



EXILE IN GLOBAL LITERATURE AND CULTURE

Homes Found and Lost

Edited by Asher Z. Milbauer and James M. Sutton

ROUTLEDGE 

EXILE IN GLOBAL LITERATURE AND CULTURE

Prompted by centuries of warfare, political oppression, natural disasters, and economic collapses, exile has had an enormous impact not only on individuals who have undergone transplantation from one culture to another but also on the host societies they have joined and those worlds they have left behind. Written by prominent literary critics, creative authors, and artists, the essays gathered within *Exile in Global Literature and Culture: Homes Found and Lost* meditate upon the painful journeys—geographic, spiritual, emotional, psychological—brought about due to exilic rupture, loss, and dislocation. Yet exile also fosters potential pleasures and rewards: to extend scholar Martin Tucker’s formulation, wherever the exile might land in flight, he bears with him the sweetness of survival, the triumph of transcendence, the luxury of liminality, and the invitation to innovate and invent in new lands. Indeed, exile embodies both blessing and curse, homes found and lost. Furthermore, this book adheres to (and tests) the premise that exile’s deepest and innermost currents are manifested through writing and other artistic forms.

Asher Z. Milbauer is Professor of English and Founding Director of the Exile Studies Certificate Program at Florida International University. He holds a Ph.D. in English from the University of Washington. His publications pertaining to exile and its consequences include a book on literary transplantation, *Transcending Exile: Conrad, Nabokov, I.B. Singer*; a co-edited collection of original essays, *Reading Philip Roth*; a study on exile and return, “Eastern Europe in American-Jewish Literature”; and another piece, “Life Encounters: Reflections on Elie Wiesel.” He has also co-authored two other essays, “The Burdens of Inheritance” and “The Reluctant Witness,” both of which treat significant aspects of exilic experience. His scholarly/experiential essay, “In Search of a Doorpost: Meditations on Exile and Literature,” won the Sarah Russo Prize for an Essay on Exile. He was recognized as an “FIU Top Scholar” in 2015.

James M. Sutton is Associate Professor of English at Florida International University. He has taught in England, Italy, and Slovenia. He holds a Ph.D. in Renaissance Studies from Yale University in 1995. He is the author of *Materializing Space at an Early Modern Prodigy House: The Cecils at Theobalds, 1564–1607* (Ashgate 2005), in addition to other related articles. In February 2016, he served as project lead when Florida International University exhibited a Folger Shakespeare Library First Folio (as part of the nationwide tour, “First Folio!: The Book That Gave Us Shakespeare,” jointly arranged by the ALA and the Folger). His current research foregrounds “local Shakespeares” in Slovenia and South Florida. This work bridges Shakespeare to issues of exile, transplantation, immigration, and (in Miami) Latinx identities.

“We are a nomadic species, constantly driven towards wanted and unwanted horizons by war, famine, and persecution of all kinds, but also by a need for change. This formidable collection chronicles our ongoing displacements and, by asking where we are going and why, makes us reflect on who we are and who we dream of being. In these times of global upheaval, this book is essential reading.”

—**Alberto Manguel**, author, essayist, and former director of the National Library of Argentina

“*Exile in Global Literature and Culture* is a deeply thoughtful collection of pieces by scholars, writers, and artists, whose first-hand and more distanced accounts of exile eloquently speak to the geographical and psychological condition of the dispossessed, the uprooted, and the displaced and to the generational impact and inheritance of a legacy of exile. Together these chapters are a register of loss but also a testament to recovery, endurance, and return, a stunning tribute to the ability to negotiate disparate worlds.”

—**Victoria Aarons**, Eva Mitchell Distinguished Professor of Literature at Trinity University, San Antonio, Texas

“In this intimate and moving exploration of the meaning of exile, a brilliant group of international authors ponder where to look for home in our age of displacement. An important and timely book that will resonate with readers around the globe.”

—**Ruth Behar**, Victor Haim Perera Collegiate Professor of Anthropology at the University of Michigan

EXILE IN GLOBAL LITERATURE AND CULTURE

Homes Found and Lost

*Edited by Asher Z. Milbauer
and James M. Sutton*

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*For our wives, parents, brothers, and children:
Luba, Tzviya and Yishayahu, Yaakov and Ze'ev
—AZM*

*Alexandra, Shirley and Norris, Alexander and Nicholas
—JMS*



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This book is inspired by our students at FIU in Miami, a city of exiles and immigrants. As such, the large majority of our students rapidly and innately grasp the nature of exile and its overreaching arc. Far more than just a receptive audience for our ideas, they are themselves generative of many of the concepts that emerge in these pages. Without them, this book would not exist. Specifically, we wish to acknowledge Martin Balerdi, a current enrollee in the Exile Studies program who worked as our student intern (through funding provided from the Mellon Foundation “Humanities Edge” program at FIU) during the spring 2019 term.

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INTRODUCTION

The Overreaching Arc of Exile

Asher Z. Milbauer and James M. Sutton

Exile plays a pervasive role within our human history. Its stories of banishment, dislocation, transplantation, and liminality shape patterns so perpetual that they are almost as well-known as their polar opposites: home and homelessness, the garden and the desert, fruition and deprivation, life and death. Exile begins with the expulsion of Adam and Eve. Its end is nowhere in sight. Its currents wash over all the world, bathing alike those homebodies who do not wish to admit their whirlpools and dangerous undertow, and those impelled—by state or fate—to flee their native shores, those citizens of countries so harassed and battered that “staying put” becomes impossible. The outer wave of exile is seen clearly, if unhappily, in the travels and travails of the dispossessed. The inner wave, the sense of exile that radically shapes the interior lives of those affected by it, is far more pervasive and lingering, and it is this aspect, and aspects, of exile this book explores.

Exile in Global Literature and Culture: Homes Found and Lost includes contributions by both leading scholars in the field of Exile Studies and creative authors and artists—poets, fiction writers, essayists, and painters. The work of many of these contributors has been deeply informed by and responds to their own exilic experiences, whether firsthand or inherited. Other authors included here approach their subject from seemingly more scholarly perspectives, and yet we assert that, due to its universality, exile in one manner or another has touched all these compositions and their authors: the collection enfolds and bears witness to the widespread nature of exilic pilgrimage and journey, both temporally and geographically.

Thus, this book proffers two important claims about the impact of exile on the individual. First, the condition initiates an endless journey: the exile is a traveler, a wayfarer, a wanderer, an individual whose uprooted life is defined by movement and pathway rather than by stasis and stable identity. Uprooted, the exile is

always on the move or, as described by noted scholar and exile André Aciman, always in a state of “permanent transience” (Aciman 13). Second, and in seeming contrast to our first premise, the exile is always looking for home, attempting in new lands to establish himself or herself as newly at home. The complexity of this task is well-captured in the title of Nobel Prize winning Romanian-German Herta Müller’s 2001 book, *Heimat ist das, was gesprochen wird*, which might be translated as “Home is that which is uttered.” Utterance here includes language or dialect, certainly, but it also extends to religion, family, native region, and customs: all of these categories, too, express what “home” was, is, and might be. Thus “home” for the exile is a bifurcated category, a hybrid concept: “home” is both the nostalgic and fondly recalled point of origin (the birthplace) and simultaneously the new locale where the exile attempts to establish fresh roots, to settle, to “transcend exile” (Milbauer) through an effort to assimilate. Yet, as suggested by our volume’s subtitle, we assert that neither the new-found home nor the lost originary home provides stable foundations. Rather, the life of the exile is embodied in and defined by the shuttling back and forth, the journeying, between these two points; and it matters very little whether this journey is expressed through actual physical—that is, geographical—travel between these two homes or by mental, memorial, and creative pilgrimages expressing themselves in poems, fiction, art and music, or various types of thought experiment. We assert, in both our title and all the essays that comprise our collection, that the exilic condition is one of global pilgrimage, of constant negotiation betwixt and between two elusive endpoints. The exile then is forever liminal, perpetually “coastal,” endlessly echoing Shakespeare’s Viola, “What country, friends, is this?” (*Twelfth Night*, 1.2).

Miami, Florida—where both of the editors of this anthology live and work—is itself a coastal city at the edge of North America and a place shaped and in large part defined by waves of successive exiles transplanted here from all over the Caribbean, Latin America, Africa, the Middle East, and Eastern and Central Europe (Allman; Didion; Portes and Stepick; Rieff). As a natural academic manifestation of this locality, and the realization of a long-term professional goal, in Spring 2010 Asher Z. Milbauer created a unique undergraduate certificate program at Florida International University (FIU) concerned with the study of exile. In these efforts he gained the support of many colleagues and administrators, including James M. Sutton, the then chair of FIU’s English department. Under the auspices of this curriculum, many national and international scholars, writers, and artists have visited FIU in the past decade to speak to our students about exile and the conditions it fosters. The suitability of this endeavor for Miami, city of exiles, is apparent in the warm support our speakers have received from both the on-campus community (students, faculty, staff, and administrators) and the community members (business men and women, professionals, hoteliers, religious leaders), themselves either exiles or deeply engaged in work with exilic people. A single leitmotif has characterized all the endeavors of the FIU Exile Studies program, whether these

take the form of either private moments of classroom instruction and reflection or more public instances of academic and creative expression. The pervasive theme has been an understanding that exile is always experienced in specific particularities but with implications that are universal and thus far-reaching. Miami is our local home, but the horizons of exile are limitless, indeed, global.

This book serves as the natural academic outgrowth of this program and its rich series of lectures and panels, and through its publication we hereby make known to a much wider public the ideas and assertions about exile held by many of the acclaimed speakers and thinkers who have appeared at FIU over the past decade. However, with the following one important exception, all of the essays published within this anthology are wholly fresh and original: the lectures served as springboards to the pieces presented here.

Due to a variety of constraints, not all of our guest-speakers are represented in these pages. One of these, Chenjerai Hove, deserves special mention here. Hove, a Zimbabwean political exile, author, and poet, lived out his last years in Norway, separated from his wife and children whom he left behind in Harare. Hove visited South Florida twice for extended periods, in 2010 as the first “City of Refuge” fellow in Miami (this visit was arranged by our sister institution, Miami Dade College and their Florida Center for the Literary Arts, funded by a grant from the John S. Knight Foundation), and then again, for one month in the fall of 2013, as the first FIU Exile Studies/Betsy Hotel writer-scholar in residence. Hove’s visits to Miami gave him ample time to think about his own exilic condition, to share his poetry and ideas with students and others in South Florida, and to ruminate on his lost homeland, to which he could not return without risking death at the hands of the Mugabe regime. Out of these visits emerged a short book reflecting upon his time in South Florida, *Homeless Sweet Home: A Memoir of Miami*. When asked by an interviewer about the peculiarity of this title, and how he would reconcile homelessness and sweetness, Hove replied,

It is not a matter of reconciling them. I juxtapose them as contradictory pieces of memory. The irony of that contradiction is what fascinates me: In my country, I was at home, minus the sweetness. In exile, I am safe, and nobody bothers about me and what I write. That is the homelessness which is not actually so sweet . . . back home, (some people) take an exaggerated interest in what a writer writes, that is bitter-sweet sweet home. So, those words of the title are celebrations of my homelessness, of a nomadic life, of owning nothing which does not fit into a suitcase. You see, it can be quite “sweet” to own nothing of substance.

(Magadza)

Hove passed away tragically and unexpectedly in 2015, at the age of 59. Had he not died so young, his voice would have undoubtedly joined those other authors included here.

Our partner in bringing Hove back to Miami in the autumn of 2013, the Betsy-South Beach hotel, warrants further recognition here as well, for the philanthropic and cultural mission of this Miami Beach institution is truly unusual and generous. Hotels have always played an outsized role in the transient conditions that beset exiles; one needs to only revisit the short stories of I.B. Singer, many of which are set in Miami Beach inns, for a reminder of the connection between the dislocated and their hotels. That said, since its reopening in 2009 under its current ownership and management team, led by Jonathan Plutzik and his sister Deborah Plutzik-Briggs, the Betsy-South Beach has made local arts and education philanthropy an integral part of its mission. Mr. Plutzik and Ms. Briggs are the children of Hyam Plutzik, a gifted mid-twentieth century American poet, who was himself the son of Yiddish-speaking Jewish immigrants from Belarus, and who for his first seven years spoke only Yiddish, Russian, and Hebrew. Hyam Plutzik was the first Jewish faculty member, a professor of English literature, hired at Rochester University. He died in 1961, aged 51. However, through his children, and through their incredible work at the Betsy-South Beach, his legacy lives on, *m'dor l'dor*, from generation to generation: the hotel is a haven for artists, musicians, poets, and creatives who visit Miami. The hotel's hospitality and generosity seemingly knows no bounds, and in terms of providing shelter to exiled writers, artists, and scholars, the Plutzik's partnership with FIU's Exile Studies program has been an amazing gift and god-send. In addition, the Betsy's hosting of Yiddish salons, conferences on the Yiddish language, literature and culture, and support of Yiddish artists and theater—all an outgrowth of the FIU Exile Studies program—stand as a further manifestation of the Plutzik's intention to honor their parents' legacy and cultural heritage through their hotel's hospitality. Yiddish, the language of the Plutzik's parents and grandparents, is a transnational language of exile and Jewish survival that in its very existence today bears witness to the (failed) attempt of the Nazis to erase its speakers from history: and such activities celebrating a Yiddish Renaissance of sorts in Miami Beach knit the Plutziks, their hotel, and an exilic community closely together. Indeed, Chen Hove (were he alive), many of the authors included in these pages, and more than a few Yiddish speakers and children of Holocaust survivors can attest to the warmth and comfort of the Betsy-South Beach, (something more than) a home away from home.

Just as the testimonies above to Hove and the Plutziks are acutely purposeful, so too the decision to root this book in literature—both primary and secondary (craft and scholarship)—is deeply intentional. Thus, this book encompasses new creative work by writers who have experienced exile firsthand or see it through a prism of inheritance and by literary and cultural critics who examine the writing of exiled authors. As such, *Exile in Global Literature and Culture* converses with previous edited collections also concerned with exile. For example, Marc Robinson's anthology, *Altogether Elsewhere: Writers on Exile*, usefully extracts fragments and excerpts culled from authors representing a hugely diverse span of times and places. In her anthology of essays, *Exile and Creativity*, Susan Rubin

Suleiman and contributors investigate the nature of exile, especially in regard to artistic creativity, in terms of both time and geographic horizons; these essays employ theoretical perspectives to inform their critique. In the collection, *The Dispossessed: An Anatomy of Exile*, Peter I. Rose and fellow essayists examine, among other questions, the hospitality provided by host countries, the provision of safe haven, and (the much too rare) acts of generous altruism and righteousness by those otherwise untouched by World War II and the Nazi Holocaust. The book defines those necessary conditions in “receiving” countries that make exile more tolerable. Similarly, in *The Displaced: Refugee Writers on Refugee Lives*, Viet Thanh Nguyen and others also focus on the obligations of host lands, here in respect to refugees. Nguyen connects the act of writing to the plight of the refugee, arguing that both conditions effect a sense of displacement and isolation in the individual. Neither the writer nor the refugee is ever comfortably “at home,” and thus it falls to newly established refugee writers to make the special case that displaced peoples deserve the empathy, support, and goodwill of those host countries receiving them.

Conversing indeed with the aforementioned collections and many other excellent studies of exile already published, our book encompasses their major concerns but moves toward a more global scholarly/experiential consideration of the subject. Thus, contrasting Suleiman’s collection, although the essays in this volume do not shy away from theory or critique when necessary, most of them foreground either historical and academic engagement or deeply personal, first-hand ruminations in such a manner that theoretical concerns appear less pronounced. Complementing Rose’s discussions of host nations’ collective rescue and goodwill extended toward the displaced, our collection focuses upon the individualized struggles of the exile, the ceaseless journey of the uprooted that often continues long after acts of reception and shelter are officially concluded. Similarly, our collection complements Nguyen’s book, yet diverges from it due to our attention to the exile rather than the refugee. We assert that exile is that inescapable call “back home” that disallows refugees from ever fully recovering from their initial displacement, no matter how generous and empathic their reception in the host country may be. We propose bifurcation in the identity of the refugee/exile: the refugee transcends, assimilates, and establishes herself anew, becoming in the process an immigrant, but the exile *rarely*, if ever, surpasses displacement. Exilic identity is always glancing back, searching nostalgically for that which was lost and can never be wholly regained, irrespective of reception and hospitality.

We are fully cognizant of the custom in edited collections of essays such as this to organize the contributions into disparate groups, where all the pieces within such subsections are purportedly tied together in some thematic or conceptual manner. Eschewing this formula, however, we have chosen to present our 18 essays not divided into discrete sections, but rather as one continuous whole, thereby embodying a single narrative sweep expressing our sense of exile’s “over-reaching arc.” What does this mean? It means, for one, that we trust our readers

to determine their own path through these essays, resorting them into their own particular and personal categories that enable them to make sense of the non-sensical that typifies and pervades the exilic. So if you come here looking for case studies in exile, such as the “Cuban-American,” or the “eastern European,” or the “Jewish,” etc., the re-creation of such particularized experiences is readily available in these pages. Indeed, our decision to present our volume as one single continuous arc portends the messy universality and invariably complex reach of exile. In the following paragraphs, we aim to sketch that arc of exile.

“In the beginning was the Word,” notes Norman Manea, at the start of his central (that is, Chapter 10) essay within this collection. Reflecting on this biblical inscription, David Patterson’s essay, which opens our anthology, implies that the foundation of “Exile Studies” must be understood as an effort to reach back into biblical times and explore the concept of exile and return found within “the Word,” that is, the Jewish Torah and the Hebrew language. Exile, Patterson claims, is itself integrally connected with the Jewish people’s long journey to redemption, defining their very metaphysical condition as perpetual wanderers in search of a homeland. Equally important to the study of exile—the other side of an antique coin—is the recognition that dislocation lies at the very core of the foundational myths of the Roman empire. Reframing the idea of *translatio imperii*—the shifting of empires—as the journey of imaginative exiles to new lands, Sarah Cohen’s essay powerfully reviews Vergil’s *Aeneid* and Ovid’s lyric poetry as strongly imprinted by exile. If Patterson claims the Jewish people as the original exiles, then Cohen envisions the Romans as, perhaps, the West’s paradigmatic “exilic empire,” itself a foreshadowing of the American republic, a “nation of immigrants.”

These two essays begin our collection because Jewish and classical exile provide the theoretical underpinnings of the entire collection. Emanating from these two points of origin, exile as a condition is opened up, never to be closed. What Patterson and Cohen introduce, what the ancient Jews and Romans discover about exile, rebounds through the centuries. Termination of the phenomenon, much to be desired, has not happened yet and shows no signs of occurring. Thus, the biblical/Jewish conditions and the Roman experiences of exile and dislocation are neither unique nor singular—they are emblematic of all that follow, embodying and encapsulating all that comes after.

Indeed, the insights to be derived from the essays of Patterson and Cohen are so broad and far-reaching, mapping out the concepts of exile, as to encompass a whole host of antique and canonical authors who do not overtly appear here in these pages, including writers such as Homer, Dante, and Milton. It would be impossible to write the history of exile in one volume; what we attempt to do here, through the foundational essays of Patterson and Cohen, and all the other essays that follow, is provide a road map of exile, a “handbook of directions” if you will, that might prove useful, outside the confines of this volume, in exploring the exilic terrain of Homer’s *Odyssey*, Dante’s *Divine Comedy*, and Milton’s universe. Additionally, although some might wish for a more expansive treatment

of Odysseus and Dante, or Milton's Adam and Eve, we respond that their traces are everywhere to be discovered here. Odysseus, or if you will, Ulysses, haunts the essays of Cohen on Vergil, Gillespie on Joyce, de Aragón on Martí, and Tucker on Rushdie, as well as Menéndez's reflections on her own traveling. The paradigmatic classical wanderer, Odysseus can be oft-glimpsed in these pages. The same is true of Dante, both the Florentine author and the pilgrim who shares his name. We assert that in one manner or another, the reflective, experiential essays of Pérez-Firmat, Agosín, Busia, and Blanco retrace with contemporary footsteps the long journey of this medieval exilic pilgrim.

James M. Sutton's essay on Shakespeare may at first appear anomalous, because the Renaissance author, by any measure, did not experience exile firsthand. However, his plays show a profound awareness of how exile might irreversibly disrupt the individual and the community, dramatizing at turns the familial, psychological, linguistic, social, and political breaches wrought by and through exile. Furthermore, though living on the cusp of the modern age, he oft-glances back at scriptural and Jewish sources, is indebted to Roman writers—including Ovid and Vergil—and, in keeping with the Elizabethan age, continuously channels medieval thought into new forms and shapes: watching or reading Shakespeare's plays is akin to receiving the best of ancient and medieval thinking on exile and dislocation. Shakespeare offers fresh perspectives from the margins of exilic experience, not from its painful depths, as does Dante. Also, insofar as Shakespeare is, uncannily, "our contemporary," his insights into exile repeatedly bear mysterious resemblances to present-day forms of dislocation (Kott). Shakespeare is our book's hinge: he looks backward to the ancients as he trumpets and foreshadows our thinking today.

As the so-called "Scylla and Charybdis" episode of his *Ulysses* demonstrates, Shakespeare, Dante, Aquinas, and Odysseus haunted the imagination of James Joyce; so too did his native Dublin. Emphasizing exile—and its twin poles, rancor and nostalgia—rather than postcolonialism as the key to unlock Joyce, Michael P. Gillespie claims that the social ambiances and personal relationships that the author represented have far less to do with the legacy of British imperialism than with the parochial attitudes of the Irish, an outlook that fascinated and enraged Joyce and ultimately caused him to leave Ireland to live abroad in Trieste, Paris, and Zurich (where he lies buried). When Joyce returned time and again to the Dublin that he also depicted in his writing, he traveled not as a postcolonial but as an embittered exile unable to evade the siren call of a home he found simultaneously narrow-minded and startlingly gracious: terribly beautiful.

If Joyce's burial in Zurich underscores the bitter truth of Plutarch's famous adage concerning the fate of exiles—"few men of the greatest good sense and wisdom have been buried in their own country"—Cuban patriot, writer, and arch-exile José Martí is the rare exception to this rule. Martí was killed on Cuban soil early in the War of Independence from Spain, a revolution he helped to foment; today he lies buried at the Santa Ifigenia Cemetery in Santiago de Cuba.

Nevertheless, this terminal resting point belies the fact that he spent most of his years, from age 17 until his death at age 42, separated from Cuba. In her essay, Uva de Aragón examines his life as an exile in New York City, where he worked odd jobs and observed American life and customs as an outsider. Her essay on Martí exposes how his writings reflect the sorrow, loneliness, and sense of otherness he felt as an exile in the North American metropolis, just another face in the crowd.

As Martí's life manifests a shuttling between Cuba and New York—homes found, lost, and found again—so too the exilic journeying of Salman Rushdie from India to London to New York defines a life of travel, travail, and burdensome memory. In his essay in this volume, Martin Tucker—extending into the twenty-first century the magisterial learning and insights of his 1991 opus, *Literary Exile in the Twentieth Century*—proposes that Rushdie, from his earliest book to his latest novel, writes through an exilic prism that encompasses a multicultural, poly-religious, and global identity. Particularly in two novels published 12 years apart, *Shalimar the Clown* (2005) and *The Golden House* (2017), this undying exilic vision appears through metaphors and figures of speech that create new perspectives on dislocation and belonging. In Rushdie's work, dazzlingly original tropes reframe exile into an art form both transcendent and disturbing.

Such an odd coupling—of the transcendent and the disturbing—profoundly and painfully informs the essay of Zsuzsanna Ozsváth on the twentieth century Jewish-Hungarian poet Miklós Radnóti, a reluctant exile whose final journey in life was an enforced death march from a slave labor camp in Yugoslavia back “home” to his beloved Hungary. Shortly after crossing the border back into his native country, Radnóti was shot and killed by his Hungarian “brethren.” Examining a handful of the poems that Radnóti penned whilst enduring this journey into a hellish abyss, Ozsváth unpacks the impossible tension they embrace between the poet's sense of Jewish heritage and his desperate longing to gain admittance into the pantheon of Hungarian poets. Thus, returning to Patterson's claims that the Jews are the paradigmatic people of exile, Ozsváth's essay also initiates a sustained conversation about the Shoah, Jewish resilience and survival, testimony, and bearing witness, a dialogue that forms the centerpiece of this book.

In this capacity, Alan Berger's meditation upon the life, philosophy, and writings of Elie Wiesel follows naturally after Ozsváth's piece on Radnóti, because Wiesel became the archetypal, world-renowned Holocaust survivor, a tragic yet life-affirming fate he bore with dignity and resolve. What follows after the hateful illogic of the concentrationary universe, how is its nihilism, its reductionism, to be answered? What happens to faith—and its inevitable double, doubt—in response to the Shoah? “And yet . . .,” replies Wiesel, and so in his refusal to submit to a purportedly “final” solution emerges a never-ending mission to “write” exile. As such, Wiesel's exilic journey begins in despair, “Night,” but through his firm commitment to justice and bearing witness, pries open the door between man and God and allows dialogue with the divine to continue.

The Testament (1991) represents one of Wiesel's many novels that embody this mission. The author admitted in his memoir, *And the Sea Is Never Full*, that *Testament's* protagonist, Paltiel Kossover, was derived from his favorite Yiddish authors, Peretz Markish and Der Nister (88). The former, Markish, was brutally murdered, shot by Stalin's soldiers in 1952 for being a Jewish intellectual and epochal Yiddish poet. And yet, Markish's voice and thinking endure, *contra* Stalin, especially in the work of his sons, literary critic Shimon and author David. As revealed within his essay in this collection, the filial burdens of inheritance for David Markish remain evident. Whether living in Moscow or—due to his father's "crimes"—banished to a remote Kazakhstan village, the fate of Markish, like that of all Russian writers, seems "eternally beset by problems." Even now, living comfortably in his new homeland, Israel, a sense of restlessness appears. Writing steadfastly in Russian, not Hebrew or Yiddish, he remains cognizant about the twin problems of finding a readership and being well-translated. As he decorously strives to balance the past and present—mother Russia and his Promised Land—he responds in literary form to transplantation and its attendant sea of troubles.

Positioned at the very center of our anthology, we next proudly reprint Norman Manea's seminal essay, "The Exiled Language," which appeared in his magisterial volume, *The Fifth Impossibility: Essays on Exile and Language* (253–73). Manea's reflections stand at the heart of our book because they form the core story—the arch narrative, if you will—of *Exile in Global Literature and Culture*. The journey of this Romanian child survivor encapsulates the exile's pilgrimage. His travels begin with juvenile memories of "home," disrupted by the totalitarian horrors of the Nazi concentration camp; then follows a dehumanizing passage through postwar, communist Romania—an eventual escape to (West) Berlin, and soon thereafter, transplantation to the United States, where he finds long-lasting reception and welcome in the American academy (Bard College). And yet, lingering questions about his own seemingly ever-shifting identity as a writer, and consequent sensations of overwhelming futility and loss, pervade Manea's entire flight, his translation from Romania to New York. Thus, his essay, examining the inextricable connections between language and exile, uncovers what the entire collection of essays gathered around it ceaselessly explore: the oft-torturous search by the uprooted individual for a new and stable second home.

In his essay, Cuban-American scholar, essayist and poet Gustavo Pérez Firmat contemplates such a long and winding path, a journey into what he terms, finally, "exile interminable." Pérez Firmat reflects that the life of an exile spans three roughly proportional phases. The early phase is defined by what Philip Larkin terms "habits of expectancy," which for the exile focuses on return to the homeland. Living in Miami, so proximate to Cuba, throughout the 1960s and early 1970s, many Cuban exiles found that such belief in an imminent return structured their daily life. The second stage is marked by a surge in nostalgia and a dip in expectancy. Return may still be possible, but it no longer appears forthcoming. As compensation, exile has come to seem normal: a way of life

rather than a way station. The impossibility of return, on the one hand, and the exhaustion of nostalgia, on the other, introduce the last stage; it is into such foreclosed horizons that Pérez Firmat primarily and intently peers in his essay. In so doing, this contemporary Cuban-American poet and critic distinguishes himself from compatriot José Martí, who did return, only to die in Cuba. Pérez Firmat's perspective—foreclosing the possibility of rapprochement with his native island—also differs radically from two other second-generation Cuban-American writers, Ana Menéndez and Richard Blanco, featured in this anthology.

When Ghana gained its independence from Britain in 1957, the father of Ghanaian literary critic, poet, and diplomat Abena P.A. Busia was then leader of the opposition political party. Within three years, however, Prime Minister Kwame Nkrumah destroyed his opposition, such that most of its leaders were either dead or imprisoned, or, as in the case of Busia and his family, in exile. Not entirely unlike Castro in Cuba, and at roughly the same time (the late 1950s and early 1960s), Nkrumah nullified the role of parliamentary opposition, declared Ghana a “One Party” republic, and avowed himself President for life. Thus, the origins of exile for Busia and Pérez Firmat were alike, even though Ghana and Cuba differ radically from each other. Both journeyed into exile alongside their fathers, mothers, and siblings, cast away from their homelands due to the dictates of political authorities who deemed their families unwelcome. Their exilic endpoints, however, contrast markedly. If for Pérez Firmat, reconciliation with Cuba now appears impossible—he discovers instead “exile interminable”—Busia, on the other hand, now serves Ghana as Ambassador to Brazil and attempts—through her poetry, essays, and lectures—to forge community and understanding between herself and a younger generation of diasporic African women poets. Thus, in grappling with the complexities of her own poetry, Busia transcends personal biography and finds connection and solidarity with these writers; magically, the horizons of her own exile open up, and she discovers new homes in a common language and shared experiences, reaching back toward ancestral voices, embracing new modes of singing.

Although separated by the southern Atlantic Ocean, disparate language traditions, and many other cultural markers, the affinities between Ambassador Busia and the Chilean-American poet, novelist, and human rights activist Marjorie Agosín are striking. In their unique essays reflecting upon their individual exilic pilgrimages, each of these acclaimed writers—first Busia and then Agosín—offers up a feast of words, weaving memories into a fabric of stories that stretches backward and forward in time. The guests gathered around Agosín's exilic tablecloth are legion. They include her own Jewish ancestors, who fled from Europe's pogroms and the Holocaust seeking refuge in Chile; her parents and others of her generation, who in turn became exiles from Chile during the Pinochet dictatorship; and a whole cadre of Chilean authors and intellectuals, including Pablo Neruda, María Luisa Bombal, Roberto Bolaño, Cristián Geisse Navarro, and, sitting steadfastly at the head of Agosín's table, author and thinker Gabriela Mistral.

Thus, Busia and Agosín might be termed sisters in exile, and that indeed captures our intention in placing them here in juxtaposition.

Indeed, Busia and Agosín, and so many authors gathered together within these pages—Markish, Manea, Milbauer, Pérez Firmat, others too—are intimately connected, insofar as out of their exilic pilgrimages comes a profound, prolonged, and “shared” struggle to “write” and/or “profess” exile, and thereby endeavor to transcend it. Such journeys always involve the hard work of turning harsh conditions and painful memories into either scholarship or storytelling, or both. Through learning and experience, seasoned by metaphor and poetic figure, dislocation and rupture reemerge as (bitter)sweet lyrics or (tragi)comic narratives through which the authors recollect their lost homes. Thus, many exiles are esteemed scholars and delicious writers. Arguably, no author in this collection better represents this trajectory (as a scholar) than Guy Stern. As a Jewish teenager, Stern was able to escape from Nazi Germany to St. Louis just after the 1938 *Kristallnacht*, through the benefaction of an uncle. His immediate family—parents, siblings, all those whom he left behind—perished in the Holocaust. Stern’s first return to Europe came during World War II, when he fought as an American soldier in a military intelligence unit. Following the War, he was educated in the United States and enjoyed a series of academic appointments at American universities, lastly as Distinguished Professor and Provost at Wayne State University. His scholarly work testifies, in both English and his native German, to the exile’s constant need to return home, to witness, in his case, to the flames of Shoah, and attempt to imagine what might emerge from its ashes. As evidenced by both his major book, *Literature and Culture in Exile: Collected Essays on the German-speaking Emigration After 1933*, and his current appointment as Director of the Harry and Wanda Zekelman International Institute of the Righteous at the Holocaust Memorial in Farmington Hills, Michigan, Stern’s thinking and writing embody a sustained mediation on post-War, post-Holocaust European (and global) identity. As such, his contribution here on the state of Exile Studies—its foundation, present incarnation, and possible future—stands as a masterful dialogue with a community of primarily German-speaking scholars, Jewish and non-Jewish alike. Simultaneously, Stern’s delightfully open and generous piece, especially in its closing pages, invites a global community to follow in his footsteps and continue the study of exile for as long as, and wherever it might be, manifested.

The two contributions that next follow in this collection, personal reflections penned by Miami-raised Cuban-American authors Ana Menéndez and Richard Blanco, take up Stern’s summons to future generations to persevere in the study of exile. Theirs is an inherited sense of exile so strongly felt within that it informs all that they write, and such burdens of witness undergird their ceaseless travels, with and without parents, looking for “selves” and “home.” In her essay, Menéndez—a global journalist and educator, and author of the well-regarded collection of short stories, *In Cuba I Was a German Shepherd*—considers how ceaseless movement has

shaped her multiple selves, both in her fiction and in her life story. “Leaving,” she has elsewhere claimed,

is the way we learn about identity and place. Travel far and long enough and you realize there is no such thing as a fixed “identity”—though this is often so difficult a realization that we cling to the outlines of who we thought we were.

(Young)

In her fearless self-examination—no clinging here—of her own journeys (and those of many others), Menéndez discovers that her chosen preference for an uprooted life honors the legacies of her mother, grandmother, and especially her Lebanese great-grandmother. “Traveling with my selves,” as she terms it here, represents the bequest of exile passed through four generations of her female line, wandering the globe, looking for home.

Reading his multiple selves instead of traveling with them, fellow second-generation Cuban-American exile Richard Blanco flips the coin on Menéndez, Miami and America—where she, as global citizen, celebrates flight from city and country, and he, as a “homebody” ever in motion, rejoices in his native city, native country. Thus, Blanco—the first Latino, immigrant, and gay person to serve as a presidential inaugural poet (Obama, 2nd inauguration, January 2013—*For All of Us, One Today*)—reimagines America, excavating its seeming bedrock in ever-shifting experiences at turns cultural, physical, emotional, and intimate. He puzzles over the melding of homeland and self-identity: Cuba, Spain, Miami, Hartford, Brazil, Europe, all of these locales knit themselves into the story of a young, gay boy grappling with the romanticized whiteness portrayed in American television and media. As he ages, captivation yields to more intense questioning of both self and country. Throughout the lyric essay, Blanco punctuates his prose reflections with an interpolated poetic voice that both calls and conveys, guarding and spanning the traverse that divides one mirage of belonging from another. Thus, in “coming to America,” Blanco ceaselessly, paradoxically keeps rediscovering and reading his exilic selves.

In his inaugural poem, “One Today,” Blanco asserts that the United States’ exceptionality lies in its true essence as a nation of exiles and immigrants. In her essay included here as our penultimate piece, Holli Levitsky examines the truth of this claim. Born and raised in the American Midwest, Levitsky now lives and works at a university in Los Angeles, itself a city of refuge, a haven for immigrants and exiles spanning the globe. In her own passage from Detroit to Los Angeles, Levitsky finds traces of exile; now living in a subtropical climate of palm trees and warmth, she professes deep longing, even nostalgia, for the crystal lakes and deciduous flora of her native Michigan and their attendant seasonal rhythms. Coinciding with such a personal narrative, Levitsky imbricates exile into her professional life as well, in terms of both her scholarship and her teaching. Conjoining her Jewish heritage with her identity as a scholar of America Jewry, she co-edited

a collection of essays studying the Catskills region as a sanctuary for American Jews in general and Holocaust survivors in particular (Brown and Levitsky). Furthermore, informed both by her scholarly interests and the demographic realities of her institution—daily she encounters first- and second-generation exiles and immigrants—she has made Exile Studies a part of her professional identity. Such is indicated by her co-edited collection, *Literature of Exile and Displacement*, as well as the courses she teaches that treat the subject. In her essay included here, she ponders all of the above and argues that the study of exile in contemporary America, especially in urban spaces such as Los Angeles and Miami, gains special purchase due to its unique ability to aid students in making sense of their own lives, thus telling their own stories as writers of exile.

Our book concludes back at home, in Miami, showcasing our interview with the renowned Cuban-American painter, Humberto Calzada. This piece stems from our long friendship with Calzada and our abiding interest in how his life and his artwork symbolize so many aspects of exilic pilgrimage. In several long and winding conversations with Calzada, taking place within the comfort and hospitality of his own home-studio during the spring and summer of 2019, our sense that his life and his art epitomize what this book everywhere uncovers only deepened. We believe it fitting, therefore, that this dialogue concludes the entire book, for it encapsulates, returns to, and revolves just about every theme and aspect of exile that the preceding pages and essays explore. Before we departed, we thanked Calzada for his time and generosity. He thanked us in turn and asked us to come back for further dialogue, to gather once again around his table, alongside friends, family, even students, in order to talk further concerning his art, our ideas, and exile. Thus, his door did not really close; his home is not shuttered to us: rather it remains hospitably open, and our conversation will continue. Like exile.

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