

‘Homing’ and the Desire for ‘Homing’: Reading/Teaching Kamila Shamshie’s *Kartography* through a Migrant’s Experience

By

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Situating the Migrant Student in a Migration Studies Classroom

The first attempt that one should make while talking about Refugee Studies or Migration Studies especially while teaching to any group of migrant youngsters about any particular text is to define under which category does that particular text fall, i.e., whether the text has been written by any migrant author who pens his/her experience as a migrant, or the content of the text is about migrants and their experiences in a particular place. The texts are roughly classified by scholars as into sub-categories of Migration Literature or *Ecriture Migrante/Ecriture Immigrantesi* within the discipline of Literature.¹ In a classroom before teaching these migrant texts it is necessary to build trust between the migrant student, the institutional system and the teacher to develop a sense of inclusivity that might make the migrant student a little more comfortable about reading migrant literatures and correlate with its relevance. Amy Burge in “What can Literature Tell Us about Migration?” mentions the above categorical terms with an objective to see how Literature as a discipline in general, and any text classified under any of these sub-categories in particular critically views the dominant narratives of history of the present country. It also challenges nationalist discourses, provides historical perspectives and may also channelise the suppressed emotions of a migrant (reader/student) to a therapeutic end. Amigrant goes through social and cultural changes especially if one had migrated under some religious or political duress or sometimes even both. In the Preface to *Writing Across Worlds* (1995) Russell King, John Connell, and Paul White mentions the varied changes and challenges a migrant has to encounter and endure, changing notions of gender roles, expectations and demands on

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Refugee Watch 64 & 65, June & December 2024 (*Special Issue*).

their cultural, social or political loyalty.² They argue even though Social Science as a discipline has failed to capture the “essence of what it is like to be a migrant” despite its diversity, they think that literature, even though it might not have formed a very important part of study of migration, still has the potential to unravel the nuances that might remain unexplored in historical details that are institutionally documented.

With the increasing commodification and privatising educational institutes especially higher education and degree programmes, it is slowly becoming an exclusive elite economy accessible to a few. The current study is based on the experiences of interaction with students both as a faculty at St. Xavier's University, Kolkata, an autonomous privately funded Jesuit University in India, and with students from different walks of life through chance interactions, sometimes on institutional basis, sometimes through random meetings. For this study, students here are seen not as a homogenous gamut but as a heterogenous class and put them in a hypothetical setting of a privately funded educational institute which is both relatable to the current synthesis and a scenario of abstract yet realistic infrastructural setup easier to conceive with the years of teaching experience. Students enrolled in this University in Kolkata belong mostly to upwardly mobile or upper middle-class sections of a city and even outsiders. Like most self-financed institutes, this University too has limited welfare schemes, and the existing ones are conferred only based on the merit of the applicant. It is therefore difficult to imagine a student on the same campus where a migrant (especially a forced migrant) can be. Also, if the student is financially not privileged then it makes their chance even thinner since that would mean financing for the entire fee-structure for the applied course. But this might not mean that teachers do not get the scope for teaching students who are/were migrants. In this hypothetically probable situation one can imagine students coming from neighboring countries such as Bangladesh, for instance, for better opportunities of education. Although teachers in general might not every time have a heterogenous batch of students enrolled for a specific course including migrant students, but in this hypothetical situation it is to be considered that such is the case and a new course on Literature and Migration have been introduced and taught for the last few semesters and it is through the experiences of this classroom interactions that one identify where fissures appear that needs to be flagged for a pedagogical change before commencement of a new semester. So, before any new syllabus is introduced, it is imperative that we keep these issues also in mind as to who a potential migrant student is, which makes it easier to identify the plausible problems that might occur.

***Kartography*: Charting Pedagogic Route Map**

The text to be taught in the new syllabus is the novel *Kartography* published in the 2002 by a Pakistani novelist Kamila Shamshie. The syllabus should be designed in such a way that it flags the major causes and potential areas of oppression and discrimination faced by migrants and refugees. Sometimes, students who research on migration build close connection with migrants or

refer to texts written by migrants, but in the course of framing their research methodologies and writing theses they encounter challenges. The probable challenges can be analysed through the lens of the below-mentioned research questions in reference to a specific curriculum on migrant texts in South Asia especially India:

1. How do teachers and students perceive the concept of a refugee in the context of India, West Bengal and beyond? How are their perceptions formed? What are the comparative axes in these different notions of a refugee?
2. To what extent do teachers and students identify with refugee identity and why?
3. What are the feelings of the teachers and students about refugees in the context of India and beyond? When teaching a novel like *Kartography* how are migrant responses reciprocated?

It is important, primarily, to understand who a migrant or potential migrant is referred to here. It is usually assumed that a migrant is inevitably a person who is underprivileged especially in terms of access to facilities that protects their rights in a different country. But if a classroom consists of almost no migrant or at least a migrant who is not underprivileged (here irregular, economic migrants are not being addressed) then the classroom setting, pedagogical methods and learning approaches are different from issues that needs to be sensitively considered when there is a migrant student who is underprivileged or have moved under certain extreme political/religious circumstances, having faced persecution. When it comes to teaching literature to migrants that are experiences of migrant writers or even texts containing characters representative of migrant experience, they then act as teaching tools. However, the very idea of classification of teaching migration itself is very much problematic. When it is said that migration itself is fraught with myriad categories and cannot possibly be homogenised, it becomes imperative that even in classroom settings consisting of potential migrant students/teachers, where teaching-learning takes place, communication between the signifier and the signified becomes doubly difficult. There are diverse challenges that a teacher and student face in the pedagogical process ranging from learning materials and tools to psychological challenges. Teachers and students both, in a set-up where the student(s) have an experience of displacement, might experience alienation due to the barriers of language owing to its specificity of context. Political experience could also be different for either of them. Issues of trust and the fear of marginalisation or exclusion could also be equally demoralising. Sometimes lack of political experience of the teacher or an informed initiation of the politics at the least, similar to the one faced by the migrant could also lead to over-assumption or undermining of the migrant/migrant experience.

Teaching a migrant about the migrant experience or even literary texts representing migrants entails several challenges. The ease or difficulty of teaching a literary text also depends upon the genre. Literary forms like novels, fictions, poetry, plays or even a memoir has its own topicalities and uniqueness

and therefore different approaches are necessary to understand these specificities. For instance, a literary text which is not widely and popularly read, the nuances expressed will be understood only by a handful of academically oriented/trained individuals. While there are several other kinds of texts like graphic novels, for e.g., *Illegal* (2018) by Eoin Colfer, Andrew Donkin and Giovanni Rigano, and *Arrival* (2006) by Shaun Tan provide different narrative extremes like lack of intelligible language and dialogue to show the fluidity of experience of the migrants.

Words and Worlds: Placing Muhajir in Context

In classrooms with mixed batch of young adults having migrant students who have experienced displacement a teacher needs to be sensitive while discussing novels like *Kartography*. In the novel, Shamshie talks about a sociopolitical context that complicates the lives of two young people amidst the war and internal ethnic crisis in Pakistan. The novel revolves around the lives of two childhood friends Raheen and Karim, growing up to become lovers, remaining estranged for years in between without actually knowing the reason for this estrangement. They discover their estrangement, common disillusion and antipathy for each other after a very long time. But they discover that this antipathy is rooted in love and an extreme form of dependence that was escalated by a growing physical and psychological distance between them. This distance could only be fathomed or traced through the exchange of letters between them for years. Letters that reflected their realisations both within and outside the city, about the people and the places. They finally meet after years in the same city where they grew up and got separated amidst an internal crisis among certain ethnic groups whom they term as muhajirs/mohajirs indicating a long history of “original migrants” from Mecca, the holy shrine of Muhammad. Raheen had been a people's person, always backing friends, whereas Karim was a person who would think of cartography and their associations with landmarks or memories instead of actual maps. Letters that he would send would inevitably talk about maps, maps that contained memories embedded of lanes and by-lanes named after the most memorable incidents, local or personal. Both loved Karachi and know it like the back of their palm. They finally meet after years in the same city where they grew up and got separated amidst an internal crisis among certain ethnic groups whom they term as *muhajirs/mohajirs* indicating a long history of “original migrants” from Mecca, the holy shrine of Muhammad. Raheen had been a people's person, always backing friends, whereas Karim was a person who would think of cartography and their associations with landmarks or ‘memories’ instead of actual maps. Letters that he would send would inevitably talk about maps, maps that contained memories embedded, lanes and by-lanes named after the most memorable incidents, local or personal. Both loved Karachi and know it like the back of their palm.

In the novel there is frequent reference to *muhajir* while exploring the socio-cultural milieu of Islamic societies particularly in the context of migration. Shamshie discusses the socio-political connotations of the word *muhajir* and

how that affects intra-communal discourses. It is an Urdu word with Arabic roots meaning migrant. *Muhajir* or *mohajir* as they are sometimes known as, have been defined as migrants who have migrated owing to the Partition of India in the wake of formation of a new country Pakistan. Muhajirs comprise a considerable population of Pakistan and have been considered as major inhabitants in places like Karachi. In Urdu, the term mohajir means a migrant or refugee who has decided to leave his/her place in the fear of preservation of faith. A mohajir is someone who has performed the act of *hijarat*, the root of the word is from Arabic and connotes to the ideas of separation, migration, specifically alluding (in sense) to the flight of the Prophet from Mecca to Medina. The muhajirs/mohajirs after they enter a separate territory somehow, are treated as outside-insiders and sometimes totally as outsiders. Their position politically or socially is problematic and is often ambivalent. The position of muhajirs in Pakistan has been problematic since the time of the birth of the nation and is defined with a religious bias, their positions being mostly negated since they are not acceptance by a section of the society. *Kartography* deals with the problems of the angst of people who are uprooted from the lands and become victims of identity politics. Shamshie mentions the same in her novel *Kartography* by defining muhajirs,

Oh, now who's forgetting history! Muhajirs loved being called Muhajirs. Loved the religious connotation of that word, linking them to the Muslims of Mecca who immigrated to Medina with the Prophet. It wasn't that you weren't welcome—it's just you would have died rather than be absorbed.³

The very idea of border, nation, and home have also been problematised in a different way. The nuances of teaching this text to a class consisting of migrants following one single pedagogical approach might seem impossible because of the dichotomy of finding coherence and order despite themselves having a chaotic subjecthood is what goes into posing the biggest threat to any form of nomenclature or classification although it is necessary as already mentioned at the onset of the article. For instance, in the above-mentioned text, the idea behind the word mohajir debunks the position of any teacher teaching migration studies to the members of Islamic community since it might trigger their insecurities embedded in experience of the past (possibly in their home country) of having been termed a mohajir or even the fear of the same. All these reasons lead scholars/researchers/teachers to believe in the usage of a common diction that might capture the nuances of fissured subjecthood without encroaching on the privacy of the individuals. The present research is an attempt to at least identify these challenges of teaching (if not address them) about the silences and nuances that have gone unnoticed or unregistered about the processes of homing, of the muhajirs in *Kartography* who have been historically marginalised not for their religion but for the sake of maintaining the sanctity of their beings, to a group of young migrant students having had the experiences of marginalisation themselves. This question of sanctity as often formalised/institutionalised is highly suspicious and mostly instrumentalised through the centres of power. Attempt should also be made to unravel these trajectories of power and the nuances that follow in the process of sanctification of both political and

religious identity and also document potential responses between communicators in a teaching set-up such as the one mentioned above. Language acquisition and lack of a requisite exposure to the politicised climate might be conceived as some of the other challenges in teaching a novel like *Kartography*. Identifying a common diction, as mentioned earlier, could possibly be another challenge because such literary works use the language of affect, which could also trigger traumatic responses, requiring specialised training on part of the teacher to be able to contain that. The progression of the current discussion might also blend into several challenges including the making of an inclusive syllabi content to facilitate the deliberations that will take place.

The idea of borders is fluid and elusive just like the subjecthood of refugees. The United Nations High Commissioner for Refugees (UNHCR) and United Nations Commission on Human Rights (UNCHR) figuratively represent and define respectively, what comprises an individual's status as a refugee. UNHCR defines refugees as displaced individuals who cross national borders under forced circumstances, while those who move from one part of a conflict affected country to another are considered internally displaced. The fact that borders cannot be strictly territorialised is further complicated by the presence of several other factors. Borders, although are fixed territorial demarcations, changes its functionality of territorialisation of nation and space depending on the perception of border by a citizen versus its porosity and accessibility and claims of seeking refuge by a migrant/displaced/refugee. The complexity of where the border lies and what claims have one to it makes it difficult to ascribe one single definition of migrants as one could layered with all its sub-categories and types. Similarly, not all kinds of displacements are classified as migration in accordance with the internationally accepted definitions but only those cross-border movements resulting from international migration leading to uprooting and loss of access to homeland can be considered as refugee/migrant who suffer from a sense of unfamiliarity and lack of belongingness in the host country. People migrate when natural calamities alter the landscape and topography making the place either inhospitable to live in or no longer remaining economically viable for livelihood, or due to religious or political persecution and sometimes both. To have an unbiased understanding of what it means to be a refugee it is necessary to situate their lived experiences. It is essential to draw on these experiences and correlate these sensitivities with similar experiences of the Internally Displaced Person(s) who neither get the international recognition of being a refugee nor any legal protection despite facing almost similar kinds of trauma of forced displacement. These understandings/perceptions also materialise in different ways especially in diverse settings such as classrooms as one cannot assume migrants to be a passive homogenous group. This is applicable not only for teachers and but also to students especially if one is a migrant or probably have had an experience of going through some kind of displacement within or outside the country. This experience of displacement stems from conscious political underpinnings. Migrants can be categorised under various categories—voluntary or forced, economic or political, legal or undocumented. But in whichever category they

are identified one must acknowledge the role of compulsion behind their decision/choice to migrate. In courses on Globalisation or International Migration, one needs to carefully introduce the causes which makes an individual to become a migrant or an asylum seeker or pushes them into itinerant refugeehood. There are diverse reasons behind international migration and the sovereign or the state's role in instrumentalising it. Each case of international migration is unique yet not entirely different from their neighbouring countries, especially as it imitates certain patterns of migration with the evolution of the World Trading Systems.

While discussing migration or migrants, the question of loyalty of the individual and with whom their loyalty should lie has always been a dilemma. In *Kartography*, the growing estrangement of Raheen and Kareem was rooted in their love for the place of birth, Karachi. For Raheen Karachi was still home, but for Karim it was a place where all the original estrangement and bitterness began long back from 1971, with his mother Maheen being separated, almost uprooted because of her Bengali bloodline. So, for any West Pakistani (as it was known then) to love a Bengali (East Pakistani) was sacrilegious and might even question one's loyalty to one's country. Loyalty becomes a question to begin with, a very complex and difficult thing to trace or even trust the individual about whom the question is asked. For both Zafar (Raheen's father originally betrothed to Karim's mother Maheen) and Maheen, loyalty was questioned. So, it was diffusive and extremely difficult to prove, as was expected from either side in a politically volatile situation such as that which influenced lifelong decisions in seconds and moments of vulnerabilities changed human lives forever. At the final moment of revelation, when Raheen discovers their parent's historical "fiancé swap" as Shamshie terms, in retrospect she considers,

And then I saw. Aunty Maheen. Young, beautiful and in love, but with a heart that was daily further cleft by emotions more complicated than anything conjured up by the word 'politics', 'patriotism', 'loyalty'. Who every day heard the news, heard what was reported and what was not reported, heard things that I couldn't pretend to know because no one ever talked about it, no one ever talked about those days and told us what the people who raised us had to bear and what they made others bear, and what could not be borne.... Why does any of this matter now? But it did. It mattered in ways that crept into the blood stream, too diffused to locate and examine.⁴

In a class of students comprising migrant students (from Bangladesh for instance) studying this text with other non-migrant students, might interpret the text along the line of their lived experience. The initial set of challenges that they might go through can be somewhere between self-definition especially in the geographical, geo-political location they are staying and also how others might think of them as. This context continually places them on the margins and might as well complicate their position which might further force one to introspect and ask the following questions:

1. How do migrant students relate to the content of the text?
2. How does this text tell them about the fissures of undocumented history through the stories of personal lives? Do they find any relevance with their personal lives?

3. How does the text question or challenge the dominant narratives of migrancy in the context of the political events and what kind of response generates in them?

The essay began with a proposition of categorising while teaching a particular text and the objective for doing so. This is in tandem with the above-mentioned introspections. Loyalty plays a very important role in defining one's position in a host country as well as in the institutional ideology in which one is inducted. In a country like India, which is already so diverse, questions of loyalty based on one's religion, ethnicity, caste and other markers of identity play an important role. In addition to these factors, political and institutional ideology pose challenges to the migrant student to express their bare a spontaneous self, since there is always a fear of loyalties being set apart during times of political crisis. Another related challenge might also stem from the fact that the given text might do two things—firstly it may make the reader/migrant student question its relevance and categorisation, i.e., whether the text (as most literary texts function) properly justifies its position as an essential part of “Literature of Migration” or *Ecriture Immigrations* in relaying the experiences of migrants reliably and authentically. Secondly, the reader's trauma owing to their family's experiences during their stay in the home country or trauma induced by the chronicles running within the family might get triggered after reading the text.

Negotiating Trauma and Memory Through *Kartography*

These challenges might as well aggravate the situation especially when one considers grand narratives that are constructed as an act of commemorating or remembrance from the state. Memory of the collective is created through agencies, just as individuals curate memories of the past through photographs, souvenirs, magazine clippings, collectives so on so forth. But the fact is that what is to be remembered becomes complex and problematic. Elizabeth Jelin states that “contemporary culture of memory is in part a response or reaction to rapid change and to a life without anchors or roots. In such a cultural climate, memory has a highly significant role as a symbolic mechanism that helps strengthen the sense of belonging to groups and communities. Furthermore, especially for oppressed, silenced, or discriminated groups, the reference to a shared past often facilitates building feelings of self-respect and greater reliance in oneself and in the group.”⁵ Jelin talks at length about how memory is constructed as a by-product of the state's policies (which she calls as “memory explosion” in the Western societies) of what is to be remembered and who essentially are the “recipients” of these “memories”. Jelin opines that the “fear of oblivion” and the “presence of the past” remains and almost impinges on the present. She also talks at length about how settling accounts of the past might become traumatic to the individual at present. “For the individual subject, the imprints of trauma play a central role in determining what the person can or cannot remember, silence, forget, or work through. At the political level, the processes of settling accounts with the past in terms of responsibilities, accountability, and institutional justice are overlaid with

ethical imperatives and moral demands. These imperatives, however, may be hard to settle given the political hostilities prevailing in settings where conflict is unfolding and where social catastrophes unleash the destruction of social bonds.”⁶

Literature based on migrant experience acts as a kind of literary reconstruction of the past events, piecing together of the fragments of memory with the hope of understanding the violence, trauma, remembering and sometimes revisiting the past wherever necessary and moving on with the memory or coming to terms with it. Jelin proposes that past acquires meaning only by an intersection with the present, it then becomes imperative for the migrant student to also find relevance in the current literary text so as to find a safety valve that would allow a window to the repressed emotions and find out the fissures that will help them to interact with the present. Therefore, the present of the migrants is made meaningful by their interaction with the literary texts (fiction, memoir, or any testimonial) as they look at it in retrospect. These intimate spaces that they discover might act as disclosures of violence, which seeks justice. They also might try to understand how these testimonials have become part of the public memory. The cathartic experience of the migrants shapes their perspectives of the past and intergenerational trauma that might have been passed on to them from their parents or family. Several scholars like Cathy Caruth and Judith Herman talk about trauma, and state that either immediately or remotely after an event how an individual tries to unconsciously go back to the event over and over again. This kind of a behavioural disorder is termed by Sigmund Freud as “repetition compulsion” in his book *Beyond the Pleasure Principle*. However, there are contrasting opinions in recent psychoanalytical findings to what Freud stated. While Freud was shifting from his Seduction Theory to Oedipal Theory, he talked about this compulsion stating that trauma repeatedly disturbed and waned the capacity of an individual to deal with other challenges and the victim “reaped the repeated materials as a current experience” which is what he termed as “repetition compulsion”.⁷ He believed, unlike the recent scholars the aim of repetition is to gain mastery over the past but recent findings state otherwise. Caruth states that repeatedly going back to the same event is no longer a method of cure instead a literal return to the actual event. She states,

While the precise definition of post-traumatic stress disorder is contested, most descriptions generally agree that there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of a repeated intrusive, hallucinations, dreams, thoughts or behaviours stemming from that event.

The returning traumatic dream startles Freud because it cannot be understood in terms of any wish or unconscious meaning, but is, purely and inexplicably, the literal return of the event against the will of one it inhabits. In fact, modern analysts as well have remarked on the surprising *literality* and non-symbolic nature of traumatic dreams and flashbacks, which resist cure to the extent that they remain, precisely, literal....The traumatized, we may say, carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess.⁸

Freud believed that not just neuroses caused by the trauma of war but in fact any trauma is capable of triggering repressed emotions from past experience. Besides there are issues in the commonsensical notion regarding the transmission of memories across generations. We speak about post-war generation, the '68 generation so on and so forth. Jelin opines that,

The succession of generations-in the demographic sense of the replacement of one generation by another-is closely related to processes of social memory. What traces of the past are irrevocably erased? Which remain active or dormant in oblivion, only to be recuperated in the future? How does the work of "memory entrepreneurs" intervene in the actualization and renewal of recollections and in the meanings of the past themselves?

First there is personal growth, maturation, and aging. The life course is an inexorable process. In each person, moreover, both new experiences and the horizon of future expectations change over time. Memories of lived events, lapses and amnesias, and the feelings involved in them also change....Second is the temporality of historical time itself. Public events and historical processes take place in and over time, transecting institutional, demographic, political, and other dynamics....This leads us to a third temporality, that of the generational succession and replacement of historical agents. Institutions may operate within a time frame of *la longue duree*, but their social location, their significance, and their personnel are under constant renovation.⁹

Thus, going back to our original discussion in the context of *Kartography*, generational memory which is transmitted to the present generation plays an important role in a migrant's life. The present generation (who might also be a migrant), overwhelmed by trauma of the past tries to reconcile between remembrance and oblivion.

In such contexts, the question regarding the possible change that generational succession may bring about remains open. New generations may arrive to the political stage with alternative views, based in part on the lessons of past experiences (rejecting armed struggle, for example), while at the same time they may reawaken memories, questioning their elders about their commitments and their experiences in the conflictive and repressive past.¹⁰

Paul Ricoeur addressed the fundamental question of the representation of the past by examining the reciprocal relationship between remembering and forgetting. Forgetting is sometimes linked by Ricoeur with forgiveness as "if it has a sense, and if it exists—constitutes the horizon common to memory, history and forgetting. Always in retreat, this horizon slips away from any grasp. It makes forgiving difficult: not easy but not impossible."¹¹

Such traces of intergenerational trauma can be felt in the ethnolinguistic divide that is present in characters of *Kartography* which makes the text relatively more relatable to the student perhaps. This was the contention that this article began with. Petroula Antoniou and Michalinos Zembylas studied refugeehood and its definition by diverse people. It was observed that in a primary school in Cyprus those who were either internally displaced (IDP, Greek-Cypriots ousted by Turkish-Cypriots) were not recognised by the International Refugee Convention as refugees and for some of the non-displaced teachers/students the definition of any displaced person was bracketed non-legally as a refuge. The attributes they identify with them were

“depicted as impure, immoral, terrorist, and criminal in a “pathologization of uprootedness””.¹²

The key challenge in teaching Migrant Literature is identifying a text and further categorising it into a sub-type appropriate for classroom setting, relevant to a migrant student and situate it in a specific social set up where both the contents of the text and experiences of the learner interject. Knowing the diversified background of the students will help the instructor to teach different perspectives on migrant and non-migrant and explore the concepts in the interaction process, in this case teaching *Kartography*, often it is seen that home and the sense of belonging as central elements of refugeehood as discussed by teachers and students and the definitions that come out in process generates similar feeling of empathy and meaning. Home is not just a place, but a feeling dynamically connected. Petroula Antonio and Michelinos Zembylas mentions that it is important understand the “complexities and tensions between legal definitions and the situatedness of the concept of refugee in lived experiences. Contextualis[ing] the concept of refugee can create pedagogical spaces for the affective dimension in teacher and teacher professional development, which is critical to understanding the lived experience of refugees in more complex and nuanced ways, especially within conflict-affected settings. This work might fit into longer-term peace building or peace education efforts to communicate to each side of a conflict the emotional consequences of refugeehood that burden all sides....Hence, peace education efforts may include the design of programs and activities that highlight the lived experiences of refugees from all sides of a conflict in order to show both the emotional power of these experiences and their socio-political consequences—for example, how contemporary public and media discourses of refugeehood in Cyprus and beyond influence understandings of the concept of refugee. As it has been argued, the construction and signification of refugee is driven by social, emotional, and political discourses; therefore, peace education has an important role to play to provide critical spaces to further understand and challenge these discourses.”¹³ Working on these challenges will help in making policies or designing syllabi which will be more inclusive and sensitive not only in terms of its content but also in terms of its delivery.

Notes

¹ Cited in Amy Burge, “What Can Literature Tell us About Migration?” NODE/UK Japan Initiative, Institute of Asian Migrations, Waseda University, Institute for Research into Superdiversity, University of Birmingham, Working Paper Series, no. 37/ 2020, 7–8, <https://www.birmingham.ac.uk/documents/college-social-sciences/social-policy/iris/2020/what-can-literature-tell-us-about-migration.pdf>

² Russel King, John Connell and Paul White, preface to *Writing Across Worlds: Literature and Migration*, ed. by Russell King, John Connell, and Paul White (Routledge, 1995), ix-xvi.

³ Kamila Shamshie, *Kartography* (Bloomsbury, 2002), 224.

⁴ Shamshie, *Kartography*, 238.

⁵ Elizabeth Jelin, *State Repression and the Labors of Memory*, trans. Judy Rein and Marcial Godoy-Anatvia (University of Minnesota Press, 2003)

⁶ Jelin, *State Repression*.

⁷ Sefa Bulut, "Freud's Approach to Trauma," *Psychology Psychotherapy Research Studys* 3, no. 1 (2019): 1, DOI: 10.31031/PPRS.2019.03.000554

⁸ Cathy Caruth, "Cathy Caruth: From *Trauma and Experience*," in *Theories of Memory: A Reader*, ed. Michael Rossington and Anne Whitehead (John Hopkins University Press, 2007), 199–205.

⁹ Jelin, *State Repression*.

¹⁰ Jelin, *State Repression*.

¹¹ Paul Ricoeur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (University of Chicago Press, 2006), 457.

¹² Petroula Antoniou and Michalinos Zembylas, "Conceptualizing and Contextualizing the Concept of Refugee in Education: A Phenomenological Study of Teachers' and Students' Perceptions in a Conflict-Affected Society," *Diaspora, Indigenous, and Minority Education*, 13, no. 2 (2018): 3, <https://doi.org/10.1080/15595692.2018.1538045>.

¹³ Antoniou and Zembylas, "Conceptualizing," 13.