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**Homeric Warriors and Ancient Rites: (R)Evoking Borders in Michael Hughes' *Country* (2018) and Sarah Moss' *Ghost Wall* (2018)**

If literature has always been a key medium of cultural self-reflection, contemporary fiction in English shows itself especially concerned with the isolationist ideology at the core of the Brexit vote. The notion of borders in particular as well as their transgression feature very prominently in a range of recent novels, such as Michael Hughes' *Country* (2018) and Sarah Moss' *Ghost Wall* (2018). Against the backdrop of different historical contexts, both novels explore the drive towards social, cultural, and ethnic division fuelling the Brexit debate. In *Country*, Michael Hughes transposes the story of Achilles from Homer's *Iliad* to the Irish border in 1996 during the 'Troubles'. *Ghost Wall*, by contrast, takes its readers on an expedition to rural Northumberland in the 1990s shortly after the fall of the Berlin Wall, where a group of characters try to emulate the life of iron age Britons, the so-called 'bog people', in an area shaped by Hadrian's Wall. Both novels thus incorporate historical perspectives that lend themselves well to exploring the questions of nationalism and collective as well as individual identities at the heart of border debates. This paper will investigate into how the novels shed light on Brexit by staging historical borders: Which plot elements, topoi, leitmotifs, images and metaphors do the authors employ to set in scene their border narratives? What is the role of ancient myth and history? What do the novels reveal concerning the nature of borders? And, last but not least, how and to what effect do they link their historical border narratives to the Brexit debate?