

Deutscher Anglistenverband, Anglistentag 2022 (Mainz) / Section “Nomadworld: Global Mobility and the New Anglophones” (Dr. Carolin Gebauer, Dr. Pavan Kumar Malreddy, Prof. Dr. Jan Rupp)

**“NOMADWORLD: GLOBAL MOBILITY AND THE NEW ANGLOPHONES”:
SECTION PROGRAMME**

3 September 2022, 11:00 – 13:00 (Sections 1)

INTRODUCTION

Dr. Carolin Gebauer (Wuppertal), Dr. Pavan Kumar Malreddy (Frankfurt), Prof. Dr. Jan Rupp (Heidelberg)

Dr. Laura A. Zander (Münster) / Prof. Dr. Peter Schneck (Osnabrück):

Migrancy Networks and Human Rights Imaginaries: Globalized Narratives of Migration and the Legal Formation of Subjects ‘on the Move’

Michelle Stork (Frankfurt):

A Travelling Genre: Nomads in the 21st Century Anglophone Road Novel

Dr. Nadia Butt (Gießen):

The Refugee as the New Nomad: Reading Helon Habila’s *Travellers* (2019) and Mohsin Hamid’s *Exit West* (2017) as Literature of Mobility

3 September 2022, 14:30 – 16:00 (Sections 2)

Prof. Dr. Susanne Mohr (Trondheim):

Performing Cultural Imaginaries under Global Capitalism: Insights from Tourism in Zanzibar

Dr. Elena Furlanetto (Duisburg-Essen):

Everything and its Opposite: Declensions of Creoleness in the Anglophone Atlantic

Prof. Dr. Sarah Heinz (Wien):

Mobilizing the Story of Home: Lockdown and Quarantine in COVID-19 Fiction from East Africa

4 September 2022, 15:00 – 16:30 (Sections 3)

Dr. Jennifer Leetsch (Bonn) [virtual paper]:

Digital Diasporas and Dictaphones: Movements across Genre, Generations and the Globe in Warsan Shire’s Poetry

Prof. Dr. Oliver von Knebel Doeberitz (Leipzig):

“Still Waiting for Friday”: Robinson Crusoe on Social Media

Dr. Katrin Althans (Duisburg-Essen):

Women Refugees in Law and Literature

SUMMARY

Dr. Carolin Gebauer, Dr. Pavan Kumar Malreddy, Prof. Dr. Jan Rupp

Migrancy Networks and Human Rights Imaginaries: Globalized Narratives of Migration and the Legal Formation of Subjects 'on the Move'

Since the early modern period, the law has been crucial in defining the legitimacy of movement across and settlement within territorial borders thus creating various legal figurations of 'subjects on the move', e.g. the vagrant, the refugee, the nomad, the guest worker, the asylum seeker. (Fitzpatrick 2001). As Thomas Nail has argued, these examples may be looked at as specific historical and cultural variants of the central signature figure of human mobility: 'the figure of the migrant' (Nail 2015).

The continuing legal formation of legitimate and illegitimate migration not only informs dominant political narratives and cultural metaphors about the figure of the migrant, it also shapes the ideological imaginaries of migrancy in the age of globalization. Migration as a global phenomenon is thus not just a result of international statistics of mobility and the transnational transfer and counter-transfer of conceptual debates about migration policies and border control. It is also constructed by globalized narratives of migration which are produced by, and circulated in, global media and communication networks, as well as globally distributed cultural and artistic forms of representation, including literature, film, and television series. Indeed, migrancy has become a global story space. As Néstor García Canclini (2014) has emphasized, the fundamentally ambivalent nature of globalization in regard to migration is most of all reflected in the conflict between official and dominant imaginaries on the one hand, and the counter-imaginaries informed by the voices and experiences of migrants themselves – stretching across a broad range of sources and forms, including (auto-) biographical documentaries, but also literary fictions, visual representations and art works.

In regard to the role of law in the formation of legal 'subjects on the move,' this conflict between different imaginaries and figurations has become most prominent and resonant in the field of human rights. Provocatively speaking, over the last two decades the 'figure of the migrant' has become the central imaginary figuration of the subject of human rights, precisely because the universal acknowledgement of migrancy as a human rights issue, as the UN stated in 2001, has "remain[ed] scattered, fragmented and relatively limited in impact" (Appleyard 2001).

In this respect, a global literature of migration – especially in its Anglo-American forms, genres and distribution – has established itself as an important medium and voice within the larger context of human rights and literature, fostering strong arguments for the necessity of alternative and more extensive formations of legal subjectivity and the migrating subject(s) of human rights.

Our joint presentation will focus on the differences and similarities of 'subjects on the move' as they are imagined and proposed by legal and literary narratives of migration – specifically some of the more recent examples which attempt to negotiate the conflicts and convergences between the two imaginaries. We want to base our contrastive and exemplary discussion on two literary fictions within their specific contexts of human rights and migration: Abdulrazak Gurnah's *By the Sea*, and Yuri Herrera's *Signs Preceding the End of the World*. While Gurnah's and Herrera's novels differ in rather obvious ways, and while these differences have to be taken into account, a comparative perspective will highlight their shared interest in finding a specific literary answer to Jacques Rancière's question "who is the subject of the rights of man?" (Rancière 2004). Comparing Herrera's archaic and poetic 'border fiction' within the context of U.S.-Mexican migration with Gurnah's complex meditation on the formation of migrant consciousness in the context of European-African debates on human rights and the question of asylum, we attempt to argue for and critically acknowledge the commonalities of an emergent corpus of human rights literature in the field of global migration.

Literature

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Short Bio / Contact

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Laura A. Zander is a Postdoctoral Research Fellow at the Collaborative Research Centre (SFB 1385) "Law and Literature" at the University of Münster, funded by the German Research Foundation (DFG). She holds an M.A. in English Literature and Linguistics and both state examinations in Law after completing her postgraduate judicial service traineeship. After receiving her PhD by the faculty of language and literatures at the University of Munich (LMU) she worked as a lecturer in the English Department. She also worked as a research assistant and taught at the Faculty of Law at the Universities of Munich, Frankfurt and Saarbrücken, for a master's program in Digital Forensics. Publications include *Writing Back / Reading Forward: Reconsidering the Postcolonial Approach* (Berlin 2019), as well as articles on law and literature, postcolonial studies, as well as South African and Caribbean literature.

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Peter Schneck

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Peter Schneck is Professor and Chair of American Literature and Culture at Osnabrück University, and currently the director of the Institute for English and American Studies. After studying American Studies, Media and Communication Studies at the Free University Berlin and Yale University, he received his Ph.D. at the FU Berlin. Between 1997 and 2006 he taught at the Amerika-Institut / LMU Munich where he concluded his postdoctoral thesis (Habilitation). Publications include *The U.S. and the Questions of Rights* (Heidelberg 2020; co-ed); *Rhetoric and Evidence: Legal Conflict and Literary Representation in American Culture* (Berlin, 2011); as well as articles on cognitive poetics, literature and visual art, media history, cultural studies, and law and literature. Since 2019, he has been leading a research group at Osnabrück University on the formation of literary property within the Collaborative Research Centre (SFB 1385) "Law and Literature," hosted by the WWU Münster and funded by the German Research Foundation (DFG).

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A Travelling Genre: Nomads in the 21st Century Anglophone Road Novel

The contemporary road novel offers insights into mobilities in at least two ways: The road novel's protagonists are mobile and the genre itself has travelled extensively, despite literary scholars' continuing efforts to characterise it as innately 'American' (cf. Varvogli 2012, 125 and Brigham 2015, 187). Following Virant (2019), I define the road novel as characterised by three elements: it is largely set on the road, focuses on characters on the move and relies on a motorised vehicle to enable mobility. Given the global ubiquity of the "system of automobility" (Urry 2004), the genre is no longer contained by national borders. In fact, the spread of the genre has led to an ever-increasing variety of stories in which protagonists often fashion themselves as 'nomads'. While the spatiotemporal settings of contemporary road novels open up new questions about their role in 'other' geographical contexts, the genre's mobility has also enabled formal and linguistic experimentation.

In this paper, I focus on two examples that highlight, firstly, the pressures of climate change leading to new nomadic mobilities, and secondly, the genre's predilection for (hi)stories of migration. Oana Aristide's *Under the Blue* (2021) follows three protagonists who rely on cars to flee as a viral disease spreads and nuclear fallout becomes imminent across Europe. I show how the novel reconfigures narratives of automobility and insists on the characters' ongoing need for a car in their search for a new home, arguing that *Under the Blue* inverts the dominant narrative of migration from Africa to Europe, and thereby upends common connotations in cultural and literary constructions of these spaces. Simultaneously, it risks reviving colonial tropes of Africa as a paradisiac space to which European characters can lay claim in times of need (cf. Beck). Drawing more explicitly on the idea of nomads in relation to new mobilities, Jamal Mahjoub's *The Fugitives* (2021) follows a reformed band on their trip from Sudan to the U.S. and their subsequent road trip with RVer Waldo who has been on the road since 1977. While the novel mocks the idea of people from Africa as nomads after the main character regrets misleading an interviewer into thinking the band member's improvisation skill "comes from being nomads" (151), the novel's inclusion of Waldo's itinerant character and some of the band member's decision to claim asylum tentatively links modern mobilities to ideas of nomadism.

Short Bio

Michelle Stork studied English Studies, Moving Cultures, Comparative Literary Studies and History of Art at Goethe University Frankfurt and Universiteit Utrecht. She holds an M.A. in Moving Cultures – Transcultural Encounters and an M.A. in History of Art, both from Goethe University Frankfurt. Her PhD project aims at reading road narratives in fiction and film across the Anglophone world from a transcultural perspective. Since November 2020, Michelle holds a scholarship with the German Academic Scholarship Foundation (Studienstiftung des Deutschen Volkes).

Paper Abstract

The Refugee as the New Nomad: Reading Helon Habila's *Travellers* (2019) and Mohsin Hamid's *Exit West* (2017) as Literature of Mobility

by

Nadia Butt

In his foundational work *Mobility: A Cultural Manifesto*, Greenblatt observes, “The reality, for most of the past as once again for the present, is more about nomads than natives” (2009: 6). In their book *Nomadology: The War Machine*, Gill Deleuz and Felix Guattari claim, “The nomad is not at all the same as the migrant; for the migrant goes principally from one point to another [...] the nomad only goes from one point to another as a consequence and as a factual necessity” (1986: 50). They add that the nomad is “a vector of deterritorialization” (1986: 53) and that “the nomad has no history; they only have a geography” (1986: 73). To Greenblatt’s and Deleuz and Guattari’s perspectives on nomads and migrants, I add that both the experience of nomadism and migration involve travel either *before*, *during* or *afterwards* since migrancy and nomadology as a discourse as well as a social practice are tied to the theory and concept of travel (Said 1982; Bal 2002; Clifford 1989). Keeping the nomadic and migrant trajectories in view, I set out to examine the representation of refugees in Helon Habila Habila’s *Travellers* (2019) and Mohsin Hamid’s *Exit West* (2017) as literature of mobility, which mirrors new directions and developments in the genre of Anglophone travel literature. My contention is that these novels portray refugees as the new nomads, as opposed to the image of the nomads in the last centuries. Examining refugees in these narratives at the intersection of nomadism, migrancy, travel and mobility, I think along Arianna Dagnino’s lines who declares such narratives, by bi-and pluri-lingual writers, as “transcultural literature”, which, she argues, belongs to the expanding “terrain of the Literatures of Mobility, that is, those literatures that are affected by or deal with travels/exploratory drives, migratory flows, exile/ diasporic experiences, /transnational narratives, and, more recently, neo-nomadic trajectories” (2013: 131). To this end, I highlight that the movement of refugees across Europe makes us realise how the very idea of travel and mobility have undergone a dramatic transformation in the twenty-first century Anglophone literature. Habila’s novel raises questions about the legal status of refugees and their arduous struggles with paperwork to justify themselves as ‘humans in need’ just as Hamid’s novel deals with refugees as ‘illegal’ in every geographical space to which they flee. Scrutinising the emotional, ‘legal’

and cultural predicament of the displaced and dispossessed people in these two refugee novels, I also shed light on the twin dynamics of agency and victimhood as well as resistance and resilience of people on the run against all odds.

Nadia Butt is Senior Lecturer in English in the department of British and American Studies at the University of Giessen. Having gained her MPhil degree in English and postcolonial literatures at the University of the Punjab, Lahore, Pakistan, she completed her PhD at the University of Frankfurt. She is the author of *Transcultural Memory and Globalised Modernity in Contemporary Indo-English Novels* published in 2015. She has also taught British and Postcolonial literatures at the University of Frankfurt, the University of Muenster and the University of Milwaukee-Wisconsin. In 2019, she was awarded the Stolzenberg Prize by the University of Giessen for her outstanding achievements in teaching. Her main areas of research are World Anglophone literatures as literatures of travel and mobility, transcultural theory and communication, memory studies, eighteenth and nineteenth-century British literature. Her research has appeared in journals like *Prose Studies* published by Routledge, *Journal of Aesthetics and Culture*, by Routledge, *South Asian Review*, by Routledge and *Postcolonial Text* published by the University of Vancouver. Currently, Dr Butt is working on her postdoctoral project, which focuses on the travelling imagination in the literature of travel. And a collection of essays *Twenty-First Century Anglophone Novel* together with Prof Ansgar Nünning and Prof Alexander Scherr.

Performing cultural imaginaries under global capitalism: insights from tourism in Zanzibar

The adaptation of language to new cultural contexts as a result of globalization causes interesting sociolinguistic effects. Sometimes considered a “human consequence of globalization” (Bauman 1998), tourism accounts for large movements of people across cultural boundaries. The core premise of tourism is the transformational power of encounters with the Other (Thurlow & Jaworski 2010: 187), which must however be controlled and stereotyped to be marketable to tourists, thus navigating a fine line between exoticism and comprehensibility (Edensor 2001: 70). The dynamics of language choices in these “superdiverse” tourist spaces (Vertovec 2007) are complex, especially in former colonies.

This paper analyses language choices and use among tourists and hosts in the physical and digital tourist spaces of Zanzibar and discusses imaginaries created in this way. Based on ethnographic data collected in situ and on the social network Instagram, it discusses which communicative means are chosen by tourists and hosts in interaction and to engage with the ambient community on social media, and by using what discursive practices (e.g. greetings, inspirational messages, hashtags). As outlined in previous research, interlocutors overwhelmingly choose English for communication, and Zanzibaris invest a lot of financial resources in the acquisition of the language (e.g. Mohr 2020, 2021). However, English fulfils the role of a “multilingua franca” (Jenkins 2015) and is interspersed with other (usually European) languages, e.g. Italian, and simplified Kiswahili. Parts of this simplified tourist Kiswahili, such as “hakuna matata”, have acquired global fame through pop culture and are used both by tourists because they lack fluent competence of the language, and by Zanzibari hosts to create and uphold imaginaries of an exotic, yet disneyfied African tourist space. This illustrates the different economic values of former colonial and indigenous languages in the tourist space, where they are commodified to market Zanzibar as a tourist destination.

Altogether, the paper contributes to the description of linguistically and culturally complex physical and digital spaces. The close entanglement of communicative means questions the applicability of language labels and proposes a transient view of language and culture (see Makoni 2011, for instance).

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Bio note

Susanne Mohr is Professor of English Sociolinguistics at the Norwegian University of Science and Technology (Trondheim). She holds a German postdoctoral degree in English and general linguistics from the University of Bonn and a PhD in general linguistics from the University of Cologne. In 2018-2021 she was awarded several grants to research linguistic repertoires, language choices and the interface of formal and informal language learning in the physical and digital tourist spaces of Zanzibar, for instance from the Alexander von Humboldt foundation and the Cluster of Excellence “Africa Multiple” at the University of Bayreuth. Her research is sociolinguistic and applied in nature, informed by (linguistic) anthropology and constructivism. Her central research interests are *multilingualism*, *language contact*, *multimodality*, *politeness* and *linguistic epistemology*, as well as *research methodologies*.

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Anglistentag 2022 2.-5. September, Paper Proposal for “Nomadworld: Global Mobility and the New Anglophones”

Everything and its Opposite: Declensions of Creoleness in the Anglophone Atlantic

In grammar, declensions follow words as they change according to context and function. The outer appearance of a declensed noun varies only slightly across different cases, but its role, agency, and prominence change. Declension, however, also indicates a degenerative process, a slow decline, which affects single individuals or collectivities over a long period of time. This paper conjoins these two meanings of declension to suggest that certain key terms in the colonial Atlantic are subject to a similar process as they traverse regions, languages, empires, and oceans over centuries. Most significantly, declensed concepts – such as “pirate,” “renegade,” “neophyte,” “convert,” “captive,” “Creole,” and others – often correspond to liminal and mobile identities who undergo the same trajectories of racialization, ambiguation, demonization as they leave their language of origins to enter the Anglophone sphere. In this paper, I will linger on the declension of the word “Creole” in two works of the nineteenth-century Anglophone Atlantic: Caroline Sheridan Norton’s poem “The Creole Girl” (England, 1849) and James S. Peacocke’s novel *The Creole Orphans* (USA, 1856). In their travels across the Caribbean, North America, and England, the titular “Creoles” will encounter a wide spectrum of parallel but divergent definitions of Creoleness, and of themselves, tinted with varying degrees of racialization. This paper follows the iterations of the word “Creole” in these texts to showcase the instability of the discourse of Creoleness in the Anglophone Atlantic and to test the possibility of a declension of Creoleness that oscillates to cover a variety of oppositional, even mutually exclusive definitions.

Biographical Note



Elena Furlanetto is assistant professor at the University of Duisburg-Essen. Her position as principal investigator within the DFG Research Unit “Ambiguität und Unterscheidung: Historisch-kulturelle Dynamiken” is financed by the German Research Council (DFG). She is the author of *Towards Turkish American Literature: Narratives of Multiculturalism in Post-Imperial Turkey* (2017) and a co-editor of two volumes: *A Poetics of Neurosis: Narratives of Normalcy and Disorder in Cultural and Literary Texts* (with Dietmar Meinel, 2018) and *Media Agoras: Islamophobia and Inter/Multimedial Dissensus* (with Frank Mehring, 2020). She has published on the influences of Islamic mystic poetry on American romanticism, on Islamophobia and Orientalism in film and media, and on the captivity narrative. Her research and teaching interests also include hemispheric and interamerican studies, postcolonial literatures, and comparative empire studies. Elena Furlanetto is wrapping up her habilitation on “Ambiguity: Dis/ambiguated Texts and Selves in North America, 1643-1889” (preliminary title), where the focus lies on textual ambiguity in early and nineteenth-century American literature. She is a co-founder (*Antragstellerin*) of the DFG Research Network *Voices & Agencies: America and the Atlantic, 1600—1865*, together with Ilka Brasch (Leibniz University Hannover).

Proposal for Anglistentag 2022

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Title: “Mobilizing the Story of Home: Lockdown and Quarantine in COVID-19 Fiction from East Africa”

Abstract:

When COVID-19 hit countries at the beginning of 2020, most governments reacted by imposing restrictions to slow the spread of the virus. Chief among these restrictions was putting societies into lockdown, a measure that heavily regulated people’s mobility and, with it, their social interactions. People were forced, often under threat of police penalties, to remain in their private homes, an experience that made many re-evaluate this seemingly familiar space. Instead of a cosy space of retreat, home became associated with tedium and dullness at best or isolation and imprisonment at worst. It became obvious for many people that home is not ‘their’ private refuge but open to public interference and a site of negative feelings and social disparities, many of which were connected to the limitation of mobility and free movement.

The paper takes this re-evaluation of home as its cue. It assumes that COVID-19 and the ambivalent experiences of home spaces and practices during the lockdown bring into sharp focus already existing but often hidden ambivalences and anxieties within widely shared positive notions of home. Authors from East Africa have used this experience of the pandemic, and of lockdown and quarantine specifically, as a means to address politics of restricting mobility and regulating forms of community. Their creative engagement with these politics of restricting mobility effect a re-assessment of power structures tied to home and homeland, including gender, class, ethnicity and national borders. The material of the paper consists of the collection *Covid Stories from East Africa and Beyond: Lived Experiences and Forward-Looking Reflections*, published in 2020 by the African Books Collective. The paper’s thesis is that, by showing immobilized communities imprisoned in their homes, the collected stories foster a sense of home as a space of rule, division and power politics. This awareness uncovers both home and homeland as a construction, an awareness that had previously been covered up by the positive associations of home as essentialist belonging. In effect, the authors’ creative engagements with the immobilization of lockdown thus offers a creative space for mobilizing the story of home and homeland and imagining new forms of community.

Word count: 350

Short bio note:

Sarah Heinz is professor of English and Anglophone literatures at the University of Vienna. Her fields of research are critical whiteness studies, postcolonial intersections of race, class and gender, and fictions of home from Nigeria, Ghana, Australia, Ireland and Britain. She taught at the Universities of

Passau, Mannheim and Humboldt-University, Berlin. She was a visiting scholar at the Institute for Research on Women and Gender at the University of Michigan, Ann Arbor, and is currently a visiting scholar at the Moore Institute at NUI Galway, Ireland. Her Ph.D. focused on postmodern identities in Byatt's novels and her habilitation tackled whiteness in Irish literature and film.

Digital Diasporas and Dictaphones: Movements across Genre, Generations and the Globe in Warsan Shire's Poetry

Dr. Jennifer Leetsch

British Somali writer Warsan Shire's poetry has been published widely, in anthologies on contemporary African diasporic and refugee poetry, in academic journals rooted in postcolonial studies such as *Wasafiri*, and in Shire's own chapbooks published by *flipped eye*. The place where her poetry is most widely shared and read, however, is the internet. Not only is Shire herself active on various social media platforms such as Twitter or Tumblr and publishes fragments of her poetry there, but even more so do her many followers spread her work through hashtags, shares and reposts.

In the twenty-first century, the internet has become a space for young poets to reach a global, connected audience – one that is on the one hand exceptionally attuned to their subject matters (in Shire's case young women of colour), and on the other hand one that is generated by the digital equivalent of "word-of-mouth", i.e. links, likes and algorithms. The internet constitutes a complex and complicated space of reaction and response much more open and fluid than traditional means of publishing and disseminating literary works. This openness and connectivity inherent to the digital space of the internet is especially pertinent when talking about work like Shire's which touches upon the horrors of war, displacement and violence across global scales and the possibilities of reparation and coalition.

The notions of rupture and connection so prevalent in her poems, and the transoceanic bridges between East Africa and Europe built within her narratives of refuge, escape and survival, are reflected in digital spaces similarly marked by interconnectivity and conviviality. In this paper I will first place Shire's work in relation to Somalia's long-standing oral poetry tradition (such as the *buraanbur* and its transmission via cassette and Dictaphone recordings) and examine the ways her poetry takes up these genealogies, how it works around and with them to create something new that reaches across genres and generations. Following from there, I will show how the online spaces through which her texts travel constitute a world that overlaps with the global, transoceanic routes narrated in her poems.

Bio note: Dr. Jennifer Leetsch is a postdoctoral research fellow at Bonn University's Center for Dependency and Slavery Studies (EXC 2036). She is currently working on a postdoctoral project which intertwines forms and media of black life writing with nineteenth-century ecologies in, of and after the Plantationocene. Her first monograph on *Love and Space in Contemporary African Diasporic Women's Writing* was published with Palgrave in 2021. She has published and forthcoming work in, among others, *Interventions: International Journal of Postcolonial Studies*, the *Journal of the African Literature Association* and *TSWL: Tulsa Studies in Women's Literature* and is currently co-editing a volume on migration imaginaries across visual and textual spheres (De Gruyter 2022).

Abstract

„Still Waiting for Friday“: Robinson Crusoe on Social Media

Oliver von Knebel Doeberitz, Leipzig University

Ever since its publication in 1719, Daniel Defoe's novel *Robinson Crusoe* has spawned innumerable adaptations in a multitude of genres, making it one of the most-adapted texts of all time. The 300th anniversary of the novel in 2019 is an apt occasion to revisit Crusoe and his lingering presence in today's Anglophone cultures globally. In fact, there has been a welter of new 'Robinsonades' since 2000 in novels, feature films and TV series, which have attracted ample critical attention. The presence of Crusoe in gifs and memes, genres which embody "a new amalgamation between top-down mass-mediated genres and bottom-up mundane types of rhetorical actions" (Shifman 2014), however, has not garnered critical attention so far.

The paper takes as its point of departure that, with the arrival of the World Wide Web and the growing impact of globalisation after 2000, meanings of Crusoe-adaptations have undergone a profound shift, providing both commentary and antithesis to the emergence of globalised flows and networks. It will then argue that the role of Crusoe on social media websites, spread in memes and gifs, reveals illuminating insights of how the motif of the shipwrecked sailor as a 'kulturelles Narrativ' (Koschorke 2018) is employed in bottom-up processes of cultural production to provide commentary on public events and on patterns of (im)mobility, but also on the daily routines of social media users. In this, the role of the lonely outcast as a powerful symbol of an offline-existence, the presence of Friday as Crusoe's racialized Other and the image of Crusoe as a migrant and a signifier of spatial and temporal mobility can be outlined as potent elements for producers and recipients of memes and gifs.

The paper will draw extensively from four fields: the discipline of 'Adaptation Studies', research on adaptations of *Robinson Crusoe*, modes of analysis of digital texts, and research on the topics of 'globalization', 'mobility' and 'identity'. Moreover, by incorporating the methodology of Cultural Studies, the paper will also reveal how structures of inclusion and exclusion are inscribed in memes and gifs featuring the shipwrecked Englishman, thus relating these digital texts to the broader political discourse and its employment of hegemonic and 'naturalized' narratives of belonging.

Bionote

Oliver v. Knebel Doeberitz is Professor of British Cultural Studies at the University of Leipzig, Germany. His research interests include eighteenth-century culture and literature, Daniel Defoe, Adaptation Studies and science fiction. He has published two monographs, *“Solitary on a Continent” – Raumentwürfe in der spätviktorianischen Science Fiction* (2005) and *“Matters of Blood” – Defoe and the Cultures of Violence* (2010), and several edited collections of essays, among them *Teaching India* (2008), *Commodifying (Post)Colonialism* (with Rainer Emig, 2010), *Adaptation and Cultural Appropriation* (with Pascal Nicklas, 2012) and *London post-2010 in British Literature and Culture* (with Ralf Schneider, 2017).

Women Refugees in Law and Literature

The drafters of the text of the 1951 Refugee Convention through their definition of who is a refugee continued a certain narrative which started in 16th-century Europe, that of a male refugee fleeing religious and/or political persecution. This narrative is reflected in the text of Art. 1(A)2 of the Refugee Convention, which acknowledges five reasons for being persecuted: 'race, religion, nationality, membership of a particular social group or political opinion.' Gender in any form, however, is conspicuously absent from this list, as Nora Markard (2007, 376) points out. Instead, the category of 'particular social group' has become the catch-all category to also include persecution for reasons of gender. This, however, comes with a plethora of problems international law is very aware of, especially with reference to female refugees, but 'What began with a huge burst of energy and creativity in the final decade of the twentieth century has stalled spectacularly,' observes Catherine Dauvergne (2021, 728). Within the male refugee paradigm the persecution of women, it seems, has no place of its very own—neither are women considered to deserve protection simply for the fact that they are women, nor are they perceived to face the same kind of persecution men do.

This dilemma of international refugee law in relation to women also is the subject of literary representations of flight and migration. Yet apart from the obvious examples, i.e., life writing by women refugees (often 'aided' by western intermediaries), fictional literature also offers interesting insights into the shortcomings of international law in general and the Refugee Convention in particular. In my talk, I will use two texts, the short story 'The American Embassy' (2009) by Chimamanda Ngozie Adichie and the novel *Dalila* (2017) by Jason Donald, to show the ways in which literary representations engage with the problems international law is faced with in terms of female refugees. Those problems include questions of both a protection gap in relation to gender-related violence and the perpetuation of gendered stereotypes in assessing refugee claims as well as issues of credibility and trauma in narratives. As I will show, the literary texts I chose engage with those problems narratively, i.e., by selecting a number of different narrative strategies in order to expose the gendered nature and narrativity inherent in the Refugee Convention and its definition of refugee.

Works Cited

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Katrin Althans is a DFG-funded research fellow at the Postcolonial Studies Section of the Department of Anglophone Studies, University of Duisburg-Essen. For her post-doc project, she is working on 'Narratives of Flight and Migration in Law and Literature' and analysing the ways in which literary representations of refugees comment on the inherent narrativity of the law. Katrin holds a degree in English, German, and Media Studies from the University of Münster as well as a German law degree and her main research areas include Law & Literature, Refugee and Forced Migration Studies, and Australian and Indigenous Studies as well as Gothic Studies.