

Ungrateful Exiles? Beyond the Performance of Gratitude in Naomi Iizuka's *Anon(ymous)* and Antonio Skármeta's *No pasó nada/Chileno!*

Naomi Iizuka's stage play *Anon(ymous)* and Antonio Skármeta's novella *No pasó nada* both approach the young refugee experience—one through radical theater, the other through realistic fiction. In many ways the two texts are very different. *Anon(ymous)* strives for the universal with the chorus of refugees, *No pasó nada* links Chilean refugee Lucho, whose family has fled to Berlin after Pinochet's takeover, to other child refugees from the Greek dictatorship. In both texts, however, the refugees ultimately reject the conventional script of the "grateful exile," one who is regarded by the host community as irreconcilably "other," but must at the same time acclimate and perform gratitude towards the new culture that affords refuge. By focusing on the experience of these young refugees, Iizuka and Skármeta help to illustrate the contradictions and the injustice of such scripts. This paper will explore the means by which the two authors address the unrealistic social expectations placed on involuntary immigrants as well as the strategies by which young exiles struggle to construct a place for themselves.