

# Contents

Introduction .....	9
<i>Camilla Erichsen Skalle and Anje Müller Gjesdal</i>	
Situating transnational narratives .....	9
The language of transnational narratives: Translingual practice, subjectivity and belonging .....	11
Transnational readings .....	13
References .....	16
1. Can “migrants” speak? Voices, narratives and performances .....	18
<i>Cécile Canut</i>	
Introduction .....	18
Erasing voices .....	21
Homogenization of voices .....	24
Racialization of voices .....	25
Handing out voices .....	26
Listening to and hearing migrants' voices .....	31
Demystifying migrants' choices .....	33
<i>Parole commune</i> . Production of and engaging in common speech and a common voice .....	35
Conclusion .....	38
References .....	39
2. Subjectivity through translingual practice in <i>Oltre Babilonia</i> by Igiaba Scego .....	45
<i>Camilla Erichsen Skalle</i>	
Introduction .....	45
Oltre Babilonia .....	46
Translanguaging and heteroglossia .....	48
Heteroglossia and translingual identity in <i>Oltre Babilonia</i> .....	51
Zuhra Laamane: Translingual subjectivity .....	51
Identity play through translingual practice .....	57
Conclusion .....	59
References .....	61
3. <i>We found love in a hopeless place</i> : Exilic agency and translingual practice in Jonas Carpignano's <i>Mediterranea</i> .....	64
<i>Anje Müller Gjesdal</i>	
Introduction .....	64
<i>Mediterranea</i> and exilic agency .....	67
Translingual practice in transnational narratives .....	69
Translingual practice as exilic agency in <i>Mediterranea</i> .....	71

Discussion and conclusions .....	76
References .....	79
<b>4. Capturing Berserkería and Amor: Untranslatability and code-switching in Junot Díaz's <i>This Is How You Lose Her</i> .....</b>	<b>81</b>
<i>Sigrid Thomsen</i>	
Introduction .....	81
Apter's untranslatability .....	84
Glossaries and their absence .....	85
Instances of Spanish in Díaz's fiction .....	86
Untranslated sexualization .....	87
Yunior's Spanish as Decolonizing Dominicanidad .....	89
The reader: Partly understanding .....	90
Conclusion .....	92
References .....	93
<b>5. A traumatic coming of age in exile: Evolving identities in Shahan Shahnour's <i>Retreat Without Song</i> .....</b>	<b>95</b>
<i>Charikleia Magdalini Kefalidou</i>	
The writer's background .....	95
1915: A major turning point in diaspora history and literature .....	97
The novel in context: The Armenian diaspora literary circles in the 1920s .....	98
Aesthetics of exile: Language and hybrid identity .....	100
Sex, gender and hybrid identities .....	106
A nihilist bildungsroman .....	108
References .....	111
<b>6. Uses of border in transnational art and in Guillermo Gomez-Peña's work .....</b>	<b>113</b>
<i>Guglielmo Scafirimuto</i>	
Introduction .....	113
Leaving the border, but living the border: The transnational artist .....	114
The "border art" of Guillermo Gomez-Peña .....	118
Conclusion .....	125
References .....	128
<b>7. Migration: Crossing borders in graphic enactments .....</b>	<b>130</b>
<i>Inge Lanslots</i>	
Redefining the border? .....	130
The shifting border .....	133
Linguistic barriers .....	137
Border time .....	139
Uprooted border crossers .....	140
Graphic borderities .....	144

References ..... 145

8. Shadows of modernity: Drowning specters in Davide Enia’s *Notes on a Shipwreck: A Story of Refugees, Borders, and Hope*, Josué Guébo’s *Think of Lampedusa*, and Anders Lustgarten’s *Lampedusa* ..... 148

*Khalil Hammoudi*

    Introduction: Theory and method ..... 149

    Shadow lines in Guébo’s *Think of Lampedusa* ..... 152

    Drowning ghosts in Enia’s *Notes on a Shipwreck* ..... 156

    Political specters in Lustgarten’s *Lampedusa* ..... 161

    Conclusion ..... 164

    References ..... 165

9. Migrant stories between the archive and the garbage dump in the Mediterranean ..... 166

*Giovanna Faleschini Lerner*

    Introduction ..... 166

    Border spectacle in Lampedusa ..... 167

    Letting the objects speak for themselves: Recycling migrant trash in Lampedusa ..... 171

    Waste management, tourism, and the future of the migration archive .... 182

    Conclusion ..... 184

    References ..... 185

Authors ..... 189