

“More than Journey”¹: *Three Children in Search of Refuge*

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Refugee, written by Alan Gratz in 2017, initially began as a novel about the German Ocean Liner St. Louis which, carrying on board around 1000 Jews fleeing the Nazi regime, was returned from Cuba and America to Europe where most of the passengers were killed. Gratz said in an interview with the *New York Times* that he “saw disturbing parallels between the historical episode he was researching and the current plight of Syrian refugees” (quoted in A. Alter 2017). Attempting to delve more into the history of the tragedy of refugees, Gratz interweaves three historically different stories of children undertaking journeys to seek refuge at different times from and through different places: Joseph from Nazi Germany in 1938, Isabel from Cuba in 1994, and Mahmoud from Syria in 2015. Gratz wanted to create an image of refugees that is unmarred by xenophobia or influenced by the hate-inducing media narratives towards refugees that could arouse more sympathy in young adults. In an interview with the *Independent*, Gratz said “I wanted to make individual refugees visible and turn statistics into names and faces that kids could relate to” (quoted in A. Alter 2017). In another interview with the *New York Times*, Gratz highlighted that he intentionally addresses middle-grade readers because “middle grade readers are shaping their views of the world *right now* because the world is forcing them to.” Hence, he felt the need to provide a different perspective different from the “racist and intolerant rhetoric” (quoted in Jordan 2019) they hear from political leaders and media. This paper draws on the concepts of liminality, nomadism, visibility and invisibility in the analysis of the novel.

The refugee crisis is one of the most pressing problems of the recent years; with more turmoil and uprisings in different regions across the globe, more people are fleeing their homelands in search of a safe life. In the recent years the numbers of displaced people have soared and there is hardly a day without the “refugee crisis” being in public discussion.² According to the statistics released by the United Nations High Commissioner for Refugees (UNHCR) in January 2018, the number of forcibly

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displaced people was 68.5 million people, out of which 25.4 million are refugees. Over half of the aforementioned 22.5 million refugees are below the age of 18. As of mid-2021, the number of forcibly displaced people rose to surpass 84 million people with over 35 million of them being children below the age of 18, out of which 26.6 million are refugees and 4.3 million are stateless. These numbers are the officially documented numbers according to the UNHCR acknowledging the fact that the actual true figures are significantly higher (UNHCR 2018).

According to the *Oxford English Dictionary*, the use of the word “refugee” to refer to a category of people was first recorded in the seventeenth century to label the Protestant Huguenots who fled France following the revocation in 1685 of the Edict of Nantes. The definition eventually was modified as the problem of refugees became bigger and more universal. Nowadays, the widely accepted definition of a refugee is the one issued by the UNHCR convention of 1951 which states that “A refugee, according to the Convention, is someone who is unable or unwilling to return to their country of origin owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion.” The definition was expanded in the *Convention Governing the Specific Aspects of Refugee Problems in Africa* in 1969 to include occupation and civil strife, stating:

The term “refugee” shall also apply to every person who, owing to external aggression, occupation, foreign domination or events seriously disturbing public order in either part or the whole of his country of origin or nationality, is compelled to leave his place of habitual residence in order to seek refuge in another place outside his country of origin or nationality. (3)

The complexity of the refugees’ plight lies in the fact that they are outcasts in both their homelands and their host countries; therefore, they are perpetually caught in the “in-between”, the state of statelessness. Refugees cannot stay in their homelands as it is no longer safe for them, and they may be persecuted; on the other hand, they are perceived as a threat to the social fabric and culture of the host country and thus need to be returned to where they came from. Hannah Arendt in *The Origins of Totalitarianism* (1979) explains,

What is unprecedented is not the loss of a home but the impossibility of finding a new one. Suddenly, there was no place on earth where migrants could go without the severest restrictions, no country where they would be assimilated, no territory where they could found a new community of their own. [... they] found [themselves] thrown out of the family of nations altogether. (293-4)

Thus, the refugees are people who are suddenly deprived of having a homeland, an official/legal identity, or even a visible existence as they are excluded forcibly from the scope of the world and sidelined as a problem that requires termination in silence and invisibly.

Of the misconceptions surrounding refugees, is the use of the terms ‘refugees’ and ‘migrants’ interchangeably in the media and among the public. According to the UNHCR website, “[b]lurring the terms ‘refugees’ and ‘migrants’ takes attention away from the specific legal protection refugees require, such as protection from refoulement and from being penalized for crossing borders without authorization in order to seek safety” (2022). It is important to highlight the difference between refugees and migrants: while a migrant has a choice and decides willfully to leave his/her homeland, the refugee does not have this choice, a refugee is forced to move immediately otherwise they lose their lives. Furthermore, refugees are unlikely to be allowed to return as long as the unrest continues in their countries, but the immigrant is not stripped of his/her right to return. It is only sensible to admit that immigrants also sometimes choose to leave because of dire circumstances which make staying in a place impossible, however, a major difference between immigrants and refugees will always be a lack of papers or legal documents which subjects refugees to persecution in host countries, unlike immigrants. Moreover, the immigrant moves between two specified points, whereas the refugee moves aimlessly as a nomad until they find a proper shelter, which recalls Deleuze’s and Guattari’s differentiation between the nomad and the migrant:

The nomad is not at all the same as the migrant; for the migrant goes principally from one point to another, even if the second point is uncertain, unforeseen, or not well localized. But the nomad goes from point to point only as a consequence and as a factual necessity; in principal, points for him are relays along a trajectory. [...] even though the nomadic trajectory may follow trails or customary routes, it does not fulfill the function of a sedentary road. (380; emphasis in the original)

This description of the nomad applies to a great extent, though *not entirely*, to the case of the refugees. The path of the refugee is uncertain and far from smooth; it is a perilous road of escaping guards, border officials, mobsters, sickness, rape, and many other atrocities. Refugees also move from one place to another not by choice, but as a consequence of what happens at the point they arrived at which makes them nomads in this context.

This exploration of refugees routing and rooting also benefits from the concepts of deterritorialization and reterritorialization outlined by Deleuze and Guattari in their project *Capitalism and Schizophrenia* which includes two volumes *Anti-Oedipus* (1972) and later *A Thousand Plateaus* (1987). Deterritorialization is the process of removal from a familiar cultural terrain and then taking elements of the new culture and familiarizing it in a process of reterritorialization. Hence, the refugees experience deterritorialization without the possibility of reterritorialization

due to the extended times of conflict in their homelands and the hostility of the host countries, and thus they remain in “the in-between” space.

As Deleuze and Guattari mention in their “Treatise on Nomadology—The War Machine” in *A Thousand Plateaus* “A Path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo” (380). The nomad is, thus, caught in a state of in-betweenness, a path that propels the movement to another path, which essentially makes the nomad capitalize on the route itself and attempt to create new territories out of it. The constant state of in-betweenness in which the nomad refugee is captured in during their journey is a representation of Genep’s phase of ‘liminality’ in a hero’s journey.

Liminality was first introduced by ethnographer Arnold van Genep in 1960 in his explanation of the rites of passage. The rites of passage for the hero are divided into three stages, first the separation or detachment where the hero is separated from the rest of the community. The middle stage is called the “liminal period” or the transition, it is the in-between phase where the hero becomes stateless and loses sense of identity to some extent. Whereas the final stage is the reincorporation or reintegration where the hero is welcomed back into community and celebrated and acquires a new social status. This concept of liminality was furthered by anthropologist Victor Turner in his chapter entitled “Betwixt and Between: The Liminal Period in the ‘Rites De Passage’ in *The Forest of Symbols* (1967). The liminal period according to Turner embodies the state of transitionality or “inbetweenness”. Hence, the journey of the refugees is essentially a representation of this state of nomadic liminality as is portrayed in Alan Gratz’s novel *Refugee* (2017).

Gratz employs a parallel structure throughout the novel so as to draw attention to the stark similarities between the three children in their journey to seek refuge despite the different backgrounds and time eras to show how refugees share the same struggles of loss, persecution, discrimination and insecurity. He says in his interview “I wanted the parallels to make the book feel more cohesive while reinforcing its major theme — that refugees continue to suffer because we make the same mistakes again and again” (quoted in Jordan 2019). The author mentions in his Author note at the end of the book that each story is based on a real story which adds more reality to the accounts of the characters. The three stories are also told through the point of view of the children. This choice is significant to focus on the human side of the events; they are children who are not involved in any politics and hardly understand the reasons why this happens to them, all they understand is that they need to leave their homes immediately and simply try to survive. They are forced into a course of events along their journey and a harsh existence forcing them to make decisions which could lead to their survival or death.

The characters represent the non-citizens who exist, in the words of political scientist Marieke Borren, in an “exact opposite in every aspect of the citizen” (307). In Alan Gratz’s novel *Refugee*, the three children learn the importance of being

invisible to survive yet are forced into visibility at other times experiencing the advantages and disadvantages of each state. They all start their refugee stories by having been put in direct life-threatening danger and an overwhelming feeling of estrangement where they do not belong in their own homes. The children are also forced to keep rerouting along the way to find shelter as nomads in liminality without the slightest hope of a return. They are perfect embodiments of statelessness as they are stopped, denied entry by nation-states, put in detention centers or left in borderlands in the state of what Lalai Manjikian calls “endless in-betweenness” (2). In this nomadic liminality, they are also forced into interchanging turns of visibility and invisibility which at times could be the deciding factor of their survival.

The Story of Joseph

The novel opens in Germany in 1938 during the rule of Hitler and the Nazi party. The first scene of the novel shows the Nazi soldiers breaking into Joseph’s house, a twelve-year-old Jewish child, terrorizing his family and promising him that he will not survive no matter where he goes, for no other reason than just being a Jew, which is, of course, something he never chose. The Landau family was disrupted, His father is taken to the concentration camp Dachau, and Joseph is left with his baby sister and his mother with no other choice but to escape, as fast as possible. Joseph’s father was

released from a concentration camp called Dachau, but only on condition that he leaves the country within fourteen days. Josef did not want to leave. Germany was his home. Where would they go?” How would they live? But the Nazis had told them to get out of Germany twice now, and the Landau family wasn’t going to wait around to see what the Nazis would do next. (Gratz 6)

The Landau family are suddenly stripped of their citizenship and home, and their country altogether. Gratz employs the idea of visibility and invisibility throughout the novel to highlight the refugees’ plight. They are evicted from humanity all of a sudden. Joseph reflects on their invisibility as human beings versus the visibly stark labelling of them as Jews: “It was like they were invisible... The people chose not to see them... Without these stupid armbands, without the letter J stamped on his passport, would anyone know he was "Jewish?"” (Gratz 20). Here Joseph is simply questioning the labels attached to people, and how such labels can simply erase all their national identity and force them out of home and humanity. They are then sent aboard a ship called the St. Louis set to send them out of Germany. At the first sign of respectful treatment, Joseph wishes they would stay on the St. Louis forever:

Josef stood in wonder as another sailor—a German man without a Star of David armband, a man who wasn’t a Jew—put a suitcase under each arm and one in each hand and led them up the gangway. He treated them like real passengers. Like real people. And he wasn’t the only one. Every sailor they met doffed his cap at them, and the steward who showed them

to their cabin assured them that they could call upon him for anything they needed while on board. Anything at all. Their room was spotless, the bed linens were freshly laundered, and the hand towels were pressed and neatly stacked.... Josef wished they could stay on board the St. Louis forever. (Gratz 38)

This was a wish that Joseph would later regret. Gratz bases this story on The St. Louis which was a notorious real ship that sailed from Germany to Cuba with nine hundred and thirty-seven Jewish passengers escaping to Cuba in the year 1939. The passengers, however, were denied access to Cuba despite having entry visas because of a sudden decision by the Cuban president at the time, Federico Bru, to return the Jewish refugees, it is said that he had a personal strife with the official Manuel Benitez Gonzalez who issued those visas, so he did this to impose his authority and embarrass the official.

The captain of the St. Louis ship appears in the novel with his real name Gustav Schroeder as a tribute to his kindness towards the Jewish passengers of the ship. Captain Schroeder ordered all his crew to treat the passengers on board with the utmost respect and even agreed to take down the picture of Hitler during the Sabbath ceremony. After being denied access to Cuba, Captain Schroeder sailed along the coast of Florida, US, and was also denied permission to land and was ordered to turn back to Europe. After many negotiations, England, France, Netherlands and Belgium agreed to split the passengers amongst them, and technically speaking, only the ones who were allowed in England were the ones who survived while the remaining two hundred and fifty-four passengers who were released to the other countries were later killed by the Nazis during WWII. This is eventually what happens to Joseph and his mother as they are chased by the Nazis at the borders between Belgium and France and both he and his mother are killed in exchange for the life of his little sister Ruthie to be spared.

The journey that the Landaus undertake keeps them in a state of liminality, they are kept outside borders and confined in the seemingly borderless the sea, not allowed to leave it. As long as the ship remains on the sea, away from all official political borders, the passengers were safe, living in the nomadic invisible state of liminality. However, they are also punished throughout for their visibility by being forced to stay on the St. Louis. The ship's journey also highlights the state of nomadism where they are forced to move from point to point not as planned but simply wherever deemed safe or when given permission to land.

The Story of Isabel

The second story is about Isabel, a Cuban girl in 1994, whose family and entire country suffer a serious lack of food and extreme poverty as a result of the fall of the Soviet Union which had supported Cuba. Like Joseph, Isabel and her family have no other option but to escape immediately making use of Castro's announcement that those who want to leave Cuba can do that and they will not be persecuted. This

caused a huge influx of Cuban refugees into America, in the five weeks after Castro's decision an estimated 35,000 people fled to America, with no other route possible than the sea, in homemade rafts and boats. The huge movement spurred a decision by Bill Clinton, the US president at the time, which was called the "wet feet, dry feet". According to this decision, any Cuban refugee caught in the sea was sent to Guantanamo prison and later returned to Cuba, while those who manage to arrive to the land of the US were allowed to live freely and possibly even granted citizenship. Thus, quite ironically, Cuba which once represented the dream haven to Joseph and his family, has become Isabel's prison.

When riots break out in Havana and Isabel's father was chanting against Castro, he was captured by the police. Yet they had to let him go because of the huge numbers of rioters, however, he knew that they had to leave Cuba. "As her grandfather arrived and helped Isabel get her father to his feet, she understood. Papi had to leave Cuba. Tonight" (29). Accordingly, Isabel makes arrangements with her friend, Ivan, and his family to join them in going to the United States, despite the massive numbers going, which will only make their journey harder.

Isabel listened as everyone listed more and more things they were looking forward to in the States. Clothes, food, sports, movies, travel, school, opportunity. It all sounded so wonderful, but when it came down to it, all Isabel really wanted was a place where she and her family could be together, and happy. (Gratz 84)

Isabel's only wish, like Joseph, is safety and keeping her family together. However, all the misfortunes they face make Isabel start losing hope. At the very beginning of their journey, their handmade raft was shot at by Cuban officers and was continuously filling up with water, then their motor stopped working and they try to sail as hard as they can manually using utensils to row. Later a tanker sweeps by them, and they manage to avoid it however it throws all their supply of food and medicine, and water into the sea. Then a storm forms after and they struggle to remain in the boat and as it clears, they see land and start celebrating they discover that they arrived at the Bahamas not Miami and they sail again hoping to make it to America. Even worse, as the water fills the boat, Ivan goes in the water to lighten the weight, but his leg gets devoured by a shark, and he dies eventually as they cannot stop the bleeding. After the death of her friend Ivan, Isabel loses hope and reflects on their state,

So this was the last verse, Isabel thought. After everything they'd been through, after everything they'd lost, their climactic ending wasn't going to be climactic after all. Theirs wasn't a son cubano, with its triumphant finale; theirs was a fugue, a musical theme that was repeated again and again without resolution. Their coda was to be forever homeless, even when returned to their own home. Forever refugees in their own land. (Gratz 259)

This relates to Joseph's situation held captive in the sea. Being in their vessel on the sea at least guaranteed their safety, but it also meant their lack of destination and refuge. As long as they stay in the sea, they will be safe from the official states and their security forces, but their lives will still be far from safe. Isabel and her family also remain outside the border, lost in the vast void of the sea, for long, forbidden to cross it. When they are forced into visibility by the US coastguards, they realize they have no hope but to fight their way across the border because they have no other route to survival.

Isabel and her family finally make it to America, after Ivan dies and Grandpa Lito offers himself as a distraction to the US coastguards knowing that he will be sent back to Cuba. However, Isabel and her family do arrive to safety in America, and despite the fact that this was their desired destination they were still longing for Cuba but with a minimal chance of ever going back. They start a more humane life, a life that only brings her closer to her own home Cuba, only in America could she finally hear the Clave, the heartbeat of Cuba through forging a new hybrid identity. They try to reterritorialize in America and create a homeland for themselves away from their original home, which only reinforces the connection to Cuba within Isabel and her family. Their journey reflects the nomadic trail as they keep moving to multiple points by force of the sea like the Bahamas until they reach America.

The Story of Mahmoud

The third child is Mahmoud, the Syrian boy living in Aleppo in 2015, who loses his house in the blink of an eye after an airstrike on his neighborhood,

In the second it took for the sound to grow from a breeze to a tornado, Mahmoud dropped his pencil, put his hand to his ears and threw himself under the kitchen table...The floor lurched up under Mahmoud and threw him and the table and chairs against the wall of the kitchen. The world was a whirlwind of bricks and broken dishes and table legs and heat, and Mahmoud slammed into a cabinet. His breath left him all at once, and he fell to the floor with a heavy thud in a heap of metal and mortar... It wasn't just his building that had been hit, he realized. It was his whole neighborhood. (32-33)

His parents decide to escape to Germany, and they embark on a very long and horrific journey.

Syrians currently constitute the largest body of refugees in the world, with a staggering and increasing 6.6 million people. Many of the countries that first welcomed the refugees have developed a public sentiment that refuses the influx of refugees in their countries; some countries are even considering returning them to Syria in a shocking contradiction to all international laws which prohibit the returning of refugees to their countries as long as the struggle is still ongoing, and

they are in fear for their lives. In January 2017, and right after his inauguration, the US president, Donald Trump, signed Executive Order 13769 which indefinitely prohibits the entry of all Syrian refugees into the United States.

Most of the events occurring in Mahmoud's story, like Joseph's and Isabel's, are based on true testimonies of Syrian refugees and documented experiences. Even the description of his little emotionless, expressionless brother Waleed is based on the famous image of Omran Daqneesh the five-year-old boy whose photo gained worldwide attention because of his expressionless face.³ In the novel, Waleed does not even flinch when the house was bombed and "sat there like a statue"

At every border that the children cross, it was always the same pattern, refugee camps whose residents have given up hope of going anywhere else and who have to settle for the "ghost" life at the border. Border after border he could notice the pattern as he says "It was another little refugee village; the kind of makeshift town Mahmoud had seen again and again on the road out of Syria. Mahmoud and his father hunkered down behind a trash barrel and watched the border crossing" (Gratz 2017). Like Joseph and Isabel, Mahmoud and his family are nomads forced to move across from one point to another in the hope of finding safety somewhere by the end of the journey- if they survive.

After reaching Hungary where they were treated in the most humiliating manner, Mahmoud wonders,

Why were they even here? Why did the Hungarians care if they were just passing through? Why had they taken them all the way to the Austrian border only to throw them in a detention center? It felt personal somehow. Like the whole country was conspiring to keep them from finding a real home. There were policemen with guns at every door. They were more like prisoners than refugees, and when they got out of here it would just be to go back to Serbia. Back to another country that didn't want them. After everything they had been through, they weren't going to make it to Germany after all. (Gratz 280-281)

The three children share a terrible sea journey, for Joseph they seem to be sailing forever, for Isabel they are drowning for most of the journey. As for Mahmoud, they almost did drown on their journey across the Mediterranean and he lost his baby sister Hana forever; believing that he and his mother are about to die, he gives his baby sister to a passing dinghy in order to at least help one of them survive like Joseph sacrificing himself so that his sister would live.

Gratz employs a parallel structure to reflect the universality of the refugee experience; his message is emphasized towards the end of the novel as he connects the narrative to achieve "a more dramatic effect"—as he mentions in his note at the end of the novel). Isabel's grandpa Lito recalls being one of the Cuban officers on duty to prevent the passengers of the St Louis from leaving the ship and entering Cuba, while Mahmoud and his family end up being hosted by Ruthie, the baby sister of Joseph who lived at the price of the lives of her mother and brother. Dramatic as

it is, it shows the horrifying suddenness of becoming a refugee and it also highlights how common the suffering of refugees is across time and place. One moment you are a nationalist on official duty to stop refugees from entering your country, the next moment you become a refugee yourself looking for a way out. The parallel structure provides a powerful impact in the sense of making the refugee experience more relatable for the reader where one of the officers who were assigned to not let the Jewish passengers land in Cuba became a refugee later himself and tried to seek refuge praying for the kindness of others. Ruthie, the Jewish refugee ends up hosting the Muslim Mahmoud and his family who also lost his baby sister, one day a refugee then a saviour or a nationalist who becomes a refugee, *Refugee* shows that becoming a refugee could happen to anyone at any point in time and how human kindness is the one thing that could help ease other people's suffering.

The Three Children as Liminal Nomads

In conclusion, the refugees thus are in a state of Nomadism. Nomadism essentially exists outside the organizational "state". The nomad is characterized by the constant movement across the rigid borders and boundaries of the state. The nomad in the Deleuzian sense is defined by the continuous flux and movement, even if nomads settle for a long time in one place, their place does not define them as they are aware of their nomadic state, unlike the residential movement where the place defines the moving person, and the movement is always fixed without affecting their belonging to a definitive state. Even though the characters know exactly where they want to go and the route to it, yet the checkpoints and the borders they cross along the way keep shifting despite their efforts to stay on the fixed road, changing their own entities throughout and with each nation-state border, the refugees keep getting pushed to the margin.

This liminal nomadic state clearly applies to the characters of Alan Gratz's *Refugee* who only discover and sense their homes when they are away from it and with all the new comforts they eventually find in their adopted countries, they are still aware of their statelessness outside their original homes. The three children struggle to cross the borders and are kept in a state of invisibility for most of the time. The play on the refugees' visibility and invisibility dictates their border crossing if they will be allowed in a state or not. It is how Mahmoud realizes that "whether you were visible or invisible, it was all about how *other people* reacted to you" (281; emphasis in original). Joseph and his people were forced into visibility all the time, wearing the letter J, only when he took it off was he allowed to buy something on the train. Their ship was also a clear target. Isabel and her family also were targets in Cuba because of their visibility and they tried to remain invisible in the darkness of the sea knowing that their visibility equals their death. The way they were received in the Bahamas and the generosity of the tourists who supplied them with food and drinks and the calmness of the coastguard is different from the aggression of the US coastguard who tried to kill them before they even set foot in America. In the three stories, the difficulties are almost similar, perhaps even more complicated as time

progresses because of the regression to enforcing stronger security and firmer control of borders and security checkpoints. By bringing those stateless nomads back to the center and giving them visibility, only then can they be helped. As explained by Mahmoud,

They only see us when we do something they don't want us to do, Mahmoud realized. The thought hit him like a lightning bolt. When they stayed where they were supposed to be—in the ruins of Aleppo or behind the fences of a refugee camp—people could forget about them. But when refugees did something they didn't want them to do—when they tried to cross the border into their country, or slept on the front stoops of their shops, or jumped in front of their cars, or prayed on the decks of their ferries—that's when people couldn't ignore them any longer. Mahmoud's first instinct was to disappear below decks. To be invisible. Being invisible in Syria had kept him alive. But now Mahmoud began to wonder if being invisible in Europe might be the death of him and his family. If no one saw them, no one could help them. And maybe the world needed to see what was really happening here. (Gratz 214)

This reflection by Mahmoud sums up the plight of refugees as portrayed in the novel. Throughout the novel, the children and their families are castaways who are safer in invisibility, in the dark margin between borders, moving from one point to another not out of freewill but by force of the struggle to survive, liminal beings who have no chance of ever returning home. Their life at the border is what Étienne Balibar describes as “a life which is a waiting-to-live, a non-life” (2012, 83).

Endnotes

¹ This is excerpted from the poem “Home” written by Warsan Shire on the plight of refugees.

² It is worth mentioning that the current crisis in Ukraine has caused over 6.5 million refugees to flee to neighboring countries since 24 February 2022 and rising.

³ Omran Daqneesh is a 5 year old boy who was photographed sitting in an ambulance after being pulled out of a building that was hit by an airstrike in Aleppo, Syria, on the 17th of August, 2016. Omran's brother Ali was killed in the strike. The picture became a symbol of Syrian suffering because of the lifeless and painful look on Omran's face. The description of Waleed's expressionless face throughout the novel recalls the mentioned picture of Daqneesh.

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