Introduction

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Our chapters, which make up Part 3 of this book, concern two principal areas, both broadly defined. The first is the dialectics of envoicement and unvoicement. Who shapes discourses on migration? Who has access to participating in these debates, and who is excluded from them? Who has the terminological power to label someone a 'migrant'? We draw on existing debates in migration studies across disciplines and connect these with frequent use of the term 'voice' in humanitarian and refugee campaigns. We highlight the importance of access to debates and discourses surrounding migration, mobility and citizenship, and we interrogate the extent to which these enable or disempower the multiple (and often cacophonic) migrant voices. Second, we are concerned with representation. How are migratory voices mediated? Who does the representing, who listens to the representations, and how are they framed? What is the role of media in framing and labelling migration? Our chapters consider traditional and social media, film and music, among other sources, and we seek to remind readers that media representations are not mere commentary from the sidelines. Rather, they are crucial and transformative, central to shaping discourses and creating our imaginary of what migration is.

While our focus lies on border crossing, we do not lose sight of the nation. Indeed, an engagement with nationalism looms large in all three contributions to Part 3. We recognize that, in the cases that inform our focus, national ideologies play central roles in labelling people as migrants and in representing migration as problematic. That said, the nation is not the sole determinant of migration's terminology or ontology. All three chapters point out that neither national borders themselves nor the physical crossing of state borders are the primary factors in constructing and representing migration. Further, our chapters highlight the fragility of nationalist belonging and the debates about access to national identity and citizenship. National borders shift in times of war, mobile citizens are vilified during crisis, and artistic responses to upheaval can become ideological devices for negotiating the dialectics of inclusion and exclusion.

It is worth noting that we, like most of the contributors to this volume, might all be labelled 'migrants'. We have migrated at various points in time, along different trajectories, and for varied reasons. By sheer coincidence, we are employed by the same institution and live in the same city. In some ways, we are similar. We inhabit what is called the Global North and Global West. Our employment affords us access to cultural, social and financial capital denied to much of the world's population, including many of the people discussed in this book's chapters. By little more than coincidence, we have the ability to cross national borders without much difficulty, travelling at the forefront of queues, in comfort, and staying in pleasant hotels, as welcome visitors. And yet, significant differences persist. We hold different gender, ethnic, and racial identities resulting in uneven experiences of belonging and inclusion within systems of power. The nation states that define our identities as citizens or migrants – whether British, Iranian, Chinese or German – restrict and regulate our presumed freedoms to move in unequal and irregular ways. Our language backgrounds are different, as are the cultural experiences of our upbringings that shape our views of the world.

In Chapter 8, focusing on politicized constructions of citizenship, Juan Zhang explores how overseas Chinese citizens returning home during the COVID-19 pandemic were branded as threats, accused of fleeing disease hotspots and labelled as culprits for spreading the virus. Blamed for 'spreading the virus for a thousand miles', international mobility during the pandemic quickly became stigmatized, creating new biopolitical borders based on public health and civic responsibility. Overseas Chinese faced a double stigma, battling COVID-19-related xenophobia abroad while being branded toxic suspects when returning to China. Based on digital research and interviews, Zhang examines the imagined toxicity of international mobility and how it was used to blame returning nationals. Negative representations portrayed them as selfish and irresponsible, but a counter-narrative emerged among traveling migrants, emphasizing their compliance with rules and civic responsibility and justifying their right to return. Zhang explores what became termed as 'unethical returns', with returnees represented as opportunistic for returning only after the worst of the pandemic was over. This chapter delves into the dilemmas of overseas Chinese, who viewed their return as a moral right, countering toxic discourses of exclusion by showcasing their responsible behaviour during travel and quarantine.

In Chapter 9, Nariman Massoumi delves into the impact of films portraying migrant and refugee experiences and highlights their potential to both combat and perpetuate racism. He focuses on Marjane Satrapi's autobiographical animated film *Persepolis* (2007) which recounts her life during the Iranian revolution, her migration to Vienna and her eventual move to France. Drawing on Hamid Naficy's (2001) theory of diasporic films as 'accented cinemas', Massoumi problematizes how *Persepolis*

ideologically represents migration and mobility. The film constructs the idea of home as an enclosed middle-class family world, starkly contrasting with the turmoil of the Islamic revolution and migration. Nostalgic of a pre-revolutionary Iran, *Persepolis* portrays Muslims as hostile outsiders in post-revolutionary society, implying cultural superiority over lower social classes. The chapter questions the film's universality and argues that it racializes Satrapi and her family as progressive and European while portraying poor Muslim characters as backward and violent. The film's underlying representational strategy thus aligns with what Zia-Ebrahimi (2016) terms 'dislocative nationalism', connecting Iran to Europe geographically while displaying hostility towards Arabs and Islam. This simultaneously reproduces French neo-republican perspectives on 'good' citizenship, with Satrapi's family sharing a similitude with a racialized French national identity defined in contradistinction to essentialized Muslim or Arab 'outsiders'. Representations of family dynamics in diasporic films like *Persepolis* can thus serve as both inclusionary and exclusionary ideological devices, shedding light on complex racial and cultural identities within the context of migration.

In Chapter 10, Florian Scheding explores musical responses to the 2022 Russia–Ukraine war, focusing on three key events: the Eurovision 2022 winning song 'Stefania' by Kalush Orchestra, Pink Floyd's collaboration with Andriy Khlyvnyuk, 'Hey hey rise up', and the Concert for Ukraine organized by British broadcaster ITV. These case studies raise questions about sonic access and migratory representations, examining the envoicement and silencing of migrant voices. Despite their intentions to support refugees and anti-war causes, the musical examples inadvertently contribute to the exceptionalization of migration and reinforce nationalist narratives. All three case studies are prestigious and well funded, and they reached millions of audience members. They demonstrate music's ability to build communities and protest border restrictions, yet they also strengthen nationalist ideologies. The ITV concert largely excluded Ukrainian musicians and took place amid British Right-wing anti-migration politics. The Eurovision Song Contest blends transnational identity politics with nationalist constructions of belonging, while 'Hey hey rise up' promotes militarism and patriotism, revealing divisions among Pink Floyd's members regarding the war. By shifting the focus to sound and music, Scheding challenges methodological nationalisms, offering a rich perspective on migration and mobility. He reminds us that migration is inherently sonic, though this is often overshadowed by visually and textually dominant media. In an era of border closures and refugee debates, this approach provides a valuable alternative to crisis-driven narratives.

Questions of voice and representation have animated debates on migration, identity and media for some time. Voicing, literally and figuratively, is

often evoked as a liberating form of agency and a response to systems of domination through the implication that 'being heard' functions as a self/collective representative act against marginalization and subordination. All three chapters here are interested in understanding the complexities of voice as self-representation in the context of mobility across physical and imaginative borders. If, as Spivak suggests, representation requires both speaker and listener, then our chapters are interested not only in which voices are heard but, more importantly, *how* they are listened to and the extent to which these fall within or outside the 'lines laid down by the official structures of representation' (Spivak, 1996, p 306). So, while Chinese nationals are labelled as bearers of disease and infection and racialized as foreign in the process, voicing claims of responsibility in response as an act of self-representation can constitute an appeal to belonging that still follows the logic of deserving or undeserving. Similarly, *Persepolis*' autobiographical response to anti-migrant racism engages in a definition of the self that is predicated on the identity of the presumed listener(s) (European, Western, secular), thereby excluding co-nationals in its appeal to belonging. Meanwhile, the Kalush Orchestra's nationalist appeals of motherland rely on folkloric self-orientalizing strategies encased in cultural patterns familiar to Western ears, whether in the form of a hip-hop backing track or Eurovision's narration of nationhood.

Our chapters thus employ specific case studies to contribute to wider debates. Sharing common themes, the actual cases we focus on are very different. These dialectics of verisimilitude and difference cut to the heart of debates in thinking about migration. How can we, as scholars of migration, and as migrants ourselves, narrate migration? On a basic level, we argue that migration is inherently diverse. Every story of migration is unique. Part 3, much like the rest of the volume, advocates for attention to these differences and to individual stories of mobility. It is important to listen to these stories and not dismiss them. On the other hand, specific case studies also risk the danger of myopia and need to respond to the fact that migration is not only a mass phenomenon but also part of the human condition. We aim to highlight the overlap between migration's ontology and phenomenology, between what migration might be and how it manifests itself in the world. We suggest that it is worth listening to how migration and mobility are voiced and to consider the ways they are represented. We argue, in other words, that a foregrounding of voice and representation is crucial to migration studies today, as representations of mobility and migration hold transformative power.

References

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