



RELATIONAL PEDAGOGY AND THE ETHICS OF REPRESENTATION IN COLLABORATIVE REFUGEE MEMOIR: REFRAMING *HOMES* WITHIN WORLD LITERATURE

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Abstract

The paper reviews the article *Homes: A Refugee Story* by Abu Bakr al Rabeeah in partnership with Winnie Yeung as an example of refugee literature in the contemporary world literature. Based on the model of collaboration and dialogic reading created by Nuria Codina Sola, the present study argues that *Homes* cannot be viewed as nothing other than a story that produces sympathy or emotional reaction but rather, it is a multifaceted text that lends itself to a multitude of meanings and ethical consideration. By using the textual analysis, the article reveals how collaboration informs the narrative voice, memory, and authority in the memoir and how the child viewpoint renders the war and displacement as a normal aspect of life as opposed to a few instances of tragedy. Emotional proximity is balanced in the story with episodes of separation and uncertainty and does not allow the reader to digest refugee suffering in a naive or pathos manner. The article further claims that *Homes* is a world literature since its inception since it is influenced by transnational cooperation and mediation rather than subsequent world circulation. This undermines conventional centre and periphery theories of world literature and redefines originality as a relation and not a point. Lastly, the article demonstrates the pedagogical usefulness of reading *Homes* as a part of dialogic methods of teaching, which promotes dialogue, self-reflection and moral accountability in the classroom. Through moral closure and emotional simplification, which *Homes* opposes, the author shows how cooperative refugee accounts can be used as both literature and pedagogical resource in cases of humanitarian crisis.

Keywords: *Refugee Literature, World Literature, Collaborative Memoir, Dialogic Reading, Transnational Mediation, Pedagogy of Empathy, Humanitarian Crisis*

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1. Introduction

Forced displacement is one of the realities of the twenty-first century in the entire world. Not only geopolitical landscapes but cultural and literary production have been transformed by the armed conflict, political repression, sectarian violence, and humanitarian crises that displaced millions of people across the borders. In this framework, the narratives of refugees have become an important source of the modern writing attempting to witness the violence, loss, survival, and the pursuit of belonging. Such stories tend to be spread around the world, particularly to the English-speaking world, and they are commonly placed in the growing discipline of world literature.

Nevertheless, the introduction of the texts of refugees into the literature curriculum and academic discourse has provoked complicated ethical and methodological issues. World literature as an academic discipline, Nuria Codina Sola makes the point, remains caught between the dilemmas of reading, interpreting, and teaching literature that has been produced in contexts of displacement without turning them into either a consumable narrative of suffering or exotic displays of cultural difference (Codina Sola, 2023). The stories of refugees, especially those that are directed to Western audiences, are in danger of becoming mere things of pity that affirm the ethical highness of the reader as opposed to questioning the unbalanced power dynamics that bring about displacement in the first place.

Simultaneously, a significant number of texts on refugees are not written in a vacuum. Increasingly, refugee memoirs are also collaborative, published because of collaboration between refugees and journalists, writers or educators who assist in collocating lived experience into publishable text. Such writings are informed by various voices, languages and cultural stances making it difficult to think of conventional concepts

of authorship, authenticity, and narrative authority. Codina Sola sees this kind of collaborative work on refugees as an essential yet under-theorized model of redefining world literature without the fixed dichotomies of West versus non-West or Centre versus periphery.

The article places *Homes: A Refugee Story* (2018) by Abu Bakr al Rabeeah in collaboration with Winnie Yeung in this new reality. *Homes* is a story of the childhood of Abu Bakr, who lived in Iraq and Syria in the eras of sectarian violence and civil war and then was displaced and brought back to Canada. The memoir itself is a joint work, with Yeung building the story based on a wide range of interviews with Abu Bakr and his family and openly discussing the lack of memory, mediation, and ethical responsibility (al Rabeeah and Yeung, 2018). In this way, *Homes* provides an abundant example of analyzing the ways, in which collaborative narratives of refugees act as world literature and encourage dialogic processes of reading, instead of passive reading.

Although the literary analysis and the education process have become more exposed to the presence of refugee memoirs, there is still a severe conceptual and pedagogical issue regarding the approach to these texts. A lot of existing scholarship approaches the stories of refugees as a straightforward eyewitness to the misery or as the account of the whole culture of a whole war. These kinds of readings tend to give much more weight to the emotional appeal and empathy at the expense of the formal, collaborative and mediated nature of such texts.

In response to the critique of Codina Sola, this article outlines the defining issue of medicalizing refugee narratives because of focusing on monologic structures designed to achieve moral clarity, emotional identification, cultural explanation, as opposed to relational structures designed to recognize multiplicity, power asymmetry, and interpretive uncertainty (Codina Sola, 2023). Reading refugee texts as an individual narrative of trauma, the reader is made a sympathetic witness, but not an active participant to world systems that facilitate displacement.

This issue is magnified in the situation of joint memoirs such as *Homes*. Voice, authority and representation: who is telling the story, with whom, and under what circumstances, is one of the questions that come up because of the presence of a co-author. However, in most cases these questions are put aside to the glorification of the inspirational or humanitarian text. Consequently, the collaborative form of the refugee narratives is hardly ever regarded as a valuable literary and political quality.

The article fills this gap as it intends to consider *Homes* not as a refugee narrative but as a dialogic text that cannot be viewed singly but rather requires a relational reading approach. On the theoretical level first, the article is connected to the studies of world literature since it expands the model of collaborative refugee literature created by Codina Sola to a different primary text. Although former reviews have paid attention to memoirs like the *Lightless Sky* or *The Girl Who Smiled Beads*, *Homes* has not been explored extensively in this context. Making the transnational text of *Homes* readable has been a challenge to circulation-based definitions of world literature and a preview of collaboration as a form of constituting literary practice.

Second, on the methodological level, the article can show how close textual analysis can be integrated with ethical and pedagogical reflection. Instead of trying collaboration as a restriction or a trade-off, the present study reveals that the multi-voiced form of *Homes* allows presenting a more subtle image of displacement, memory, and childhood during war. The discussion shows that narrative fragmentation, perspective-shifting, and self-reflexivity make it difficult to easily identify with characters and instead provoke critical responses.

Thirdly, on a pedagogic level, the research is directly applicable to instructing refugee literature at a higher level. As the article leans on the idea of dialogic teaching as advanced by Codina Sola, it is implied that the text such as *Homes* can be especially adapted to classroom careers that focus on the discussion, positional awareness, and interpretive plurality. Such practices are not only necessary but also crucial in the era of

political polarization and humanitarian crisis when they create ethical readers and not passive consumers of misery.

This paper contends that *Homes: A Refugee Story* is collaborative refugee writing as a genre of world literature resistant to monologic interpretations and of which dialogic, relational, interpretation is advocated. In its collaborative authorship, child-centred approach and clear mediation of memory and trauma, *Homes* has put a pressure on readers to transcend empathy to critical self-reflexivity. Through Nuria Codina Sola model, the article shows that *Homes* does not only talk about displacement, but it also carries out a pedagogy of plurality, which is at the middle of reconsidering world literature in the era of humanitarian crisis.

1.1. Research Objectives

The following are the specific objectives of this research study:

- To analyse *Homes* as a collaborative refugee literature in the contemporary world literature discourses
- To use the dialogic framework of Codina Sola to extract the ways the text encourages various interpretations, not one moral reaction
- To consider the pedagogical implications of teaching reading about *Homes* using a dialogic model of teaching refugee literature

1.2. Research Questions

The article is based on the following research questions:

- I. In what ways does *Homes* disrupt mainstream empathy-driven readings of refugee discourse?
- II. How can *Homes* be rebranded through the lens of Nuria Codina Solà's model of collaborative refugee literature?
- III. What moral and pedagogical opportunities emerge from teaching *Homes* through dialogic methods?

2. Literature Review

2.1. World Literature and the Issue of Representation

The idea of world literature has been very much influenced by discussions of how one circulates, translates and what values of literature. According to David Damrosch, world literature denotes a way of reading that consists of texts that acquire new meanings as they leave their culture of origin and pass through the international system (Damrosch, 2003). Although this definition was effective in broadening the Eurocentric limits of literature canon, critics have identified a problem where circulation-based models are likely to strengthen the unequal relations of power. Writing in the Global South is regularly published in the world literature only after being purged through the filter of the Western publishing markets, translation standards and scholarly institutions.

These inequalities are also revealed through Pascale Casanova model of the World Republic of Letters which defines the world literature as a hierarchical system organized in terms of cultural centres and peripheries (Casanova, 2004). The dominant centres often impose literary value in this system, and peripheral texts are assessed based on external values. Despite structural imbalance that Casanova presents, it has been criticized as having reduced agency on non-Western writers as mainly dependent.

Responding to these models, such scholars as Emily Apter also focus on untranslatability and singularity as the means of opposing homogenization of literature (Apter, 2013). Apter claims that the demand to remain different can resist the globalizing inclinations of the literary circulation. Nevertheless, the too high attention to untranslatability can also cause the danger of transforming cultural difference into a kind of exoticism and making the texts look inaccessible instead of being relational.

Vilashini Cooppan provides a more personalistic approach to this issue stating that the world literature cannot be perceived in the categories of West and non-West, familiarity and foreignness, sameness and difference. She, instead, indicates that ethical reading involves thinking with appreciation of partial knowledge and relationship interaction with the other (Cooppan, 2009). This point of view is particularly applicable to

the refugee stories which are circulated in the world and at the same time highly influenced by local experiences of violence and displacement.

2.2. Refugee Life Writing and the Limits of Empathy

The concept of refugee narratives holds a rather sophisticated place in the world literature as they are frequently interpreted through the prism of humanitarian compassion. Emotional effectiveness and testimoniality is often applauded about life writing by refugees, but this focus on compassion can be ethically problematic. As scholars have observed, empathy-oriented readings can decrease the status of the refugee subjects to a passive victim whose suffering is his or her primary goal to stir the reader.

This trend is criticized by Michael Rothberg who suggests the idea of the implicated subject, which does not focus on the individual suffering but on wider systems of accountability (Rothberg, 2019). Instead of calling upon the reader to take pity, Rothberg urges readers to look at their own positionality in systems that create displacement. This method is especially applicable in the case of refugee memoirs that are disseminated within the Western setting, where the readers are usually geographically separated yet politically and economically involved.

The recent research on the aesthetics of refugees further questions the sentimental interpretation. According to Glenda Carpio, the narratives about refugees need to be read not just to be moved by their emotional appeal, but also to follow their formal techniques, narrative mediation, and political intervention (Carpio, 2023). In this view, refugee texts are not open windows into trauma but highly crafted stories negotiating around visibility, agency and audience anticipations.

Nuria Codina Sola within this critical landscape sees a significant constraint in the fact that refugee literature is frequently taught and received in monologic frames of seeking matters of moral certainty or even emotional recognition, instead of dialogic frames that permit tension, ambiguity and plurality. Her work highlights the point that refugee stories are not to be reduced to narratives of hardship but be interpreted as intricate cultural products created in the process of collaboration, mediation, and power imbalance.

2.3. Multiple and Collaborative Life Writing.

Another characteristic that is shared among most of the modern refugee memoirs is collaboration which is neglected in the research of world literature. Conventional literary criticism has tended to grant the solo writer a special status, and collaboration as something unusual or compromising. This assumption is refuted by Jack Stillinger who shows that multiple authorship was always at the very core of the literary production, even in cases when the myth of individual genius was used to conceal it (Stillinger, 1991).

Lorraine York also points out that the collaborative writing process shatters the idea of ownership, authority, and authenticity, particularly in settings where the marginalized speak through some mediatory means (York, 2002). In the authors of refugee life writing collaboration is not just a style but a political need. Refugees usually turn to the linguistic translation, narrative construction, and publication access through co-authors.

Nonetheless, teamwork also creates ethical conflicts. According to Codina Sola, power imbalance between refugee writers and professional writers may result in the danger of "writing down instead of writing up with the other side of the conversation.

The difficulty is in identifying collaboration as facilitating and limiting. Instead of seeing collaborative memoirs as fake, Codina Sola suggests that it is their stratified form which allows revealing the conditions within which refugee narratives travel around the world.

This observation is critical in the reading of *Homes: A Refugee Story*, which is non-secretive when it comes to its collaborative feature. Winnie Yeung portrays the text as creative nonfiction informed by interviews, memory reconstruction, and ethical care instead of a transparent account of experience (al Rabeeah and Yeung, 2018, p. ix). This transparency is consistent with the appeal of Codina Sola to consider collaboration as a valuable literary quality and not a constraint.

2.4. World Literature Collaborative Refugee Literature.

Codina Sola presents the idea of collaborative refugee literature as a unique paradigm of the study of world literature. In contrast to works that can circulate and become global only by becoming a subject of idea circulation, collaborative refugee texts are born transnational, and are, as defined by their own structure, determined at once by other cultural, linguistic, and geopolitical oppositions.

These writings confuse traditional views of centre and periphery, self and other, original and mediated voice.

Remarkably, Codina Sola asserts that refugee literature written in collaboration does not support two prevailing reading practices, exoticization and assimilation. On the one hand, this kind of text does not have to be perceived as culturally inaccessible or completely alien. Conversely, they do not want to be wholly absorbed into general discourses of suffering that downplay difference. Instead, they shift back and forth in terms of commonality and difference and welcome readers to stay in interpretive tension.

Such polarization is witnessed in several collaborative memoirs, in which emotional intimacy is present alongside the instances that cannot be identified by the reader. Instead of providing one moral message, these texts reveal what is limits in the grasp of understanding and asks the readers to think about the framework of their own understandings. By so doing, collaborative refugee literature becomes not only a representation but also a criticism.

2.5. Dialogic Teaching and Relational reading

The last pillar of Codina Sola framework is the dialogic teaching that offers a method of pedagogy and a critical reading strategy. Dialogic strategies oppose the notion that texts of literature can only have a single correct meaning, which the teacher can convey. They are instead focused on dialogue, pluralistic views, and self-reflexivity (Codina Sola, 2023).

In response to New Criticism and text-centred and teacher-dominated methods, dialogic teaching was invented. Some scholars, including Mercer and Reznitskaya, suggest that dialogic classrooms can develop critical thinking since they encourage students to be more questionable, to debate, and to mutually construct meaning (Mercer, 1995, pp. 1-6; Reznitskaya et al., 2009, pp. 29-35). This is an especially useful method to apply in literary research of texts that have a political aspect, such as refugee stories.

Codina Sola stresses that dialogic reading enables the students to analyse their own positionality with references to refugee stories. Instead of asking the question whether the readers can understand the plight of refugees, the dialogic pedagogy poses the question of how the readers are involved into the mechanisms of power, representation, and knowledge production. This transformation changes reading into a sentimental reading to ethical reading.

Used on *Homes*, dialogic reading allows one to investigate the questions of voice, collaboration, childhood, trauma, and resettlement without removing the text to either inspiration or tragedy. The disjointed nature, time-shifting and the mediated voice of the memoir promote discussion, not closure and it is therefore particularly well adapted to dialogic interpretation.

3.Theoretical Framework

The model of collaborative refugee literature and dialogic world literature pedagogy used in this work is based on Nuria Codina Sola and her approach to address the challenges in the world literature throughout the centuries, specifically the propensity to interpret the texts of displacement either as an object of exotic cultural interest or a story of afflicted content that can be consumed by emotions.

The main principle of the model offered by Codina Sola is that some texts by refugees ought to be treated as collaborative and transnational in the very moment of their origin and not turn into world literature through the processes of global distribution. These writings are most of the time co-written by refugees and professional writers, journalists, or editors, and influenced by several languages, memories, and positions. Consequently,

they put into question established ideas of single authorship, consistent narrative voice, and literary authenticity. In this context, authenticity is found not in an unmediated voice, but in the negotiation of experience with narrative mediation in view.

Codina Sola goes on to suggest that collaborative refugee writing is in an intermediate place between similarity and difference. To the extent, such texts can provoke empathy through foregrounding common human experiences, including childhood, fear and loss. Conversely, they tend to oppose the complete emotional identification pointing out at the weaknesses in comprehending, fragmented memory, and cultural particularity. This fluctuation helps to avoid the reduction of refugee accounts to universal human narratives and radical inaccessibility of cultural others. Rather, meaning is created by relational reading in which the reader is questioned to be conscious of his/her own positionality.

Dialogic interpretation is one of the essential elements of the framework of Codina Sola. Based on the theories of dialogic teaching, she proposes that the refugee texts are not to be read using the monologic methods of reading, which aim at finding a single moral lesson or a clear-cut interpretation. Rather, dialogic reading promotes plurality, tension and self-reflexivity. Instead of emotional closure, the readers are encouraged to work with uncertainty, discord, and moral uneasiness. This strategy transforms reading into a non-passive empathic to critical responsibility.

In this context, the concept of refugee literature is perceived through the view of being represented as well as being pedagogically interventionist. The dialogic teaching practices that support dialogue, views, and reflective practice are especially appropriate in collaborative texts in refugee studies because of its multifaceted structure and the ethical dilemma. Using the model of Codina Sola to *Homes: A Refugee Story*, this study could study the interactions between collaboration, childhood, and mediated memory to create new ethical and pedagogical possibilities in the study of world literature.

4.Textual Analysis of Homes: A Refugee Story

4.1.Collaboration, Voice, and Narrative Authority

The explicit recognition of collaboration is one of the most important characteristics of *Homes*. The book begins with a paratextual explanation that it is a work of creative nonfiction, and it is written by Winnie Yeung, with the narration of the author being by the storyteller, Abu Bakr al Rabeeah, and his family (al Rabeeah and Yeung, 2018, p. 9). This announcement instantly breaks the illusion of single and transparent autobiographical voice. Rather than hiding the mediation, it is foregrounded in the text, which correlates well with the thesis of Codina Sola who states that collaborative refugee literature reveals the circumstances around the production of stories about refugees and their distribution.

The voice of the narrator in *Homes* is mostly first-person, but it is influenced by the reconstruction (which is retrospective) and editorial framing. The voice of Abu Bakr is close and direct particularly in the violence scenes, yet it is also well organized to lead the reader through the intricate political realities without telling them out clearly. Indicatively, the feeling of trauma in the first chapter is expressed through sensory disorientation of the car bomb scene outside the mosque as opposed to an ideological commentary. This act of explosion is described as a perception break that is suddenly expounded: "Time stretched and swelled; I perceived and experienced things in a fragmented state that was too slow to be true (al Rabeeah & Yeung, 2018, p. 14). Such fragmentation and discontinuity are an expression of the experience of the child and the mediation of memory.

According to Codina Sola, this kind of collaboration is not a dilution of authenticity. The text does not purport to provide an unmediated refugee voice, but rather it is a multifaceted narrative, which is informed by dialogue between lived experience and narrative practice. This dialogue format opposes the monologic power and challenges readers to be conscious of the moral procedures of narration.

4.2. Childhood Point of View and the Prosaic feel of war

One of the characteristics of *Homes* is the way it remains a child in telling the war and displacement. Abu Bakr does not even realize political divisions and ideological

conflicts in the first place; his early memories are based on sensual enjoyment and family attachment. His childhood in Iraq is presented with the help of the food, love, and games: My childhood in Iraq was a rich one... syrupy knafa cheese pastries, which I loved so much (al Rabeeah & Yeung, 2018, p. 21). Such attention to the mundane bliss makes powerful images of refugee childhood as suffering only.

When the element of violence is introduced into the story, it is done very slowly and does not substitute regular routines, it penetrates them instead. The confusion and not fear solely explain the attack outside the mosque on April 18, 2014. The first thing that comes to the mind of Abu Bakr is not death but absence: Where did the sun go? (al Rabeeah & Yeung, 2018, p. 15). This question sums up the efforts of the child to comprehend the catastrophe in the familiar points of reference.

The book contrasts instances of excessive brutality with scenes of sanity several times. Following the bombing, Abu Bakr visits the house of his cousins to play video games and he adds, I am happy that I did not stay home that night... Instead, I spent the night at PlayStation with my rough cousins (al Rabeeah and Yeung, 2018, p. 17). The episodes make sentimental interpretations difficult because they portray the ways in which children learn to adjust to instability not by heroic effort but by everydayness and diversion.

This narrative technique concurs with the fact that empathy-based readings are criticized by Codina Sola. Instead of providing readers with the image to pity a suffering child, Homes introduces the reader to the story of a child who must cope with violence as a natural part of life and, thus, disrupts oversimplified reactions to humanitarian problems.

4.3.Sectarian Violence and Pre-political Understanding

Although the early perception of politics in Abu Bakr is very small, the text observes the sectarian violence that constructs the identity of the individual in a careful manner. In Iraq, he targets him not on his deeds but on his name. The moment of political awakening is on his first day of Grade Two as his teacher slaps him because he has Sunni

name, sneering, "What kind of name is that? Abu Bakr?" (al Rabeeah & Yeung, 2018, p. 22). This event is a sign of ideological hatred entering the domain of childhood education.

This event is not played up, but the impact is on humiliation and silence in the narrative. According to Abu Bakr, I bit the inside of my cheek, as I did not want to drop a single tear (al Rabeeah & Yeung, 2018, p. 22). His father does not retaliate but trains him to be patient and under discipline, which teaches him to deal with hatred. This moral approach makes binary ways of victimization and opposition difficult.

In the same vein, the death of his cousin Mithak, who was found in a garbage bin with a syringe still inside his arm, brings in the possibility of death as a real and horrifying one (al Rabeeah & Yeung, 2018, pp. 24-25). But even here sensationalism is not used in the story. The child gets to hear bits of what an adult is talking about, and he or she constructs sense by listening to whispers instead of getting a clear explanation of what is being spoken. This indirect narration enhances the theme of incomplete knowledge, which is a major aspect of dialogic reading.

4.4.Waiting, Displacement, and Bureaucracy of Refuge

The depiction of displacement as a process not as a moment but as a lengthy state of waiting is one of the most impressive details about Homes. Upon submission of refugee status in Syria, it is characterized by boredom and uncertainty as opposed to hope. Abu Bakr remembers that he had an orange ticket with several 813, though he did not comprehend the meaning of the number (al Rabeeah, and Yeung, 2018, p. 28). The viewpoint of the child brings out the abstractness of bureaucratic structures that dictate life paths without clarifying the reasons.

The storyline repeatedly stresses the ambiguity. According to the father, refugee status is an insurance, something that might or might not be utilized (al Rabeeah and Yeung, 2018, p. 28). This is a metaphor that describes how the lives of refugees are so delicate with the safety never guaranteed. Based on the framework of Codina Sola, this kind of moment forms the structural aspects of displacement and not as misfortune that is experienced individually. Notably, *Homes* does not make migration appear as a linear

process to salvation. Syria first seems like a haven but it ends up being a place of threat. This roundabout flow disputes teleological stories of refugee success and resettlement that prevail in the discourse of the West.

4.5.Sacred Spaces and the Collapse of Safety

The frequent attacks on mosques are an immense failure of symbolic safety in the text. One of the most vivid scenes is the one that Abu Bakr gives an account of being locked in a mosque and gunshots are coming down. He mentions the horrifying opposition between ritual continuity and imminent threat: “Not a single soul lost concentration... even when the bullets whined over our heads” (al Rabeeah and Yeung, 2018, p. 33). The resilience of communal through the continued praying despite the violence is an expression of vulnerability.

After that, in another mosque attack, Abu Bakr gets wounded and is transported by an unknown person to the safety zone (without uttering words), consequently (al Rabeeah and Yeung, 2018, pp. 40-41). This act of kindness, which is anonymous, highlights the fact of relational ethics within the text. There is no heroism but temporary bonds between strangers as the only way to survive. These scenes are controversial to closure, as per a dialogic perspective. The mosque is not an entirely sacred place, neither is it incurably violent, this is a space of conflict where fear, faith, and community collide. This ambiguity is the main point of the call of plural interpretation put forward by Codina Sola.

4.6.War Is Normalized: The "Strange Lullaby"

Because the violence has become ordinary, Abu Bakr writes that he had learned to sleep with guns, a strange lullaby, as he refers to it (al Rabeeah & Yeung, 2018). Giving weapons music names a choir of machine guns; the soprano screech of mortars, illustrates the way in which language is employed to tame fear. This is not a metaphor to undermine violence but a demonstration of the way children become psychologically accustomed to the risk of death.

This normalization is further seen in the bunch of bullet casings. The casings, at first seen as matter of interest, lose their newness upon Abu Bakr finding out what they

represent. His father says that bullet could have hurt somebody, or killed somebody (al Rabeeah & Yeung, 2018). This is the turning point to the stage of innocence into the stage of ethical consciousness, which is mediated by the parental discussion as opposed to didactic teaching.

4.7. Reader Positioning and Dialogic Engagement

In *Homes* the readers are not taken as a detached spectators or as ethical redeemers. The text encourages empathy and at the same time disrupts it on numerous occasions by not simplifying. Violence scenes are integrated in the domestic routines, humour, and affection, which do not allow the reader to separate the trauma as spectacle.

This stance is quite consistent with the dialogic model of Codina Sola. Instead of presenting one and the same moral message, *Homes* invites the readers to wrestle with contradictions: the joy of childhood and horror, faith and doubt, belonging and displacement. This openness is supported by the collaborative structure which is a reminder that refugee narratives are not fixed testimonies rather a relation text created through dialogue.

5. Conclusion

In this paper, *Homes: A Refugee Story* has been discussed as a collaborative refugee work that breaks the usual patterns of reading, interpreting, and teaching the stories of refugees in the modern world literature. The analysis of the text based on the dialogic framework of Nuria Codina Sola has demonstrated that *Homes* is not a mere testimonial of suffering or a humanitarian work that is set with the purpose of causing empathy. Rather, the memoir will come out as a multi-voiced, relational text which anticipates mediation, plurality, and complexity of ethics.

The article has revealed by very close textual analysis that *Homes* opposes empathy-driven readings which place the refugee subject in the role of passive victim and the reader in the role of moral spectator. Although the story is certainly an emotional appeal to the reader, it keeps on interfering with sentimental consumption with the introduction of violence to the everyday fabrics of childhood, family life, humour and

routine. The point of view of the child is not a call to mercy but a Prism where the uncertainty, confusion, half knowledge can be seen. This way, the text reveals the boundaries of the emotional identification and prompts readers to address the concept of displacement as a systematic and persistent phenomenon instead of a solitary tragedy.

The model of Reading *Homes* through Codina Sola also enables the repositioning of the memoir in the world literature studies. Instead of being turned into world literature simply through the process of circulation, *Homes* is formed at the very beginning because of transnational cooperation, rebuilding of memories, and mediation of languages. This is a challenge to the hierarchical models that give priority to literature centres and dismiss refugee stories as secondary or derivative. The teamwork framework of the text shows the ethical contexts, which the production and sharing of refugee narratives is created and reproduced in and redefines authenticity as something relational and not singular and fixed.

It is also crucial how *Homes* offers dialogic interpretation. The story lacks a moral resolution and a single idea of war, religion, and its place of belonging. There is fear, and there is also joy, there is violence and there is care; there is displacement and sustenance without sentimentality. These tensions are not solved as failure of narration, but as expression of ethics which considers the complexity of lived experience. This openness would be very consistent with dialogic reading practices which put importance on ambiguity, disagreement, and reflexivity rather than interpretive certitude.

It is especially important in terms of its pedagogical implications. In learning about refugees by use of dialogic methods, *Homes* is not just a text of refugees but rather a place of moral interaction, contemplation, and joint investigation. Instead of challenging students to associate themselves with the refugee subject, or to learn moral lessons, dialogic teaching promotes the focus on positionality, power, and politics of representation. This practice enables literature to act as a place of contact instead of moral solace in the face of cultural difference and political polarization in classrooms.

Homes: A Refugee Story can be used as an example of how the collaborative refugee literature can transform the world literature studies and literary pedagogy. The text asks its readers and students to stay inside complexity, to hear without being able to appropriate, and to approach tales of displacement in an ethical manner, by not being sentimental about the process of closure and by keeping the dialogue open. Such relational reading forms become not only scholarly desirable but also socially and ethically in need in the context of unremitting humanitarian crisis.

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