

INTRODUCTION

Theorizing Textual, Visual and Performative Approaches to Recent Migration to Europe



Nelson González Ortega

Human migration is as old as humankind. From biblical times, human beings have left their places of origin due to factors that have not only pushed them to escape poverty, climatic disasters, personal insecurity, and ethnic, religious or political persecution, but also pulled them to find political and religious freedom, social equity and better living conditions elsewhere (Lee 1966; Stanojoska and Petrevski 2012). Focusing on Europe, from the Renaissance up to the twenty-first century, regional, national and continental mobility of peoples has often been militarily organized and politically regulated by European empires, whose main economic and political objective has been the appropriation of peoples and territories in America, Africa and Asia through the creation and legitimation of natural and artificial borders both inside and outside Europe.

The Portuguese-European establishment of the transatlantic slave trade in Western Africa (in the sixteenth century) and the emergence of nation states in Europe (in the eighteenth), which led to the acceptance of natural borderlines – delineated by rivers and mountains – between European countries, have been the main metropolitan factors contributing to the rise and establishment of European border zones in the so-called modern era. By extension, in the nineteenth century, seas and oceans served as legal frontiers between Europe and Africa. Three particular moments in European history contributed decisively to the militarization of Europe's (national) borders. The French-German war (1870–71), in which German states led by Prussia defeated France thus ending French hegemony in Europe, the First World War (1914–18) and the October Bolshevik Revolution (1917). Thus, the Second World War (1939–45) would not only create an ideological separation between the United States and the Soviet Union,

but also between Europe, Africa and Asia. Since the fall of the Berlin Wall in 1989, mass migration of non-Europeans to the West has grown in an unprecedented manner: 'In 2015 alone the European Union had 1,015,078 arrivals by sea (asylum seekers and others), up from about 220,000 the year before' (UNHCR 2016: 6). As a result, a Europe has emerged that is both 'reunified' and 'divided'. Notably, Europe in the twenty-first century remains separated from other countries and continents by different kinds of walls that have served, respectively, as a legal hindrance (e.g. the Schengen zone), as religious boundaries (e.g. Belfast), as economic barriers (e.g. Africa), as cement and steel structures (e.g. the wall between Austria and Slovenia) and as computer-driven hurdles (e.g. Ceuta's wall). The digital walls built in Ceuta and Gibraltar have been described in fictional and factual texts by Spanish and African novelists and essayists. As stated in Andrés Soler's novel *Las voces del Estrecho*, 'The African wall [in Ceuta] was being built in imitation of the ancient Chinese Wall, but in a more scientific way, with long-distance radars, thermal sensors, night visors, infrared lights and police, helicopters and patrols monitoring the spaces, land, sea and air' (Soler 2016: 61, my translation). This calls forth that which essayist Juan Goytisolo wrote: 'The West knocked down the Berlin wall in order to build another wall in the Strait of Gibraltar' (Goytisolo, cited in Andres-Suárez, Kunz and D'Ors 2002: 7, my translation). In short, all these barriers, real or electronic, not only prevent coexistence between people and nations of the world, but also serve to protect Europeans' economic interests and Christian identity. 'For Europe, the [new migratory] threat comes from the Maghreb, hence the Strait of Gibraltar has become a new wall . . . of which Ceuta is the atrium, intended to protect Europe from Black Africa' (Goytisolo and Naïr 2000: 196, my translation).

Drawing upon many existing traditional studies in world migration history and the rise and fall of European empires (Manning 2005: 132–62; Aldrich and McKenzie 2019), as well as research on modern mobility (Cresswell 2006; Tazzioli 2015; Barry 2019) and in hospitality studies (Derrida and Dufourmantelle 2000; Berg and Fiddian-Qasmiyeh 2018), we argue that present-day African and Asian migration from South to North is not only a by-product of the Portuguese-European establishment of the transatlantic slave trade in Western Africa, imperial economic designs and the colonial conquest of non-European peoples and territories, but has shaped today's migrant enslavement in the form of human trafficking, migrants' underpaid labour in the West, racially motivated othering and current policies of territorial containment in the European Union. Accordingly, to provide an adequate context for the study of yesterday's 'migration' from Europe to Africa and Asia and today's immigration from these two continents to Europe, the authors in this book resort not only to the push-pull theory, which I will later expand on, but also to theories such as postcolonialism and decolonial studies as complementary for explaining diachronically and

synchronically the origin and development of migration in Western Europe in relation to modernity and (de)coloniality.

Our book interrogates current textual, visual, written and performative modes of (re)presentation of migrants and migration from Asia and Africa to Europe between 2000 and 2020, but with a special focus on the period between 2015 and 2020. This particular period has been chosen not only due to its new forms of migration from Africa and Asia to Europe, but also due to the multimodal forms (e.g. diverse oral and written discourses and textualized genres, as well as media, film and performative representations) of portraying migrants, bodies and identities in forced mobility that have emerged through the historical processes of colonialism, modernity and peripheral globalization worldwide.

As a topic of research, identity is complex and multifaceted because, roughly, it involves the definition of individual and collective characteristics of people and societies in several geographies and at different points in time. When describing transnational identity from their particular research perspectives, the contributors to this volume highlight the following features. Identity is mainly expressed by language, which constitutes a central means of communication between individuals, society and culture. Several factors are involved in the formation of both individual and sociocultural identities, including language (linguistic identity), ancestry (family's ancestors), territory (local, regional or national identity), sex and gender (biological sex and/or gender role), religion (spiritual orientation or religious affiliation), social class (socio-economic origin and belonging), education (school socialization and professional status), race and ethnicity (ethnic group or ethnic affiliation) and even physical appearance (skin colour, especially in the United States and in South Africa). Thus, identity is not a static condition; it is subject to individual and group negotiations and transformations. It changes and moves following historical and geopolitical evolution, as well as sociocultural trends.

The term 'representation', as an additional key research concept in our book, presents various meanings: (i) it is associated with diverse kinds of discourses – verbal, literary, journalistic and medial, cinematic, and pictorial; (ii) it is connected to different kinds of research approaches – textual and contextual, (critical/literary) discourse analysis, rhetorical and narratological, cognitive and semiotic, iconic and cinematographic, and performativity; (iii) it is related to various subcontinental, (trans)national, territorial, linguistic and cultural spaces, in Asia, Africa and Europe. Given such epistemological and theoretical variation and complexity, as well as the cultural, semantic and spatial characteristics that the concept 'representation' (Latin, *representatio*: image/likeness; *representare*: to bring before/exhibit) entails, its definition may become elusive and transitional. In Nelson González Ortega's study (Chapter 1), 'representation' is related to both 'texts' and World System Analysis (Grosfoguel 2006) to explore how questions of power relations, politics and policies may be addressed when examining mi-

grants' and refugees' forced mobility, subjectivity, subalternity and Otherness, as well as individual and group interaction between modernity and (de)coloniality in countries of origin, transit and arrival. From an interdisciplinary and cross-generic perspective that includes literary reception, Johan Schimanski, in our book (Chapter 4) and elsewhere, closely relates our common research terms 'representation' and 'representing' to the concepts of aesthetics and borders in the sense of 'how one distinguishes objects that may or may not fall into the category of aesthetic representation: we observed our responses to how painting, film, music, literature represents borders as spaces of constant production' (Schimanski and Wolfe 2017: 5).

The authors of this book are also aware that representing the subaltern Other (e.g. asylum seekers, undocumented migrants, refugees and stateless people) may be cognitively and ethically problematic not only for novelists, playwrights, journalists, filmmakers and artists, but equally for scholars who base their corpus or research precisely on such discourses. Ida Danewid (2017: 1681) calls attention to the risk that academics may reproduce rather than challenge assumptions when representing refugees, while Caroline Lenette (2019: 35) has recently argued that narratives may be 'trimmed or reshaped for academic consumption'. That has always been a risk, as Michael and Mastilovic state in this book when discussing the production and reproduction of the mislabelled 'refugee crisis' (Chapter 10) in art and literature, referring to their particular research corpus, which can be extended to the formation of academic discourses on migration in general.

The contributors to this research volume are international scholars and experts in research on migration from perspectives as varied as history, literature, (cognitive) linguistics and discourse analysis, area and cultural studies, law, media and communication, film studies, and visual arts. They interrogate migrants' struggles to reach the land that no one promised them: Europe. Asian and African immigrants attempt to cross such conflictive and liminal border spaces in numerous creative ways as they travel to Europe in the twenty-first century. This book develops general and specific hypotheses, theoretical frameworks and methodologies related to the social sciences in order to research the multimodal representation of twenty-first-century Asian and African migrants striving to enter Europe, being retained in border detention centres or starting their lives in Europe, be they asylum seekers, refugees or undocumented migrants. Topics and research areas covered include textual, iconic, performative and cinematic representation of Asian and African migrants' historical past, as well as present socio-economic and political factors and actors related to their forced mobility and border crossing, among which we find transnational organized crime and human rights. Thus, both the EU's policies on nation states' securitization practices (see Landau 2018) and increasing right-wing political views articulated in some European newspapers and online – devised mainly to curtail migrants' transcon-

tinental movement and contain them in their own places of origin – are also the focus of the diverse kinds of academic critical discourse elaborated in this book.

Mapping Europe in Four European Border-Crossing Zones and Borderscapes

The figurative map created here for analytical purposes designates four zones comprising subcontinental and continental areas of Africa, Asia and Europe, including a sub-Saharan/North African/Spanish zone and the Francophone cultural and linguistic area of West African countries and France. This macro zone – unified geographically, linguistically and culturally by the Mediterranean Sea, but separated by the European Union's 2016 border laws and policies (Topak 2014; UNHCR 2016) – is designed mainly to contain African and Asian undocumented migrants in their continents of origin (Landau 2018: 1–18). Thus, 'b/ordering' (Van Houtum, Kramsch and Zierhofer 2005) practices affect undocumented migrants by forcing them to comply with laws that restrict their movements and their rights. This book attempts to map these territorial, linguistic and cultural border zones in the following four main gateways or liminal border spaces, often crossed by Asian and African immigrants on their way in or out of Europe: (i) the sub-Saharan/North African/Iberian countries gate or exit, (ii) the Libya/Italy gate or exit, (iii) the Turkey/Greece/Balkan countries gate or exit and (iv) the Asia/Africa/Scandinavian countries gate or exit.

The authors of this volume argue that these border zones and borderscapes are of different kinds – territorial, ethnic, economic, linguistic, symbolic, cultural and psychological crossroads set up in countries of origin, transit and arrival: 'Topographical borders can exist in many scales and configured (and subject to FIGURATION) in many different ways in both concrete and conceptual landscapes or spaces. They can be mapped onto or articulate spatially other border planes, be they SYMBOLIC, EPISTEMOLOGICAL, TEMPORAL or MEDIAL, all of which can be spatialized and thus made topographical' (Schimanski and Wolfe 2017: 154). The contributors locate their textual corpora and critical analysis of migrants' and refugees' memories and identities constructed in texts within and across these zones. Four authors geographically locate their respective novel, drama and film analysis at the sub-Saharan Africa/Spain/Portugal gate or exit: González Ortega and Magrinyà Badiella (Chapters 1 and 2); Challinor (Chapter 11) in Asia/Portugal; and León Vegas (Chapter 8) in Spain/Germany. One contributor, Khachatryan (Chapter 7), chose the Libya/Italy gate or exit as her focus of study. Three additional contributions – Martínez García (Chapter 5), Šarić (Chapter 6), and Michael and Mastilovic (Chapter 10) – deal with the Turkey/Greece/Balkan countries gate or exit as their focus of study. Two authors locate their film corpora in Europe – León Vegas (Chapter 8) in Spain/Germany,

and Camacho Salgado (Chapter 9) in Italy/France/Britain – with regards to cinematic representations of migrants from Asia and Africa. Finally, two authors explore the Africa/Europe gate or exit when analysing their works of fiction and these works' Scandinavian reception; Aronsson's corpus is from Senegal/France/Sweden (Chapter 3), while Schimanski's is from Somalia/Norway (Chapter 4).

Key Conceptual Sets Used as Theoretical and Methodological Analytical Strategies

This book examines the representation of both twenty-first-century migration into Europe and migrants and refugees' identities, bodies, memories and texts in relation to four theoretical concepts: (i) chronotope/focalization, (ii) metaphor/metonymy, (iii) performative acts and (iv) border aesthetics. The main editors of this volume asked each contributor to integrate at least two of these key conceptual sets into their study's theoretical approach. Here, I will outline briefly the essential, though complex, meaning of each of these conceptual formations when applied to the critical discursive analysis of testimonial and fictional works, dramas, journalistic and media texts, film images or icons, and artwork production.

(i) Chronotope/focalization. As understood by Mikhail M. Bakhtin (1981: 84), *chronotope* (literally "time space") [refers] to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature'. Bakhtin (ibid.: 250–51) situates 'the *representational* importance of the chronotope' on at least four different levels: a) 'It serves at the primary point from which "scenes" in a novel unfold', so that the chronotope is 'plot-generating'; b) it carries 'representational significance'; c) 'The chronotope . . . provides the basis for distinguishing generic types [or] specific varieties of the novel genre'; d) the 'chronotope [informs] the root meaning of spatial categories' and therefore has semantic significance. 'Focalisation' (Genette 1987: 203), on the other hand, is distinguished from 'point of view'. While 'point of view' corresponds to the 'character whose point of view orients the perspective of the narrative, that is, the character who sees', 'focalisation' refers to 'the narrator, the speaker. The narrative perspective or the focus/focalisation of narrations . . . does not always cover a complete work, but a specific narrative segment' (ibid.: 208, my translation). It is the intriguing combination of these two key concepts in literary studies – the Bakhtinian chronotope and Gérard Genette's focalization – that works hand in hand in this volume.

(ii) Metaphor/metonymy. A metaphor in language and literature, as conceptualized by González Ortega, departing from Lakoff (1993), is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. Metaphors connect or transfer two different domains of experience in our thought and language. These domains can be, for instance, life and journey, or

life and a path. Metaphor, as an overarching concept, is expressed by images, allegories, analogies and similes. Metaphors that convey ideas, images or symbols related to utopia and dystopia are primarily introduced by authors examining works of fiction in this book. Metaphors often become metonymies. Metonymy designates *pars pro parte* or a part that originates and moves or transfers symbolically to another part. Metonymy substitutes the name of a thing for its whole (*pars pro toto*). Linguistic, literary, iconic, cinematic, visual or spatial, and pictorial metaphors are analysed by authors in this book in relation to their own multimodal corpora and research perspectives (see Lakoff 1993).

(iii) Performative acts can be seen as drawing on Judith Butler's important contribution to the field of gender studies. Broadly understood, one can explain 'performativity' as the conception of identities as fluid, non-static entities, always in the making. It is in the performance itself that identities are creatively produced and reproduced. Butler's conception of performativity in turn comes from John L. Austin's (1962) idea of the 'performative' as utterances that turn what is said into reality that is neither true nor false, and John R. Searle's (1969) 'speech acts', similarly meant to account for whatever is expressed that not only presents information, but performs an action. Such a linguistic turn has brought to the fore a focus on how identities are constituted through language. For migrants' identities, this allows a notable opportunity for self-construction, as noted by my co-editor Ana Belén Martínez García in both her contributions to this volume (Chapters 5 and conclusion).

(iv) Border aesthetics, as conceptualized elsewhere by one of the contributors to this book, can be explained as follows:

a way of understanding the aesthetic dimensions of borders, *BORDERING* and *BORDERSCAPES*. Borders can only exist to the extent that they are tangible: they thus always have an aesthetic dimension. Aesthetical works may give access to the imaginaries about borders. At the same time the *B/ORDERING* function of borders is a way of differentiating between and making visible social groups and political constituencies. . . . Yet aesthetics in itself also involves *BORDERCROSSINGS* of medial borders, the border between things and the representations of things. *ARTISTIC FORMS* are bordered, being paradoxically, both *INCOMPLETE* and whole. Folded in on themselves, presented in frames, and approached via *THRESHOLDS*. (Schimanski and Wolfe 2017: 150)

The diverse theories employed by the authors of this book in their studies include at least two of the four conceptual sets described above in each case. Both 'chronotope/focalization' and 'metaphor/metonymy' are integrated as analytical tools by González Ortega (Chapter 1) when studying the socio-economic factors and actors intervening in contemporary migration in Europe. 'Chronotope' and 'border aesthetics' are selected for Carles Magrinyà Badiella's (Chapter 2) and

Mattias Aronsson's (Chapter 3) literary analyses. 'Metaphor' and 'border aesthetics' in the form of rhetorical figures are chosen by Schimanski for both the narratological reading and reception analyses of his novel corpus (Chapter 4). 'Performative acts' and 'border aesthetics' are selected by, respectively, Martínez García and Elizabeth Challinor in their close readings of both oral and written testimonies and a theatrical play (Chapters 5 and 11). Both textual and visual 'metaphor/metonymy' and 'border aesthetics' are incorporated by Ljiljana Šarić and Elizaveta Khachatryan in their analyses of journalistic and medial discourses reproduced in traditional and online media in Italy and Croatia (Chapters 6 and 7). 'Metaphor' and 'border aesthetics' are used by Carolina León Vegas and Laura Camacho Salgado in their cinematographic discourse analyses of Spanish and German and Italian, French and British films respectively (Chapters 8 and 9). Finally, 'metaphor' and 'border aesthetics' have been chosen as conceptual sets by Olga Michael and Jovana Mastilovic in their narratological and rhetorical analysis of artworks (Chapter 10).

The Organization of the Book

The present volume is thematically, theoretically and methodologically organized into the following four parts: (i) European migration represented in literature, in the form of novels and testimonies (Chapters 1, 2, 3, 4 and 5); (ii) European migration represented in journalistic discourses and social media (Chapters 6 and 7); (iii) European migration and migrants represented in contemporary European cinema (Chapters 8 and 9); (iv) European migration and migrants represented in dramatic performance and artworks as migrants' counter-discourse or 'artivism' (Chapters 10 and 11). Although each of the four parts of this book focuses on one specific genre or discourse and one research area, all of them are interconnected in their interdisciplinary approaches by the four conceptual sets – chronotope/focalization, metaphor/metonymy, performative acts and border aesthetics – and critically examine: testimonies, novels and literary genre formation (Part I), journalistic and medial discourse analysis (Part II), the uses and effects of cinematic discourse (Part III) and the discursive and performative analysis of drama and the uses of protest art in pictorial analysis (Part IV), respectively. This versatile, highly interdisciplinary methodological framework is deployed to study multimodal representations of identity reconstruction, comparing and contrasting top-down and bottom-up approaches. Therefore, the arrangement of the chapters allows for their reading not only as independent pieces that aim to enhance authors' individual research from their particular disciplinary and methodological perspectives, but also as part of a coherent (though multifaceted) series of interconnected narratives.

PART I: European Migration Represented in Testimonies and Novels

The book's first part focuses on (narrative) texts and (historiographic) contexts that reconfigure the unprecedented immigration from Asia and Africa to Europe in the early twenty-first century. Specifically, it examines diverse representations of people's displacements and longer-distance mobilities, (re)constructed textually in the form of memoir, testimony, diary, (auto)biography and novel.

My co-editor in this volume, Ana Belén Martínez García (Chapter 5), discusses two testimonial texts, namely a memoir and its subsequent audiovisual testimony. Bearing in mind the textually productive (con)fusion that arises when transcribing non-European immigrants' border-crossing experiences in testimonies articulated in both literary genres and other generic discursive formations, Martínez García undertakes a (con)textual reading of Nujeen Mustafa's texts – both a co-authored memoir (Mustafa and Lamb 2017) and a TED talk (Mustafa 2017) – grounding her discussion in key theoretical concepts such as the autobiographical narrating 'I' (Smith and Watson 2010), Judith Butler's performativity theory (Butler 1997), 'in/visibility' (Brambilla and Pötzsch 2017: 68–69) and 'b/order' processes (Van Houtum, Kramsch and Zierhofer 2005). The author analyses Mustafa's written and oral testimonies – textually and contextually – to determine if Nujeen – the 'girl life-narrator' (Martínez García, Chapter 5) – can eventually cross the border of invisibility to visibility so as to regain her own personal and public voice through performative speech acts. Martínez García's chapter explores loss and recovery via testimonial production and reproduction and the ethics of presenting oneself as representative of a collective struggle.

Martínez García's research is related, though from a different approach, to Magrinyà Badiella's (Chapter 2), for the latter also deals with the ethical dilemmas faced by refugees in their attempts to come to terms with and represent themselves in testimonial writing. Like Martínez García, Magrinyà Badiella analyses testimonial writing, but focuses on one kind only – an autobiographical 'diary', *La Tierra Prometida/Diario de un emigrante: La Terre promise/Journal d'un émigrant* (*Diary of an Emigrant*, English translation), collectively written by the Senegalese Muslim author Pathé Cissé. But while Martínez García centres her study on the testimonial texts themselves, Magrinyà Badiella's study focuses on the 'paratext' (Genette 1997): the Preface to Cissé's *Diary*, composed by a Christian who discusses religious differences between Islam and Catholicism, providing her opinion on those. The researcher's aim here is to study how the diverging representations of religions operate in both the paratext and the text.

The authors of Chapters 2 and 5 of Part I are aware that the problem they face (to attempt to determine the discursive and generic nature or type of the various migrant narratives) does not have easy solutions. For this reason, they opt to describe (not determine) the different types of discourses explaining their hybrid genre, without applying rigid (literary) categories in their respective analyses.

Next, we introduce the chapters that focus on novels in Part I, which distinctively include plot, characters and other discursive features commonly associated with works of fiction.

In Chapter 1, González Ortega undertakes a fourfold (historical, sociocultural, aesthetic and ethical) decolonial reading (Restrepo and Rojas 2010) of (trans)national identities and citizenship in twenty-first-century narratives written by non-European and European writers alike. Resorting to historiographical and sociocultural premises, grounded in modernity and (de)coloniality studies, the author examines his selected novels in their diachronic and synchronic socio-historical context to account for migrants' double transition from sub-Saharan African villages to modern Spanish cities – thus, from being members of tribal groups to becoming Spanish-European sub-citizens. Complementarily, he describes, through the lens of push-pull theory (Lee 1966; Stanojoska and Petrevski 2012), the means, the actors and the liminal border spaces by which immigrants are retained and constrained in their journey to their idealized Europe. Finally, from an aesthetic and ethical perspective, he describes the negative effect of othering in African and Asian narrators and characters represented in the novels.

Comparably, Aronsson (Chapter 3) undertakes a textual and contextual reading of Fatou Diome's novel *Le Ventre de l'Atlantique* (The Belly of the Atlantic) and the reception of its Swedish translation, *Atlantens mage*, basing his study on readers' literary reviews posted on the internet (Steiner 2009, 2012). His novel analysis is text-centred, synchronic and digital in nature. Since Aronsson examines in Diome's novel migrants' real and symbolic border crossing, issues of centre versus periphery and the transition from tradition to modernity in rural sub-Saharan Africa, his case study relates directly in theme and theory to González Ortega's case study (Chapter 1). But though both researchers perform textual and contextual readings of their respective novels, written by sub-Saharan authors, they differ in the theoretical and methodological approaches applied to their particular novels: Aronsson's study is synchronic, uses an internet-based corpus and relies on postcolonialism; González Ortega's is synchronic and diachronic, focuses on novels written by both sub-Saharan and Spanish-European authors, and uses modernity and decoloniality theories.

Schimanski's 'Can Migration Narratives Change Public Conceptions of Borders? The Somali-Norwegian Borderscape in Roda Ahmed's *Forberedelsen* and Its Medial Reception' (Chapter 4) examines, as Aronsson does, real and symbolic border crossings of authors, narrators, characters and narratives, migrating themselves – in Schimanski's case into Britain and Norway – as revealed in the reception of Ahmed's novel *Forberedelsen*, written in Norwegian and published in Oslo in 2008. This case study showcases the impact that literary reception has on migration literature in the Norwegian public sphere. Schimanski analyses the book's cover and other paratexts placed on the border between the novel and its

reception. Schimanski focuses, as does Magrinyà Badiella (Chapter 2), on paratexts. However, while the former examines the novel's cover image, the publisher's photography and a fable that functions as the novel's 'narrative' paratext, the latter focuses on a novel's preface as paratext.

PART II: European Migration Represented in the Media

In 'The Visualization of the "Refugee Crisis" of 2015–2016: A Case Study of a Croatian Online News Source' (Chapter 6), Šarić analyses photographs in online news. She addresses the importance of images in determining how people construct their own and others' social realities – in this specific case, how Croatian media and their audience constructed their opinions on refugees in transit to central and Northern Europe (2015–16). Building on previous research, the author considers a large collection of images using social semiotics, media studies of European news related to representational frames of the 'refugee crisis' and insights from psychological research on 'the identifiable victim effect'. The study provides a comprehensive overview of (visual) media representations of refugees as both anonymous 'Others' and individualized suffering individuals. Empathy shown by the Croatian population and news sources in the early stage of the 'refugee crisis', the author claims, was influenced by Croatians' memories of being displaced refugees themselves during the Balkan wars of the 1990s.

Šarić's study shares some similarities with (and differences from) Khachaturyan's 'Crossing the Border between Two Spaces: Narration about the Migrant Crisis of 2015–2016 in Italian Newspapers' (Chapter 7). Although these two studies share their main focus – the so-called 'Refugee crisis of 2015–2016', as their respective titles reveal – they differ radically in theory and methodology. Khachaturyan's selected corpus represents journalistic discourse and style as articulated in Italian national newspapers, not a large collection of news photographs from an online news portal as in Šarić's study. Khachaturyan's research approach relies on 'border aesthetics' and discourse analysis that is strongly oriented to examining figuration in the form of textual metaphors – universal and culture-specific – used to represent refugees in major Italian newspapers. Šarić, on the other hand, grounds her study in approaches such as social semiotics and cognitive metaphor theory when examining Croatia's online media discourses.

Khachaturyan and Šarić examine journalistic and media discourses that at times provide biased and incomplete verbal and visual representations of migrants as voiceless and anonymous bodies and images that surround and construct European citizens' understanding of present-day refugees. However, in both authors' case studies, migrants' voiceless verbal and visual representations, constructed by journalistic and media discourses, emerge as compelling narratives that challenge stereotypical mainstream European views on refugees.

*PART III: European Migration Represented
in Contemporary European Cinema*

The cinematic depiction of migrants' experiences of exploitation, misery, exclusion and secrecy guides the focus of the camera lens in the films *Biutiful* (2010) and *Victoria* (2015), examined by León Vegas (Chapter 8). Relying on metaphor and border aesthetics, the author examines comparatively the discursive and socio-economic challenges that twenty-first-century cinematic immigrants encounter in the two films. León Vegas's research focus is the under/ground – as a liminal space, a limbo or hell, and a symbolic and traumatizing border-crossing space – into which the two protagonists have to descend or ascend in Barcelona (a cellar) and Berlin (a subterranean disco and a garage). These migrants are scholarly examined by León Vegas as experiencing misery, crime, death and survival. It is interesting to note that the author examines cinematic illegal immigrants from Asia and Africa living in Spain (*Biutiful*) and legal migrants living in Europe, specifically Germany (*Victoria*), these three continents being the macro-space from and towards which migrants and refugees move throughout this book.

In the study 'Erratic Bodies in European Cinema: A Radiography of Nations and Clandestine Bodies' (Chapter 9), Camacho Salgado uses medical metaphor – of an illness capable of transforming the body of the nation – to examine the images and cinematic representation of clandestine immigrants in three selected contemporary European films: *Dirty Pretty Things* (2002), *L'Intrus* (2004) and *Terraferma* (2011). Structuring the analysis around this particular biopolitical metaphor and border aesthetics, the author investigates how the immune system tries to protect the European body of the nation from the threat of the alien body of the refugee, then questioning the possibility of full incorporation of the alien-Other inside the host (European) body. Three non-diasporic films are discussed in this study in order to explore simultaneously how screening strangers can be a way to control the body of the immigrant or alien, and how these films can be considered a radioactive strategy that reveals the hidden face of Europe and its own story of past hegemonic migrations to Asia, Africa and America. Thus, erratic bodies, national bodies, atomized bodies, antibodies, immune systems and organ transplants constitute the author's framework when analysing the screening of migrants in European cinema.

Through an innovative combination of theories of metaphors – spatial, visual and biopolitical – and border aesthetics, León Vegas and Camacho Salgado have analysed both the cinematic psychosocial lives of illegal and legal immigrants living in Europe (León Vegas) and the physical lives and bodies of undocumented migrants as erratic, unwelcome non-European aliens, (metaphorically) infected and in transit from a sick body into Europe's community and attempting full incorporation within the Other(s) inside (Camacho Salgado).

*PART IV: European Migration Represented in Theatre and
Artworks as Migrants' Counter-Discourse or Artivism*

Ethics, politics and policies, and aesthetics are core research issues in Challinor's case study (Chapter 11) and in Michael and Mastilovic's 'Injurious Metaphors and (Non-)Art as Activist Counter-Discourse to Greece's "Refugee Crisis"' (Chapter 10). Relying on metaphor theory and border aesthetics, Michael and Mastilovic investigate the textual, iconic and pictorial construction of a right-wing political narrative, an advertising image of a female refugee, a literary narrative about an underage refugee, and amateur visual artwork. They focus on the deconstruction of all these discourses, highlighting the potential that these discursive formations have to challenge and subvert xenophobia, derogatory depictions of refugees and the reproduction of an 'us versus them' confrontational rhetoric.

In Chapter 11, 'Who Marks the Borders of the (Un)Known? The Dynamics of Relational Reflexivity in the Production of a Play on Forced Mobility in Northern Portugal', Challinor examines the ethical dimensions of the self-questioning dilemmas that emerge during a collaborative process. Specifically, she looks at the relations between professional actors and a playwright and director when writing and performing a play on forced mobility in northern Portugal based on interviews conducted with refugees. Challinor illustrates how the dynamics of the decision-making process on what was rendered (in)visible in the performance of the play produced borders of in/exclusion for the migrants and refugees involved, with unequal effects regarding their sense of empowerment, capacity for agency and self-articulation. The desire of the actors to mirror human suffering as truthfully as possible as a form of ethical self-conduct and their inability to conceal their emotions resulted in the public spreading of private emotions, especially during the post-show talk-back sessions. This also marked and limited the borders of what is known by undermining the play's potential for promoting detached, critical thinking in the public sphere about the wider political context of forced mobility.

In sum, the narrative, literary, journalistic, media, cinematic and performative migrant – emerging in the chapters of this volume – is fundamentally an in/visible subaltern subject that our book seeks to understand, while accepting the impossibility of fully comprehending their historical past and the figure of the Other that they embody. Our contributors engage critically with these migrants' texts and identities in an attempt to represent contemporary African and Asian migrants and make them visible for mainstream European citizens.

Nelson González Ortega has a PhD from the University of Madison-Wisconsin (1992) and is a Professor of Hispanic Literatures and Cultures at the University of Oslo (Norway). His research focuses on contemporary Hispanic literatures

and cultures, and their relationships with historiography, ethnography, political science, gender studies and decolonial theory. He has participated in international research projects, including the Sweden-based Literary History: Towards a Global Perspective, published in three volumes by De Gruyter. His publications include *Bolivia en el siglo XXI* (2017) and *Colombia: Una nación en formación en su historia y literatura (siglos XVI al XXI)* (2013), among others.

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