

**Gender Studies
on Migrants/
Refugees**



The challenges of Gender in issues of Migration, Refugees and Nomadism

Programme

[vers. 21/04/2022]

28 April 2022, Auditorium ELACH (Building 05, ground floor)

9.15 – 11.15 am, Moderator: Ana Gabriela Macedo

Márcia Oliveira

As Primas da Bulgária: Trajectos e memórias do pós- 25 de Abril

Publicado em 2013, o livro de artista *As Primas da Bulgária*, de Carla Filipe, recupera um episódio praticamente desconhecido da história do pós-25 de Abril: a deslocação de jovens portuguesas que, nesta altura, partiram para estudar em países socialistas, nomeadamente para a Bulgária. O livro documenta o processo de investigação da artista que procura explorar e reconstruir esta realidade, entretecendo memórias pessoais e familiares com vários tipos de materiais de arquivo. Com esta comunicação, pretendemos não só apresentar esta idiossincrática migração, como também levantar algumas questões inerentes a um processo artístico marcado por práticas de arquivo.

Márcia Oliveira is senior Researcher at CEHUM (GAPS). Previous project: *The making of art: tracing feminist processes through 20th Century artists' books* (FCT grant SFRH/BPD/110741/2015). Graduated in Journalism by Universidade de Coimbra and M.A in Aesthetics by Universidade Nova de Lisboa. Her PhD (2013, University of Minho) focused on Portuguese women artists in the 1960's and 1970's. She was visiting scholar at the *Center for Women in the Arts*, Rutgers University, NJ, USA (Fall 2016).

Margarida Esteves Pereira

“Dark, diseased, invisible” – Looking at the Invisible London in Ben Judah’s *This is London* and Monica Ali’s *In the Kitchen*

Michel Agier opens the book *Managing the Undesirables* (2011) by drawing our attention to two different realities that co-exist in our world. One, is the reality of “a clean, healthy and visible world”; the other, “the world’s residual ‘remnants’, dark, diseased and invisible” (Agier, 2011: 4). Making visible the migrant population of London is the project Ben Judah sets himself in the book *This is London* (2016). He does so by looking at parts of the migrant population of London as the “Remnants”, as Michel Agier states in his book, that have entered “our world for brief visits”. The same could be said to be achieved by Monica Ali’s novel *In the Kitchen*, which will also be addressed in this paper as a counterpoint to Judah’s more journalistic text. This paper aims at analysing both texts taking into account the migrant cartographies of London that these book make available to us, with an added focus on gender issues. These cartographies highlight the transnational and cosmopolitan identity of London, something that is connected to the British Imperial past, but which does not end there.

Margarida Esteves Pereira is Associate Professor at the University of Minho, ELACH. Her research has focused on the areas of English Literature (modernist and contemporary literature), Women’s Studies and Gender and film and adaptation studies. She has co-edited four books of essays and has authored two books. She has also published several essays and articles in her areas of interest. She is a member of the research group GAPS – CEHUM.

Joana Passos

From Archipelago to Western Metropolis: Emigrants’ Stories in the Works of Orlanda Amarílis and Jamaica Kincaid

My contribution addresses the representation of emigrants’ experiences in the writing by Orlanda Amarílis (Cape Verde) and Jamaica Kincaid (Antigua, Caribbean), comparing their insights on emigrants’ experiences. On the one hand, their narrative plots exemplify emigrants’ efforts to integrate in host societies, exposing the barriers and difficulties they face before gaining access to citizenship in European or American societies. On the other hand, these writers also explore the overlapping of economic dependence - and, consequently, of the pressure to see emigration as a life project -with the development of a fragmented sense of selfhood, divided between ‘here’ and ‘there’, or, between everyday life and a real sense of belonging. Finally, in the set of emigrant experiences these two authors chose to address one can also identify a distinctive line of reflection addressing gender issues in relation to emigration dynamics. All of these aspects of their work will be addressed in my discussion. The conclusion will present a set of guidelines to understand emigration issues in the transition to the XXIst century, such as they were perceived by two writers who were emigrants themselves.

Joana Passos is integrated Researcher at CEHUM (GAPS). Previously postdoc researcher in the project WOMANART – *Women, arts and dictatorship in Portugal, Brazil and Portuguese*

speaking African countries. She holds a PhD on postcolonial and feminist studies (Univ. of Utrecht) and she developed her postdoctoral project on Goa. She has published over 40 articles, two books and edited several others. She is a member of the research group GAPS – CEHUM.

Rasib Mahmood

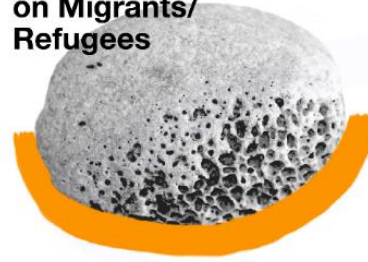
Shadows of Marginalized Voices and Migration in Subcontinent: A Subaltern Study of *The Crow Eaters* and *Our Lady of Alice Bhatti*

Cultural and religious taboos are riding on the boat of humanity in a deep sea since the creation of the universe. Beliefs are bearing the burden of spirituality and cultures are creating differences and divisions. Subcontinent is a place which is hub of different religions and cultures. The land has passed through mental and physical colonization in myriad ways. This is the reason that marginalized voices are very prominent in the writings of sub-continental writers. *The Crow Eaters* (1978) and *Our Lady of Alice Bhatti* (2011) are reflection of real shadows of religious marginalization, gender marginalization and racial marginalization. The protagonists of the two novels are two Parsis females who are struggling for their position in the society. The nature is cruel to them because they are Parsis and females once at the same time. There are so many other characters those are representative of the religious and gender marginalization. Some scholars are of the view that marginalization in subcontinent is result of over-rule of the polytheistic religion Hinduism. Hinduism has institutionalized the marginalized voices through religion. The Hindu religion has not only divided the human being into different sects (*Brahmins, Kshatriyas, Vaishya* and *Shudras*) but also promoted the practice of Sati tradition. Hindu practices become the part and parcel of sub-continental culture. In the result of religious transformation, many natives were converted to Islam and other religions of the world but Hindu practices prevailed on their cultures. This research paper is an investigation that to what extent the characters of the two novels are reflecting the picture of present subcontinent? What are the reasons that customs and traditions of polytheistic religion become integral part of the natives even those who have been converted into monolithic religions?

Keywords: *Marginalized Voices, Subcontinent, Religious Marginalization, Genders Marginalization.*

Rasib Mahmood is Associate Professor in the Department of English Language and Literature, The University of Lahore, Pakistan.

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28 April 2020, Auditorium ELACH

3.45 – 5.45 pm / 15h45 – 17h45

Moderator: Margarida Esteves Pereira

Ana Gabriela Macedo

From dislocation to disjunction, a “contrapuntal” perspective. Mona Hatoum’s narratives of dissent.

This essay is part of an ongoing project where I focus on the work of contemporary women artists from the Middle-East which acutely illustrates some of the main issues that *frame* the ongoing dialogue between the search for new patterns of representation and a *re-framing* of the patterns of identity, subjectivity, social roles and political citizenship. Issues such as art in exile, migration, conflict, hybridity, domesticity, the assimilation and questioning of “grand narratives”, as well as the production of dissident/contrapuntal narratives (Said) is here set in a dialogue with contemporary claims of transnational Feminisms.

Ana Gabriela Macedo, Professor, Dept. of English and North American Studies, Universidade do Minho. Coord. of the research group in Gender, Arts and Postcolonial Studies (GAPS) at CEHUM. Director of the Doctoral Program in Comparative Modernities. Literatures, Arts and Cultures. Main research interests and publications: Comparative Literature, Visual Poetics, Feminism and Gender Studies.

Maria do Carmo Cardoso Mendes

Visões femininas das migrações: *Um muro no meio do caminho* de Julieta Monginho

A comunicação tem como principais propósitos: 1) Analisar a perspectiva feminina sobre o outro – o migrante sírio – no romance de Julieta Monginho *Um muro no meio do caminho* (2018); Observar o modo como várias protagonistas encaram as relações de conflito e de xenofobia que parecem nortear o acolhimento de migrantes; 3) Evidenciar a posição da narradora implícita sobre o papel das mulheres migrantes e as suas vivências numa cultura alheia; 4) Destacar o contributo que um romance português contemporâneo

oferece para a construção de pontes entre países cujos modos de vida, crenças e comportamentos (sobretudo diante das mulheres) se enfrentam.

Maria do Carmo Cardoso Mendes é professora auxiliar e investigadora do ILCH – UMinho. Especialista em Literatura Portuguesa Moderna e Contemporânea, tem publicado ensaios sobre: escritores de língua portuguesa; escritores de língua inglesa; mito de Don Juan; Ecocrítica; Literatura Fantástica e Policial; influências clássicas na Literatura Portuguesa Contemporânea; Diálogos entre a Literatura Portuguesa e as Literaturas Hispano-Americanas. As suas publicações mais recentes são os livros *Don Juan(ismo): o mito* (2014), *Artes e Ciências em Diálogo* (coordenação com Isabel Ponce de Leão e Sérgio Lira –2015), *Idades da Escrita: estudos sobre a obra de Agustina Bessa-Luís* (2016) e *Humores e Humor na Obra de Agustina Bessa-Luís* (coordenação com Isabel Ponce de Leão – 2017), e *Ecocriticism 2018. Literature, Arts and Ecological Environment* (coedição com Isabel Ponce de Leão e Sérgio Lira).