This KVAB contactforum is jointly organized by the Centre for Literary and Intermedial Crossings (CLIC) at Vrije Universiteit Brussel (VUB), the University of Antwerp (UA) and the Katholieke Universiteit Leuven (KUL). It explores how Europe is imagined in contemporary literature, theatre, and film, both within and beyond Europe’s ever-shifting borders. In recent years, rising nationalisms within Europe, the so-called ‘refugee crisis’ and not least the Brexit vote have increased the debate on the state and future of Europe and encouraged reflection on Europe’s identity with a renewed sense of urgency. This conference aims to contribute to the debate by examining ‘fictions of Europe’ in the contemporary artistic imagination. Rather than concentrate on representations of Europe as seen through European eyes only, the conference wishes to draw attention to the manifold ways in which the idea of Europe has inspired artists from across the globe. In addition, it is particularly interested in how ongoing processes of European integration, non-European migration as well as regionalism and decentralization within Europe have diversified artistic articulations about Europe.

The conference will examine to what extent narratives and aesthetics in ‘fictions of Europe’ provide specific insight into the emergence of new, transnational and/or cosmopolitan identities and the imagination of topographies beyond the nation state. It invites scholars to shift focus from a monolithic, undifferentiated notion of Europe, in which the ‘old continent’ is regarded as synonymous with the imperial ‘centre’ or ‘the West’,
to transcultural, hybrid, and entangled visions of Europe and everyday ways of ‘being European’. Another point of inquiry are European borderlands and other ‘topological hotspots’ and the role they can play in reflecting on Europe’s ambivalent spatial and cultural demarcations.

The conference aims to add to the body of knowledge of Europe and European identities by seeking to establish what kinds of (relationship with) Europe feature in the artistic imagination (cradle of culture, Fortress Europe, El Dorado; ancestral home, place of refuge, imperial mother country, ‘imaginary homeland’ etc.), and whether utopian or dystopian references to Europe prevail. In addition, it poses the question:

- how European and non-European spaces are conceptualized (fluid/static, discrete/entangled etc.) in order to determine if contemporary ‘fictions of Europe’ perpetuate or challenge existing and potentially Eurocentric topographies and spatial divisions.
- which issues (e.g. cross-cultural exchange, shifting peripheries, post-national tendencies, failed European integration) or discursive and political functions are linked to the depiction of European spaces.
- how imaginings of Europe compare across different artistic media and whether (or not) certain aesthetics strategies (e.g. recurrent modes and genres, shared metaphors and motifs) are specifically predisposed to the exploration of ‘imaginary Europes’.

Ultimately, the exploration of ‘fictions of Europe’ will show how they echo antagonistic reactions to Europeanization processes or enable a critique of past and present conceptualizations of Europe.

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**CONFERENCE PROGRAMME**

**Thursday, 28 March 2019**

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<td>10:00</td>
<td>Keynote I&lt;br&gt;&lt;b&gt;Prof Dr Frank Schulze-Engler (FRANKFURT):&lt;/b&gt; &lt;br&gt;“Multipolar Imaginations: Fictions of Europe in a New World Order”&lt;br&gt;&lt;i&gt;Chair: Janine Hauthal (VUB BRUSSEL)&lt;/i&gt;</td>
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<td>11:30</td>
<td>Panel I: “Postcolonial Europe”&lt;br&gt;&lt;b&gt;Prof Dr Lars Jensen (ROSKILDE):&lt;/b&gt; &lt;br&gt;“Deconstructing Nationhood for a Contemporary Postcolonial Europe”&lt;br&gt;&lt;b&gt;Dr Anna-Leena Toivanen (LIÈGE):&lt;/b&gt; “Afroeuropean Itineraries and Representations of Europe in Francophone African Literatures”&lt;br&gt;&lt;i&gt;Chair: Bénédicte Ledent (LIÈGE)&lt;/i&gt;</td>
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<b>Prof Dr David Callahan (AVEIRO):</b> “Europe as Damage in the Work of Janette Turner Hospital”
<b>Dr Janine Hauthal (VUB BRUSSEL):</b> “Countering the Eurocentric Gaze? Europe in Contemporary Australasian Films”<br><i>Chair: Marc Delrez (LIÈGE)</i> |

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15:00 Coffee

15:30 Panel III: “Mapping Central and Eastern European Spaces”
   Lucy Gasser (POTSDAM):
   “Mapping a Prague Text: Views from Czechoslovakia, India and South Africa”
   Dr Dorota Kołodziejczyk (WROCŁAW):
   “The Other Europe Heading: Mobility and/as European Identity in Central and Eastern European Post-1989 Fiction”
   Dr Martyna Bryła (MÁLAGA):
   “Mapping Transnational Spaces of Contemporary Europe: A Look at the Post-2004 Fiction by Polish Migrant Authors”
   Chair: Arvi Sepp (ANTWERPEN/VUB BRUSSEL)

17:00 Short Break

17:15 Panel IV: “Imagining Europe in German-Language Literatures”
   Dr Lesley Penné (VUB Brussel):
   “Images of Europe in East Belgian Literature: The Case of Leo Wintgens”
   Dr Lena Wetenkamp (MAINZ):
   “Palimpsestic Topographies of Europe in Contemporary German-Language Literature”
   Chair: Bart Philipsen (KU LEUVEN)

19:00 Conference dinner

Friday, 29 March 2019

9:30 Panel V: “Fictions of EUrope”
   Reto Rössler (FLENSBURG):
   Dr Lilla Balint (BERKELEY)
   “Rue Edel, Strasbourg: Europe, Interactional”
   Chair: Helga Mitterbauer (UNIVERSITÉ LIBRE DE BRUXELLES)

10:30 Coffee

10:45 Keynote II
   Prof Dr Dr Jopi Nyman (UNIVERSITY OF EASTERN FINLAND):
   “Revisiting Britain’s Europes: Emerging Narratives of Borders and Borderscapes in Contemporary Writing”
   Chair: Elisabeth Bekers (VUB BRUSSEL)

11:45 Poster Session
   Bojana Janković (ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA):
   “(Re)Claiming Eastness: Constructions of Eastern European Identities in the Work of UK-based Immigrant Artists”
   Zhuyun Song (VUB BRUSSEL):
   “Between East and West: Imaginings of Europe in the Autobiographical Works by Han Suyin”
   Alex Watson (ROYAL HOLLOWAY):
   “The Violence of Imagined Europes and Joe Murphy and Joe Robertson’s The Jungle”
   Chair: Hannah Van Hove (VUB BRUSSEL)

12:30 – 13:30 Lunch
13:30  Panel VI: “Remaking Europe from Subaltern Perspectives”
Dr Maria Ridda (KENT):
“Remaking Europe from the Backstreets of Naples”
Prof Dr Margriet Van der Waal (GRONINGEN):
“‘Eminently Forgettable Persons’: Literary Narratives about Europe’s ‘Losers’”
Chair: Lars Bernaerts (GENT)

14:30  Coffee

14:45  Panel VII: “Migration and/in Europe”
Dr Christine Berberich (PORTSMOUTH):
“The Migrant Experience in Europe: God’s Own Country, or Site of Nightmares?”
Dr Liesbeth Minnaard (LEIDEN):
“Lampedusa in Europe; or Touching Tales of Vulnerability”
Chair: Elisabeth Bekers (VUB BRUSSEL)

15:45  Short Break

16:00  Panel VIII: “Europe in the Cinematic Imagination”
Prof Dr Kris Van Heuckelom (LEUVEN):
“Camp/Theatre – House – Hotel: Chronotopes of Europeanisation in European Film (1950-2010)”
Dr Stella Lange (INNSBRUCK):
“Hyperreal Europe? Jonas Carpignano’s, Moussa Touré’s and Ai Weiwei’s Migration Cinema”
Chair: Hannah Van Hove (VUB BRUSSEL)

17:00  New Zealand novelist and short-story writer Paula Morris (AUCKLAND) reads from her work (www.paula-morris.com)
Chair: Janine Hauthal (VUB BRUSSEL)

17:45  Closing Remarks

20:00  optional: joint visit of the ‘Brexit concert’ “Goodbye, Hello” with Aurora Orchestra, Ian Bostridge (tenor), Nicolas Altstaedt (conductor, cello), British writers Jonathan Coe and Ali Smith as well as Brussels-based writer Sulaiman Addonia; a co-production of Klarafestival and Passa Porta festival 2019
Abstracts Keynote Speakers

KEYNOTE I – Thursday, 28 March, 10:00-11:00

Prof Dr Frank Schulze-Engler (FRANKFURT):
“Multipolar Imaginations: Fictions of Europe in a New World Order”

Abstract
Taking its cue from Caryl Phillips’s idea of “a new world order in which there will soon be one global conversation with limited participation open to all, and full participation available to none”, my lecture will explore the idea of “multipolar imaginations” in contemporary literature and film that seek to come to terms with the constitution and positionality of Europe in a world that has long since ceased to be Eurocentric. These multipolar imaginations in literary and filmic practice present a conceptual challenge for those in the new populist identitarian right in Europe and elsewhere that seek to establish autopoetic stories of European societies and cultures predicated on putative long histories of (pure, homogenous and threatened) body politics; they are also irritating for all those (e.g. in large areas of postcolonialist discourse) that still seek to come to terms with this multipolar world through critically scrutinizing the relations of Europe to its “Others”. In a world of globalized modernity, these multipolar imaginations link the critique of refugee regimes in Europe and the failure of Europe to live up to its own humanitarian visions to the critique of the authoritarian regimes from which the refugees are trying to escape; they are transnational and transcultural and set up unexpected relations between far-flung places in the world; and they move beyond – necessary – critiques of racism and exclusion to explore the precarious chances of old and new convivialities that have emerged in the transcultural lifeworlds of contemporary Europe and relate them to other such convivialities in other parts of the world.

The lecture will draw on literary texts such as Gautam Malkani’s Londonstani, Caryl Phillips’s A Distant Shore, Abdulrazak Gurnah’s By the Sea and Mosen Hamid’s Exist West, and films such as Gurinder Chadha’s Bhaji on the Beach, Stephen Frears’s My Beautiful Laundrette and Amma Asante’s, A United Kingdom.

Frank Schulze-Engler is professor of New Anglophone Literatures and Cultures at the Department of English and American Studies at Goethe University Frankfurt. His research and publications focus on African, Asian and indigenous literature, comparative perspectives on the New Literatures in English, transregional studies, postcolonial Europe, postcolonial theory, and transculturality in a world of globalized modernity. From 2013 to 2019 he was joint project leader of “Africa’s Asian Options” (AFRASO), a major collaborative research project at Goethe University Frankfurt. His most recent publications include “When Remembering Back Is Not Enough: Provincializing Europe in World War II Novels from India and New Zealand”, Memory Studies, 11.3 (2018) and “‘Even the dead have human rights’: A Conversation with Homi K. Bhabha”, Journal of Postcolonial Writing, 2018.
KEYNOTE II – Friday, 29 March, 10:45-11:45

Prof Dr Dr Jopi Nyman (EASTERN FINLAND, JOENSUU):
“Revisiting Britain’s Europes: Emerging Narratives of Borders and Borderscapes in Contemporary Writing”

Abstract
In my early work Under English Eyes: Constructions of Europe in Early Twentieth Century British Fiction (Rodopi 2000) I argued for the need to understand the making of Englishness in a context that is both postcolonial and European. In a selection of case studies including both canonical and non-canonical texts from Joseph Conrad and D.H. Lawrence to several popular fiction and travel writers, I showed how the period’s narratives often promote a conception of Europeans as England’s Others. While this discourse remains powerful and central to English self-understanding as testified, once again, in Brexit discourse, British identities also reveal ruptures and ambiguities that have problematized and questioned the maintenance of such polarized notions of identity.

In this talk I will address how narratives of migration and transnational mobility have challenged the traditional Othering and diversified the range of narratives addressing dominant national and cultural identities in Britain. Whereas my recent monograph Displacement, Memory and Travel in Contemporary Migrant Writing (Brill 2017) addressed contemporary narratives by black and Asian British where Europe and the condition of Britain are at stake, this talk is based on the argument that discourse on Europe is at the same time discourse on borders. In so doing, I aim to put postcolonial studies in dialogue with border studies. Following recent advances in border theory, I will suggest that borders (national, cultural, ethnic, ‘racial’, socio-symbolic, and other) are sites of de/bordering where different identities come into contact with each other and generate new identifications or prevent from their formation. Often referred to as borderscapes where becoming and belonging are reorganized, as the border theorist Chiara Brambilla (2017) has suggested, such locations are fluid and mobile rather than fixed, resembling Mary Louise Pratt’s contact zones or Homi Bhabha’s spaces of in-betweenness. This idea will be applied to two recent British travel narratives exploring the functions of the border with particular reference to Britain and Europe in the context of border-crossing and maintenance, migration and transnational mobility.

The analysis aims to show how border discourse and bordering phenomena are prevalent within the nation as well as in spaces beyond the border. I will first address Ben Judah’s This is London: Life and Death in the World City (2016) as a border text exploring the role of transnational migration and the (re-) emergence of borders in today’s multicultural London to show how borderscapes extend to spaces within the nation state and organize becoming and belonging. In my second analysis I will address the travel text Border: A Journey to the Edge of Europe (2017) by the Bulgarian Scottish writer Kapka Kassabova where she visits the southern border of Bulgaria, an uncrossable line in her childhood but that now has a different character and geopolitical role. In other words, the talk aims to renew our understanding of the transformation of Britain’s relationship in and with Europe and show the usefulness of new methodological tools for analysis.

Jopi Nyman is currently Vice-Dean for research and Professor of English at the Philosophical Faculty at the University of Eastern Finland in Joensuu, Finland. He is the author and editor of several books in the fields of Anglophone Literary and Cultural Studies. His most recent volumes include the monographs
**Equine Fictions** (forthcoming, CSP 2019), *Displacement, Memory, and Travel in Contemporary Migrant Writing* (Brill 2017) and the co-edited anthologies *Mobile Narratives: Travel, Migration, and Transculturation* (Routledge 2014), *Animals, Space and Affec* (Routledge 2016), and *Ethnic and Racial Identities in the Media* (Palgrave Macmillan 2016); 3 more edited collections are at various stages of preparation. His current research interests focus on transcultural literatures, border narratives, as well as the environmental humanities.

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**Abstracts in Chronological Order**

**Thursday, 28 March, 11:30 – 12:30**

**Panel I: “Postcolonial Europe”**

**Prof Dr Lars Jensen (ROSKILDE):**

“Deconstructing Nationhood for a Contemporary Postcolonial Europe”

**Abstract**

There are many ways of narrating Europe’s current condition and they are almost unanimously cast in the image of crisis. Inserting “postcolonial” before “Europe” might come across as an unnecessary caveat, but while crisis or crises tells us little, postcolonial points us in the direction of the colonial both as a historical legacy and as a frame for conceptualising Europe’s present condition. What postcolonial Europe does not tell us, is how to deal with the collective – the European sum of us – vs the sub-national, national and region based narratives. My paper explores how we may begin to posit the intersections between nation, region and continent in postcolonial Europe. It will take its departure in two recent publications, I was involved in: an edited collection of articles, *Postcolonial Europe: Comparative Reflections After the Empires* (Rowman and Littlefied 2018), and my monograph, *Postcolonial Denmark: Nation Narration in a Crisis Ridden Europe* (Routledge 2018). What interests me is how nation narration can be understood in a broader European context, where clearly, if we want to stake a claim on postcolonial Europe, we need to find cross-cultural ways of working across the numerous different languages and cultural experiences that make up Europe. If this sounds like a daunting prospect, it is an important reminder that it is not difficult to identify across Europe a number of
central phenomena – currently cast in the metaphor of crisis – which are at least identified as common experiences. One of those is the crisis over migration and another is the fallout from the Global Financial Crisis. Instead of asking what is fiction and what is truth about these crises and others, I will be more interested in addressing how the crises when narrated draw upon particular conceptualisations that understand themselves as driven by being somehow European.

Lars Jensen is Associate Professor in Cultural Encounters, at DCA, Roskilde University. His work is located in the overlapping terrain of postcolonialism and cultural studies, and has for many years been concerned with the question of postcolonial nationhood. His publications include, Postcolonial Denmark. Nation Narration in a Crisis Ridden Europe (Routledge 2018); Beyond Britain. Stuart Hall and the Postcolonializing of British Cultural Studies (Rowman and Littlefield 2014) and Unsettling Australia (Atlantic Books 2005). He has co-edited Postcolonial Europe. Comparative Reflections after the Empires (Rowman and Littlefield 2017) and two volumes on the postcolonial Nordic (Ashgate 2012 and 2014). He is continuing his work to further collaborative work on postcolonial Europe which remains predominantly a field of accumulated nation studies. Currently, he is writing a book on Australia explored through the prism of remoteness.

Thursday, 28 March, 11:30 – 12:30
Panel I: “Postcolonial Europe”

Dr Anna-Leena Toivanen (Liège):
“Afroeuropean Itineraries and Representations of Europe in Francophone African Literatures”

Abstract
Europe occupies a special place in the African literary imaginary. In the context of Francophone African literatures, Paris as the (post)colonial metropolis has inspired authors throughout time. Yet, as a result of the continuing diversification of mobilities between Africa and Europe, Paris is no longer the axiomatic locus of Francophone African literary texts. This paper maps out Afroeuropean itineraries in a set of Francophone African literary texts from different periods, including Ousmane Socé’s Mirages de Paris (1937), Tété-Michel Kpomassie’s L’Africain du Groenland (1981), Michèle Rakotoson’s Elle, au printemps (1996), and Abasse Ndione’s Mbékë mi : A l’assault des vagues de l’Atlantique (2008). Mirages de Paris is one of the first “Parisian” novels portraying Afroeuropean student mobility and the collision between romanticized ideas about the metropolis and its harsh realities. Kpomassie’s non-fictional travelogue revisits the colonialist premises of the concept of expedition and features an African explorer of the Arctic. Rakotoson’s novel revisits the colonialist premises of the concept of expedition and features an African explorer of the Arctic. Rakotoson’s novel is part of the Paris-centered literary paradigm, but also revises it through its depiction of the protagonist’s journey to the provincial town of Valenciennes. Finally, Ndione’s novel gives articulation to the unreachability of Europe with its story of clandestine migrants’ risky sea-crossing in their pursuit to reach Canary Islands, an insular periphery they see as a gateway to central Europe. I read the texts from a mobility studies perspective, and pay
specific attention to their uses of tropes of mobility. By analysing the texts representations of diverse Afroeuropean mobilities and itineraries, this paper demonstrates how different forms of mobility not only produce specific Afroeuropean travelling subjectivities, but also varied fictions of Europe.

Anna-Leena Toivanen is a Marie Skłodowska-Curie Fellow (MSCA-IF) at CEREP (Centre d’Enseignement et de Recherche en Etudes Postcoloniales), University of Liège, Belgium, and holds the title of docent in postcolonial literary studies at the University of Eastern Finland. From April 2019 onwards, she will be working as a senior researcher in the research area “Cultural Encounters, Mobilities and Borders” at the University of Eastern Finland. Her research focuses on Afroeuropean mobilities in Francophone African literatures. Her recent work has been published in Studies in Travel Writing, Journal of Commonwealth Literature, Research in African Literatures, Journal of African Cultural Studies, and Matatu. Her chapter on mobility and labour in contemporary African diasporic fiction features in The Routledge Handbook of African Literature (forthcoming in 2019).

Thursday, 28 March, 13:30 – 15:00
Panel II: “Imagining Europe ‘from Without’”

Dr Maggie Ann Bowers (PORTSMOUTH):
“European/Alternative/Indigenous Modernity”

Abstract
Similar to the move towards identifying alternative postcolonial conceptions of modernity, recent Native American scholars have explored the application of the term to contemporary indigenous experience. Essays such as ‘Actual Existing Indian Nations: Modernity, Diversity and the Future of Native American Studies’ by Scott Richard Lyons proposes that a move towards greater sovereignty can be achieved through tribal nationalism, which he argues, is a form of indigenous modernity. This however reveals a challenge at the heart of this proposition—that indigenous modernity decolonizes the European modernity that has been imposed upon the indigenous population. However, this paper will be asking to what extent ‘indigenous modernity’ is an adapted and associated version of ‘European modernity’ or whether it has indeed decolonized and developed its own conception. Ultimately, the use of the term is itself provocative and so the question will be posed to what extent the recovery of the term in Native Studies is helpful. Furthermore, it asks what we can understand of European modernity through the comparison and, moreover, if and how the discourse of alternative and indigenous modernities has inflected, conversely, the concept in Europe.

Maggie Ann Bowers is Senior Lecturer in English Literature at the University of Portsmouth. Her research is within the fields of postcolonial and indigenous writing in the Americas and diasporic Asian writing with a particular focus upon the links
between narrative and political aspects of literature. She taught at the University of Kent and the University of Antwerp before coming to Portsmouth. She has also worked for *Wasafiri* (the journal for international contemporary writing) and the European Commission. She is the author of Routledge’s New Critical Idiom volume *Magical Realism* and a co-editor of *Imaginary Europes*, the multi-lingual postcolonial volume *Convergences and Interferences* and a special issue of Native North American Writing and Literary Activism for *Wasafiri*. She is currently working on the link between historiography, law and strategies of decolonisation.

Thursday, 28 March, 13:30 – 15:00
Panel II: “Imagining Europe ‘from Without’”

**Prof Dr David Callahan (AVEIRO):**

“Europe as Damage in the Work of Janette Turner Hospital”

**Abstract**

Major Australian–North American author Janette Turner Hospital has repeatedly used European locations and characters in her fiction. Her most recent novel, *The Claimant* (2014), is principally set in France, for instance, while in other novels crucial sections take place in Czechoslovakia (sic), Hungary, France again, and England. Her European characters, however, typically do not end Hospital’s narratives in Europe, but pursue their journeys of memory processing and historical repair elsewhere, generally in Australia. It is as if Europe exists in her fiction principally as a site of damage, damage to societies as to individuals, on account of historical and political contexts in which pleasure and the scripting of projects into the future do not find the space to develop. At the same time, it is the complexity of European historical events and the imperative to find routes to the intelligibility of these events which power much of her attention to what is figured in her work as our defence against history: telling stories. The problem is that Hospital is committed to the marvellous multiples of stories through which human beings construct themselves, but also anguished over the need to arbitrate upon the truth among these multiple versions. Her narrative solution is accordingly to write types of intellectual detecting stories, in which the necessity of discovering the ‘real’ story is an ethical and even legal imperative. This paper would accordingly focus upon Hospital’s European events and characters in an attempt to distil what it is that they might be saying about Europe as injury.
and, counter to current understandings, as a location that must be left behind rather than arrived at.

David Callahan is Associate Professor of English at the University of Aveiro, Portugal. His work has mostly concentrated on postcolonial topics, and appeared in journals such as *Interventions, Postcolonial Studies, Critique, English Studies in Africa* and ... *Clinical Anatomy*, along with book chapters on varied subjects such as DNA and Surveillance in CSI, James Fenimore Cooper’s Androgynous Heroes, and The Last of the US: The Game as Cultural Geography. He is also the author of *Rainforest Narratives: The Work of Janette Turner Hospital*, and editor of other books on Australian and contemporary literature.

Thursday, 28 March, 13:30 – 15:00
Panel II: “Imagining Europe ‘from Without’”

Dr Janine Hauthal (VUB BRUSSEL):
“Countering the Eurocentric Gaze? Europe in Contemporary Australasian Films”

Abstract
The proposed paper explores how Europe is depicted in contemporary Australasian films by drawing on the example of *An Angel at my Table* (NZ/AUS/UK/US, 1990, dir.: Jane Campion), *Mr. Pip* (PNG, NZ/AUS, 2012, dir.: Andrew Adamson) and *Dead Europe* (AUS/UK/GR, 2012; dir.: Tony Krawitz). All three films are adaptations of homonymous literary texts, written by Janet Frame (1924-2004), Lloyd Jones (°1955) and Christos Tsiolkas (°1965) respectively, and partly set in Europe. My comparative case study of the three films will have a two-fold focus: Firstly, I will show how (British) literature shapes the protagonists’ encounter with Europe. In *An Angel at my Table*, for instance, works by Romantic Scottish and English poets Robert Burns and Percy Bysshe Shelley prefigure and configure the protagonist’s positive view of late 1950s Paris and the Spanish island of Ibiza. Secondly, I will focus on the kinds of (relationship with) Europe the films depict and scrutinize whether they perpetuate a Eurocentric gaze or rather counter it. As will be shown, in Campion’s adaptation of Frame’s autobiographical trilogy, Europe features as an ‘imaginary homeland’ for the writer-protagonist and acts as a catalyst for her artistic maturation. *Dead Europe*, by contrast, focusses on Europe’s disenfranchised as it follows its Australian protagonist on his journey through Greece (his ancestral home), Paris and Budapest. Depicting Europe as a ‘traumascape’ (Tumarkin 2005), Krawitz’s psychological thriller rejects traditional visions
of “Europe as a space of exemplarity, exception, and privilege” (Huggan 2011: 1) and frustrates hopes for a convivial, cosmopolitan ‘new Europe’. Yet, of the three films, *Mr. Pip* most directly subverts the Eurocentric gaze, as it reconfigures the readerly imagination of 19th-century Kent and London in Dickens’ *Great Expectations* from the perspective of a black girl living on the Papua New Guinean island of Bougainville. In concluding, the analysis will seek to connect these findings to the different culture techniques of writing (*An Angel at my Table*), reading (*Mr. Pip*) and photography (*Dead Europe*), which bring the protagonists to Europe and, at the same time, mediate their responses to Europe.

**Janine Hauthal** is a Postdoctoral Fellow of the Research Foundation – Flanders at Vrije Universiteit Brussel (2014–2021) where she is affiliated with the Centre for Literary and Intermedial Crossings. Her research interests include fictions of Europe, metareference across media and genres, contemporary (Black) British writing, postdramatic theatre (texts) and transgeneric/transmedial narratology. Her research has been published in peer-reviewed journals such as *Modern Drama*, *Journal for Postcolonial Writing*, Lili – Zeitschrift für Literaturwissenschaft und Linguistik and *English Text Construction* as well as with Brill, De Gruyter, and Routledge. She is currently completing a monograph on *Britain in Europe: The Emergence of Transnational Discourses in Contemporary British Literature* and working on a new project concerned with “Europe in the Anglophone Settler Imagination after 1989”.

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**Thursday, 28 March, 15:30 – 17:00**

Panel III: “Mapping Central and Eastern European Spaces”

**Lucy Gasser (POTS DAM):**

“Mapping a Prague Text: Views from Czechoslovakia, India and South Africa”

**Abstract**

In light of significant migrations into Europe, and ongoing debates about who ‘belongs’ in Europe, it is crucial that understandings of what ‘Europe’ is, can, and should be, are not allowed to ossify and become brittle. Contemporary developments prompt us to look to ways in which we might productively and inclusively re-imagine ‘Europe’ and ‘Europeanness’: Specifically, in order to complicate understandings of Europe as ‘origin of culture’ (popularised in traditional Orientalist narratives, as critiqued by post-colonial theorists), or as closed and exclusionary ‘Fortress Europe’ (accompanying rising nationalisms on the continent). It is important that we recognise the heterogeneity within/of the continent, and grant the significance of viewpoints outside of Europe in imaginatively producing this space – moving beyond the colonial legacy of its self-constitution being alone its internal prerogative. To this end, I propose to read alongside each other Czechoslovakian-born German-language writer Libuše Moníková’s *Verklärte Nacht* (1996), Hindi author Nirmal Verma’s *Days of Longing* (1964, English translation 2013), and South African writer Nadine Gordimer’s *A Sport of Nature* (1987). Through Moníková, I engage the usefulness of postcolonial paradigms for post-Soviet spaces in order to destabilise the notion of Europe as quintessentially ‘Western’, and look to her delineation of cosmopolitan European citizenships. Through Verma and Gordimer, I propose the value of perspectives from the
global South who imaginatively produce ‘Europe’, but for whom the erstwhile colonial centres of Western Europe are peripheral. Together, in their iterations of the city of Prague, these novels participate in the weaving of a ‘Prague Text’, which I suggest as a counterpart to Vladimir Toporov’s idea of the ‘Petersburg Text of Russian Literature’. Alongside each other, these novels present rich variations on the content of an imagined Europe, as inflected from their different (political) positionings and cultural contexts, complicating and destabilising notions of a monolithic or homogenous ‘Europe’.

Lucy Gasser is a doctoral fellow of the graduate college ‘minor cosmopolitanisms’ at the University of Potsdam, Germany, where she is working on a PhD that seeks to productively re-imagine the idea and construct of ‘Europe’ through literature from East/Central Europe, South Africa, and India. She was a visiting scholar in the Department of German and Romance Languages of Delhi University in 2017, and completed her Masters and undergraduate degrees at the University of Cape Town, South Africa. She has taught at the University of Cape Town and the Free University of Berlin.

Thursday, 28 March, 15:30 – 17:00
Panel III: “Mapping Central and Eastern European Spaces”

Dr Dorota Kołodziejczyk (WROCLAW):
“The Other Europe Heading: Mobility and/as European Identity in Central and Eastern European Post-1989 Fiction”

Abstract
In his essay “The Other Heading: Memories, Responses and Responsibilities” (1991; 1992) Jacques Derrida asked a fundamental question of what it means for Europe to unify, in what sense it’s a repetition of the previous moments of unification and in what sense it’s a new event. Identifying the post-Cold War moment as the beacon of a future unification (which needed over a decade to start), Derrida observed in his essay that the possibility of a unified Europe prompts a profound interrogation of European identity and self: “Indeed, to what concept, to what real individual, to what singular entity should this name be assigned today? Who will draw up its borders?” (5) Situating his inquiry into Europe as identity (event and example) between the imminence of the new and the repetition of the old, Derrida drew a prescient landscape of Europe as identity on the go, negotiating between temporalities, geographies and histories. This landscape powerfully questions the very premises of our thinking about identity – first of all, that it requires a strong rooting. Instead, it invites rethinking identity from the metaphor of rooting (tradition, distinctiveness of e.g. national units, ethnic communities etc.) I want to discuss in my presentation a range of authors from Central and Eastern Europe whose works often respond to Europe as norm, value, or, indeed, colonizer. They do so by drawing a European identity in the making from a less settled, more migratory, nomadic, transnational
Eastern and Central European experience of exile, resettlement and migration. Prose by Polish authors Olga Tokarczuk (2018 International Man Booker Prize winner) and Andrzej Stasiuk, Ukrainian author Yuri Andrukhovych, Croatian author Dubravka Ugresić, to name but a few, contributes to the imaginary and discursive landscape of Europe by negotiating Europeanness, long denied in the course of history, through the following questions:

- How many times has Europe been (dis)unified?
- How does the self become the other in the process of dis/unification and how can the other be returned to the self on the way (back) to unification? Is the “new” Europe a newness or a repetition?
- How does the “old” Europe present a normative claim on Europe as such and how does fiction (especially fiction of migrations to Europe) negotiate, challenge, reject or adjust these norms?
- What are the cartographies of belonging within Europe and trajectories of traveling towards it?
- How do urgent events enforce the shift from identity (law, norm, ownership) to commonality (sharing, hospitality, exchange)?

In these fictions, Europe is both a migration towards the new (as it is in much postcolonial fiction) and a return home, so to say. These fictions propose to move beyond the (old) metaphor of identity as rooting and develop a new metaphors premised on topographies of transcended borders (mountain trails and ridges, rivers running across countries, aerial transcience and so on). Instead of patterns to follow (in line with what Derrida examines as the law, Europe as the law), these fictions dwell, rather, on commonalities and mutualities of being within the shared space of Europe. In fact, what links these very different authors is a project of going beyond identity – they all draw a politics of negotiating one’s presence in the European space that by definition becomes a vision of a Europe beyond the confines of national borders and national identities. I want to examine in my presentation how a certain cosmopolitical drive of these authors, linking them with much postcolonial writing, premises European identity precisely on mobility and as mobility, and, importantly, what social politics it requires to emerge in the Europe of today.

Dorota Kołodziejczyk is Assistant Professor at the Institute of English Studies, Wrocław University. Director of the Postcolonial Studies Center, co-founder and board member of research networks: Research Center for Postcolonial and Post-Totalitarian Studies and Postdependence Studies Center. Author of publications in the field of postcolonial studies, the novel and theory of the novel, comparative literature and theory of translation. Her recent research focuses on new cosmopolitanisms, methodologies in literary and cultural comparison including translation studies, imagology of autism/intellectual disability and citizenship/human rights. Translator of postcolonial theory into Polish and translation editor (among others: Homi Bhabha, Edward Said, Dipesh Chakrabarty, Gayatri Chakravorty Spivak, Robert Young).
Dr Martyna Bryla (MÁLAGA):
“Mapping Transnational Spaces of Contemporary Europe: A Look at the Post-2004 Fiction by Polish Migrant Authors”

Abstract
Poland’s accession to the European Union in 2004 is commonly regarded as a watershed in the history of Polish emigration. The massive inflow of Poles to the EU countries, most notably the United Kingdom, has been amply analysed from the perspective of sociology, economics, and psychology. Simultaneously, the experience of migration and the changes it brings about has attracted the attention of those Polish-born authors who themselves inhabit transnational European spaces, and whose works, featuring migrant characters, are now analysed from different critical perspectives: postcolonial/post-communist, imagological, and feminist, to name but a few. In this paper, I will focus on three such authors who fictionalise migration in their works while at the same time partaking in the cultural in-betweenness that transnational movement entails: Grażyna Plebanek, A.M. Bakalar, and Agnieszka Dale. My proposition is that by portraying contemporary (Polish) migrants, their works reveal various reconfigurations inherent in the experience of leaving one’s homeland for the host country, with its idiosyncratic, culture-specific features and more universal patterns of integration, or lack thereof. In doing so, these works also reflect upon contemporary Europe and the way in which selfhood and otherness are (mis)represented and enacted in a variety of settings, ranging from the micro context of an individual, through romantic and family relationships, transnational workplace, and even the dystopian post-human spaces of the Europe of the future. As they map the experience of migration in the 21st century, these works dramatize tensions within contemporary European spaces, where one’s gender, ethnicity, and/or provenance affect inter-human relations, challenging and disrupting the official European narrative of “united in diversity.”

Martyna Bryla holds an MA in English Philology from the Jagiellonian University in Cracow, Poland, and a PhD in English Studies from the Department of English, French and German at the Universidad de Málaga in Spain, where she works as a post-doc researcher. Her research interests include literary imagology, particularly in relation to East-Central Europe, and the construction of selfhood and otherness in multinational contexts. She has published on the European connections in the fiction of Philip Roth, Joyce Carol Oates, and John Updike (forthcoming). She has also written about migrant experience in Gary Shteyngart’s work (forthcoming), and the representation and enactment of selfhood and otherness in literary and social spaces of contemporary Europe.
Thursday, 28 March, 17:15 – 18:15
Panel IV: “Imagining Europe in German-Language Literatures”

Dr Lesley Penné (VUB BRUSSEL):
“Images of Europe in East Belgian Literature: The Case of Leo Wintgens”

Abstract
In this contribution, I will look at the topographies of Europe that appear in recent East Belgian literature, and more specifically in the novel *Wege aus Sümpfen. Roman einer Grenzlandschaft. Teil II: BRÜCKENSCHLÄGE* (2006) by the East Belgian writer Leo Wintgens. It is known that contemporary German-language literature from the border region of East Belgium pays attention to the issue of transgressing borders and attributes an important role to Europe as a transregional area (see eg. Penné 2018). In order to investigate the topographies of Europe that appear in the novels, I will introduce the concept of “emotional topographies” from the discipline of human geography to the field of literary studies. This concept will allow me to connect insights from the spatial turn with an emotional approach to investigate the emotions that are linked to the narrated images of Europe and to gain insights into the East Belgian collective identity construction. Thus, the key questions to be answered, are the following: 1) Which images of Europe do the narrator create in the novel? 2) How do these images reflect on the identity construction of the novel characters? And to what extent is their identity influenced by the regional origin or characterized by a transregional influence?

Lesley Penné is assistant of German in the department of language and literature at the VUB. She obtained the Jeanne Lonnoy incentive prize for literature (VUB) in 2010 for her Master’s thesis in German literary studies on space and border crossings in the novel *Leyla* by Feridun Zaimoglu. In May 2018, she defended her PhD thesis about images of ‘Heimat’ and remembrance culture in the contemporary historical novels by Hannes Anderer, Freddy Derwahl and Leo Wintgens. Her research interests are related to space, borders, cultural memory, European German-language minor literatures and identity.
Thursday, 28 March, 17:15 – 18:15
Panel IV: “Imagining Europe in German-Language Literatures”

Dr Lena Wetenkamp (MAINZ):
“Palimpsestic Topographies of Europe in Contemporary German-Language Literature”

Abstract
The paper shifts the attention from Europe as a topic, a concept or a geographical space to the specific narrative strategies that contemporary German speaking authors use when talking or writing about Europe. I argue that recent novels and essays introduce the palimpsest as both metaphor and aesthetic strategy to conceptualize a European space shaped by layers of a heterogeneous past transgressing contemporary national borders. Similar to the ancient palimpsest, which is repeatedly wiped off and used as an area for writing anew, the landscapes of Europe are places where the (re-)inscription of new histories and memories continue to take place. I will demonstrate this assumption amongst others in an analysis of texts by contemporary German-language writer Ilma Rakusa who was born in 1946 as part of the Hungarian minority in today’s Romania and currently lives in Switzerland having chosen German as her literary language. Her often semi-autobiographical texts design transnational subjects and spaces and construct literary landscapes where geographically distant places and cities merge to form a new vision of Europe. Her palimpsestic topographies consist of places where past and present are inseparably intertwined and the narrator stumbles in „timewarps“, where subjective time merges with historic.

By using the palimpsest as both metaphor and narrative strategy, literary texts of contemporary authors create a Pan-European space beyond narratives of national belonging. In shaping cultural imaginaries, literature and its narratives and aesthetics can act in a seismographic way and explore as well as define the current state of Europe. With this assumption, the paper explores how poetics function as a dynamic site of knowledge production proposing a radical rethinking of Europe that goes beyond political and economic discourse.

Lena Wetenkamp currently holds a post-doc position at the German Department of the Johannes Gutenberg University Mainz. After undergraduate and master studies in German literature, cultural anthropology, journalism and communication studies, she finished her doctoral studies in German literature in February 2017 with the thesis „Europa erzählt, verortet, erinnert. Europadiskurse in der deutschsprachigen Gegenwartsliteratur“, shortlisted for the prestigious Opus Primum-Prize of the Volkswagen-Foundation. She performed several research stays at European universities. For example, she was visiting scientist at the University of Coimbra in 2014 and at the University of Valencia in 2015. Furthermore, she was Erasmus guest lecturer at the University of Sassari in Italy in 2015 and at the University of Milan in 2018.
Friday, 29 March, 9:30 – 10:30
Panel V: “Fictions of EUROpe”

Reto Rössler (FLENSBURG):

Abstract
Not by chance, it seems, last year’s German Book Prize (2017) was given to an author whose essayistic and literary oeuvre puts historical conceptions as well as highly actual questions of Europe in its center. In contrast with a literary tradition which tends to conceive new ›imaginary topographies‹ of Europe, Robert Menasse’s The Capital (Die Hauptstadt) addresses the cultural technique of the formation of national and European identity concentrating on an empirical object: the European commission in Brussels. For this issue Menasse finds, or rather: adapts an exceptional form of the novel which focuses more on the administrative and bureaucratic operations of social institutions than on the evolvement of a singular character or ›hero‹. With Rüdiger Campe’s genre term of the ›institutional novel‹ (Institutionenroman) which he referred to the works of ‘classical modernists’ like Robert Walser, Franz Kafka or Robert Musil (the last-mentioned functions as an intertext in Menasse’s novel) my paper analyzes the narrative strategies towards a multilayered, self-reflective and ironically/subversive narration of Europe (and the ›nation‹) through the ›eyes‹ of the (European) institution(s). The paper’s emphasis is therefore on: (1) the discourse-regulative operations of the European Commission in the novel which illustrates how cultural/European signs, laws, enactments and memory but also ideology is produced (and can be changed) through institutions; (2) the multiperspective view on European history and it’s political, economic and cultural presence through the eyes of the different characters in the novel (in their different institutional roles) and (3) the narrative function of the institution by drawing unforeseen connections between different public and institutional spheres. The paper thus reveals the ›institutional novel‹ as a contemporary aesthetic form for a differentiated and ›non-monolithic‹ narration of Europe. Taking into consideration Menasse’s essays Der europäische Landbote and Reden (wir) über Europa also allows a non-fictional and fictional analysis of figurations of Europe in his oeuvre.

Reto Rössler (M.A.) is a research assistant at the Institute of Languages, Literature and Media (German Department) at the Europa-University Flensburg (Germany). Before he was a graduate student, Ph.D.-Candidate and research collaborator at the University of Trier (2011/12), Humboldt-University Berlin (since 2012), Princeton University (2013) and the University of Innsbruck (2015-2017). He received his Ph.D. in 2018 (HU-Berlin; dissertation-title: Weltgebäude. Poetologien kosmologischen Wissens der Aufklärung). His research interests are: Literature & Science Studies; Conceptual History; Europe in literature and media. Selected publication: Vom Versuch. Bauteile zur Zirkulationsgeschichte einer impliziten Gattung der Aufklärung. Berlin (Kulturverlag Kadmos) 2017.
Friday, 29 March, 9:30 – 10:30
Panel V: “Fictions of EUrope”

Dr Lilla Balint (BERKELEY):
“Rue Edel, Strasburg: Europe, Interactional”

Abstract
Ideas of Europe are central to Barbara Honigmann’s fictional universe, from her early prose (Soharas Reise, 1996) to her autofictional narratives (Alles, alles Liebe, 2000; Ein Kapitel aus meinem Leben, 2004) and her latest book Chronik meiner Straße (2015). One of the most widely read German-language authors, Honigmann’s life can be called transnational: growing up in East Berlin as a child of communist parents, she converts to Judaism in the late 1980s, and moves to France before the fall of the Berlin Wall. While she remains committed to German as her language of writing, her fiction engages with trans- and international ideas of Europe, ranging from communist fantasies of the parents’ generation to contemporary figurations of transnational ideas. The focus of this paper will be on the latter; more precisely, on the Rue Edel in Strasburg, the narrative setting that Hongimann opts for in Chronik meiner Straße. The choice of Strasburg is certainly symbolic, a shorthand for the European Union as a particular idea of institutionalized transnational Europe. Yet the glass and steal of “united Europe” is left for the reader to merely imagine. The narrative gaze is directed elsewhere: the Europe that the narrative represents is peculiarly local, multicultural, and interactional. In the “street of beginning,” as the narrator calls the “ugly” Rue Edel, recent (and not so recent) immigrants, Jews and Muslims, Turkish, German, and other nationalities not only coexist but weave a lived Europe through a myriad of quotidian interactions. It represents a vision of the continent that is pitted against the cemented (and distant) institutions of the EU. The theoretical question that guides my paper lies the intersection of scale and style: How are we to read the narrowing of Europe to a neighborhood (and its everyday life) and how does this geographic strategy relate to Honigmann’s poetics?

Lilla Balint is Assistant Professor of German at the University of California, Berkeley. She specializes in contemporary German literature, culture, and intellectual history in its transnational context. Currently, she is at work on a monograph that examines the remembrance of state socialism after the fall of the Berlin Wall in contemporary fiction from Central Europe. Zooming in on the question of history and its representation, the project also exposes the ways in which Europe has been reimagined in fiction after 1989. Balint’s publications include essays on memory in Barbara Honigmann’s prose; transnationalism, periphery, and “the European novel;” and mediality and figurations of the self in contemporary writing.
Bojana Janković (ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA):
“(Re)Claiming Eastness: Constructions of Eastern European Identities in the Work of UK-based Immigrant Artists”

Abstract
The Eastern European immigrant identity, constructed out of negative stereotypes and reformulated during the UK’s decade-long debate on the EU membership, is no longer present in political and media discussions alone. As has recently been noticed by several critics, major UK theatres (Young Vic, Almeida) stage Eastern Europeans by replicating major stereotypes: performed Eastern Europeans are almost always hard-working but hard-edged, sex workers or manual workers, and ultimately uncivilized.
However, there is also an increasing body of work, undiscussed by critics or academia, actively working against these tropes: that of Eastern European immigrant artists. This presentation analyses performances by two such artists, Katherina Radeva (Two Destination Language) and Justyna Scheuring, made in the year before and the two years following the EU Referendum. Using a framework established by multidisciplinary research on the concepts of Eastern Europe and the Balkans (Larry Wolff, Maria Todorova, Tomasz Zarycki, Anita Starosta) and employing performance analysis, the presentation will consider how these artists engage with, disturb, subvert or reclaim the mainstream Eastern European identity. It will draw out the creative use of immigrant stereotypes (e.g. of Eastern Europeans as unaligned with British values), mainstream historical narratives (e.g. of the fall of the Berlin Wall), and nostalgia (e.g. for imperial Britain), as elements that push against the imposed immigrant identity, but also question contemporary narratives of England and/or the UK. The presentation will finish by implicating the curation and programming of these performances, the venues they inhabit, as well as critical and audience responses – in order to consider how performance infrastructure undermines or reinforces the political agency of Eastern European immigrant artists, making work in Brexit-era UK.

Bojana Janković is a researcher, artist and writer, focused on topics of immigrant and national identity. She is a PhD student at the Royal Central School of Speech and Drama (London), exploring the construction of Eastern European identities in UK theatre and performance. She has contributed to research projects on audience development, politics of translation, and theatre criticism, and published widely on topics including theatre in Brexit (Critical Stages) and new forms of criticism (Critical Interruptions). Her performances and installations have been presented in the UK and internationally, including at Tate Modern (London) and Centre for Art on Migration Politics (Copenhagen).
Zhuyun Song (VUB BRUSSEL):
“Between East and West: Imaginings of Europe in the Autobiographical Works by Han Suyin”

Abstract
In this paper, I will explore how “hetero-images” (Leerssen 2007) of Belgium are constructed through the eye of Oriental Others in The Crippled Tree and A Mortal Flower by Han Suyin. Born to a Belgian mother and a Chinese father, Han explores early 20th-century Belgium and its relationship with China in her autobiographical works The Crippled Tree (1965) and A Mortal Flower (1966), which respectively detail her father’s diasporic journey from China to Belgium and that of her own two decades later. I argue that, drawing on her father’s memory of Belgium and its colonial railway projects in semi-colonial China, Han presents what imagologists have termed “hetero-images” (Leerssen 2007). At the same time, she probes the universality of European imperialism through the perspective of the Oriental Other. In A Mortal Flower (1966), Han uses her own life as a medical student at Université libre de Bruxelles between 1935 and 1938 to capture the fall of the communist movement and the rise of fascism in Europe in the context of the Second World War. By connecting this to her earlier observations about Mao Zedong’s revolutionary leadership in Hunan and Chingkangshan in the 1920s, she compares Chinese and European democratic practices and addresses the democratic crisis in 1930s Europe. She exposes how Europe’s established power systems combined with pre-war armament jeopardize European democracy. By means of a close reading of Han’s autobiographical writing, my discussion of Han’s hetero-images of Belgium shows how she uses the description of the European life to explore the notion of Europe with a strong emphasis on the European imperial power in the last century.

Zhuyun Song is a PhD candidate in Linguistics and Literary Studies in the Faculty of Arts and Philosophy at Vrije Universiteit Brussel (VUB) and a member of the VUB Centre for Literary and Intermedial Crossings (CLIC). In 2017, she obtained a Master’s Degree in Philosophy from Tongji University (Shanghai, China) with a thesis about Edward W. Said. As a junior researcher in the Cultural Industries Institute in the School of Humanities (Tongji U), she worked on cultural and literature programs and published several papers about Chinese diaspora writing. Currently, she is working towards a PhD on Chinese-European literature under the supervision of Prof. dr. Elisabeth Bekers (VUB). She is currently coordinator of the Study Group for Literature and Culture (WOLEC) for and by junior researchers of CLIC and a board member of the Chinese Students and Scholars Association of Brussels (CSAB), which closely works with Chinese Embassy in Belgium and Mission of the PRC to the European Union.
Abstract

This paper poses that an idealistic, aspirational perception of Europe as cultivated by many writers, thinkers, and politicians over the centuries can potentially create situations of violence. As the case study shows, this may occur when individuals struggle to enter or remain in Europe, or when this aspirational perception of Europe jars against reality. The case study of this paper is *The Jungle*, which debuted at London’s Young Vic theatre in December 2017 and was written by Joe Murphy and Joe Robertson of Good Chance theatre company. This play dramatises the eponymous refugee camp at Calais that was erected in 2015 and bulldozed by French officials in late 2016. Using the experiences of Good Chance theatre company - which operated in the refugee camp - the play interweaves recent historical events into its narrative. Although authored by two British writers, the action utilises their experiences to reveal perspectives about Europe from characters from Afghanistan, Sudan, Pakistan, Egypt, Iran, Kyrgyzstan, Ethiopia, Eritrea, and Kuwait.

This paper draws on the work of the Polish philosopher Zygmunt Bauman’s *Europe: An Unfinished Adventure* (Cambridge & Malden: Polity Press, 2004). Here he states that there are two Europes that interlink and inform one another: the ‘essence of Europe’ and the ‘really existing Europe.’ The former is what Bauman calls ‘an essence that always stays ahead of reality’ and the latter is ‘a geographical notion and a spatially confined entity’ (p. 5). This essence is an idealistic fiction of Europe rather than an image that truthfully reflects its reality. As *The Jungle* dramatises, when individuals in states of precarity such as refugees perceive this essence as being reality, this psychical lure can coerce them into violent acts that can grant them access onto the continent or have violence forced upon them to do so.

Alex Watson is a PhD student supervised by Dan Rebellato at Royal Holloway. His thesis is concerned with the concepts of violence and performativity in representations of Europe on the British stage in the 2010s. He has presented papers at the University of Lincoln’s Dennis Kelly symposium and at the University of Birmingham’s symposium on Harold Pinter.
Friday, 29 March, 13:30 – 14:30
Panel VI: “Remaking Europe from Subaltern Perspectives”

Dr Maria Ridda (KENT):
“Remaking Europe from the Backstreets of Naples”

Abstract
Employing the case of underworld Naples in two literary texts, *Pericle il Nero* (1993) and *Figli di un Bronx Minore* (1993), this paper argues how the discourse on criminality challenges the perception of Fortress Europe. Southern Europe has traditionally represented a cultural crossroads shaped by forces on the ‘edge’ of what is legal and illegal. Cast as Europe’s ‘Other’, Naples is associated with the “endemic state of lawlessness” typical of colonial and postcolonial societies (Dickie, 1998). Criminal narratives of Naples act as a magnifying lens to expose the connections between the development of criminality and colonial and neo-imperial subjugation. These narratives also foreground situated historicities that expose a different process of modernity. In *Pericle il Nero*, the protagonist’s map of the city is delineated by a number of central areas that both conform to and interrupt the official reconfigurations of global urbanity. The characters of *Figli di un Bronx Minore* similarly move within and outside the city by creating a number of ill-defined areas between the state and the underworld. I argue that these zones reveal what Chambers calls a form of ‘unauthorized modernity’, spaces refusing to be categorised within the rigid taxonomy of ‘Northern European’ forms of global capitalism (Chambers, 2017; Lombardi-Diop, 2015). Locating criminal narratives within the multiplicity of contrasting and oppositional discourses generated by the Mediterranean, I demonstrate how Naples’ histories of marginality and otherness, whether illegal or unauthorised, allow ‘the subaltern to interrupt the frame’. Hence literary and cultural imaginings of the Neapolitan underworld threaten the notion of Fortress Europe from within, as the spaces of ambiguity generated by criminality subvert the legality of the state and its symbolic power. This approach allows us to re-think the whole of Europe at the intersection of several discourses, taking into account different paradigms of modernity.

Maria Ridda is a Lecturer in Postcolonial Literature at the University of Kent. She has published extensively on postcolonial theory, South Asian writing, and Mediterranean studies. Her first monograph *Imagining Bombay, London, New York and Beyond* (Peter Lang, 2015) explored how urban representations of the three cities are shaped by colonialism, postcolonialism and globalisation. Her second monograph, *Criminality and Power in the Postcolonial City*, is under contract with the series Routledge Research in Postcolonial Literatures, and will be published in 2020. Through a comparison of Mumbai and Naples, it investigates how the recent rise of transnational criminal organisations challenges conventional representations and imaginings of the postcolonial and world city.
Abstract
The novel, a literary mode of narrative writing, viewed as form of public communication, fulfills a political function the moment it enters the sphere of public debate through its "more indirect means" of persuasion, such as tone, voice, and focalization (cf. Collini, 2016: 2). In my paper, I will consider how processes of Europeanization (as an effect of developments, policy formulations, legislation, regulations in the EU) have been made sense of in literary narratives as processes that give form to social life. In particular my method of analysis will focus on how narratives, with a special focus on "voice" and "focalization" narrate the processes that create particular social subjectivities (citizens, inhabitants of Europe/the EU) who may be deemed "losers" or the "eminently forgettable persons" (in the words of Peter Brown, 2005: 519) of the European project — precarious people such as "the poor", *lumpenproletariat*, and migrants, who are seldom (and then usually in negative, stereotypical terms) if at all represented as participants in the complex processes of Europeanization. The texts that will be analysed and discussed in this contribution are the French novels by Édouard Louis (*The End of Eddy* and *Qui a tué mon père*, 2018), the Dutch novel *La Superba* by Ilja Leonard Pfeijffer (2013) and the German novel *Go, Went Gone* by Jenny Erpenbeck (2013). The purpose of this paper is to seek how literary narratives present us with imaginative representations - and thus construe social imaginaries - of the obscured and otherwise invisible social dimensions of those processes and conditions that shape the complex social fabric we call "Europe". Furthermore, it will explore how these narratives may aid us to think about the European project as a social project of togetherness in relation to the EU's motto "unity through diversity", but also to see if and how such literary interventions in the public debate construe agency and voice for Europe's "losers".

Margriet Van der Waal is senior lecturer in cultural studies within the Erasmus Mundus programme Euroculture (University of Groningen) where the focus is on understanding the cultural and political dimensions of Europeanization for the inhabitants of Europe. Her teaching concentrates on issues related to representations of Europeanness and conceptions of the cultural dimensions of citizenship. Next to her duties in Groningen, she is also chair by special appointment in South African Literature, Culture and History at the University of Amsterdam. Her current research investigates the relationship between the arts (especially literature and cinema) and the public sphere and in particular the problem of how divergent and marginalized voices are made audible in the public deliberation process about issues of common concern. Previous research of hers focused on the way 'Europe' has been imagined in recent post-apartheid Afrikaans literature.
Friday, 29 March, 14:45 – 15:45
Panel VII: “Migration and/in Europe”

Dr Christine Berberich (PORTSMOUTH):
“The Migrant Experience in Europe: God’s Own Country, or Site of Nightmares?”

Abstract
The Brexit vote of June 2016 has highlighted the experiences of EU migrant workers in the UK like never before. Lauded and praised by many for upholding the British economy through their hard and uncomplaining labour in particular in the agricultural sector, the building trade, the National Health Service and in hospitality, Eastern European migrant workers have, unfortunately, also had to bear the brunt of overtly racist attacks post-Brexit. This paper will focus on Cian Jones’ pre-Brexit (2014) novel Everything I Found on the Beach that is one of the very few texts emphasising the migrant experiences of a Polish worker in Wales, desperate to gain a foothold in his new country and willing to do anything possible to improve life for his small family, as well as Jonathan Coe’s very recent Middle England (2018) that marginalises the migrant experience in favour of a ‘British’ Brexit narrative. It will assess the ‘myths’ that surround migrant workers (‘only out to get benefits’, ‘they are stealing our houses’) and discuss the harsh realities migrant workers have to experience.

Christine Berberich is Senior Lecturer in English Literature at the University of Portsmouth, UK. Her research focuses on National Identity Construction, Englishness and, more recently, cultural representations of Brexit, as well as Holocaust and Trauma writing, in particular second-generation perpetrator writing. Her book The Image of the English Gentleman in 20th Century Literature was published in 2007. She is the editor of The Bloomsbury Introduction to Popular Fiction (2014) and co-editor of Land & Identity (2011), These Englands: Conversations on National Identity (2012) and Affective Landscapes in Literature, Art and Everyday Life (2015). She has published widely on authors as diverse as Julian Barnes, Kazuo Ishiguro, W.G. Sebald, Laurent Binet, Evelyn Waugh, Ian Fleming and Rachel Seiffert.
Friday, 29 March, 14:45 – 15:45
Panel VII: “Migration and/in Europe”

Dr Liesbeth Minnaard (LEIDEN):
“Lampedusa in Europe; or Touching Tales of Vulnerability”

Abstract
The name Lampedusa resonates meaning in multiple ways. Located at the outskirts of the European Union and place of refuge for a large number of refugees, the Mediterranean island Lampedusa has not only become a contemporary symbol for the so-called European refugee crisis, but also for the dramatic failure of the European Union’s current border and migration policy. This paper questions and opposes the current interpretation of Lampedusa as a problematic and worrisome site at the European margins, and argues that Lampedusa should rather be seen as a heterotopian space at the heart of Europe and read as symptomatic for the EU’s in many respects devastating neoliberal politics. It elaborates on this idea by discussing the theatre text Lampedusa, published in 2015 by the acclaimed young British playwright Anders Lustgarten, and performed in a large number of European countries. The paper demonstrates how this Lampedusa brings various European crises together and prompts its readers/audience to think about them as “touching tales” – touching in the sense of emotionally charged (tales of insecurity, pain, loss, and fear) but also, importantly, touching in the sense of bordering on each other and interconnected in complex as well as pivotal ways.

Liesbeth Minnaard works as an Assistant Professor at the Film and Comparative Literature Department of Leiden University. Her current areas of interest are critical migration studies, Europe ‘in crisis’, and the complexities of cultural commitment. Her publications include New Germans, New Dutch. Literary Interventions (AUP 2008) and De lichtheid van literatuur. Engagement in de multiculturele samenleving (Acco 2015; co-authored with Maria Boletsi, Sarah De Mul and Isabel Hoving). She has co-edited the volumes Ethnizität und Geschlecht. (Post-) Koloniale Verhandlungen in Geschichte, Kunst und Medien (Böhlau 2005), Challenging the Myth of Monolingualism (Brill 2014) and Literature, Language and Multiculturalism in Scandinavia and the Low Countries (Rodopi 2013). She is co-organizer of the Platform for Postcolonial Readings and a board member of NOG.
Friday, 29 March, 16:00 – 17:00
Panel VIII: “Europe in the Cinematic Imagination”

Prof Dr Kris Van Heuckelom (LEUVEN):
“Camp/Theatre – House – Hotel: Chronotopes of Europeanisation in European Film (1950-2010)”

Abstract
This proposal investigates the changing spatiotemporal imaginations of Europe in a series of feature films from the early postwar years up to the period after EU enlargement. While drawing on the Bakhtinian notion of the chronotope, it argues that the particular settings of the film productions involved should be read through the lens of shifting geopolitical alliances at the outset of, during and after the Cold War. Importantly, rather than focusing on one particular cinema, the proposed analysis aims to forge transnational connections and will take into account (co-)productions from countries as diverse as the UK, Italy, Switzerland, France, Germany, Austria, Denmark, Norway, Sweden and Poland.

Three time-spaces will be discussed:
1) 1950s: the camp-turned-theatre
2) 1970s-1990s: the house
3) 2000s: the hotel

As I will argue, each of the chronotopes involved is reflective of a different stage in the East-West conflict that shaped Europe throughout the long postwar period. The space-time of the camp-turned-theatre marks the transformation of war-torn Europe into a dichotomised, ideologically divided continent. The house chronotope, in turn, is deployed to imagine attempts at East-West co-habitation, before and after the fall of Iron Curtain. The space-time of the hotel, finally, gains particular prominence in the post-enlargement period, when “free movement” across the former East-West divide turns into one of the most prominent signifiers of Europeanisation.

Filmography
The Lost People (UK 1950, dir. Muriel Box & Bernard Knowles, scr. Bridget Boland (play))
Sie fanden eine Heimat/The Village (Switzerland/UK 1953, dir. Leopold Lindtberg, scr. Kurt Früh, Elizabeth Montagu, Peter Viertel, Leopold Lindtberg & David Wechsler (novel))
The Tenant (France 1976, dir. Roman Polanski, scr. Gérard Brach, Roman Polanski & Roland Topor (novel))
Moonlighting (UK 1982, dir. & scr. Jerzy Skolimowski)
Die Ameisenstrasse/Ant Street (Austria 1995, dir. Michael Glawogger, scr. Peter Berekz, Barbara Zuber & Michael Glawogger)
Valerie (Germany 2006, dir. Birgit Möller, scr. Birgit Möller, Milena Baisch, Ilja Haller, Ruth Rahmet & Elke Sudmann)
Kvinden der drømten um en mand/The Woman That Dreamed About a Man (Denmark/Norway/Sweden/Poland/France 2010, dir. Per Fly, scr. Per Fly & Dorthe Warnø Høgh)

Kris Van Heuckelom is associate professor of Cultural Studies and Polish Studies at KU Leuven (Belgium). His research interests include modern Polish literature, translation studies, migration studies, memory studies, visual culture and European film. He is the editor (together with Leen Engelen) of European Cinema after the Wall. Screening East-West Mobility (Lanham: Rowman & Littlefield, 2014) and the author of Polish Migrants in European Film 1918-2017 (New York: Palgrave Macmillan, 2019).
Friday, 29 March, 16:00 – 17:00
Panel VIII: “Europe in the Cinematic Imagination”

Dr Stella Lange (INNSBRUCK):
“Hyperreal Europe? Jonas Carpignano’s, Moussa Touré’s and Ai Weiwei’s Migration Cinema”

Abstract
Often shimmering between documentary and fiction, many migration films respond to the need of searching for another truth beyond television and media news as well as a new visuality regarding the various motifs and contexts that speak for or demand migration. Meanwhile, these films let us discover the various hopes and dreams of those tackling a journey of life and death. Narratives of dream suddenly turn into disappointment. However, migrants who reached their destination under precarious conditions normally even hush up the fact that instead of a life full of new possibilities the situation seems more like a prison – a status without any rights. The Italian-American director Jonas Carpignano with Mediterranea (Docu-Fiction 2015), the Senegalese director Moussa Touré with La Pirogue (Drama 2012) and the Chinese director Ai Weiwei with Human Flow (Documentary 2017) have dedicated a film to this discrepancy each from a mainly Non-European perspective and by means of another genre.

By analysing some relevant scenes of these three different film genres, I want to answer to (some of) the following questions: How do all these three directors combine the topic of migration with a narrative about Europe and its ongoing debates about migration? Do their filmic languages, mostly specialized outside Europe, change the image of Europe, its documents and its documentality (Ferraris 2009) that refer to Europe? Do they practice special languages or techniques of translation in order to tell the journey to Europe from a Non-European perspective? In how far do they make Europe even responsible for this obvious hyperreal image of Europe (Chakrabarty 2000)?

Stella Lange
2002-09: “German-Italian Studies” at the Universities of Bonn and Florence
2015/16: Completion of the doctoral degree (co-tutelle Universities of Graz and Giessen) in Comparative Literature/Romance Languages and Literatures with a thesis about the manifestation of emotion in three epistolary novels of the 18th century
Since 2016: Post-doc Researcher/Lecturer at the Institute of Romance Languages and Literatures at the University of Innsbruck
2018: Member of the University’s Research Centre “Concepts of Europe” (dir. by Stefan Ehrenpreis)
Oct 2018 Research Project “Cinema of Migration in Italy since 1990” (Austrian Research Fund)

Current research interests:
contemporary performances of “Europe”, re-enactment and theatre, migration cinema, narratives of precariousness, document and documentality
Paula Morris is an award-winning New Zealand novelist, story writer and essayist of Māori and English descent. She teaches creative writing at the University of Auckland, where she is an Associate Professor, and is the current Katherine Mansfield Menton Fellow, based in France. Her most recent book is *False River*, a collection of essays and stories around the theme of secret histories. A former Passa Porta residency holder, Paula is finishing work on a novel, *Yellow Palace*, set in largely in Brussels, Luxembourg and London in the months leading up to the Brexit vote.

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