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Introduction: Sociocultural and Literary Debates on Contemporary Migrant Typologies and Migratory Cartographies

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Back in the 1980s, British-Asian writer Hanif Kureishi asserted that “the immigrant is a kind of modern Everyman, a representative of the movements and aspirations of millions of people” (1981: 4). This assertion – later echoed in Kureishi’s debut novel *The Buddha of Suburbia*: “the immigrant is the Everyman of the twentieth century” (Kureishi, [1990] 2009: 141) – has gained even more currency in recent decades, considering the growing scale of migration and its ongoing diversification in terms of patterns and flows. In our increasingly globalised and globalising world, we live amidst “a turbulence of migration” (Paspatergiadis, 2000), with old and new patterns of migration intersecting in complex and intriguing ways.

In the European context, for instance, the last decades of the twentieth century and the beginning of the new millennium have witnessed an increase in the number of people traversing international as well as intra-national frontiers. Some have followed the old routes established by the processes of colonisation and decolonisation in previous decades and centuries; others have embarked on journeys that respond to new geopolitical and geo-economic scenarios such as those ushered in by the EU enlargement in 2004 and 2007, the 2007 financial crisis affecting both Europe and America or the contemporary turmoil in the Middle East. To this we should add changes in return-migration patterns (Conway and Potter, 2009), the effects of internal migration (from rural to urban areas and vice versa), as well as the impact of other forms of mobility that have become mass phenomena in recent years, lifestyle-migration and long-term tourism being prominent examples in this respect (Janoschka *et al.*, 2013; Roca, 2016).

In an age defined by global interconnectedness, some scholars have even heeded the call for developing “a new mobilities paradigm” (Sheller and Urry, 2006), one that can give account of emergent forms of mobility – including, for instance, “virtual travel” – and address the various “places of in-between-ness” that enable transit, from airports to stations and even hotels. Paradoxically, however, “while the flows of global movement are proliferating, the fortification of national boundaries is becoming more vigilant” (Paspatergiadis, 2000: 2-3). This “haunting paradox”, as Nikos Paspatergiadis describes it (2000: 2), has often engulfed modern societies in their relation to migration and, nowadays, it continues to resonate strongly in a contemporaneity marked by the ongoing refugee crisis, the post-Brexit debate and the anti-migration rhetoric present in much public and political discourse.

Adopting a highly interdisciplinary approach, the contributions included in this special issue are all concerned with issues of migration and migration-related mobilities in twentieth- and twenty-first-century culture, literature and the arts. In the process, the contributors also engage with other related topics such as “the question of cultural identity” in multicultural societies (Hall, 1993), the existence of (in-)visible borders within the nation-state, the conceptual and methodological challenges posed by a rapidly changing “ethnoscape” (Appadurai, 1996) or the need to address gender, class and ethnicity as mutually intersecting categories when enunciating migration.

In effect, and in view of the gender myopia underlying much critical work on migration (Anthias, 1992; Papastergiadis, 2000), this special issue opens with an article that puts gender at the forefront of analysis: "Gendering Migration and Violence: Women and the Partition of India", written by Arunima Dey. Drawing on sociological and historical studies, Dey provides here a gendered reading of India's Partition and its aftermath. The author focuses, in the main, on the brutalisation of women's bodies during this period of India's modern history and, in so doing, she unravels a number of uncomfortable silences and untold stories. Central to her discussion is the idea of the female body being taken as the *pars pro toto* and used as a passive receptacle of male-inscribed meanings and nationalist discourses (Chatterjee, 1992). As Arunima Dey reminds us, the partition of India in 1947 triggered off a process of mass migration across the new borders and, as various scholars have already noted (Brah, 1996; Thandi, 2007), the political instability that followed also played a crucial role in driving countless people from the Indian subcontinent to Britain, the former metropolis and imaginary "mother country" (Thandi, 2007).

Immigration to the UK in the wake of decolonisation is precisely at the centre of the second article in this issue: "'This Country Might Be Rather Swamped by People with a Different Culture': Immigration in Britain and the Prefiguration of the Discourse of Thatcherism in the Late 1970s" by Eduardo de Gregorio-Godeo. In it, the author examines, from a critical discourse analysis (CDA) perspective, an interview with Margaret Thatcher for Granada TV, broadcast on 30 January, 1978 – an interview often taken to exemplify what Martin Baker (1981) called the emergence of "new racism" in Britain. Paying particular attention to how issues of race, nationality and immigration are articulated in this cultural artefact, Eduardo de Gregorio-Godeo shows that this interview prefigured the discourse of Thatcherism which would start to take shape when Margaret Thatcher became Prime Minister in 1979, more than one year later. To this end, Eduardo de Gregorio-Godeo dissects Thatcher's amalgamation of various discourses and, at a strictly textual level, he also examines her extensive use of linguistic features bearing a populist quality. This exercise in discourse analysis, albeit focused on Thatcherism, certainly invites the reader to draw correspondences between past and present political rhetoric, especially if viewed from a post-Brexit referendum context.

The impact of Brexit on migration policies and issues of citizenship is yet to be properly assessed. Yet, as Elizabeth Woodward adumbrates in "On Why the Grass was Greener on the Other Side (of the Channel)", the uncertain aftermath of Brexit is now a major cause of anxiety for many migrants, including French nationals in the UK and British citizens living in France – the two groups she examines in this article. The article adopts a diachronic perspective and, walking the reader from the sixteenth century to the post-Brexit scenario, it offers a historical account of the fluctuating relationship between France and Britain and the ensuing phenomenon of two-way cross-Channel migration. Providing evidence from a wide variety of sources – literature, news items and scholarly studies – Elizabeth Woodward discusses, *inter alia*, migration motivations, cross-cultural expectations and issues of integration in relation to this bidirectional exchange.

Migration, as the first articles in this special issue show, is a complex phenomenon that can adopt multiple typologies and respond to strikingly different motivations. Yet, as Salman Rushdie once noted, "we all cross frontiers" and, in that sense, "we are all migrant peoples" (1992: 278-279). "Frontiers" and "borders" – whether geographical, cultural, linguistic, political or otherwise – are concepts that often surface in much critical thinking about migration, diaspora and hybridity (Kalra *et al.*, 2005). No doubt, borders tend to segregate and separate; yet the liminal space of the cultural border, however "ambiguous and shifting" this space might be, is not necessarily "an infertile territory" (Rushdie, 1992: 14), as some of the artistic manifestations examined here evince.

The existence of visible and invisible borders inherited from the past lays, in fact, at the heart of Julio Cañero Serrano's and Tamara Benito's discussion in "'Words through Walls': Chicano and Northern Irish Mural Traditions in Perspective". In this highly visual essay, the authors explore the mural traditions of three groups – Chicanos of the 1960s, Northern Irish loyalists of the 1900s and Northern Irish republicans of the 1980s – for whom the term "border" resonates very deeply. As Julio Cañero Serrano has extensively discussed in a recent contribution (2017), the Chicano community in the USA can be said to represent an "internal colony" and, as a result, its members have been forced to face a number of invisible borders, no matter how "porous" this "internal colony" might have been over the course of history. For its part, Northern Ireland, although it has moved forward in recent years, is a place where residential segregation still exists, and cities such as Belfast have witnessed, at different points in their

history, the building of physical borders – border walls. Departing from these premises and providing ample historical contextualization, the authors examine Chicano and Northern Irish wall paintings in relation to their historical evolution, political agenda and main thematic concerns. As they show, despite the geographical and cultural distance between Chicanos and Northern Irish, the murals under scrutiny share a number of characteristics as regards cultural self-determination, political and ideological commitment and propagandistic function.

Cultural borders and artistic boundaries are also notions that resonate, albeit in subversive terms, in the work of the British-Bangladeshi dancer and choreographer Akham Khan, on whom the next article concentrates: “Transnational Cartographies of Resilience in Contemporary Britain: Historical Transformations and Migratory Challenges in Akram Khan’s Productions (2011-2016)”, authored by Jorge Diego Sánchez. Akham Khan, as Diego Sánchez points out, has been praised for developing an “eloquent confusion of styles” (Jaggi, 2019), and for generating a “unique aesthetics” which, endowed with a political agenda, “emerge[s] at the interstices” of various cultures and artistic forms (Mitra, 2015: vii). In his contribution, Jorge Diego Sánchez examines Khan’s productions – mainly *DESH* (2011), “Abide with Me” (2012), ‘Dust’ (2015) and *Until the Lions* (2016) – under the notion of “resilience”, which is here conceptualised as representing “a *transsystemic* and oppositional force” (Coleman, 2017; O’Brien, 2015). Moving from the artistic to the political and at times even the controversial, the article charts the various cartographies of migration to which Khan has given voice in his oeuvre, and it also delves into their implications for present-day definitions of “Britishness”. More revealingly perhaps, Jorge Diego Sánchez discusses Khan’s representation of resilience as a means of articulating contestation, subversion and renewal – a discursive concern that communes with his own artistic language, recurrently defined as being innovative, subversive, generically hybrid and culturally syncretic.

Artists and writers have contributed extensively to discussions on migration, diaspora and migration-related mobilities, at times anticipating critical debates and giving voice to the unheard. For, as Brier Wood states in the “Foreword” to the short-story anthology *Leave to Stay: Stories of Exile and Belonging* (1996), “[p]atterns of travel, settlement, return and departure have long been essential elements of stories and poems” (1996: x). Literature has, indeed, tended to react swiftly to new migration phenomena and their potential aftermath, as exemplified by the appearance in recent years of narratives capturing the drama of asylum seekers in Europe (Herd and Pincus, 2016; 2017) or problematising the anti-immigration rhetoric and the internal divisions engendered by the Brexit referendum (Shukla, 2017; Smith, 2017). Providing a socio-cultural approach to the literary text, the remaining contributions in this issue examine migration and migration-related concerns through a variety of literary texts. Thus, in “The Travelling Embodied Self in Kamila Shamsie’s *Burnt Shadows*”, Naomi T. Jose offers a reading of Kamila Shamsie’s above-mentioned novel in light of notions of the “lived body” (Young, 2005) and the embodied self. As the author contends, Shamsie’s novel explores the nexus between larger, historical events – the Nagasaki bombing, the Cold War period and the post-9/11 era in America and Afghanistan – and private lives, mostly by tracing out a narrative of travelling bodies. Hiroko Tanaka’s body, marked by the nuclear bomb blast at the start of the novel, travels from Japan to India and eventually America. It thus become a travelling body which, while remaining a constant through time, bears upon itself the traces of those places it has occupied and the experiences Hiroko has gone through. Showing how Shamsie’s privileges the body in her descriptions, Naomi T. Jose elaborates on the intertwining between body, self and other in this highly evocative novel.

The relationship between self and other, albeit addressed from a different angle, is also central to Rosa Rull-Montoya’s article “The New Identity of a Moroccan Immigrant in *The Last Patriarch* by Najat El Hachmi”. Originally published in Catalan in 2008, Najat’s novel tackles the process of Moroccan immigration to Spain, one that has intensified since the last decades of the twentieth century. In so doing, Najat’s text does not simply engage with issues of integration in an “emerging multicultural Spain” (Briones Gómez, 2017), but, as Rull-Montoya points out, it also contributes to rectifying the under-representation of immigration in Catalan and Spanish literature. Underpinned by Homi K. Bhabha’s notion of the “third space” (1994: 56), and highlighting the imbrications of gender and ethnicity in the “diaspora space” (Brah, 1996: 209), Rosa Rull-Montoya examines here the transformations – mostly in terms of identity – undergone by the patriarch’s daughter in a host society, Catalonia, which is simultaneously vindicating its own identity national status.

Identity and migration are also prominent themes in the last two articles included in this special issue. Thus, in “‘Thank God I am an African Woman’: The Christian as Exile in Maggie

Gee's *My Cleaner*", Carlos Villar Flor engages with issues of religious identity in Gee's above-mentioned novel. To this end, the author does not simply unveil the Christian symbolism woven into the fabrics of the text. He also provides an analysis of the Christian attitudes displayed by the main characters – Vanessa Henman and the Ugandan Mary Tendo – in relation to issues of cultural alienation and identity conflict. Vanessa Henman and Mary Tendo stand for two different cultures in Gee's text and they are also made to represent contrasting approaches to the same Christian denomination: Anglicanism. Despite the conflicts that arise in the novel, as Carlos Villar Flor concludes, cultural and religious interaction lead to transformation, not only at an individual level, but also at the level of society. In this way, one could argue, Maggie Gee's novel – like much migrant-centred or multicultural fiction (Stein, 2004) – builds on the nexus between cultural exchange and cultural transformation that is also at the heart of much theorization on transculturation (Ortiz, 1995; Pratt, 1992; Epstein, 1995; 2009).

Transculturation, transnationalism and transcultural studies are, in effect, the main theoretical frameworks deployed by María Alonso Alonso in the last article included in this special issue: "The Rhetoric of Movement: Exploring the Art of Mapping in Kei Miller's *The Cartographer Tries to Map a Way to Zion*". In it, María Alonso Alonso reads Zion as a transcultural metaphor and the act of mapping this unsettled island as standing for the act of writing. To this effect, she concentrates on analysing the divided-self that emerges from those poems where two voices interact, the Cartographer and the Rastaman embodying them respectively. Each of these figures, the author contends, represents a different culture and contrasting viewpoints – Western and non-Western, rationalism and mysticism. Yet, their dialogue creates a transcultural space and enables the rewriting of diasporic experiences in a productive way. Arguing that Kei Miller is to be understood as a "transnational author" – and potentially a "transcultural writer" as well (Dagnino, 2012: 1) – María Alonso Alonso concludes her article with a call for the opening up of new paths of empirical research that could allow scholars to assess the ways in which transnational identities are remapping and rewriting the new world order.

All in all, this special issue emerges as one of the academic results of the research project *New Typologies of European (E/Im)Migration and Their Representation in Twenty-First-Century Literature in English* (MINECO FFI2012-38790) whose main objective was to fill a void we had detected in literary studies and in cultural criticism which, in our opinion, have been and still are overly focused upon the migratory movements of the twentieth century previous to the 1990s, without taking into account that many writers have already been reflecting upon and representing a new and wider typology of migrants. The need for both a new vocabulary and a new typology of migration was already announced by Nikos Papastergiadis in 2000, in his book *The Turbulence of Migration*. Our project, while departing from similar premises, has also sought to contest those critical voices which, touching upon the new migratory movements of the twenty-first century, contend that literature has not yet fully dealt with them (Kiberd, 2005), or that a true literature of migration does not exist to date (Dawson, 2010). Furthermore, some of the contributions to this special issue already anticipate the research group's most recent advances and investigations which are presently focused on the analysis of the aesthetics, ethics and strategics of the new migratory cartographies and transcultural identities in twenty-first-century literature(s) in English.

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Título: Introducción: Debates socioculturales y literarios sobre tipologías migratorias contemporáneas y cartografías migratorias