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OXFORD



FACULTY OF
ENGLISH
LANGUAGE
AND
LITERATURE

FACULTY OF
MIEVEAL
AND
MODERN
LANGUAGES

Narratives of Migration

Conference Programme

16th June 2023 | Lecture Theatre 2, Faculty of
English, University of Oxford & Online

Organised by

Isavella Vouza

DPhil Candidate, Faculty of English Language and
Literature, University of Oxford

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Faculty of Medieval and Modern Languages,
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CONFERENCE SCHEDULE

9:00-9:30 Registration and Welcome

9:30-11.00 Panel 1

- Kinan Noah, University of Exeter. "On Being 'Refugee' – Attitudes of Syrian Forced Migrants to the Label"
- Anna-Leena Toivanen, University of Eastern Finland. "Reading Francophone African Migration Novels from a Mobilities Perspective"
- Kristian Shaw, University of Lincoln. "Fortress Britain: The Island Mentality in the British Cultural Imaginary"

11:15-12:00 Keynote 1

- Elleke Boehmer, Professor of World Literature in English, University of Oxford. Keynote title: "Narratives of Southern Migration"

12:15-13:15 Panel 2

- Beryl Pong, University of Cambridge. "Drone Visions in Humanitarian Responses to Forced Migration at Europe's Borders"
- Alice Watson, University of Oxford. "Listening to Europe's Migration 'Crisis': Audible Narratives of Forced Migration and Refugee Settlement on BBC Radio 4"

13:15-14:15 Lunch Break

14:15-15:45 Panel 3

- Salma Zulfiqar, Creative Director of *ARTconnects*. "Migration Blanket" project
- Elsa Gomis and Awa Moctar Gueye. University of Oxford. "Circulating Bodies: Understanding French/Senegalese postcolonial relationships with filmed dance"
- Mostafa Hosseini, Gothenburg University. "A Portrait of Life: A Poetic Exploration of Young Migrants' Narratives of Nostalgia, Struggles, and Belonging in Sweden"

16:00-16:45 Keynote 2

- Yousif M. Qasmiyeh, Refugee Hosts' Writer-in-Residence and Award-winning Poet.
Keynote title: "The Refugee Camp as Literature"

16:45-17:45 Panel 4

- Karolina Ćwiek-Rogalska, Polish Academy of Sciences. "How Polish Migrants Reshaped Memories of Things Left Behind: A Study of Spectral Transformation"
- Semanur Darbaz, Nottingham Trent University. "Disentangling the Narrative of a Migrant at the Bursa Immigration History Museum in Turkey"

18:00-18:15 Closing Remarks

18:15-18:45 Wine Reception

KEYNOTES

Keynote 1

Narratives of Southern Migration

By Elleke Boehmer, Professor of World Literature in English, University of Oxford

Abstract The talk will explore life-writing and literary fiction as different but related modes of working through the predicaments and perils of migration in the south, specifically, to or towards Australia and South Africa. Within the framework of J.M. Coetzee's *Jesus* trilogy in part about migration south (2013, 2016, 2019), I will look at how Behrouz Boochani's translated memoir *No Friend but the Mountains* (2019), Jonny Steinberg's creative non-fiction *A Man of Good Hope* (2015), Karen Jennings's novel *An Island* (2021), and Alexis Wright's speculative fantasy *The Swan Book* (2013), give shape to the formlessness and invisibility of those banished from history and confined to the prison-islands of the southern hemisphere. The talk further considers whether these island conditions might typify migration in the region.

Bio Elleke Boehmer is Professor of World Literature in English and Director of the Oxford Centre for Life-Writing at the University of Oxford. Previously, she served as Director of The Oxford Research Centre in the Humanities, where she was Principal Investigator of an Andrew W. Mellon-funded project on "Humanities and Identities." She is a Fellow of the English Academy, of the Royal Society of Literature, and of the Royal Historical Society, and an Honorary Fellow of St John's College, Oxford. She is a member of the Dutch Society of Letters. She is the author of *Postcolonial Poetics* (2018); *Indian Arrivals 1870-1915: Networks of British Empire* (2015; winner of the biennial ESSE prize 2016); *Nelson Mandela: A Very Short Introduction* (2008, 2023); *Empire, the National and the Postcolonial, 1890-1920* (2002); *Stories of Women* (2005); and *Colonial and Postcolonial Literature: Migrant Metaphors* (1995, 2005). *Southern Imagining* is forthcoming. She is also an acclaimed novelist and short story writer. Her fiction includes *To the Volcano, and other stories* (2019; commended Elizabeth Jolley Prize); *The Shouting in the Dark* (winner of the Olive Schreiner Prize 2018); *Sharmilla, and Other Portraits* (2010); *Nile Baby* (2008); *Bloodlines* (2000); and *Screens against the Sky* (1990; shortlisted David Higham Prize).

The Refugee Camp as Literature

By Yousif M. Qasmiyeh, *Refugee Hosts' Writer-in-Residence and Award-winning Poet*

Abstract In this intervention, interspersing readings from my books *Writing the Camp* (2021) and *Eating the Archive* (2023), I posit the question: Who writes the refugee camp and what, if anything, takes the position of the written? I suggest that 'writing the camp' as both practice and theory, is literature in its own right. Through fragments and poems, I ask aloud: Is writing ultimately witnessing, not with the intention of monopolising the seen (and the scene) but rather to archive afresh what was and will be? These readings seek to forge a dialogue that is inherent in writing, the writing *for* and *about*, that crosses many times of significance but also sustains its own time, tracing how such writings always happen in the aftermath and in anticipation at the same time.

Bio Born and educated in Baddawi refugee camp in Lebanon, [Yousif M. Qasmiyeh](#) is a scholar and poet whose DPhil research at the University of Oxford explores containment, the archive, and time in refugee writing. He is Writer-in-Residence for the AHRC-funded Refugee Hosts project and the Joint-Lead of the Baddawi Camp Lab, as part of the Imagining Futures GCRF-Network+ project. His essays, poetry and translations have appeared in *Modern Poetry in Translation*, *Critical Quarterly*, *GeoHumanities*, *Cambridge Literary Review*, *PN Review*, *Stand*, *New England Review*, *Poetry London* and the *Journal of Refugee Studies*. His collection, [Writing the Camp](#) (2021, Broken Sleep Books), was a Poetry Book Society Recommendation and was selected as one of the Best Poetry Books of 2021 by *The Telegraph* and the *Irish Times*; was [Highly Commended by the Forward Prizes](#); and was shortlisted for the 2022 Royal Society of Literature Ondaatje Prize. His latest book is [Eating the Archive](#) (2023, Broken Sleep Books).

ABSTRACTS

Panel 1

Being “Refugee”: Attitudes of Syrian Forced Migrants to the Label

By Kinan Noah, University of Exeter

Abstract This paper explores the impact of forced migration on Syrian forced migrants' (SFMs) identity and sense of self. Through an analysis of published memoirs, the study investigates how SFMs contemplate their "refugeeness" as a forcibly added characteristic to their identity, and how this label affects their self-representation in their new societies in Europe. The study employs qualitative narrative analysis to depict how SFMs see themselves individually and how they interact with societal attitudes and public discourses centred around them. The paper aims to contextualize SFMs' self-contemplation in the wider scope of their life stories and understand how it might bring inner clarity and facilitate acceptance of their new situation as "refugees". Additionally, examining identity constructions in new surroundings and exploring SFMs' approaches to internalize aspects of the displacement plight might lead to better judgment and fair treatment by the receiving countries. The study highlights the central issue of the label "refugee" in SFMs' personal narratives, including questions around self-identity and belonging, as well as the challenges they face due to prejudicial discourses and incidents of hostility.

Bio I am a researcher in Forced Migration Studies, focusing on identity and narrative. My research interests revolve around identity representations in personal narratives of forced migrants and the impact of the forced migration experience on constructing "narrative identity". My current research project inspects Syrian refugees' identity representations as highlighted in and through their autobiographical narratives. The aim is to reach, as much as possible, a profound understanding of how individual (and collective) discursive identity is navigated in the context of forced migration, and also highlight the main characteristics of forced migration discourse. At the University of Exeter, I am the lead provider of the course "Human Migration and Health: A Global Perspective", which is based at the Medical School, a teaching assistance at the Institute of Arab and Islamic Studies and a member of ROUTES steering group. Besides my research and work, I am dedicating my academic expertise to the benefit of my local community through being a co-leader of an "Employability" project, the main purpose of which is to support refugees in employing their skills to find jobs, and volunteering with another NGO which sponsors refugee families and assists them in their new life.

Reading Francophone African Migration Novels from a Mobilities Perspective

By Anna-Leena Toivanen, University of Eastern Finland

Abstract While migration is a pivotal element of the hyper-mobile global era and, vice versa, while mobility is an essential part of migration, relatively little attention has been paid to the genuinely kinetic aspects of migration (Mainwaring & Bridgen 2016, 247; Schapendonk 2012, 137). This is also the case of the study of migration literature, where mobility is only rarely approached “in a highly literal sense” (Greenblatt 2010, 250). Drawing on the ongoing “humanities turn” in mobility studies (Merriman & Pearce 2017; Aguiar et al. 2019), this paper discusses how the New Mobilities Paradigm can be used to explore literary narratives of migration and their representations of (im)mobilities. I discuss examples from contemporary Francophone African and Afrodiasporic migration novels, concentrating on the texts’ portrayals of concrete mobility practices and modes of transport but also places of transit. The examples include mobilities that do not entail physical human travel, and they reflect the diversity of migrants’ global and local mobilities and their mobile subjectivities (e.g. the holidaymaker; the diasporic returnee; the clandestine traveller) that are congruent or overlap with migration.

Bio Dr Anna-Leena Toivanen is an Academy Research Fellow at the University of Eastern Finland. She has published on mobility-related themes in African literatures, and her most recent articles feature in *Urban Studies*, *Transfers*, *Mobilities*, *Studies in Travel Writing*, and *Mobility Humanities*. She is the author of *Mobilities and Cosmopolitanisms in African and Afrodiasporic Literatures* (Brill 2021) and acts as the Literary Studies Subject Editor of the *Nordic Journal of African Studies*. In June 2023, she will be a visiting researcher at CeMoRe (Centre for Mobilities Research) at Lancaster University.

Fortress Britain: The Island Mentality in the British Cultural Imaginary

By Kristian Shaw, University of Lincoln

Abstract Countless polls, studies and surveys conducted prior to and following the 2016 UK Referendum on Membership of the European Union confirmed immigration to be the key emotive issue for the electorate. This paper will begin with a brief analysis of the legacies of the Brexit vote, before considering a range of key novels – including *Go, Went, Gone* by Jenny Erpenbeck, *The Wall* by John Lanchester and *Exit West* by Mohsin Hamid (2017) – which engage with the politicization of EU and non-EU migration, suggesting the ways by which literature can destabilize institutional optics of power and counteract myths surrounding the process of racial othering. Drawing on a current interdisciplinary British Academy project that considers how we disrupt and reframe the category of the migrant in the public imaginary, the paper will suggest how an entrenched island mentality, combined with a heightened

political climate of atavistic nationalism, came to shape British cultural narratives of migration.

Bio

Kristian Shaw is Associate Professor in English Literature at the University of Lincoln. He is the author of *Cosmopolitanism in Twenty-First Century Fiction* (Palgrave, 2017) and *Brexlit: British Literature and the European Project* (Bloomsbury, 2021). He is the co-editor of *Hari Kunzru: Twenty-First Century Perspectives* (MUP, 2023) *Kazuo Ishiguro: Twenty-First Century Perspectives* (MUP, 2023) and the forthcoming *Routledge Handbook to Literature and Globalization* (Routledge).

Panel 2

Drone Visions in Humanitarian Responses to Forced Migration at Europe's Borders

By Beryl Pong, University of Cambridge

Abstract

Scholars of drone warfare have theorized drone vision as one of false omniscience: a 'God's-eye view' from above that confers power and authority to the seer, flattening and dehumanizing the subjects seen below. Since the 'War on Terror', drones have become more accessible, falling into the hands of more diverse communities of users including and beyond the martial. How is drone visuality impacting on other geopolitical arenas? This talk addresses the conflicted and conflicting presence of drones and the visualizing work they undertake in forced migration, focusing in particular on the so-called European 'migration crisis' of 2015. I will first contextualize the use of drones for the securitization and militarization of Europe's external borders alongside their use by NGOs to give 'a face' to the scale of forced migration. I will then examine the drone photojournalism of Rocco Rorandelli and Rasmus Degnbol, and the drone documentaries of Ai Wei Wei and Morgan Knibbe, to suggest that drone aesthetics both structure and trouble the humanitarian ethos in their work. As drones are becoming more commonplace, we need to cultivate a critical vocabulary and aesthetic literacy that make the contradictions immanent to drone technology legible and visible.

Bio

Dr Beryl Pong is a UKRI Future Leaders Fellow at the Centre for the Future of Intelligence, University of Cambridge. She also holds affiliated positions with the Faculty of English at Cambridge and at the National University of Singapore. She is the author of *British Literature and Culture in Second World Wartime: For the Duration* (Oxford University Press, 2020) and the co-editor of *Drone Aesthetics: War, Culture, Ecology* (Open Humanities Press, forthcoming).

Listening to Europe's Migration "Crisis": Audible Narratives of Forced Migration and Refugee Settlement on BBC Radio 4

By Alice Watson, University of Oxford

Abstract This paper explores the role of radio in representing migration and shaping the geographical imaginations of listeners. It counters a bias towards analysing visual media and culture by examining how audible narratives of migration are constructed through sounds and the spoken word, and focusing on the figure of the journalist as a witness to, reporter of, and storyteller about displacement. The paper draws on a thematic analysis of 172 broadcasts to reveal how BBC Radio 4 portrayed Europe's migration 'crisis' between January 2014 and March 2019. It identifies two contrasting narratives of migration across Radio 4's range of programme genres: first, a geopolitical narrative of 'crisis', exemplified in news journalism, which reports from a state-centric perspective, is animated by soundscapes of emergency at Europe's sea and land borders, and is articulated by 'expert' voices, most notably politicians; and second, a more personalised, place-based, ground-level narrative, exemplified in 'feature' programmes, which illuminates the stories, voices, and lived experiences of people on the move. Radio 4 emerges as a diverse and contradictory space of representation which invites multiple ways of hearing and imagining Europe's migration 'crisis'. By foregrounding radio and methodologies of listening, the paper makes an innovative contribution to debates about the power of media to represent people and places, determine whose voices are heard and silenced, and regulate imaginative communities of identity and belonging.

Bio I am currently an ESRC postdoctoral fellow in the School of Geography at Oxford and a stipendiary lecturer in Human Geography at St Peter's College. My research sits at the intersection of cultural, political, and media geography, and focuses on media representations of migration, displacement, and borders. My work draws on, and engages with, research across the humanities and social sciences exploring the construction and circulation of geopolitical discourses and imaginaries in media and popular culture. In particular, I am interested in the role of radio and podcasts in shaping listeners' geographical imaginations around the urgent geopolitical stories of our times. I completed my ESRC-funded DPhil in Geography at St John's College, Oxford. My thesis explored how BBC Radio 4 represented Europe's migration 'crisis' between 2014 and 2019, and examined how broadcasts were produced by journalists and heard, interpreted, and imagined by listeners. Prior to this, I completed an MSc (with distinction) in Migration Studies at Oxford and an MA in Geography (First Class Hons) from the University of St Andrews. My Master's research, which analysed a BBC radio series that followed a Syrian family as they journeyed to Europe in 2015, was recently published in the journal of Social and Cultural Geography.

“Migration Blanket” project

By Salma Zulfiqar, ARTconnects

Abstract The Migration Blanket project started in 2017 by multi award-winning Artist and Human Rights Campaigner, Salma Zulfiqar, has given rise to many narratives on migration focussing on promoting humanity at a very grassroots level in the UK and around the world. The project which, gives refugee women and men a platform to express their struggles and hopes and dreams creatively, features a series of canvas artworks and 2 short films called The Migration Blanket, which is Salma Zulfiqar’s main artwork. The purpose is to promote cultural understanding, cohesion, climate change education and encourage creative expression while helping refugees and asylum seekers and the marginalised to heal and improve mental health. The project started with a group of women in Birmingham U.K and has expanded during the pandemic to include communities across the UK and around the world. The artwork canvas and films have been exhibited during the Venice Biennale 2019 and 2022 and have influenced politicians, organisations, media and students around the world and she been highly commended for being a role model for promoting humanity in the arts.

Bio Salma Zulfiqar is an Artist and Human Rights Activist. She is also the Creative Director of ARTconnects. She was voted as one of the most influential women to hail from Birmingham, U.K with her work featured in the book: Women Who Dared To Dream. In 2019 she was awarded the National Rising Star Diversity Award powered by the Sunday Times, in 2020 she was appointed a UNESCO affiliate Artist, in 2021 ARTconnects was awarded The U.K Prime Minister's Points of Light for exceptional service . Whilst in 2023, Salma also received the prestigious British Citizen Award, dubbed the ‘People’s Honour Award’, at the Palace of Westminster for her exceptional contribution to the arts. Salma is a visual artist focussing on migration, climate change and refugees and has exhibited her work during the Venice Biennale in Italy twice and in Solihull, London, Paris Geneva, Greece, Dubai and Birmingham. See website for further details: www.artconnects.co.uk.

Circulating Bodies: Understanding French/Senegalese postcolonial relationships with filmed dance

By Elsa Gomis and Awa Moctar Gueye, University of Oxford

Abstract This paper is poster presentation dealing with disappearances at sea caused by border regimes whose form borrows both to the academic poster tradition and to that of cinema. The core of this research is a film co-created by a team

of binational from Senegal and France for the film direction, the choreography, and the music composition. More exactly, this artistic research is close to filmed dance. This medium has appeared to us as the more relevant to express feelings of loss and mourning that go beyond words. The plot is the following: On a beach in North of France. A group of young French people in a summer camp has lost a friend, taken by a wave as he went surfing. On the same beach stands a man alone. He made the journey from Dakar and keeps waiting for a friend who attempted the adventure to England with him. The poster presentation will constitute the opportunity to present the film's intentions, its various visual components as well as the aesthetic debates and methodology questions related to co-creation and visual representation of circulating bodies in migratory spaces.

Bios

Dr Elsa Gomis is a visual artist, a filmmaker and a researcher in Film Studies. Her work stands at the nexus of artistic research and refugee studies. It aims to explore new visual ways to narrate contemporary migrations. Elsa is tutoring and lecturing European Cinema at Oxford School of Medieval and Modern Languages and is currently involved into a training for professional artists in Sweden's Royal Art Academy.

Awa Moctar Gueye is a screenwriter and a filmmaker graduated from University Gaston Berger in Saint Louis, Senegal. Her films express stories of childhood, exile and woman's empowerment. Awa's awarded documentary and fictional films have been screened worldwide in places such as Bilbao, Berlinale and Cannes Festival.

A Portrait of Life: A Poetic Exploration of Young Migrants' Narratives of Nostalgia, Struggles, and Belonging in Sweden

By Mostafa Hosseini, Gothenburg University

Abstract

Poetry can serve different purposes: it can be therapeutic, a testimony, or a rebellious expression of injustice. In my presentation, I will explore the lived experiences of 13 Afghan young men and women referred to as "Unaccompanied asylum-seeking and refugee children" in Sweden. To bring their stories to life, I will adapt an art-based research approach that involves creating I-poems and Found poems from participants' migration and resettlement narratives. Additionally, I will present and read the poems I have written based on transcribed interviews with the participants. Those poems highlight various challenges associated with migration and resettlement, including loneliness, in-betweenness, nostalgia, belonging, and melancholia. Furthermore, they also shed light on participants' aspirations to rebuild their lives in a new country after the process of forced migration.

Bio Mostafa Hosseini is a licensed psychologist and Ph.D. student at Gothenburg University in Sweden. He has experience of migration and has earlier lived in Pakistan and Iran before coming to Sweden in 2001, through the UN's quota refugee program. His research interests include migration, and he is particularly interested in exploring the transformations that occur during the migration process. He works from a multi-methodological approach, using both art-based research and quantitative methodologies.

Panel 4

How Polish Migrants Reshaped Memories of Things Left Behind: A Study of Spectral Transformation

By Karolina Ćwiek-Rogalska, Polish Academy of Sciences

Abstract Following 1945, Poland acquired new regions at Germany's expense, which were presented as the Recovered Territories because they were claimed to be part of the Polish state in the Middle Ages. The Polish authorities supplanted the German population with Polish inhabitants, who participated in a larger population transfer that affected millions of Poles during World War II. This study employs qualitative content analysis of diaries, preserved in Szczecin, Koszalin, and Poznań archives, to investigate how Polish migrants to the Recovered Territories modified their memories of things left behind by Germans in accordance with the state narrative of recovery and its attempts to eradicate signs of Germanness in the newly acquired lands. The analysis reveals that, confronted with postwar scarcity, Poles utilised things left by Germans and spectrally transformed their memories to conform to the state narrative. My analysis is based on the concept of spectral transformation, which I introduce in this study. I define it as an affective practice of modifying memories to articulate what is unspeakable due to restrictions, educational gaps, or incongruities between individual experiences and state-imposed narratives. In turn, it sheds light on the affective and cultural dimensions of memory formation in a post-ruptured landscape. I argue that the spectral transformation of memories was a key factor in the identity formation and cultural adaptation of Polish migrants to the Recovered Territories in the postwar period, and can be of use to other scholars researching the memories of migration and resettlement.

Bio Karolina Ćwiek-Rogalska, PhD, works as an assistant professor at the Institute of Slavic Studies, Polish Academy of Sciences, Warsaw (Poland). Currently, she is the PI in ERC StG project "Recycling the German Ghosts. Resettlement Cultures in Poland, Czechia and Slovakia after 1945". Her PhD (2017) was devoted to the changes of cultural landscape in Czech-German borderlands in

20th century (Zapamiętane w krajobrazie [Remembered in Landscape], Warsaw 2017). Her academic interests are anthropology of landscape, material culture and memory studies, with focus on forced migration in post-1945 Slavic Central Europe. Her articles were published, among others, in "Heritage & Society", "Journal of Historical Geography" and "East European Politics and Societies".

Disentangling the Narrative of a Migrant at the Bursa Immigration History Museum in Turkey

By Semanur Darbaz, Nottingham Trent University

Abstract Although migration has become a top-tier political issue in the last decade with the arrival of Syrian refugees, Turkey has long been a country of immigration and asylum. To demonstrate this history, migration-themed museums started to be established in the last decade. However, these museums are largely dedicated to Muslim immigrants who are previous Ottoman subjects, while the representation of non-Muslims, Arabs and Kurds, regardless of their religion, are not represented. As institutions that are partially or fully funded by municipalities, migration museums in Turkey are perfect places to investigate the official narrative on migration. The proposed article will examine the representation of migrants in the Bursa Migration History Museum in Turkey. The data will be conducted through a multi-model social semiotic analysis of the permanent exhibition of the museum. The way the exhibition (objects, texts etc.) narrate Turkey's migration history and how it represents migrants will be the main focus of the research. The outcomes of the analysis will reveal how the narrative in the museum correlates with the state discourse and policies on migration.

Bio Semanur is a PhD candidate at Nottingham Trent University under the scheme of Cultural Heritage Research Peak Studentships. Her research project investigates the role of migration museums in representing the concept of migration in Turkey. She received her BA in Comparative Literature and Media Studies from Istanbul Bilgi University and his MSc in Migration, Mobility and Development at SOAS, University of London.

ORGANISERS

Isavella Vouza

Emma Bond

Migration Oxford

Migration Oxford is an initiative and network that brings together academics working on migration and mobility from across the University of Oxford's research centres, divisions, and departments to foster interdisciplinary dialogue and collaborations through events, newsletters, and the Migration Oxford podcast. To get involved and for further information please visit the Migration Oxford website <https://www.migration.ox.ac.uk/> or contact the convener Domiziana Turcatti at migration-mobility@torch.ox.ac.uk.

Faculty of English Language and Literature

Oxford's English Faculty is the largest in Britain, and one of the most illustrious Schools of English in the world. Established in 1894, it has numbered among its members some of the most important critics and scholars in the field, including Julia Briggs, Terry Eagleton, Barbara Everett, Helen Gardner, Hermione Lee, C.S. Lewis, J.R.R. Tolkien, and many others. Graduates of the English Faculty include writers such as Caryl Churchill, Jan Morris, Jeanette Winterson and Hari Kunzru, journalists Lynn Barber and Reeta Chakrabarti, the High Court judge Deirdre Fottrell and lawyer-poet Monica Youn, actors Sam West and Emilia Fox, and activists Stuart Hall and Naseem Khan. We are now home to nearly eighty Professors, Readers, and Lecturers, with about the same number again of Tutors and Research Fellows based in Colleges. At any one time, there are roughly a thousand students studying within the Faculty at undergraduate level, and another three hundred at graduate level in the largest English graduate school in the country.

Faculty of Medieval and Modern Languages

The Faculty is one of the leading centres for the study of European language, literature, and culture world-wide, offering expertise in the entire chronological range from the earliest times to the present day, and with specialists in film studies, cultural studies, history of the book, and cultural history as well as languages and literatures. The Faculty offers expertise in Celtic (Welsh and Irish), French, German, Italian, Modern Greek, Spanish, Portuguese, Russian, Polish and Czech, as well as in a range of other languages spoken in Europe. Colleagues across the various languages work together in various interdisciplinary projects and research centres, which bring specialists in language and literature together with historians, philosophers, and social studies scholars. Modern Languages at Oxford has been ranked top in the world in the last two QS World University rankings.

USEFUL INFORMATION

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Link to join online

The conference will be streamed via Microsoft Teams via [this link](#).

How to reach the venue

The conference will take place at Lecture Theatre 2, St Cross Building, Faculty of English Language and Literature, University of Oxford. The venue address is: Faculty of English Language and Literature, Manor Road, Oxford, OX1 3UL (Google Maps Link [here](#)). [This link](#) provides a map of St Cross Building and indicates where Lecturer Theatre 2 is.