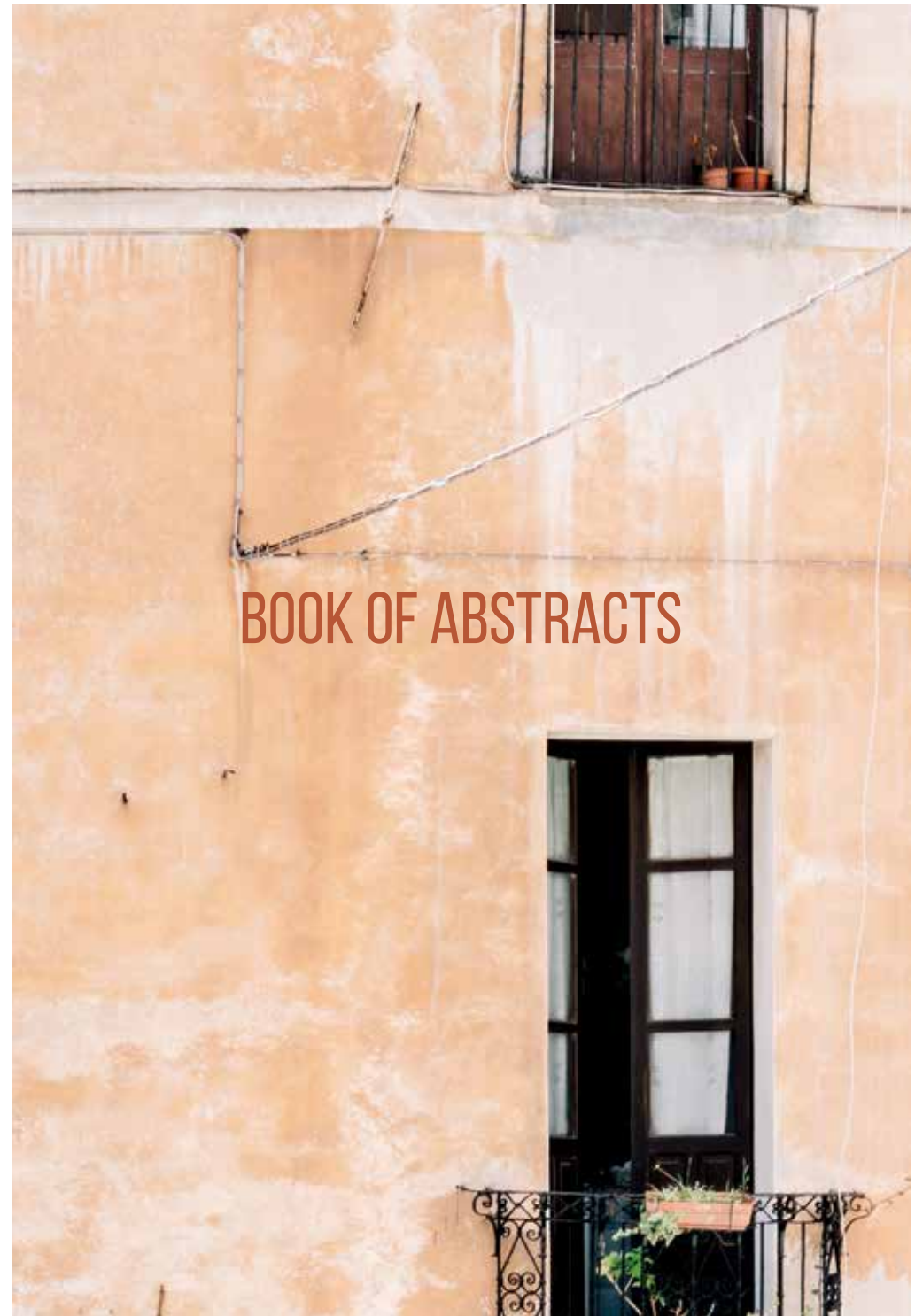
16h30 - 17h00 | COFFEE BREAK

17h00 - 18h00 | **Plenary Lecture 4** | Theatre III

Chair: Teresa Cid

Lee Maracle
University of Toronto
Home for Indigenous People in Canada

18h00 - 19h00 | **Closing session with readings.**
Drinks will be served afterwards. All welcome.



KEYNOTE SPEAKERS

José Pedro Serra

ULisboa/CEC

Intellectual and Emotional Types of Homecoming

One of the central preoccupations of the human heart is the idea and the representation of home, whether in the form of a homecoming or the demand for a home (or for a homeland). In this introductory talk, my aim is to draw a mental map of typologies of imagining home or the homecoming, identifying various strands (all present in literature, philosophy and fine arts): the mythical, ontological, religious, anthropological, political and pathological. My main purpose is to establish a framework for this complex subject.

José Pedro Serra is Full Professor at the University of Lisbon, and is specialized in Greek tragedy and its reception. He is the author of *Pensar o Trágico. Categorias da Tragédia Grega*, awarded with the Prémio PEN (2007) and with the Prémio Jacinto Prado Coelho (2008). He has published a range of journal articles and book chapters on literature, classics and philosophy. He is the director of *Dedalus: Portuguese Journal of Comparative Literature*, and the director of the Library of the School of Arts and Humanities, University of Lisbon.

Simone Lazaroo

Murdoch University

At Home in Fiction

This talk draws on my own and some of my family's search for home and belonging, exploring links between these experiences and the development of my fictional characters, mostly as migrants seeking meaning and identity at the intersection of cultures. I draw on my own cultural background of migration from Singapore to Australia with my Anglo-Australian mother and with my Eurasian father, whose lineage includes family from Malacca and Singapore descended from 16th century Portuguese seafarers' partnerships with Malay women. I will occasionally refer to aspects of the 'Kristang' culture, the name for Eurasians descended from those partnerships; and to my father and his siblings' and parents' lives in Singapore during British colonial occupation and since.

I use family photographs and anecdotes, historical documents and excerpts from my fiction to draw parallels between the "real" and the "re-imagined"

contexts, including the influence of the British Empire and the White Australia Policy as they affect two generations of a family's capacity to feel "at home". Finally, a brief extract from my current novel-in-progress suggests further questions about home, belonging and homelessness in these precarious times for people dispossessed by war and the aftermath of the global and Eurozone financial crises.

Writer and Senior Lecturer in Creative Writing at Murdoch University, Western Australia, Simone Lazaroo is the author of novels *The World Waiting to be Made* (1994), *The Australian Fiancé* (2000), *The Travel Writer* (2006), *Sustenance* (2010) and *Lost River: Four Albums* (2014), as well as short stories published in Australia, North America, England and recently in Spain (in a bilingual edition). Her fiction and research often focuses on the experiences of people living at the juncture of cultures, including migrants, and on the contexts of tourism and travel in relation to practices of consumerism, photography and the memorialization of urban space.

Rhian Atkin

Cardiff University

**Thinking with food: stories of conflict and belonging
in Portuguese diaspora home cooking**

This talk will explore the paradox of the home as a site of conflict and belonging in the culinary literature of the Portuguese diaspora. Taking a close comparative approach to the food writing of Maria Lawton and David Leite, I will examine and analyse how food crystallises the complexities and multiple meanings of the migrant experience of 'home': home as the shared family environment; home as the culture of family origin; and home as the host culture in which they have grown up. The focus on food and culinary writing enables a reading of the authors' sensory, emotional and material experiences of home, as they seek to capture memories and family connections through a reconstruction of the tastescapes of their childhoods. Food – and specifically Portuguese cuisine – thus becomes a central part of a broader narrative elaborating an adult American identity that intersects with politics, family structures, emotional and mental wellbeing, gender and sexuality.

Rhian Atkin is Senior Lecturer and Programme Director for Portuguese at Cardiff University. She is lead investigator on the project 'Pão e Vinho sobre a Mesa: Portuguese Food Cultures, Mobility and Migration', which is funded by the Calouste Gulbenkian Foundation and conducted in collaboration with the Ferreira-Mendes Portuguese-American Archives. She has published extensively on Portuguese literature of the twentieth century, including her books *Saramago's Labyrinths* (Manchester University Press: 2012) and *Lisbon Revisited: Urban Masculinities in Twentieth-Century Portuguese Literature* (Legenda: 2014). She believes in the splendid potential of a good meal to create a good story.

Lee Maracle

University of Toronto

Home for Indigenous People in Canada

This is a complicated question for Indigenous people in Canada. On the one hand, Hollywood film industry has stereotyped images of home based on the people of the Plains with their eagle headdresses, horsemanship and teepees. This image of home applies to so few of us, yet it has come to represent home before the settler. Further, the notion of *terra nullius* interrupts the notion of home with its non-inhabited tracts of empty forest, promulgated by the colonizer. Many of our people were gardeners, farmers, villagers, stable and not nomadic, but the stereotype of nomadic peoples is still how the world sees us. Further, Europeans cannot imagine our matriarchal structures and during the colonial period these structures have suffered a great deal. The decimation of female authority governing home and the rebuilding of woman's power in our communities is the subject of my talk.

Ms. Maracle is the author of a number of award winning and critically acclaimed literary works including: *Sojourner's* and *Sundogs* [collected work of novel and short stories], *Polestar/Raincoast*, *Ravensong* [novel], *Bobbi Lee* [autobiographical novel], *Daughters Are Forever*, [novel] *Will's Garden* [young adult novel], *Bent Box* [poetry], *I Am Woman*, *Memory Serves*, *Celia's Song*, *Talking to the Diaspora* [creative non-fiction], and is the co-editor of a number of anthologies including the award winning publication, *My Home As I Remember* [anthology]. She is also co-editor of *Telling It: Women and Lacross Culture* [conference proceedings]. Ms. Maracle is published in anthologies and scholarly journals worldwide. Maracle was born in North Vancouver and is a member of the Sto: Loh nation. The mother of four and grandmother of seven Maracle is currently an instructor at the University of Toronto. She is also the Traditional Teacher for First Nation's House and is an instructor with the Centre for Indigenous Theatre. In 2009, Maracle received an Honorary Doctor of Letters from St. Thomas University. Maracle recently received the Queen's Diamond Jubilee Medal for her work promoting writing among Aboriginal Youth. Maracle has served as Distinguished Visiting Scholar at the University of Toronto, University of Waterloo, and the University of Western Washington. Celia's song [novel]. Maracle has also received 3 teaching awards. Work in progress includes *Hope Matters* and *Mink Returns to Toronto*. Maracle is the recipient of the 2014 Ontario Premier's Award for Excellence in the Arts and the 2016 recipient of the Ann Green Award.

EXHIBITION

Andreia Alves de Oliveira A Place Called Diaspora (2016-ongoing)

This project is about the personal and psychological effects of emigration, in particular the cyclical, centuries old Portuguese emigration, seen through contemporary emigration to the city of London in the United Kingdom. It employs photography and ethnography as methods to enquire on what emigration does to the individual, on the changes that it produces in people's lives, on how it affects self- and social perception, in particular in relation to notions of belonging and identity, specifically identity as defined in terms of Nation and nationality. It is also a project about how this experience can be accessed and, subsequently, how it can be witnessed by an audience, so that it produces not pity nor envy, but empathy and reflexion.

The expanded portraits comprised in the series portray Portuguese emigrants of different ages, of diverse cultural and economic backgrounds, and with varied stories of emigration. Aiming to work against long-held and widely spread clichés in the representation of Portuguese emigration which depict it in terms of stories of in/success, of having "made it" or not, the information about the participants' socio-economic background is withheld. What remains is the personal testimony of the builder, the banker, the scientist, the cleaner, the teacher, the student; their likeness taken subsequently to the interview; and an image made in a London park selected by the participant.

The park, widely referred to by the participants as a favourite place in London, points to the centrality of space to the experience of migration. To emigrate means to move from one place to settle in another; it includes the place which one leaves behind and that will be missed or not, and the place where one arrives to live, better or worse, where one manages to integrate or not. An urban park is itself a space of evasion, which is employed here to speak about the emigrant's fears and desires.

Andreia Alves de Oliveira is a photo artist, researcher and tutor based in London. She holds a PhD (2015) and an MA (2009) in photographic studies from the University of Westminster in London and was selected for the Calouste Gulbenkian Foundation's Creativity and Artistic Creation Programme in Lisbon (2008). Previously, she studied law and worked as a lawyer. Andreia's practice explores subjects related to contemporary life in so-called Western, service-based society. Her research interests include the notion of artistic research, as well as the theory of photography and theories of representation, in relation to the concepts of space and the everyday.

ABSTRACTS

Panel 1: Glocal Homes

Chair: Diana V. Almeida

Silvia Frota

ULisboa

Representations of “home” in Ali Smith post Brexit novel *Autumn*

Representations of “home” in Ali Smith post Brexit novel *Autumn* Ali Smith’s *Autumn* was acclaimed as one of the first post Brexit novels. In this paper the Portuguese translation of *Autumn* (*Outono*, released in May 2017, Portugal, Elsinore) is analysed in order to identify the different representations of “home” constructed through the novel. These discourses are then confronted with modern theories of nationalisms in the contemporary European context.

The apparent revival of national identities as a response to the rise of globalization and multiculturalism issues is brought to the fore. The interrelationship of birthplace, nation, and home is one of the perspectives focused on as well as the belief in language as a proof or a prerequisite to be part of (recognised as) a community, a nationhood, that is, to be entitled to call it home. Migrations and its challenges are another relevant perspective, rising questions and exposing preconceived - and prejudiced - notions around the ideas (and ideals) of belonging and home.

Brexit as a backstage to the novel’s development - frequently represented as one of the greatest “earthquakes” that has been challenging Britain and the European project contributes to shed light on the fissures in contemporary western European societies: fissures that may be necessary for accommodation in turbulent times but also may be a risk of breakdown.

Choosing the translation instead of the original text positions this study in contemporary

I received my PhD in Culture and Communication from the University of Lisbon. I have a background in Journalism, Corporate Communication and Law. My fields of study are Cultural and Identity Studies, Media and Communication Studies, and Critical Discourse Analysis. I teach Theories of Communication, and Cultural Studies at the School of Arts and Humanities, University of Lisbon. I am now interested in the discursive construction of contemporary European national discourses as well as in its implications on European identities.

Filipa Silva

U. Porto/CETAPS

“A place beyond strength”: Bret Easton Ellis’ representations of belonging nowhere and being no one

Bret Easton Ellis’ writing career has been marked by an irreverence and boldness in creating wealthy characters who are constantly drugged and inebriated, regularly attending parties and stuck in decadent situations and crisis. Ellis’ writing style is also one of the main focal points of academic studies and a common theme to address, due to its often neutral or, as critics call it, minimalist tone, and to the extremely gruesome and sexually explicit descriptions. In this paper I opt for a different direction and explore the feelings of alienation experienced by three protagonists: Clay (*Less Than Zero*), Patrick Bateman (*American Psycho*) and Bret (*Lunar Park*). By analyzing these characters together, my aim is to bring to light how the emotional dissatisfaction with reality is a gradual feeling in Ellis’ novels, which is mainly provoked by the sense of detachment and non-belonging. In *Lunar Park*, the reader faces a completely different context: the protagonist, Bret, has a family. The evolution from the individual to a familiar atmosphere is both a novelty in Ellis’ fiction and creates a whole new level of alienation, that will have a significant weight in this paper’s topic. Bringing these characters together, I will create a psychological map and establish a connection not only between the three novels but also with reality, or, in other words, the author’s main concerns: fitting in a shallow, numb and chaotic world.

Filipa Silva is a member of CETAPS (Centre for English, Translation and Anglo Portuguese Studies) and APEAA (Portuguese Association of Anglo-American Studies). She completed her Bachelor’s degree in Languages, Literatures and Cultures (English/German branch) and her Master’s degree in Anglo-American Studies in the Faculty of Arts and Humanities of the University of Porto. She is currently writing her PhD thesis on Bret Easton Ellis’ complete work through the lens of Surrealism.

Ana Romão

ULisboa/CEC

Post-9/11 Representations of ‘Home Invasion’: Michael Haneke’s *Funny Games* (1997/2007)

The symbol of the ‘home’, and the relationship between host/guest, has had a long tradition of depictions in fictional narratives. Countless artists have cared to contribute, through their artistic and cultural productions, to several social debates by commenting on the threat an outsider might pose

to the ‘home’ (household/homeland, etc.). After the attacks on September 11, 2001, the cultural manifestations regarding representations of the ‘home’ have accompanied an anxiety-riddled social instability, and were quick to encapsulate Western societies’ new standpoints concerning the ‘foreigner’ in newly shaped narratives. A cinematic approach that has incisively explored the concerns with the violation of the ‘home’ for the past decades has been the horror sub-genre of the ‘home invasion’. This approach typically sees a nuclear family relentlessly threatened by outsiders, whose only drive seems to be the extermination of the owners/inhabitants of a particular house. I aim to explain how the contemporary treatment of the ‘home invasion’ theme differs from its origins (70’s/80’s/90’s), exposing the inherent bleakness and hopelessness of post-9/11 films. Through this analysis, I also wish to explore how this sub-genre plays on the current Western fear-inducing rhetoric that presents the ‘foreigner’ as an anonymous, violent and restless threat to the ‘home’. As a case study, I propose to examine the film *Funny Games* (1997) and its shot-for-shot remake (2007), by Austrian director Michael Haneke. I intend to expose how the post-9/11 remake calls the public’s attention to their own evolved/devolved perceptions of the ‘home invasion’ and the roles of host/guest within Derrida’s Law/laws of hospitality.

Ana Romão is a PhD student and a researcher at the Centre for Comparative Studies (CEC) of the Faculty of Letters, University of Lisbon (FLUL). She is currently working as a researcher for project CILM – City and (In)security in Literature and the Media. She holds a Master Degree in English and American Studies (FLUL, 2015), with a thesis entitled *Experimenting with Torture: Abu Ghraib through the Lens of Paul Scheuring’s The Experiment*. She is currently developing her PhD research at the International PhD Programme in Comparative Studies – PhD Comp (CEC/FLUL). Her PhD project is entitled “Weaponized Women in Contemporary Visual Culture: Representing Female Soldiers in the War on Terror”. Her main areas of research are: Visual Culture, Gender Studies, and Critical Security Studies.

Daniela Correia Garcia

U. Algarve/NOVA Lisboa

Depiction of home in votive painting *ex-votos*

Arts in general, and in particular painting and photography, are two of the artistic practices that have provided us, throughout the years, with some of the most beautiful and reliable images of houses, and showed us how we create, configure and appropriate the intimate space of the home.

By cross analysing the popular votive paintings, the so called *ex-votos* in Portugal, along with private photography, which claims no aesthetic concerns and/or results, I intend to draw a path through the evolution of the private space and the home as a place of sacred belonging, particularly in the first half of the 20th century.

The *ex-votos*, alongside private photography, are manifestations within the

popular culture sphere. They are exempt from the restrictions of the artistic world and thus they should be able to show us, in a privileged way, both sacred and profane representations of home. Crossing borders between the sacred and the profane I shall analyse images, particularly from three of the most important Portuguese sanctuaries: São Bento da Porta Aberta, Fátima and Nossa Senhora de Aires, from the North, Centre and South of Portugal respectively. Therefore, the space of the home, within the approach of the sacred, is hereby presented through two practices that, as I will show, are both consecrated by the way they are handled.

Daniela Correia Garcia teaches Photography, Drawing and Art History, at Algarve University. Holds a PhD in Arts and Communication, with the thesis "Orphan Images: an approach to private photography", which she has been studying since her Masters degree in Intermedia Arts, with the thesis "Photography: between memory and fiction". Between arts and teaching, Daniela has been exploring the assets of learning through creative approaches on photography and drawing, mainly through alternative and analogical practices. Her main research interests are private photography and how that can be distinct from a professional artistic practice, contributing to the idea of self.

Panel 2: Home and Conflict⁽¹⁾

Chair: Jean Page

Brian Bartell

Columbia University

**Home as Entanglement with the Slave Past in
*The Chosen Place, The Timeless People***

In Paule Marshall's 1969 novel *The Chosen Place, The Timeless People*, Merle Kinbona runs, and lives in, a guesthouse on the Atlantic coast of the fictional Caribbean country Bourne Island. "Cassia House" is, literary and figuratively, Merle's inheritance: it is a former plantation that Merle, who is black, inherits from her white colonial administrator father. This paper will focus on two specific aspects of the novel's representations of home. First, it will look at how this "rambling, run-down, bleak" house condenses the ways that the history of slavery structures the immediate post-colonial world and its potential futures. Secondly, this paper will examine the novel's argument that Cassia House "expresses" Merle's "struggle for coherence, the hope and desire for reconciliation of her conflicting parts, the longing to truly know and accept herself." The domestic structures of slavery thus order not only the tourist economy and Caribbean politics, but also Merle's individual, affective, being in the world. While at the novel's end Merle keeps ownership of the guesthouse, she sells all of the "junk"

associated with it to re-unite with her daughter in Uganda. The paper will explore how the novel challenges the reader to think about where home is, how one must reckon with a home life structured by the afterlives of slavery, and, ultimately, to consider the potential emergence of new social arrangements in circumstances where a truly post-colonial and post-independence future has not yet arrived.

Brian Bartell is currently a PhD candidate in the Department of English and Comparative Literature at Columbia University specializing in literature and film of the African Diaspora and American Studies. His dissertation, which will be completed in the spring of 2018, is entitled "Conglomerations of Activity: Racialization, Industrial Surplus, and Time in African American and Diasporic Works of the 1960s and 1970s". He was formerly an editorial assistant for the journal *Social Text* and holds a Master's degree in History from San Francisco State University.

Priyam Goswami Choudhury

Freie Universitaet Berlin

***"a missed land: Producing the Postcolonial Nation
in Agha Shahid Ali's Poetry"***

Agha Shahid Ali's poetry came into focus in India recently: a group of students had a poetry reading of his *A Country Without a Post Office* and were promptly charged with sedition in New Delhi's Jawaharlal Nehru University late August in 2016. In this paper I want to explore how his poetry exposes the violent history of Kashmir vis-à-vis the Indian nation-state. This negotiation between private history and political disorder is not just a historical one but also a thoroughly artistic one; this negotiation which is also performed by form will be my subject of research. Within this context, I propose to look at Shahid Ali's poetry and especially poetic grief and mourning as a condition of the postcolonial "nation-state" realm. The personal and the political are mingled to give us, as Suvir Kaul says, "another entry point into this theatre of conflict". Shahid Ali's poetry plays with form in order to manifest or perform a resilient silence that is emblematic of politics of resistance in Kashmir. In this paper, by tracing this anxiety and silence as necessary ways of negotiating history in postcolonial India, I draw upon his contemporaries and his peers to give us an enriching reading of Shahid Ali's poetry. The paper concludes by looking at the manner in which his use of form in poetry mirrors and, at times, performs the political disorder in which the postcolonial nation also performs its nationalism(s).

I am a Masters student studying in the English Studies program of the Freie Universitaet Berlin. I am working on my Masters thesis on contemporary Indian poetry in English and its relationship with the postcolonial nation state that is in itself always posturing as a structure of codified meaning. My interests are varied, and include critical theory, cultural studies, popular culture, situationist space theory, Deleuzian theories of repetition and narrative, but postcolonialism has been a constant reckoning in my academic practice.

Margarida Pereira Martins

U. Aberta/ULICES

Thinking with stories of non-belonging and exile in Jhumpa Lahiri's *The Lowland*

Jhumpa Lahiri's second novel, *The Lowland* (2013) is set in Calcutta and Rhode Island during the 60s and tells the story of two brothers, Subhash and Udayan, and Gauri, the latter's wife. Udayan's involvement in a radical political movement leads him to his death. This tragic event will affect his brother, his wife and his unborn daughter's course of life in unexpected ways.

The Lowland may be about family, belonging and home, but it is equally revealing of a deep and disturbed sense of non-belonging, detachment and displacement in the characters it depicts. These feelings are manifested through Shubhash's voluntary exile to Rhode Island, Gauri's experience first as a pregnant widow confined to her room in her in-laws' house, and secondly as a migrant in the US, unable to be the person Subhash hoped she would be, and also visible in Bela, Gauri and Udayan's daughter's inability to fit in and settle anywhere or with anyone.

The aim of this paper is to explore the idea of exile and non-belonging in *The Lowland* through the experience of the characters mentioned above and to analyse how the transformation from a state of being to non-being will eventually lead to a state of becoming where identity takes shape and a sense of belonging is re-established.

Margarida Pereira Martins is a researcher at CEaul/ULICES with the research group "Other Literatures and Cultures of English Expression". She has a degree in Social Anthropology (University College London), and a Masters in American Literature and Culture (Keele University, UK) and holds a PhD in Literary and Cultural Studies from the University of Lisbon with a thesis on the novels of Arundhati Roy and Kiran Desai. Her research interests include postcolonial and diasporic literature, social anthropology, cultural studies and language. She is currently an online English lecturer at the Universidade Aberta.

Sándor Klapcsik & Michaela Tylová

Technical University of Liberec

Language Differences and Home Visits in Accented Cinema

This paper analyzes migrant and diasporic films which foreground the complex interaction between the different language usage and the home visits or return migration of the immigrant families. Studies confirm that first generation immigrants usually prioritize the culture and language of origin, while the second generation feels closer to the host society's culture and language (Anwar 1988). Besides the varying degree of multilingual proficiency of the different generations, significant language differences are also noticeable between siblings or spouses. These can easily result in family conflicts, as it becomes noticeable in several

semi-autobiographical films, such as British Pakistani writer Ayub Khan Din's *East is East* (1999) and French North African Fatima Elayoubi's *Fatima* (2015). However, as Rasinger observes, research has confirmed that strong contact and high-frequency visits "between the diaspora and the homeland promote the use of the heritage language" (55). The consequences of such visits on language usage will be detected in various films and thus demonstrated. Hypothetically, as Éva Gárdos's *An American Rhapsody* (2001), Khan Din's *West is West* (2010), American Indian director Mira Nair's *The Namesake* (2006) and German Turkish Yasemin Amdere's *Almanya – Willkommen in Deutschland* (2011) indicate, the return migration of certain family members or a short visit to the home country may bridge the gaps between the different language levels and cultural skills, creating a more unified value system for the family. Thus, the major intra- and intergenerational conflicts are resolved or at least become alleviated.

Sándor Klapcsik is an assistant professor at the Technical University of Liberec, where he conducts research on acculturation and stereotypes in migrant and diasporic cinema. He earned his PhD at the Cultural Studies Department of the University of Jyväskylä, Finland, in 2010. He was a Fulbright-Zoltai Fellow at the University of Minnesota and did a long-term research at the University of Liverpool. He published in the academic journals *Zeitschrift für Balkanologie*, *Journal of Multicultural Discourses*, *Extrapolation*, *Foundation*, and *the Journal of the Fantastic in the Arts*. His book *Liminality in Fantastic Fiction: A Poststructuralist Approach* was published in 2012.

Michaela Tylová is studying for the second year in postgraduate master studies, specializing in English and German, at the technical University of Liberec. She has a great interest in German culture and literature, which has significantly influenced her, especially when deciding on the topic of her bachelor thesis *Märchen Rotkäppchen und seine Bearbeitungen in der Deutschsprachigen Literatur*. Tylová spent a semester as an Erasmus student in 2012 in Freiburg. She is doing research on German-Turkish films for a University Grant together with Dr. Klapcsik: *Acculturation and Stereotypes in Migrant Cinema*.

Panel 3: Home, Migration and Exile

Chair: Vanessa Castejon

Martin Renes

Universitat de Barcelona

A Traumatic Sense of Australianness, Home and Belonging: Race, Class and Gender in Sally Morgan's Autobiography *My Place*

Sally Morgan's auto/biography *My Place* played an important but contested role in recovering the Indigenous heritage for the national self-definition at Australia's Bicentennial in 1988, an emblematic moment of mainstream celebration which glorified the start of the continent's British colonisation in 1788. *My Place* is strategically placed at a cultural and historical crossroads

that has raised praise as well as criticism for its particular engagement with mainstream readership. Much Indigenous and non-Indigenous academic debate has been dedicated to the ways in which Morgan's text reaches out to mainstream readers in order to display the plight of the Stolen Generations, and whether, by facilitating mainstream identification with its not-so-white protagonist, it works towards an assimilative conception of white reconciliation with an unacknowledged past of Indigenous genocide. Three decades after its publication, these legitimate worries born out of the text's hybrid nature may be put at rest. A sophisticated merger of Indigenous and non-Indigenous genres of story-telling boosting a deceptive transparency, *My Place* inscribes Morgan's Aboriginality performatively as part of a long-standing, more complex commitment to a re(dis)covered identity. On the final count, *My Place's* engaged polyphony of Indigenous voices traces a textual songline into the neglected and silenced history of the Stolen Generations, performing a hybrid Aboriginal inscription of Sally Morgan's identity within and without the text which at the same time denounces the traumatic sexual abuse to which so many Aboriginal women were exposed in colonial and post-colonial Australia.

Martin Renes holds a PhD in English Literature from the University of Barcelona and lectures for its Department of English Studies. His main area of interest is the study of film and novels from a postcolonial point of view within the larger framework of Cultural and Australian Studies. He codirects the University of Barcelona's interdisciplinary Observatory: Australian Studies Centre, through which he co-edits the journal *Coolabah* and he is the current Chair of the European Association for Studies of Australia, EASA. He has also co-convened congresses on Australian Studies in collaboration with similar centres at Southern Cross University NSW, Curtin University WA, and the University of Tasmania: <http://www.ub.edu/dpfilsa/>.

Caroline Molloy
Coventry University
Visualising Home: Families across borders

This paper will draw from my PHD research that investigates photography as a transnational practice and photography as a transcultural practice. The thread that is argued through the broader thesis looks at how studio and personal vernacular photographs are an integral part of visualising identities within migrant communities.¹ The central question I am interested in understanding is how photographs contribute to cultural identity formation through experimenting with, and visually memorialising hybridity. When I speak of hybridity I am drawing from Bhabha's (1994) post-colonial theories around mixing and melting of separate cultures. In an attempt to explore this question, in this paper, I will pivot discussions around one family photograph. Through this, I raise questions about transnational home, notions of belonging and practices of transculturation. The case study for the research is the Anglo-Turkish community. When the Anglo-Turkish community is discussed, I am referring to the community in the

same way Anderson (1991) referred to an intangible imagined community, with liquid borders. Through the research with this community, who incidentally have simultaneously self-identified as London-Turkish/Anglo-Turkish/Turkish-Londoners/ the London-ish, I investigate how ideas of nation, home and belonging are visualised.

Home, house, migration and belonging can be seen as interconnected. In a complex world where boundaries of homeland and belonging are increasingly blurred, it cannot be assumed that practices of home/home making, coincide with the country of birth. 'Home' as a construction of domestic space where meaning is made, can be expressed through a variety of social customs. It is not unusual within migrant communities, to see the construction of home straddling two countries. The discussed photograph demonstrates a break from traditional Turkish memorial practices. Instead the photograph invokes a European tradition of *Memento-Mori*, post-mortem photography, a way of remembering loved ones in death. According to Aytemiz (2013), there is not a history of post-mortem photography in Turkey. Through this photograph, an individual narrative is shared. The narrative can be understood within the context of cultural memory and what Hirsch (1997) calls 'post-memory'.

Caroline Molloy is a MPhil/PHD research student Birkbeck, Centre of Photography, University of London. She is also a senior lecturer in photography at Coventry University and a senior fellow of the higher education academy. She has an MA from the Royal College of Art in photography and an MA in visual anthropology from Goldsmiths, UoL. She has recently delivered research papers at *Format* photography festival (2017), the International Conference of Photography and Theory in Nicosia, Cyprus and the Photography History Research Centre in De Montfort University (2016). Her work was recently exhibited at the JAIPUR photo (2017) and *Doh Mix Me Up* (2014) *Leverhulme Arts* event with Oxford University.

Paula Horta
ULisboa/ULICES
"Home' is certainly and exclusively Africa"

In a 1983 interview with the *The Paris Review*, Nadine Gordimer remarked that the first time she left the African continent on a trip to England, her mother's home country, she not only understood who she was but realised that "'home' was certainly and exclusively – Africa. It could never be anywhere else." In a later interview (Head 1994), she explained that even at the height of apartheid, when many writers went into exile, she chose not to leave South Africa because of "her sense of 'belonging' completely to her country".

Nadine Gordimer's observations have fuelled my interest in the diasporic journeys of Portuguese and other immigrants who lived in or were in close contact with South Africa during the apartheid years but also in that of South Africans who have since left their home(land). In the filmed interviews I have carried out,

¹ I refer to migrants as individuals who have crossed borders and moved to a country, other than their country of birth.

I seek to gain an understanding of how “home” has been imagined in these cases and raise questions about the reasons for leaving or returning to the (ancestral) homeland, the emotions of leaving and/ staying, the experience of displacement, the challenges of (un)belonging and the difficulties of establishing new homes elsewhere. I ask how identity has been perceived and shaped by the experience of (up)rootedness and resettlement. Ultimately, I wish to investigate whether there is a sense of longing for and belonging to (South) Africa that resonates with Nadine Gordimer’s claim that home could never be anywhere else, other than Africa. The interviews have been interwoven in a short film to produce a mosaic of stories and memories of home.

Paula Horta holds a PhD in Cultural Studies from Goldsmiths, University of London and is a researcher at the University of Lisbon Centre of English Studies (ULICES). Her research has focused on socio-cultural processes and modes of representation in post-apartheid South Africa. She has explored the relationship between the photograph, documentary practice and visual testimony. Published articles reflect on ethics in photographic practices and the intersection between memory, narrative and photography. Her current research is on the significance of Ubuntu and questions of home, longing and (un)belonging in contemporary South Africa.

Panel 4: Home and the Body

Chair: Vanessa Castejon

Susana de Magalhães Oliveira

ULisboa/ULICES

“Shall we call in the ambassador, my liege?”: Ideas of Home and Representations of Otherness in Early Modern Times

Early modern times evoke the ideas of enquiry, transformation and renewal. Legal, political, economic and religious frameworks were reconsidered, changed, improved. Within the context of early modern diplomatic conventions, the emergence of the resident ambassador epitomises the concept of innovation. As their sovereigns’ representatives in a foreign court, resident ambassadors embodied notions of ‘self’ and ‘other’, ‘home’ and ‘alien’. Such entwined complexities become quite apparent in the diplomatic correspondence, especially considering the ambassadors’ written descriptions of ‘otherness’. Since early modern monarchs rarely met in person, ambassadors stood as metaphorical bridges, the channels through which the nations communicated and negotiated with one another. Furthermore, diplomats were also responsible for charting mindscapes and sovereigns often relied on the ambassadors’ accounts of ‘the other’ for governmental decisions.

In this light, it is the purpose of this paper to focus on the analysis of the ambassadors’ representations of ‘otherness’ in the early modern diplomatic

correspondence, namely the resident ambassadors’ descriptions of Queen Elizabeth I. The ambassadors’ detailed and witty written descriptions become representations that connect language to culture. Our awareness of contemporary issues regarding the discourses of societal equality, justice and inclusiveness cannot but benefit from those relevant insights.

Moreover, in order to make further progress in our understanding of ambassadorial correspondence among primary sources, it is necessary to address a rather paradoxical element. In fact, although the Anglo-Portuguese Alliance stands out as the longest-established coalition in history, dating back to the 14th century, one hardly ever finds references to the Portuguese ambassadors’ written accounts. Therefore, this paper is an attempt to compensate for such neglect, while it also suggests some of its underlying probable causes.

Susana Oliveira is concluding her PhD in English Culture and Literature at the School of Arts and Humanities – University of Lisbon. Her thesis focuses on the Portuguese Diplomacy in the Elizabethan Court. She has a Master’s Degree in English Studies. She works as a tutor, teaching English Society and Culture, at Universidade Aberta, and she also teaches Undergraduate and Master Courses in two Higher Education Institutions. She is a researcher on English Studies at the University of Lisbon Centre for English Studies (CEAUL / ULICES).

Christine Douglass

Manchester School of Art

Home, Conflict and Cancer

Going home to the very people and places that I loved most, at the same time as it was welcome and so desirable, also felt intolerable like there was an unbearable demand about to be made upon me ...

Audre Lorde, *The Cancer Journals*, 1980.

I made a short film, *Remember the Day*, several years ago with five individuals diagnosed with breast cancer. Without hesitation all described that the worst moment of their experiences was being discharged from medical treatment. One individual likened it to falling off a cliff-edge. Home, rather than a refuge, emerged as a place of conflict. To explore this further I have recently undertaken a three-year collaborative filmmaking project that began with this moment as it occurred in the lives of nine women recently diagnosed with breast cancer. In my presentation I will discuss how complex, dynamic, paradoxical feelings were expressed in relation to both the clinic and home. Whilst unquestionably desired, home became (and for some remains) a place that renders vulnerable and enforces silences. This counters idealised notions of home offering unproblematic resolution following ‘medicalisation’. Presenting film clips from my work and drawing from feminist theory, I will argue that gendered notions of a woman’s role in the home can regulate against their emotional and physical

needs following completion of active treatment for breast cancer. Furthermore I will propose collaborative filmmaking, that facilitates exploration of unexpressed feelings, as a therapeutic intervention that can help lessen the “unbearable demand” of home in these circumstances. Lorde, A. (1980) *The Cancer Journals*. Reprint, Special Edition, San Francisco: Aunt Lute Books, 1997.

I am a cross-disciplinary practitioner/filmmaker with degrees in science, healthcare, communication and the arts. My practice-based PhD Collaborative visual ethnography and breast cancer (University of Westminster) explored the lives of nine women diagnosed with breast cancer. Currently I am a visiting lecturer (Collaborative Practices) at Manchester School of Art, a member of the British Medical Association patient policy advisory group, sit on the Board of the UK charity Breast Cancer Care, and am editing a documentary on breast cancer and motherhood.

Cecilia Beecher Martins
ULisboa/ULICES
The physical wrench of home

Using the illustrations offered by Luso-Canadian writer Anthony da Sá and English poet Ruth Padel, in this paper, I will argue that physically visiting a generational home may help resolve feelings of displacement in first generation immigrants.

In her reflective poetry and prose volume, *The Mara Crossing* (2012), Padel indicates that migration and return may be reflective rather than constant constructs. Nevertheless, while writing about animal migration, she suggests that it is always beneficial to pursue a physical wrench of home when this is felt. De Sá ends *Barnacle Love* (2010) with “A Note from the Author” writing about his physical return to Lomba da Maia, his parents’ birthplace. He describes how driving along these dusty roads he understood that “being Portuguese *was in [him]* – something that could not be forced or taught” (219). Personal identity had been a difficult concept for de Sá before this trip. Growing up in the Portuguese community of Toronto he had felt torn between his two irreconcilable worlds, powerless “to bridge the great divide between the ethnic culture [he] inherited and the Canadian culture [he] felt was [his] birthright (220). While de Sá felt more comfortable in his Canadian self, and rejected the burden “of his father’s unfulfilled dreams” (222), he still had not been able to reject his Portuguese heritage. In this paper I propose that Da Sá’s return to the Azores was the first step of making peace with his composite identity and perhaps even encouraged him to explore this in his stories.

Cecilia Beecher Martins holds a PhD in Literary and Cultural Studies - American Studies from the School of Arts & Humanities University of Lisbon (2012). She is an Invited Assistant Professor at the same institution, a researcher in the American Studies Researcher Group at ULICES and a member of the Narrative and Medicine Research Project there. Her main research interests are film studies, psychoanalytical literary & film criticism, narrative medicine as well as Canadian literature and culture. She has written and published articles on the relationship

between creative writing, free associative film & literary criticism and mental health. She has also co-edited volumes on film studies and narrative medicine; a special issue of academic journal *Anglo-Saxonica III No.7 Changing Times: Performances and Identities on Screen* (2014) and *Creative Dialogues: Narrative and Medicine* (2015).

Alcina Pereira de Sousa, U. Madeira/ULICES
João Silva, University of Nottingham
Life and imprisonment in a supposedly “perfect homely familiarity”: D. H. Lawrence’s *The Virgin and the Gipsy*

Belonging to a ‘family’ or of having a ‘home’ is something very intimate and which can hold great sway over people’s lives. In western societies, such values have long been informed and shaped by religious beliefs and more often than not have been used as a means of maintaining a social status quo. In the British context this was particularly evident in the Victorian period. Striking a balance between the (personal) self and (social) other(s) in such a context is precisely the sort of turmoil portrayed in D.H. Lawrence’s critically acclaimed (Leavis 1955) short narrative *The Virgin and the Gipsy* which transgressively depicts how characters silenced by prejudice, ethnic (Nord 2006; Yahav-Brown 2006) and sexual (Crowder & Crowder 1984) bias, face the quandary of having their home(s) rebuilt with strict confinements deprived of a sense of place (cf. Lawrence’s ironic remark of “perfect homely familiarity”). The present study revisits this literary representation focusing on the texturing of such issues by establishing and exploring links between recent trends in Lawrence studies. This paper will look at his rendering(s) of social and political space (Michelluci 2002; Soon 2006) and at cognitive poetics, underpinned by the principle of spatial embodiment in language and consciousness (Stockwell 2002, 2009), through a focus on creativity and language (Ingram 1990). Methodologically combining close reading of passages with statistical methods from corpus stylistics (Baker 2006; Mahlberg 2013; Stockwell & Mahlberg 2015), it is argued that Lawrence portrays the challenge of belonging memorably which is all the more relevant given the continuities between societal issues of the past and present.

Dr Alcina Pereira de Sousa is tenured Assistant Professor of English Linguistics at the Faculty of Arts and Humanities of the University of Madeira, Portugal where she has been course director, Erasmus coordinator and member of the Scientific Board of the Faculty of Arts and Humanities, among other roles, since 1993. She is a research member of the University of Lisbon Research Centre – English Studies, research collaborator at CLEPUL research centre / Madeira and Poetics and Linguistics Association Ambassador in Portugal. She is a founding member of NEAG/ Stylistics Group and ENIEDA. She is also vice-president of AICA. Her main academic interests include discourse analysis, intercultural pragmatics, corpus-based approaches, stylistics and critical and creative reading in a foreign language, linguistics/literature interface, as well as language and identity, on which she has supervised MA and PhD dissertations, done research in national and international projects, published in international journals and delivered talks as visiting scholar worldwide.

João Bernardo Silva graduated from the University of Madeira, Portugal, with a BA in Languages and Business Studies and did his MA in Applied Linguistics at the University of Nottingham, UK (2017) where he is currently undertaking doctoral research in literary linguistics funded by the Nottingham Vice-Chancellor's Grant for Research Excellence. He is a member of PALA, AICA and ENIEDA. Other research interests include: discourse studies, communication in tourism and the teaching and learning of critical language skills.

Panel 5: Home, Nation and Nature

Chair: Mary Fowke

Edgardo Medeiros Silva

School of Social and Political Sciences, ULisboa/ULICES

"A House Divided": Henry Adams and the Secession Crisis of 1860-1861

From its inception a divided nation over the issue of involuntary servitude, in the winter of 1860-1861 the United States of America was a country on the verge of disunion, split along sectional lines, North vs. South, political parties, Democrats vs. Republicans, and economic model, which is to say, separated by a system of production contingent upon the existence of either slave labor or free labor for its expansion and consolidation. Drawing on the essay "The Great Secession Winter of 1860-61" by the historian, essayist, and novelist Henry Adams (1838-1918), one of the most insightful observers and commentators on American politics throughout the second half of the nineteenth century, it is my goal in this paper to discuss the policy of conciliation he advocates in his text to save his national home, which he realized was on the verge of being broken up over its original sin. During the secession crisis that led up to the Civil War, as a staunch federalist that he was, Adams was convinced that it was possible to reunite his divided country under the leadership of the moderate faction of the Republican Party and the protection offered all Americans by the U.S. Constitution.

Edgardo Medeiros da Silva is Assistant Professor of English at the School of Social and Political Sciences of the University of Lisbon (ISCSP) and a researcher in the University of Lisbon Centre for English Studies (CEAUL). He has been publishing regularly on American cultural history, American political history and American historiography, his main areas of academic research. Some of his most recent scholarship includes, "Observing the American Scene: The Abbé Correia da Serra in America, 1812-1820" (2015), "Theme and Subject Matter in Francis Parkman's *The Old Régime in Canada*" (2015), "Redeeming the Old South in David O'Selznick's *Gone with the Wind*" (2014), and "The Politics of (Non-)Belonging in The Education of Henry Adams" (2013). He is a member of the Portuguese Association for Anglo-American Studies (APEAA) and the International American Studies Association (IASA).

Lombard David

University of Liège

Dwelling on Dwelling: Home and Nature in (Native) American Literature

As Greg Garrard stresses, "[i]nterpretation and critique of the various inflections of dwelling is a major task for ecocritics interested in a predominantly political, rather than moral or spiritual, project of cultural critique that can take us beyond pastoral and nature writing, from the landscapes of leisure to the uneven terrain of real work" (2012). In this paper, I will examine American literary texts dealing with representations of dwelling or "home" as a refuge from the "tensions" or problems caused by modern civilisation and technology. Starting with Thoreau's *Walden* (1854), I will focus on the relationships between such refuges, the natural environment, and socio-political critique. Indeed, Thoreau's work displays a philosophy on nature and dwelling that has influenced other writers to ponder on the negative effects that modern technologies, capitalism and consumerism have had on the human self and, more largely, on our physical environment. Adopting an ecocritical perspective, I will therefore consider Thoreau's stay in Walden Pond as well as Edward Abbey's house trailer (*Desert Solitaire*, 1968), Christopher McCandless's "magic bus" as depicted in Jon Krakauer's *Into the Wild* (1992) or Ken Ilgunas's "vandwelling" (*Walden on Wheels*, 2013) to study the socio-political and environmental concerns raised by dwelling experiences in such peculiar or isolated "homes". Finally, I will also briefly discuss the Native American perspective through an analysis of Leslie Marmon Silko's novel *Ceremony* (1977) as an example of the Laguna Pueblo's perception of nature or the "land" as "home".

David Lombard studied Anglophone (especially American) and Hispanic Cultures and Literatures at the University of Liège, Belgium and received his master degree in 2016. Now a prospective doctoral student, his fields of interests include the relationships between American literature and the environment, ecocriticism, American Transcendentalism (and American "transcendentalist" literature), and the aesthetics of the sublime.

Bénédicte Meillon

Université de Perpignan

Restoring the Body as House, the Community as Home, and the Earth as Dwelling in Barbara Kingsolver's *Animal Dreams*.

In her poem entitled "This House I cannot Leave," Barbara Kingsolver envisions the body as the corporeal house of the self, one that has been broken into in the course of a rape. This metaphor is extended throughout her novel *Animal Dreams*, a *bildungsroman* that takes the protagonist back to her home place, back to a sense of self and belonging. Building from Sheryl Stevenson's analysis of this novel through the lens of trauma studies, this paper draws from ecopsychology to show the interrelational movement conducted by Codi,

restoring her mind and healing her individual traumas as well as the earth.

This paper will tease out various conceptions of home and belonging envisioned on different planes: the small, physical sphere of one's inner mind existing within the limits of one's body; to the kinetic, peripheric sphere of our everyday living place and community; and, finally our animal, elemental, mineral and cosmic selves, as earth-dwellers. As in most of her fiction, Kingsolver's writing moves through these concentric spheres so as to challenge the concept of one's existence as a separate self, showing that individual as well as collective traumas can alienate the subject on several, interrelated levels, thus making her suffer from a complex, pathological inability to belong. I will first delve into the expression of Codi's trauma via her body, focusing on leitmotiv symbolizing severance and images of estrangement evoking Freud's concept of *unheimlich*. Second, I will widen the scope of Codi's belonging to her community, as a citizen of Grace, Arizona, and with reciprocal relationship with it that conveys an ecofeminist ethics of care. Finally, I will examine the characters' relationship to the environment where they are embedded, the experiences of which point to the Earth as our most quintessential dwelling place, prolonging and transcending one's individual existence and finitude.

Bénédicte Meillon is an Associate Professor at the University of Perpignan, France. She is a Barbara Kingsolver scholar. Her research focuses mostly on North American Literature, with a special interest in ecocriticism, ecofeminism, ecopoetics, mythopoeia and magical realism. Her published research deals with the works of Paul Auster, Russell Banks, Aimé Césaire, Roald Dahl, Barbara Kingsolver, Linda Hogan, and Annie Proulx. She co-directs and organizes the Perpignan Ecocriticism and Ecopoetics Research Group. She was the coordinator for the June 2016 International Conference on "Dwellings of Enchantment: Writing and Reenchanting the Earth" and is currently working on editing three volumes born from these and other proceedings.

Panel 6: Home and Conflict ⁽²⁾

Chair: Luísa Falcão

Denise deCaires Narain

University of Sussex

**Women's Work in the Home: Fractured Intimacies
and Approximations of Solidarity**

This paper explores the ways that postcolonial women writers represent relationships between women in the intimate spaces of the home. Focusing on women who employ other women to do domestic work, the paper explores the complicated and fractured intimacies that characterize these working relationships as they are represented in two novels, Jamaica Kincaid's *Lucy* (1990) and Marlene Van Niekerk's *The Way of the Women* (2004). In both the Anglophone Caribbean and South Africa, where Kincaid and Van Niekerk

respectively originate, domestic work has long been a major source of employment for women and, given the intimate and affective nature of this work, has generated a wide repertoire of representations of servant figures. Colonial archives are replete with references to the great difficulty of managing 'intractable natives' as domestic workers: the so-called 'servant problem'. Kincaid and Van Niekerk are alert to this history, exposing the deeply embedded inequities that structure these relationships, while also recognizing precarious moments of intimacy and solidarity between 'maid' and 'madam'. In providing such messy and conflicted representations of relationships within the home, I argue that the texts suggest productive ways to rethink feminist solidarity in a more globally-attuned, if fractured and approximate, manner. This entails relinquishing the lure of home-as-haven and recognizing, instead, the layers of physical and affective labour that underpin it, and entangle those who work unequally within the home.

Denise deCaires Narain is a Senior Lecturer at the University of Sussex, teaching courses on postcolonial women's writing and a specialist course on the works of Jean Rhys and Jamaica Kincaid. She has published widely on Caribbean women's writing, including two monographs: *Contemporary Caribbean Women's Poetry: Making Style* (2002, 2004) and *Olive Senior in the Writers and Their Work series* (2011). She has also published essays and chapters on a wide range of postcolonial women's texts and is currently working on a monograph, titled *Strange Intimacies: Representing the Servant in Postcolonial Women's Texts*. She is also the Director of CHASE (Consortium for the Humanities and Arts South East England).

Susan Ash

Edith Cowan University

**'One that Returns': Home and the Gothic Revenant
in Simone Lazaroo's Fiction**

Andrew Hock Soon NG has stated that "Asian literature is rich with narratives of haunting, the uncanny, and the monstrous"; furthermore, reading these tropes through a Gothic lens, despite its Western history, can bring into focus concerns otherwise 'obfuscated and peripheralized' (2000 12).

The work of Simone Lazaroo, a Eurasian writer born in Singapore who has resided in Australia for most of her life, brings us to this issue from a different angle. In her doctoral exegesis (2004), Lazaroo openly articulates her desire to recuperate her cultural heritage, a sense of home and belonging. *The revenant*, Derrida's ghost that returns, and *haunted house*, a Gothic trope embodying the uncanny, might be read as manifestations of this desire, translated into such narrative images as the family homes in her fiction, or the Uncle who 'night flies.' These ideas resonate particularly with memoir and its investment in notions of dwelling as well as a sense of being 'at home'.

Lazaroo does not claim the term Gothic; nor do I seek to impose it. Rather I am interested in Goldman and Saul's point that the apparent 'return' of the trope of 'haunting' relates to the unprecedented movement and dislocation of

people across the globe' in search of, indeed, in need of a home (2006, 648). Thus, I will consider how we might use the gothic lens to tease out implications as Lazaroo engages in a kind of hybrid text that openly seeks to do the work of postmemory (Marianne Hirsch), that is, remembering the memories of traumatised generations who came before us, seeking to reanimate the past without appropriating it. At the same time, I build on the idea from Derrida that revenant may be a return, but it is also originary; it 'begins' by the 'coming back' (my emphasis, *Spectres of Marx*).

Associate Professor Susan Ash is Coordinator of English in the School of Arts and Humanities at Edith Cowan University in Perth, Western Australia. She has published on postcolonial and women's writing. Her most recent monograph, *Funding Philosophy: Dr Barnardo's Metaphors, Narratives and Spectacles* (2016, University of Liverpool Press), combines discourse analysis with literary critical perspectives to analyse how the British philanthropist used these three elements to raise funds and create a global identity in the mid- to late-Victorian period. Currently, she is working on monograph that examines the Gothic in Victorian Evangelical tract fiction and the penny dreadful.

Campbell Jefferys

Independent author

This is no place like home: escape, reinvention and the search for home in the books of Campbell Jefferys

Anatopism describes something that is out of its proper place. In *The Bicycle Teacher*, *Hunter* and *True Blue Tucker*, the three main characters share a sense of feeling they are out of their proper place and not at home. They seek escape and yearn to find the place they can call home. Can leaving home help you develop as an individual, and can home be more than just a place? This paper demonstrates that home is not only a place, but can also be something specific: the connection to a system, a lifestyle, or a person. In his books, author Campbell Jefferys turns East German communism, the easygoing Aussie lifestyle and a Munich girl named Waldtraut into homes. This paper also shows that the quest to find home is just as important as arriving. The journeys of Michael, Peter and Darius to find their proper places change them for the better and follow similar paths: the unsettling feeling that were born in the wrong place, the desire to escape, an instinctive search to find the right place, a reinvention, and the comfort and relief of coming home. Their journeys, as outlined in this paper, show that home is far more than just four walls and family. It can be something we have yet to find or even knew existed. We might spend our entire lives in a place that doesn't feel like home, but the rewards are there for those with the courage to go looking for their proper place.

Australian writer Campbell Jefferys has published four books under his own name and two books under the pseudonym Royce Leville, including *A Little Leg Work*, which won the 2012 Next Generation Indie Book Award for fiction. He has also won awards for *Hunter* and *True Blue Tucker*, received several prestigious writing residencies, and had a story made into the short film *Mikelis*, starring James Cosmo. His writing has appeared in magazines and newspapers all over the world. He taught creative writing and Australian Studies at the University of Hamburg from 2008-2014.

Alexandra Cheira

ULisboa/ULICES

Mirror mirror on the wall, whose home is the scariest of them all? Representations of domestic settings in wonder tales

Home is generally the starting point in wonder tale narratives, often changing at the start of the tale from safety to danger to signify the uneasy beginning of a new family via the introduction of a wicked stepmother. In other cases, however, it is leaving home which proves dangerous for the protagonist, since she is exchanging familiar surroundings where she feels protected for a potentially risky unknown.

Regardless of the initial depiction of home, this paper aims to demonstrate, the narrative is dependent on the protagonist leaving home and plunging into the unfamiliar, whether for punishment or for reward. To illuminate the ambivalent meaning of home in the universe of wonder tales, the paper will analyse representations of home in such tales as "Snow White", "Cinderella", "Sleeping Beauty", "Rapunzel", "Beauty and the Beast", "Little Red Riding Hood" and "Hansel and Gretel".

Alexandra Cheira is a researcher at ULICES (University of Lisbon Centre for English Studies, Portugal) and a PhD candidate at the University of Lisbon. Her current areas of research include contemporary women's writing, women's studies and, particularly, gender issues and wonder tales in A. S. Byatt's fiction. She has published articles and book chapters on A. S. Byatt's fiction, *The One Thousand and One Nights*, the conteuses, Victorian women writers and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (Inter-Disciplinary Press, 2012). She translated A. S. Byatt's "Cold" into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (eds. Ana Raquel Fernandes and Mário Semião, Textos Chimaera, 2014), an anthology of short fiction by contemporary British and Irish authors in translation.

Panel 7: Home and Exile Chair: Margarida Martins

Donna Coates

University of Calgary

Australia as Prison or Place of Freedom in World War Two Fictions by Susan Temby and Dale Turner

Australia's brief history has been marked and marred by instances of captivity, particularly in terms of immigrant groups, and here specifically to the unjust and unjustifiable treatment of Italians and Italian Australians during the Second World War. The entry of Italy into the Second World War brought considerable disruption to the over thirty-thousand strong Italian-Australian community, whose presence was seen by the Australian authorities as a serious potential threat to national security. About 4700 mainly male Italian Australians (referred to as local internees) were incarcerated in internment camps, while women and children were left to fend for themselves in a hostile environment. But as historians Claudio and Caroline Alcorso record, in addition, nearly 18,500 Italian POWs (known as overseas internees) were confined in Australia between 1941 and 1947, representing a (temporary) 50 per cent increase in the Italian-born population of the country. Most were brought from the Middle East and India; their importation to Australia proved to be the largest exercise in mass labour migration yet undertaken by an Australian government. These POWs were either imprisoned in approximately thirty camps across Australia or allocated to farms nearby rural control centres.

Two contemporary novels — Susan Temby's 2002 *The Bread with Seven Crusts* and Dale Turner's 2011 *The Farmer's Wife* — document that while POWs suffered from loneliness, boredom with the dull routine of confinement, as well as anxiety about the fate of friends and relatives in Italy, their experiences with their employers, especially those fortunate enough to work on farms outside the wire, were generally cordial. Overall, these novels emphasize that not only did the hard-working Italian POWs make a significant contribution to the Australian economy during the war years, but also that many wished to return after repatriation, to make Australia their home. Temby's and Turner's novels offer compelling reasons why so many men (a total of one-fifth, or 3700, sponsored in many cases by the farming families they had worked for), should have chosen to re-locate. My paper, informed by several historians' accounts of POW experiences, as well as theorists such as Tim Cresswell, suggests that POWs' hardships notwithstanding, much good came from both the internment of Italian Australians and Italian POWs. As Gitano Rando argues, the relations between Italians and Australians provided one of the links in Australia's transition from a traditional British society towards a more broadly based multicultural society in the quarter century after the end of the war.

Donna Coates teaches in the English Department at the University of Calgary. She has published dozens of book chapters and articles on Australian, Canadian, and New Zealand women's responses to the First and Second World Wars, the Vietnam War, and contemporary warfare in fiction and drama. She has edited or co-edited five books on Alberta writing and Canadian war drama and is currently editing an eight-volume series on Women and War for Routledge Press' History of Feminism series.

Maria Photiou

University of Derby

There will be no Homecoming: Visual Narratives of Home, Exile and Belonging

In the last few decades, there has been a significant growth in the visibility (locally and globally) of women artists who have produced art that questions and challenges both their social position and their complex histories. This paper investigates visual narratives of women artists and the ways in which it is embedded in the space of each location. It aims to reflect on artists' experiences of borders (both physical and psychological), location and narrations of homeland (both 'lost' and existing).

It focuses on visual practices of Palestinian artist Alexandra Handal, Lebanese artist Andrea Shaker and the Greek Cypriot artists Katerina Attalidou and Lia Lapithi, who engage in questioning and challenging issues on homeland, culture, borders, history, citizenship, identity and migration.

This paper will enquire how the idea of homeland – real or imagined – is represented in visual works and will investigate how the usage of images can challenge the concept of homeland through an inter-disciplinary analysis of the concepts of exile and belonging. Through the discussion of images, this paper will consider how these practices serve as a reminder of exile and will explore the ways in which politicised narrations of home emerge as visual interventions of history, memory, longing and understanding of homeland.

Maria Photiou is an art historian and a Research Fellow at the University of Derby. She holds a doctorate in Art History from Loughborough University. She worked as a Research Associate at Loughborough University, developing an AHRC funded project entitled 'Narratives of Contested Lands: Homeland, Citizenship and Identity in Cyprus'. Publications include 'The Green Line: Greek Cypriot Women Artists' Politicised Practices', 'Who Are We, Where Do We Come From, Where Are We Going To? Greek Cypriot Women Artists in Contemporary Cyprus', and 'Be/come Closer to Home: Narratives of Contested Lands in the Visual Practices of Katerina Attalidou and Alexandra Handal'.

Victor Marsh

School of Communication and Arts, The University of Queensland
Dis-locations and re-locations. Christopher Isherwood and the search for the 'Home Self'

British expatriate writer Christopher Isherwood (1904 – 1986) spent more than half his life in California. In addition to his work with the Hollywood movie studios he published many novels, and four autobiographies, the last of which, *My Guru and His Disciple*, was published in 1980. Given the notoriety that accrued after the publication of his earlier, 'out' autobiography, *Christopher and His Kind* (1976), following which he was feted as a literary icon for the Gay Liberation movement, for him to provide testimony of his religious life was in direct contravention of the prevailing discourse that would cast unapologetically 'queer' men as pariahs from religious communities, at least in those groups adhering to the Abrahamic lineage. (That marginalization extended into other fields, including psychological medicine, which interpreted sexual orientations beyond the standard binary model as pathological.)

Isherwood found his way 'home' through the sincere study of the teachings of *Advaita Vedanta*, under the guidance of his *guru*, a Swami in the Ramakrishna Order of monks, who presided over a temple in Hollywood.

"It is not 'home' that one cries for," Isherwood wrote in 1971, "but one's home self." This paper investigates how his Vedanta study, sustained over a period of 40 years, enabled Isherwood to realize a deep connection to a 'home' that had less to do with geography, culture, or family ties than with a deep internal re-orientation that shifts the notion of a personal self into a re-alignment with the unified field of consciousness that underpins all life forms.

Victor Marsh, PhD is an honorary Research Fellow in the School of Communication and Arts at the University of Queensland, in Australia. He has published widely in international journals and essay collections. His books include the biographical study *Mr Isherwood Changes Trains* (2010), an autobiography, *The Boy in the Yellow Dress* (2014) and, as editor, the collection of essays *Speak Now: Australian perspectives on same-sex marriage* (2011). Previously he taught meditation on behalf of his guru in a dozen countries across E. Asia and the Pacific rim and he produced stories for television shows in Sydney, Melbourne and Los Angeles.

Panel 8: Home and Trauma

Chair: Sara Henriques

Lara Bardsley

La Trobe University
Returning home: A Creative Exploration of Self

Within us are many stories, some we use to define our sense of self and the world around us, others, perhaps reside hidden in the depths of our psyche. The

nature of defining home can be literal and metaphorical, referring to a sense of place where one belongs, is witnessed and from where our lives originate and where we may return. While cognizant of the labile nature of memory, the impact of language, culture and time on narrative identity, this presentation will argue for a sense of home that is accessible irrespective of where we physically exist and the experiences that shape our identity, because it resides within us. The creative arts can be a natural language for liminal and experiential states of being. This presentation will reference the author's practice-led PhD research into what it means to know the self, discussing the emergent themes through creative narrative using fine art and documentary film. The transpersonal methodology used in the research is both embodied and organic and reveals the Self as comprising of layers of narrative that include personal and transpersonal experiences of 'belonging' and 'home'. 'Returning home' is defined as a profound connection with a felt-sense of wholeness and unity, one that has influenced the identity, meaning making and the lives of the researcher and participants. The presentation will be through a short film and the author will be available for questions and panel discussion via Skype from Australia.

Lara Bardsley is an artist and a transpersonal, clinical and counselling psychologist. For the past 30 years she has pursued her interest in narratives of transformation through training in creative arts, Jungian and transpersonal psychology, Buddhism, meditation and mindfulness practice. She is a professional artist, published writer, practicing psychologist for 25 years and a registered supervisor of clinicians. She is currently completing her PhD in Humanities, Creative Arts at La Trobe University, Melbourne, Australia on extraordinary stories and emergence of the transcendent in the everyday. More information can be found on her website: <https://larabardsley.com>

Patricia Lobo

ULisboa/ULICES

**At Home on the Border: Conflict and belonging in Gaspar de Alba's
Desert Blood (2005)**

In the twin cities of El Paso-Ciudad Juárez, the interconnection between the first and third worlds generates collision and amalgamation of cultures, economies and policies. Residents find themselves confined to stereotypes propagated by popular discourses, whereas hard regulatory practices are implemented by immigrant services to stop the flow of population from Mexico to the USA and hyped ideas conveyed by the media reinforce the prejudice against Latinos. Moreover, since the 90s, gender violence has been proliferating in extremely violent forms: hundreds of women have been murdered, raped and abducted, and thousands are still missing.

In *Desert Blood* (2005), Alicia Gaspar de Alba uses her experience as a Chicana from these border cities to inform against the dehumanization of women, to criticize the apparent unconcern of the governments about the enhance of gender violence, to deconstruct stereotypes based on patriarchy models and

to build up a new identity role for women who, just like her, feel the border as their home. This proposal focuses on the links between the author's experience and the story narrated by the protagonist of this novel, Ivon Villa, analyzing the way the character faces the different problems her home entails: How does she respond or resist to stereotypes, violence, taboos, rules and laws? How does she claim her self-definition in the uneasy dynamic of conflict and belonging? How does she learn to reconcile her identity with the trauma caused by the border context?

Patrícia Alves Lobo holds a PhD in Literature and Culture (American Studies), an MA in English Studies and an MA in Foreign Language Education. She is a researcher at ULICES (University Lisbon Centre for English Studies), where she integrates the American Studies research group and at CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), where she integrates the Teacher Education and Applied Language Studies research group. Her areas of research include Border Studies, Chicano Studies and Foreign Language Education. She is also a lecturer at two Portuguese Polytechnics.

Anisha Netto

University of St Andrews

The House or Home-Trap? Re-examining Joyce's *Dubliners* at Home

"For our house is our corner of the world" (Bachelard, *The Poetics of Space*, 4). Joyce's *Dubliners* (1914) is a spatially-anchored narrative, that traces the lives of a cross-section of Dubliners, their dreams, aspirations and struggles. Dublin is their home, but they have their house, their small "corner of the world" within Dublin as well. In the four short stories that will be examined in detail in this paper – "Araby," "Eveline," "A Painful Case," and "The Boarding House," – the protagonists find it impossible to leave the house, either of their own making (a self-laid trap) or by the machinations of another (a trap laid by someone else, as is the case in "The Boarding House"). The narrator in "Araby" frets at his temporary inability to leave the house and reach the exotic "Araby," Eveline ever so poignantly comes close to setting sail to Buenos Aires but goes back to the trappings of her house after a Hamletian struggle with indecision, Mr Duffy in "A Painful Case" rejects his one chance at love so that the fabric of his house is not disturbed, and in "The Boarding House" Mrs Mooney clearly traps Mr Doran into his adopted house, exploiting his false sense of familiarity. In this paper, I will be looking into how a house of "motionless" memories (Bachelard, 5) traps its inhabitants, along with their dreams through its associations with family, memory and stability.

Anisha Netto is currently reading her M.Litt Crossways in Cultural Narratives at the University of St Andrews, Scotland as part of a two year Erasmus Mundus Masters degree (2016-2018), for which she received a full scholarship of the European Commission EACEA. Previously she had obtained her Masters degree in German Language and Literature and Bachelors in English

Language and Literature at the University of Kerala, India. She is passionate about languages, music, travel as well as exploring and imbibing other cultures.

Painel 9: Home and Nation (with film screening)

Chair: Paula Horta

Castejon Vanessa, University Paris 13

Oliver Haag, Berlin State Library

Notions of Home in Aboriginal Australia

Place and Belonging: Two Australian Indigenous Audiovisual Creations

Home and belonging are pivotal notions in Indigenous understandings: they connote the original and first inhabitation of Australian lands, relate to colonial dispossession and cultural and racial sovereignty. Home and belonging have been contested sites, products of interracial violence as much as adaptation and collaboration. In this comparative paper we try to analyze the notions of home in two relatively recent audiovisual creations – the series *Redfern Now* and the film *Samson & Delilah*. One is set in an urban location, while the other plays in a remote area on the country.

Redfern Now (2 seasons) is an Australian television drama series screened on ABC1 in Australia, produced by Blackfella Films, 2012-2015, directed by Rachel Perkins, Catriona McKenzie, Wayne Blair and Leah Purcell. It is said to be the first drama series written, directed and produced by Indigenous Australians. The main topic is the neighborhood. Redfern is the Indigenous part of Sydney with a long-standing history of contestation. Do the creators use place to make historical standpoints in the series? Are the topics universal or do the topics "belong" to the very places depicted? Are there any stereotypes about belonging? Is there a spectacularisation (or pride to belong) against exotic representations?? Race and class are among the main topics but the series also includes a vision of the relation to non-Indigenous people/ people outside the neighborhood. Inside and outside the place, belonging and unbelonging?

Directed by Warwick Thornton, the Indigenous Australian film *Samson and Delilah* (2009) is focused on a small Indigenous community in the Northern Territory – or what is often referred to as the outback. Spoken dialogues hardly exist in the film, yet the notions of place and home are abundant. References to land, leaving and remaining in the community as well as racialised stereotypes unfolding when leaving the community are paramount cultural codes to be recognised in the film. The paper analyses (Indigenous) notions of place and home perceptible in *Samson and Delilah* and shows how home is related to Indigenous sovereignty and how it can be considered a product of different

meaning. Cultural codes of home are subject of diverse translations and differing in various socio-cultural locales.

Vanessa Castejon is an assistant professor at University Paris 13, she has been working on Australian indigenous issues for two decades. Her work concentrated first on the evolution of Aboriginality/ies through political claims and fight in Australia. Later she studied Indigeneity in the UN. She then focused on the representation of Australian Indigenous people in Europe: in museums, literature and worked as well on the reception of Australian Indigenous cinema/series in Europe. She also co-edited a volume on Ego-histoire, Europe and Indigenous Australian studies entitled *Ngapartji Ngapartji*.

Oliver Haag, PhD (Edinburgh University), MA (University of Vienna), is Professorial Fellow at the Center for Transcultural Studies, Vienna. His research interests lie in the areas of European reception of Indigenous New Zealand and Australian literatures, the history of publishing and critical race and whiteness theory. With Anna Cole and Karen Hughes, Oliver has co-edited a book on ego-histoire and Indigenous Studies, *Ngapartji Ngapartji: Reciprocal Engagement* (Australian National University Press, 2014). His book on 'Cultural Narratives of Race in the German Empire' will be published by Berghahn Books in 2017. With Eva Schandevijl he has completed a special issue of *National Identities* (Routledge) and, with Linda Westphalen, a special issue of *JEASA* on Ruby Langford Ginibi. Oliver's scholarship has appeared, among others, in *Continuum*, *Aboriginal History* and the *Journal of New Zealand Studies*. He is co-editor of the bilingual Australian Studies Journal (*Zeitschrift für Australienstudien*).

Panel 10: Longing for Home and Utopia⁽¹⁾ Chair: Rhian Atkin

Joshua Lok

Nanyang Technological University

**"Of Colonial Legacy and Peranakan Beauty: Two Homes
in Amitav Ghosh's *The Glass Palace*."**

This paper seeks to establish aesthetic analysis as an integral approach to postcolonial literature, taking attention to form and depictions of beauty to stand for aesthetic qualities. More specifically, it reads the treatment of food in Amitav Ghosh's *The Glass Palace* (2000) and Romesh Gunsekera's *Reef* (1995) as aesthetic achievements that resonate powerfully with many postcolonial concerns, in particular how home is conceptualised and represented. Food seems merely domestic and therefore apolitical. But in the play of flavours and spices and odours are the threads of colonial enterprises, national histories, independence movements, family legacies and personal narratives entwined around representations of home. This paper engages with how the histories of India and Sri Lanka are indelibly shaped by their colonial past, and explores how the experience of and longing for home gave rise to innovative cuisines, like Peranakan food in *The Glass Palace* and a fusion of Asian and Western tastes

in *Reef*. By charting how characters variously conceptualise home to situate their identity in the world, this paper discerns in the narratives surrounding food the particular tensions and challenges colonial rule dealt to notions of home and belonging. Finally, it argues that studying the aesthetic qualities of postcolonial literature is not an undermining of its theoretical and political aims. For aesthetic study sharpens readers' appreciation for how the socio-political agendas that impel postcolonial writing can be inscribed on the images and stories surrounding food.

Joshua Lok is a graduate student with the Division of English, School of Humanities, Nanyang Technological University, Singapore. He completed his Bachelor of Arts in English Literature with First Class Honours and is currently pursuing a Master of Arts in English Literature with a focus on the works of Muriel Spark. He has an abiding interest in German philosophical aesthetics and is exploring how the works of Schiller, Schelling and Nietzsche prefigure and inflect postmodernism.

Bruno Mazolini de Barros

Pontifícia Universidade Católica do Rio Grande do Sul
A Woman, a House, a Country: *A gorda*, by Isabela Figueiredo

This presentation will discuss the novel *A gorda* (2016), by Isabela Figueiredo, exploring the representation of "home" in the text. The idea and meanings of "home" will be developed on two levels: (1) the textual structure, since the chapters are organized in rooms - each of them has a title that even indicates this, such as "Bathroom", "Living room" and so on; and (2) the importance of the space of home in the novel, especially regarding its influence on the main character's life, Maria Luísa. When considering all of these points, the analysis will be based on Gaston Bachelard's *Poetics of Space*, and the idea of home as a space not only lived in, but also *dreamed of*. It will also be based on Otto Bollnow's *Human Space*, and the concept of "lived-space" and the centrality of the space of home in the individual's experience. Through exploring these and other theories - such as observations from humanistic geography and literary criticism - the house in the novel *A Gorda* is revealed to be more than simply a setting. More than merely a physical space, the home is a stage where the character's own self and even the conflicts of a country, Portugal, can be showcased and played out.

Ph.D student in the Theory of Literature Program at Pontifícia Universidade Católica do Rio Grande do Sul - PUCRS, Brazil. Member of the research group Cartografias Narrativas em Língua Portuguesa: redes e enredos de subjetividade (PUCRS). Currently studying contemporary Portuguese literature, with a primary focus on novels published after 2000.

Elisabete Lopes

Polytechnic Institute of Setúbal

**Home is Where the Body is: The Photographic Haunting
of Francesca Woodman**

Francesca Woodman (1958-1981) was a North American photographer with a precocious talent, who left behind a vast legacy of artistic works, despite her short life.

Woodman weaves visual narratives whose central themes revolve around the dichotomy between home and the female body. In her photographic collection, she interrogates the concept of home and its polysemic meaning by concentrating on desolate spaces. By focusing her camera upon derelict houses and spaces, she metaphorically invokes the idea of home and the duality between home and body. The house in ruins translates into a fragile corporeality, bringing to mind the transience of the body in its role as the soul's home. In this intricate visual context, the ruined houses, the concept of home and the female body appear to be somehow fused.

However, these uncomfortable houses/spaces also seem to allude to a domestic space that is transformed into an environment which becomes paradoxically too claustrophobic and thus incapable of accommodating the female body.

She photographs her young, round and fertile body against these derelict scenarios in order to create contrast. The straight and static walls contrast with a dynamic body which carries organs and a diversity of fluids. From this perspective, one can argue that the concept of home is a way whereby Woodman reflects upon female identity, the paradoxes of the flesh and the soul, anxieties of gender and issues concerning female reproduction.

In all likelihood influenced by the works of H.P. Lovecraft, Edgar Allan Poe and Charlotte Perkins Gillman, Woodman sets out to examine the idea of home by means of a visual language in which death walks hand in hand with life. In this light, the young artist's approach regarding the domestic spaces she selects for each photographic shoot is imbued with a haunted quality that contributes to frame her work within the Gothic genre.

Elisabete Lopes is an English Lecturer at the Polytechnic Institute of Setúbal. She holds a Masters Degree in English Studies and a PhD in the field of North-American Literature. The thesis dwelled upon the Female Gothic in the works of Sylvia Plath, Anne Sexton, Francesca Woodman and Cindy Sherman. She is also a member of CEAUL (Centre of English and American Studies), the research centre from the Faculty of Letters of the University of Lisbon. The Gothic genre, Horror cinema/literature, and Women Studies have been privileged areas of research and publication in the course of her academic career.

Panel 11: Longing for Home and Utopia ⁽²⁾

Chair: José Duarte

Joshua Adams

DePaul University

DreamWork's "Home": Aliens and Family-Friendly Colonizer Narratives

Would like to present a paper on the animated film *Home* and discuss how the story of family, belonging, bravery and funny aliens taking over earth can be read as a narrative about colonization. By using the sci-fi trope of alien invasion, *Home* carries complex discourse between colonizers and the colonized.

Home follows Oh (a clumsily alien of the Boov) who meets Tip (an young girl immigrant from Barbados. Tip is separated from her mother after the Boov invade Earth and all humans except for her are relocated to Australia. Oh becomes a fugitive by accidentally sending a house-warming party invitation to the Boov's powerful enemy the Gorg. In order to escape, he makes a pact with Tip to take her to her mother. Along the way, Tip shows Oh the humanity of humanity, and Oh unravels the secret to why the Boov are perpetually running away and taking over new planets.

I would like to discuss different themes, tropes, and readings of the film such as: how colonization complicates the idea of "home"; relocation of native populations; Tip as symbol for natives "proving" their humanity; Oh as colonizer who assumes native population is "primitive", then realizes they have complex feelings "too" (for example, when Tip explains to the confused Oh that she can be sad and mad at the same time); assuaging colonial guilt; the paradox of indigenous and colonial settlers learning to share "their" home; negative peace (absence of tension versus positive peace, presence of justice), and more. *Home* is a good example of how "people think with stories – how even a fun, family movie can have rich, deep, and critical historical subtext.

Joshua Adams is an arts & culture journalist and adjunct instructor at DePaul University. He's particularly interested in race and gender, and how these topics intersect within art, culture, and politics in current and historical contexts. He has done work with publications such as Brooklyn Mag, PopMatters, News One, The Guardian, Ebony, Teen Vogue, Colorlines, and more. He will be presenting a papers at several conference in 2017, including the "Discursos de poder: Planting, Perpetuating, and Protesting Power in Literature and Linguistics" at UCLA.

Gonçalo Cholant

U. Coimbra/CES

**The Politics of Naming Spaces and Racial Belonging
in Edwidge Danticat's *Untwine***

African-Americans are not able to fully call the United States their home, since questions of acceptance and belonging still linger around the axis of identity and race. Edwidge Danticat's *Untwine* (2015) deals with the story of sixteen-year-old twin sisters and the incident that separated them forever. When one of them is long bedridden in a coma and unable to communicate, her only option is to revisit her past in memory, pinning together information about herself, her family and her community. The creation of this internal universe is permeated by choices that transpire a racial consciousness and engagement with the creation of possible alternate realities of equality. This analysis is an attempt to better understand such dynamics of belonging and identification in literature. The author's choice of names for spaces and characters should come into consideration, since the author chooses to elicit clearly racialized epithets for relevant aspects in the novel, creating a universe where Black historical figures have prominent positions, in clear defiance of the marginalization and erasure still effective in our days. Danticat (re)creates a "home" for the characters in which blackness is celebrated and memorialized.

Gonçalo Cholant holds an MA (2012) in Feminist Studies by the Faculty of Humanities at the University of Coimbra (FLUC), Portugal, and a BA (2008) in English Language and Literature by the Federal University of Pelotas (UFPel), Brazil. Currently, he is a PhD candidate in the American Studies program at FLUC/CES, holding a scholarship granted by the Fundação de Ciência e Tecnologia (FCT). His research interests are African-American Literature, Caribbean Literature, Autobiography, Women's Writing, Feminist Studies, Representations of Violence, and Trauma.

Zuzanna Sanches

ULisboa/ULICES

The city as Palimpsest of Imaginary Homelands: Teju Cole and his *Open City* (2011)

The novel *Open City* (2011) depicts the process of translating the intellectual and imaginary experience of a city into a lived home through physical movement represented by strolling. Teju Cole uses the paradigm of an observing *flâneur* as a vehicle for getting to know the city, for imagining and re-imagining the home that in Cole's case was lost in early childhood and solely recorded through photos. Having a thorough knowledge of the city's landscape reinforces the sense of belonging. The transition from the city as an imaginary homeland into a familiar, palpable space happens in a dialogue that the strolling *flâneur* constructs with his own past narratives and the narratives of a city weaving now the thread of his

own present life through the city's landscape.

This paper will present Teju Cole, his writing and photography and their theoretical implications on the plot of his *Open City* and his oeuvre in general.

Zuzanna Sanches (PhD, Post-Doc) researcher at ULICES/CEAUL (University of Lisbon Centre for English Studies) and CETAPS (Centre for English, Translation and Anglo-Portuguese Studies). Sanches was a visiting scholar at NUI Maynooth, Ireland and University College Dublin under the supervision of Professor Margaret Kelleher working towards her post-doctoral degree in Irish women's contemporary writing. Her research interests include Irish and British literature and culture, feminisms, gender and identity studies. Her field of work spans from performance studies, corporeality and yoga as a practical philosophy of life to visual culture and literacy enhancing the awareness of our inner self and the world. She is a member of the Narrative and Medicine project.

Marta Soares

ULisboa/ULICES

**Repatriation Through Portraiture: Disability and Belonging
in Riva Lehrer's *Circle Stories***

In its manifold dimensions, home is predominantly understood – and idealized – as a haven of safety and protection. Nevertheless, many individuals do not experience home as such, viewing it as a site of tension and exclusion due to multiple forms of "othering" such as race, sex, or disability. In a culture widely pervaded by ableism, the relationship between disability and home is often problematic, as home can be associated with confinement and forced seclusion, leading to exclusion from the public sphere and, consequently, to invisibility.

Riva Lehrer's well-known portraits of disabled individuals seek to counter such invisibility by focusing on the socially challenged body, taking disability as a specific way of inhabiting one's body that deserves being seen and represented. Starting from the complex relationship between disability and home(land), this paper addresses Lehrer's *Circle Stories*, a series of portraits of people with significant physical disabilities, analyzing her representation of disabled bodies as an opportunity to create a site of community and belonging.

Guided by a circular method, in which the participants are extensively interviewed about their lives, beliefs, and work, Lehrer's collaborative process results in portraits that aim to represent the complex selves which inhabit these bodies, weaving a visual narrative about real people at the center of their lived experience that does not use disability as a "narrative prosthesis" (Mitchell and Snyder 2000). By challenging common narratives on disability, Lehrer's portraits re-patriate the body, bringing it home by means of her collaborative art.

Marta Soares holds a PhD in American Studies from the Faculty of Arts and Humanities, University of Coimbra, with a dissertation on the poet Adrienne Rich. She is currently a researcher at CEAUL/ULICES (University of Lisbon Center for English Studies) and a member of the research project "Narrative and Medicine: (Con)texts and Practices across Disciplines." Her main areas of interest are Contemporary Poetry, Disability Studies, Life Writing, and Medical Humanities

Panel 12: Home, Exile and Trauma Chair: Marijke Boucherie

Zsófia Gombár
ULisboa/ULICES

Exile Hungarian Literature Censored in State-Socialist Hungary

After the Soviet occupation of Hungary in 1945 and onwards, politically different groups of refugees were forced to leave their homeland. The first wave of refugees included Fascist and Anti-Communist authors such as Albert Vass and József Nyírő, while the second wave consisted mainly of anti-Nazi democrats such as Sándor Márai, Lajos Zilahy, László Cs. Szabó, Imre Kovács and Zoltán Szabó. The latter chose exile as the Communist-led administration became more and more imbued with dictatorial tendencies. The last and biggest wave of refugees deserted the country after the suppression of the 1956 Revolution such as Gyözö Határ, György Faludy, Mátyás Sárközi, György Gömöri, and Tamás Kabdebó. Although the Hungarian Communist regime's overall attitude towards émigré literature might be regarded as antagonistic, a few number of literary works by expatriate writers were indeed published in Hungary. Nevertheless, the majority of exile authors remained strictly banned until the very end of the regime.

Due to the lack of written evidence of book censorship practices in Socialist Hungary, the card index catalogue of the Ex-Sealed Department of the National Széchényi Library is an unparalleled source of information for researchers. Based on this collection, a corpus of prohibited works by Hungarian émigrés was compiled. More than half of the works under scrutiny are creative non-fiction such as autobiographies, biographies, journals, and essays, but the collection contains a large percentage of autobiographical fiction. The present paper focuses on works pertaining to or including references to the left homeland, namely Hungary either in its historical past or in the same era, and analyses the different representations and authorial attitudes towards the deserted motherland, for example, erasing memories of origin and closeted sexual identity through amnesia in the novel *Under the Brightness of Alien Stars*, by Michael Porcsa, anachronistic nationalism, such as in Anthony Endrey's historical works, or caustic humour in George Mikes' writings. The paper also seeks answers to the question why the incumbent Hungarian government considered these homeland representations as a threat to society and denied public access to them.

Zsófia Gombár received her MAs from Eötvös Loránd University, Budapest, and was awarded her PhD on *The Reception of British Literature under Dictatorships in Hungary and Portugal* from the University of Aveiro. She has been a researcher at the University of Lisbon Centre for English Studies (ULICES) since 2011. Her principal research interest is literary censorship

in Estado Novo Portugal and Socialist Hungary. She is the director of the Hungarian research project 'The Reception of English-Language Literature in Hungary, 1945-1989', housed at the Savaria University Centre, and has also participated in various Portuguese research projects, including 'IndirectTrans: Indirect Translations of English Literature published in Portugal (1901-1950)' (ULICES), 'Intercultural Literature in Portugal' (CECC/ULICES), and 'TETRA: Theatre and Translation' (CEC).

Clara Ploux
ULisboa/CLEPUL
Home in Refugee Poetry

No one leaves home unless / home is the mouth of a shark. You only run for the border / when you see the whole city / running as well.

Warsan Shire, Home

*I'm burning with the shame of not belonging, my body is longing.
I am the sin of memory and the absence of memory.*

Warsan Shire, Conversations about home (at a deportation center), 2009

Being described as «a new language», the arising of poetry written by migrants and refugees around the world is creating a new space for self-expression and a way to overcome exile and loss. These last years, different initiatives and programs such as «Because we come from everything: poetry & migration» reuniting twenty-five poetry organizations, «Traveling Stanzas» from the Wick Poetry Center at Ken State University in Ohio (USA), or the nonprofit Kudiman encouraging people to send physical and online postcards around the theme of migration, created networks that connect and give voice to these populations. Those initiatives call the use of creativity through language to build a new territory beyond boundaries by sharing stories, feelings and emotions of longing for home. This presentation examines to what extent the use of poetry as a witness of war, persecutions and exile, articulates a deep emotional representation of home through memory and imagination, while overpassing physical spaces and contributing to bring together a new understanding of the immaterial space within ourselves. Drawing inspiration from poems expressing wounds, tensions, despair and homesickness as an attempt to give meaning to the refugee experience and its healing paths, several examples illustrating the dynamics of displacement and identity will be used to explore the multidimensional concept of home as a real/imagined place and part of a self-definition that can't be separated from human emotions and values.

Clara Ploux is the Executive Artistic Director of Luciole International Theatre (Houston, USA) and collaborates as a performing arts researcher for the Cabinet of Cultural Studies, Performing and Audiovisual Arts (CLEPUL, University of Lisbon). She holds a Master's degree from Lisbon

Theatre and Film School (ESTC), a Bachelors degree in Modern Languages-Literature from Université Stendhal (France), and trained with Broadway Teaching Group and Music Theatre International (NY, USA). She taught theatre at the Lycée Français de Lisbonne and is currently working in a mix-media performance featuring refugees poetry with the Exchange Art Program Be the Peace - Be the Hope.

Annelies Augustyns

University of Antwerp

Now I've become a stranger in my own hometown¹ – Representations of home in the diaries of Willy Cohn

Willy Cohn describes in his diaries, *Kein Recht, nirgends. Tagebuch vom Untergang des Breslauer Judentums, 1933-1941* (2006)² his alienation from his hometown Breslau during the Third Reich. In this city, home to the third largest Jewish Community of the German Reich and deeply marked by persecution, it is enlightening to reflect on the ways how victims express the feeling of estrangement in their diaries. This sense of homelessness in Breslau becomes ever more outspoken due to the *völkisch* ideology and the anti-Semitic policy. Shortly before Christmas 1938, for instance, Cohn expresses how he no longer belongs to the social fabric of the city, how he feels like an outsider in his own *Heimat*: “I went to the city! [...] I feel like a stranger in the inner city. People are everywhere, buying the last things for Christmas. We don't belong there anymore!”³ This feeling of estrangement only increases when anti-Semitic measures get worse. In this presentation, I will show what it means to live in a city where Nazis have taken control: which places become important and feel like a kind of new “home”, how is this alienation of the city Cohn used to love represented in his diaries, how does he reflect on the changes in Breslau.

Annelies Augustyns started her academic career in 2010 as a student of German and French literature and linguistics at the University of Antwerp, Belgium. In 2015 she obtained her Master's degree with *summa cum laude*. A part of her master's thesis has been published: Augustyns, Annelies. 2016. “Werdet streitsüchtig, sucht die Auseinandersetzung”. *Vergessensangst* in Ruth Klügers ‘weiter leben. Eine Jugend’. *Estrema: Interdisciplinary Review for the Humanities* 7: 1-27. In October 2016, she started a PhD about German-Jewish autobiographical literature of Breslau during the Third Reich. She presented her first paper at the congress “Jews in Racialized Spaces” in Cape Town

¹ Personal translation: “Nun ist man in der eigenen Heimatstadt ein Fremder geworden” (Cohn, p. 494, 29.11.1937)

² In English: “No Justice in Germany. The Breslau Diaries, 1933-1941” (2012)

³ Original German text: “In die Stadt gelaufen! [...] In der inneren Stadt kommt man sich wie ein Fremder vor. Alles ist voll von Menschen, die noch die letzten Käufe zu Weihnachten machen. Wir leben außerhalb!” (Cohn, p. 571, 22.12.1938)

REPRESENTATIONS OF HOME



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