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**The Journey Within: The Formation of
Feminine Diasporic Identity in Leila
Aboulela's *Bird Summons***

Dissertation Submitted to the Department of English in Candidacy for the Degree of
Masters in Literature and Civilizations

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Dedication

Venturing through life with every endeavour, here I shall lay proof of the day I first sought knowledge about life. To you my dearest friend, I dedicate this entry of fruition. To the one who borne the nights and days to bring me to life. To you my kin I treasure every piece of memory and brotherhood. It all started with you and here I shall lay proof of my own benediction.

Taha

To my family, I would not have reached this point without them being by my side, and their unconditional support.

To the soul that taught me the meaning of loss; to the man who raised me with love and devotion, I dedicate this work.

Samah

Declaration

We, LARBI Taha and BOUMDOHA Aicha Samah hereby declare that the following thesis has not been published elsewhere, as well as acknowledging that we followed the academic norms, in addition to the conduct of academic research.

We also note that the entry has only been made in the University of Mohamed Boudiaf - M'sila- respectively in correspondence to institutional and academic conduct.

Acknowledgement

We would like to first offer our sincere thanks to our supervisor Professor **SENOUSSI Mohammed** for every form of gleaming guidance he provided. None of this milestone was possible without his years of academic dedication and experience.

Many thanks to every professor in our department who helped us forge a way in our academic career. It all started with a beacon of years of expertise and dedication.

We would like to offer our gratitude for the devoted efforts of the Jury for correcting the Work; **Dr. BERRABAH Imane** and **Ms. BENIA Amel** respectively. Your endeavours are in the highest of regards.

Lastly, we hereby proclaim that all the mistakes and shortcomings are of our own in the The following thesis. Therefore, we claim full responsibility for all outcomes and accountabilities.

Abstract

The following thesis attempts to dissect the aspect of formulating a new sense of belonging in Leila Aboulela's *Bird Summons* (2019). Through the examination of the diasporic discourse, contemporary storytelling for minorities shifts their conscience to be under a state of unhinged existence while identity itself creates a lapse that results in the loss of its subjects. The story takes place in Scotland, where all three main story companions fluctuate in attempting to find a new meaning for their existence in other surroundings. The purpose of visiting the Grave of the first Scottish and British Muslim woman, Evelyn Cobbold, pinpoints the test to unravel their own memories and experiences for the reforging process. Their search for the intertwined sense, harmonizes them once again. The analysis of the story adopts cultural studies as the main approach for its proximity and relevance to the diasporic context. This qualitative research aims to highlight the struggles, in which the diasporic individual faces. Where it leads the individual to trace and reform the point of reference that connects them with their own likeness. Aboulela's mode of storytelling conveys the presence of identity through a different lens using magical elements and a focal point, which aids in crafting a new presence that grants the potential for a new dawning belonging without mediating the precarious past.

Keywords: Diasporic discourse - Cultural studies – Minorities – Identity.

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Research Problem:

Lines that start from a point in space can have indefinite starts or ends. Ideally, an outlook of the formation or discontinuation, that relays a purpose for a line to cross comes with the assessment to make meaning to its start and end. Based on the aforementioned geometrical analogy, crossings of narratives are always established without a specific point. Determining where identities start or rather continue to create a newer basis on the same ideals that had built it from its start. Similarly, the narratives of the diasporic text are bound by the rule in reference to its first existence. The nature where stories are told and narrated through other mediums of time and space, as well as the cultural rebounds. Resulting in the inevitable cross towards a life of different nature, yet coinciding with a complimentary role. A continuation that is not built with the first occurrence in the light of diasporas.

The novel *Bird Summons* (2019), highlights a resemblance in the calibre of its characters. For instance, the three companions who are journeying through the Scottish Highlands are not only applying it physically in space, but through other ways to make the crossing between their own lives back home, the present time and a legacy that parallels their own. except with a different start to each entity mentioned throughout the text. The continuation of narratives of different backgrounds is an essential aspect of promoting cultural diversity and understanding. Narratives that come from different backgrounds showcase the unique experiences, perspectives, and values of different groups of people, which is an important tool for increasing awareness and knowledge of other cultures. By maintaining an open mind and embracing narratives that differ from our own, we can expand our worldview, challenge stereotypes and biases, and develop a greater appreciation for the diversity that exists in our world. The challenge becomes to identify when the crossing occurs, and to foretell the position of different backgrounds that can be brought together.

The importance of continuing narratives lies in its ability to promote understanding and empathy. Narratives that recount experiences and perspectives that differ from our own can be challenging to comprehend and appreciate from a distance, especially when they do not fit neatly into our preconceived notions about the world. However, by sharing and hearing these narratives, individuals learn to place themselves in others' positions and develop greater empathy for the experiences and struggles of those different from themselves. As is the case in the story, a showcase of how two entities from two different cultural backgrounds were the instrument to each other, to be more than just two separate lives. The legacy that was left behind by Lady Evelyn who was the first of her kind to be the stepping stone for the companions in her own environment. In contrast, she was the other face to their own journey since she had ventured and was raised in their own environment.

The continuation of these diasporic narratives, can also lead to increased cross-cultural communication. When people understand and appreciate different cultures, it is easier to communicate across cultural lines. This can lead to increased acceptance, better interpersonal relationships, and more effective teamwork. Moreover, it can also lead to better international relations, as people from different cultures can learn to better understand and appreciate one another. The challenges of maintaining this narrative in a globalized world become harder without the ability to trace where these lines cross through time and space. Even when it is no longer possible to connect the time that stories were discontinued throughout its own context and the era it was established at the time.

Literature Review

The diasporic narrative kept changing with the realities of the people in their daily lives. Initially, the diasporic narrative may have concentrated on the difficulties of leaving one's home and adjusting to a new culture towards the adoption of this mode of living. However, as time went on and new generations brought forth changes to the Muslim diaspora. The narrative began to evolve to incorporate trends of shaping new ubiquitous beginnings to their interactions with the environment. Which recalls for tracing back the start of unprecedented and auspicious coinciding interactions.

“In moving away from notions of the originary and cultural relativism often found in religious and Orientalist discourse, notions of hybridity and third space allow for an investigation of how Muslim women negotiate identity with their families, communities, and in other arenas as a cultural and religious practice. Analysis of social and political dimensions then allows for a greater understanding of the context in which religious texts are interpreted and negotiated.”¹

As the story expands upon the connections that make the three companions roam within an established form of self reconciliation; it further adds that in some cases, the role of culture and religion can foreshadow the cultural fluctuations between the two. since what is built in society, can differ from the other existing ones in terms of how they ought to perceive their foundations and principles. Despite how it even morphs as a part of a shifting narrative that is interpreted alternatively, between what is believed to be home, and the other side. where they do not feel a sense of belonging.

“ I want to dislodge ethnicity from identity and decenter it as well. I want to critique the established notion and practice of "community," but at the same time, I

¹ - Shahnaz, Khan. “Negotiating the Third Space: Diasporic context.” Khan, Shahnaz. *Aversion and desire: Negotiating Muslim female identity in the diaspora.* Toronto, Canada: Canadian Scholars’ Press, 2002:11.

do not want to valorize the individual subject. Instead, I want to highlight the highly complex and contradictory ways that negotiations in the form of resistance and collusion occur between the individual and communities.”²

This adds to the view that the Diaspora status in the three companions’ experience is a part of their journey to establish familiarity within the context of the community they belong to in the story, as the Arabic Speaking Muslim Group had given the chance to view each other as the one community. In a land where it stands as unfamiliar to them, bringing them closer to their identity as Muslim women make them feel at serenity. the practice of being themselves in many religious forms of gratitude, praying, and wearing the abayas and the veils. In a domain where their consciousness together helps them in the journey to resist the alienations that make them prone to question their past decisions, origins and the events that Influence their lives as Muslims.

Aboulela further mentions further additional details in an interview with assistant professor of English, Keija Parssinen. In the light of the novels she wrote. the element of home becomes rather like health, something we take for granted until we lose it or, at the very least, face the possibility of losing it. The preoccupation with the concept of home, along with the extreme sensation of homesickness, led to the grasping of the Sufi concept of the soul having a spiritual homeland apart from the physical body. Our bodies are at home on Earth, but the sky is our spiritual home. The soul's yearning is a yearning for its real home and an estrangement from the physical trap of the body and the earth to which it belongs³. She follows by the emphasis, on how the previous works had influenced the novel’s process of characterizing a new type of spiritual connection, that follows wherever the individual set foot across the uncertain world.

² -Khan, “Negotiating the Third Space”, 11.

³ - Parssinen, Keija, and Leila Aboulela. “Writing as Spiritual Offering”: *A Conversation with Leila Aboulela.* *World Literature Today* 94, no. 1 (2020): 29.

“My fascination with the idea of home and my intense homesickness led me to accept the Sufi concept of the soul having a spiritual homeland different than that of the physical body.”⁴ – Leila Aboulela-

The idea of magical realism is denoted in the story as an obscene element in modern storytelling. By which the unusual incorporation of unreal scenes and instances inside the narrative, makes for a suitable landscape to link two contrasting settings within the theme of unhomeliness. According to researchers Leen Arkhagha and Yousef Awad. Both magical realism and Anglophone Arab texts exist as mediatory spaces in which contradicting realities coexist. Whereas magical realism allows for the coexistence of the real and the supernatural, Anglophone Arab books serve as cultural bridge builders between Arabs/Muslims and their equivalents in Aboulela's *Bird Summons* Diaspora. If magical realism acts as a "decolonizing agent" by undermining the Western hegemonic paradigm of realism, then its use as a mode of expression in the chosen Anglophone Arab book should expose postcolonial concerns in the work. Thus, incorporating magical realism into the chosen tale emphasizes postcolonial concerns as they emerge in the Diaspora, where dominant Western discourses re-establish the protagonists' mixed identities.⁵

Similar to the aforementioned argument, the story can also elicit the playful nature of its storytelling towards younger audiences. Researcher Himri Roumayssa alludes to the aspect of the minor literary mode in her thesis. Based on the claim of the religious and geographical displacement. The idea of minor literature is one of the most important theories for analyzing and interpreting the lives and literature created by minor writers, which primarily address community problems of minorities. However, another idea of "Post-migration" has evolved

⁴ - Keija, and Leila Aboulela. "Writing as Spiritual Offering",29.

⁵ - Arkhagha, Leen, and Yousef Awad. "Faith, Identity and Magical Realism in Leila Aboulela's *Bird Summons*." *Advances in Language and Literary Studies* 12.4 (2021): 116.

in recent years to provide new methods of coping with migrant reality and to present a new lens through which to see these minorities. It is believed that this notion "offers a fresh perspective on the conflicts and struggles taking place in societies facing increasing cultural plurality as a result of immigration" in their book *Reframing Migration, Diversity, and the Arts: The Post-migrant Condition*.⁶

The representation granted within both the Islamic and Christian environments establishes the universality factor in its frame. Where it can be lead to see the harmonical interchangeability between two seemingly different cultures in essence, all for the cause of delivering truthful depictions of a specific cultural notion, such as the religious and geographical background.

"The transnational background of Aboulela informs the cosmopolitan setting of *Bird Summons*. The novel was written by a cosmopolitan writer. The daughter of a Sudanese father and an Egyptian mother, Aboulela grew up in Sudan under British-Egyptian rule, sojourned in Doha, Dubai, Abu Dhabi, and Jakarta, and lived in Scotland where she wrote in English and came to be known as a Scottish writer."⁷

The reality that the diasporic narrative holds is one that recalls attention, and an insight into what makes the culture a crucial part of the subject's existence, that relays the foundation for how the most of interactions between the three companions reflect on their belonging. Questioning how they can lead on in life, as it stands as a test of their faith and the existence of the space that calls for their progression. The other side is where they strive to once again rise with their cultural boundaries, searching for the sense of tangibility that each one of them long for, whether it is for family, religious duties, love and their Homes.

⁶ - Himri, Roumayssa. "Minor Literature between Collective and Individual Voice in Leila Aboulela's *Bird Summons* (2019)." *8 MAI 1945 UNIVERSITY - GUELMA*, 2021: 14.

⁷ - Kouta, Ashraf Taha Mohamed. "Narrative Representation of Cosmopolitanism: The Case of Leila Aboulela's *Bird Summons*." *CDELT Occasional Papers in the Development of English Education* 77.1 (2022): 26.

General Introduction

Diasporic literature stands as a contemporary genre, among many movements, it establishes the existence of the individual in an unexplored environment. One of the voices who wrote in this genre is Leila Aboulela, an author of Egyptian-Sudanese origins that had dissected the position of the Islamic identity, and what it meant symbolically for the Islamic Woman in most of the contexts that cover her literary publications. This analogy further extends to showcase the epistemological struggle that her characters have to undergo, since the modern-day setting imposes unspoken rules that others the subjects' sensation of belonging. Thereby, it is not a static progress, but more of a procedure that relies upon the foundation for a mode of reassembling an ongoing puzzle.

Bird Summons (2019) by Leila Aboulela and other diasporic settings had been viewed from various positions and interpretations by a handful of academics, albeit all had touched on a theme of a reoccurring identity. Many had seemed to overlook the primordial source of establishing one's own relevance, in what it pictured itself as not finding and tracing back where it originated from. As the story highlights the existence of a legacy that mirrors the journey of three companions, for retrieving one's own sentiment of familiarity; identities of geography are simply not sufficient to paint the Diasporic landscape, which seeks to trace their threads back into the first persona, that had felt one with its vessel.

One of the most infamous art pieces of all time, the Vitruvian Man (1490) by Davinci makes a portrait of two men crossing paths geometrically, where the encircled man and the squared version make contact at the centre focal point of the art; the piece indicates the harmonic mingle of Art and Science, as it represented the soul of the European Renaissance at the time. By using this analogy, it can be suggested that identity itself cannot stand with a reference point; each living being in the universe makes contact with nature itself or with other surroundings, and in the corpus, the legacy which is recorded in the book of the

reference point for the companions, makes for a piece which attracts them to where they had existed before venturing outside their frontiers. The whole process of crossing paths transfers the consciousness to a level that helps it maintain the level of existence, without resolving to only view the geography in which both sides have existed interchangeably, but also viewing where the cultural vessel lays its roots. In hopes of reaching its first form of existence within the diasporic setting.

Culture exists as a dynamic entity, between the presented cast and the recorded figure, there lies a parallel of sharing the same fate. Choices which are placed upon the characters that push them to journey in the same manner like a dandelion bloom, no matter which wind carries it, the seeds will always have to reside once they land. Regardless of its geography and where it had come from. The cycle will have to rely on spreading the required state of mind to be able to keep it untouched by the need for change, many factors can contribute to the conscious stillness of an individual. Ultimately, the identity which helps the individual carry on an established sense of belonging, must also build its pillars on the need for finding and tracing back a reference point. That is how culture influences identity by pushing it to change according to other factors which may or may not correlate to the existence of the entity. The threads that carry over the fragment must attempt to help its subjects go back to the point in time where it had all started, this fragment can be described as any concrete entity or an abstract one.

The following research will be aiming to discover the possible existence of an intertwined identity; subjects or entities have to make a point of crossing to give meaning to their existence. Some elements that can exist in solitude, potentially requiring an epistemological reference point, in order to construct their relevance to each other. Many unseen elements in diasporic literature can potentially stumble across the stipulation for all their interactions. The answers that belonging is sought after will all be revealed. The

harmonical and coalescent state of the diasporic subjects, serves as a step towards a new creation of their spiritual demesne. Consequently, the entities function as the stars and moons to each other, no matter where geographies place or impose on them.

Cultural Identity has been a key theme throughout diasporic literature, with writers exploring how cultural, racial and linguistic differences affect one's sense of who they are. In recent years, the modern scene of cultural identity in diasporic literature has been marked by a growing sense of complexity and fluidity. Contemporary diasporic writers are challenging traditional perceptions by exploring its liminality, hybridity, and transnationalism.

One of the key ways in which diasporic literature is redefining identity is by exploring liminality. Liminality refers to the state of being on the threshold between two different experiences or places. This often translates to the experience of living in-between cultures, being neither fully part of one culture nor fully part of another. Writers like Leila Aboulela explore this experience in her work, depicting characters who struggle to find a sense of belonging or connection to their cultural roots.

Another way in which the modern scene of identity in diasporic literature is evolving is through a focus on hybridity. Hybridity refers to cultural mixing and the blending of different cultural traditions. Contemporary diasporic writers like Salman Rushdie and Chimamanda Ngozi Adichie explore the idea of cultural boundaries being fluid and permeable, with individuals constructing their identities through the integration of diverse cultural elements.

A key theme in contemporary diasporic literature is transnationalism. This refers to a focus on the ways in which people's identities are shaped by their experiences across national

borders. Contemporary writers like Edwidge Danticat and Teju Cole portray characters who move between multiple countries, languages and cultures, highlighting the complexities of transnational identity.

In proximity to the dynamic nature of Cultural studies, it provides an understanding of an escape for individuals who have experienced exile or Diaspora to reconnect with their roots while also exploring new cultural realms. It acknowledges that these people provide distinct views and experiences to the understanding of culture and society.

The contribution to the continued evolution of cultural norms and practices becomes a pottery of clay for members of a global community.

As it grows in complexity, it forces us to reconsider the beliefs about what culture is and how it impacts the diasporic scene. It grants insights to appreciate variety and engagement in a cross-cultural and cross-perspective discussion. Ultimately, it serves as a reminder that the creation of new diasporic narratives, is relevant in the modern-day world.

Despite these inciting developments, the modern identity scene in diasporic literature has its challenges. One of the challenges is the perception that diasporic literature is niche and only of interest to certain audiences. This is a perception that needs to be challenged, as diasporic literature speaks to universal themes of identity, belonging, and cultural exchange that are relevant to all readers.

Another challenge is the need to create space for diasporic voices within the broader literary community. This means not only supporting diasporic writers, but also diversifying the modern literary culture more broadly. So that writers from diverse backgrounds have equal opportunities to voice their work into a more rejuvenated discourse.

The modern scene of identity in diasporic literature is characterized by complexity, fluidity, and a willingness to challenge traditional notions of cultural identity. By exploring themes like liminality, hybridity, and transnationalism, contemporary diasporic writers are opening up rich new avenues for understanding the role of cultural identity in our increasingly globalized world. While challenges must arise with questions to overcome, the possibilities of this type of literature for us all are endless.

Every establishment of existence, whether concrete or abstract, has to undertake the test of integrity. Thus, the study of the corpus core objectives will be aiming to come through a resolve of finding other paths that contribute to a value, that pushes the contemporary setting, beyond lands and geographies, while examining the self-determination factor, via the understanding of how individuals will exist and continue to exist. As long as a reference point will aid them in uncovering a fraction of the whole diasporic landscape.

The following thesis will be a take on the modern view of constructing a new identity. The first chapter conveys a plethora of terms, regarding the nature of the terms that can trace the experiences beneath the individuals' truths, and how the terms shifted their connotations to present the new image of diasporas.

Utilizing the latter will be the entry to the second chapter. Where the goal is to determine the state of the common and shared views on life. And how it kept changing as the characters evolved to their realization to seek a new psychic elixir to establish their presence, through the parallel with their kin. Under this light, the following entry will be dissecting and attempting to answer the following research questions:

- How the author attempts to unveil the process of forging an intertwined identity within their existence in a contemporary setting?

- To answer the suggested research question, the following sub-questions will shed further light under this context, which are as follows:

- To what extent do the origins of their lives back home, influence them as a Diaspora within the setting?

- How the reality of their psychic struggle to fit within the other's context helps them to undergo the process of rekindling through the new narrative? and how diasporic identities and the existential journey were portrayed in the novel?

1- CHAPTER ONE:

Theoretical

Framework and

Context

Introduction:

Among modern theories, cultural studies had become a new emerging umbrella term in recent times, describing a multiplicity of pre-existing disciplines. Based on every form that denotes the cultural values for the modern individual. More specifically, the ones who are under the background of exile, Diaspora and the experience of becoming a new global citizen. Becoming a part of the cultural thread that connects individuals also changed the status of many terms built on the faculty of previous social positions across different eras. Thereby, altering their basis for the new individual that emerges in the same form as before. Albeit not with the same factors that triggered its existence. These same terms also made it clear that it can make a general correlation to its social context more than the era it had made its pillars built on temporary questions that were yet to be answered. And nowadays it makes its establishment as a zealous theory, which pushes the narratives further to understand the new individual, via the universality factor of its reach to many lives across the world.

The approach has emerged as a way to understand the complexities of modern society and the diverse experiences of individuals within it. It recognizes that culture is not just about art, literature, or music, but encompasses all aspects of life, including politics, economics, and social relations. This interdisciplinary approach draws on sociology, anthropology, history, and other fields to explore how cultural values shape our identities and interactions with others.

For those who have experienced exile or Diaspora, cultural studies offer a way to connect with their roots while also exploring new cultural horizons. It recognizes that these individuals bring unique perspectives and experiences that enrich our understanding of culture and society. By becoming part of a global community, they contribute to the ongoing evolution of cultural norms and practices.

As cultural studies continue to evolve, it challenges us to rethink our assumptions about what culture is and how it shapes our lives. It encourages us to embrace diversity and engage in dialogue across different cultures and perspectives. Ultimately, it reminds us that it serves to forge a new simulacra in the emergence of new narratives. The following chapter will aim to explore and expand upon the connections related to the dynamic between the principles related to the cultural notions that impact the diasporic equivocal scene.

1.1 Cultural Studies:

1.1.1- The Cultural Iceberg and The Diasporic Experience:

Culture in all its inclusiveness highlights the visible and the hidden elements of one's own existence. For many subjects, it emerges from all the notions that build a life. From the basic activities, to the thought processes which grant the individual an insight into their psyche. As Edward Hall coined the term "Culture Iceberg" in 1976, which refers to the aspect that culture stipulates the existence of two levels. One is a surfaced view of the actions and customs, that are applied under a certain social context. While the other stands as the deep view of how individuals carry on their actions and thoughts through other mediums that channel their beliefs, social norms, and views on life's most profound questions.⁸ A suggestion that draws the attention towards anatomizing the concealed structures, beneath the notice of the viewed fluctuations.

The assessment of culture alone cannot lead to answering the question of existence, thereby in most levels that carry the individuals' thoughts. It must rely upon the foundation to whom is a representing factor for what they ought to be in their own natural surroundings.

⁸ - Edward, Hall. "The Cultural Iceberg - BCCIE."

When the change occurs in the environment, it consequently evolves into the predicament of reevaluating certain changes. The conscience is thereby newly crafted into the mould that plunges the individuals into various situational revaluations of their thought processes. This element is tied to the status of the Diaspora, along with the experiences that are built on dynamic fluctuations of everyday life and beliefs. The noticeable changes are followed by a series of questioning the notion of “Selfhood”⁹. According to many disciplines, it hones the individual’s own existence, and enriches it through their own action and thought. Although the potential change which is bound to come forth is a matter of noticing the compatibility of one’s own conscience. The latter results in a test of viewing how can the individual make the distinction between the surroundings and the conscience of their own. Furthermore, when overcome with the incompatibility to succumb to the changes. It places a potential new state where individuals cannot retain their current conscience, nor do they attempt to accept the succumbing to an unknown state of their own thoughts.¹⁰ The uncertainty becomes the contraption, by which individuals are not ready to fully comprehend a reality which had caught up with them.

The faculty which promotes selfhood’s relevance to the diasporic worldliness¹¹, draws upon its threads to build a new conscience from the ground up. When new elements are added into the frame, many individuals are expected to make the distinctions at the very start of the sudden and undetermined change. When faced with choices to become a further

⁹ -Martin P.J, Edwardes. “What Is a Self?” In *The Origins of Self: An Anthropological Perspective*, page 5. *UCL Press*, 2019.

¹⁰ -Edwardes, “What Is a Self?”, 25.

¹¹ - **Worldliness** is theorized by Edward said and is the main theme of his work *The World, the Text, and the Critic(1983)*, which was published after *Orientalism*. In the introductory parts of the book Said explains what he calls *Secular Criticism* and by that what he means is that all of us exist in a secular history and secular criticism would be a kind of criticism which is aware of its own political leanings and is not really over-determined by them. -Raja, Masood. “Worldliness.” *Postcolonial Space*, November 15, 2019.

nourished entity of their own, or to seek another piece in a domain that aligns with their own ethical and moral background. Beyond all the perception that calls for integrating the vigorous idea of consciousness. As an illustration, an individual may or may not become a part of another social background. Yet, if unable to retain or change their state of mind, the staple chain of their existence can be a chance to follow a similar path, to cope less with their tendencies towards the changes. As presented with outcomes to adjust, the challenge shifts for the contrast between the surface-level cultural aspects, and at the deeper level. As they go unnoticed for the diasporic individual. Resulting in being unable to latch on to the past; the continuation of the predicament that proceeds with every form, that alludes to replenishing what had not been seen. Only at the scene of the moment, they questioned their placement within other social environments.

Notional applications on the deeper level elements of culture, initiate the different outcomes in accordance to the communal or rather shared background. Individuals may thrive and prosper solely depending on what is granted for them. However, in some cases, they are scattered in thought. Becoming a part of the community alone cannot justify the plausible shared notions that one may act on or think along with another individual. Unless heeding the call of all who is eager to join a flock will guarantee the presence of a communal existence. As birds fly together towards a predetermined place in their migration phase, but unless the flock stay to carry each other during the process. They are presumably following where the lead undergoes a sense of autonomy. In a similar manner, individuals are expected to move along and reach a specific place. Nonetheless, without a medium to share a common ground in their autonomy.¹² A common misconception is failing to see that individuals could

¹² -N, JAYARAM. "Identity, Community, and Conflict: A Survey of Issues and Analyses." *Economic and Political Weekly* 47, no. 38 (2012): page 55.

not create their own reality, without attempting to change the status of autonomy towards their own perception in that uncertain spaciousness.

Regarding the level of coalescence, both notions of the iceberg influence the Diaspora to a large extent. It recalls every major and minor setback on their daily lives. Aligned with the choice to venture outside of their cultural domain. The unprecedented loss for every individual that seeks cultural validation, before it is even social in its calibre. When asked about the extent that such a change carries within its bearers, it had always been met with the creation of other domains which no longer carry the same features as they were before a sudden change. The manifestation of different modes, that recalls the moment geographies set forth towards the new domain are built with different motivations. Albeit, the displacement of individuals may or may not be based on the resolve to take a different life in a different place. Some carry the painful experiences of their homelands, while some are pushed to find better living conditions, and others establish the sight of a new being. At its core carrying an unchanging will, all aim to become a part of a new and profound level of existence in a new domain.¹³ An existence that relays the path, and the quest to regain the sensation which can be closely defined with the hearth, that traces back the lumes of what is ought to be familiar to the individual.

Dahinden mentions that transnationality has experienced one-way migration in their family from a place of origin to a new country, and perhaps also a new migration to more subsequent geographies. They are fixed in the new host country and may have lived there for generations. However, they do not travel back and forth between it and their original homeland. They are now citizens and have fully assimilated into the social and economic life

¹³ -Janine, Dahinden. "The Dynamics of Migrants' Transnational Formations: Between Mobility and Locality." In *Diaspora and Transnationalism: Concepts, Theories and Methods*, edited by Rainer Bauböck and Thomas Faist, Amsterdam University Press, 2010. page 53-54.

of the new nation.¹⁴ This affirms the irreversibility of migration, where it will set the individuals to be met with a reality which they cannot defect from, but either to accept and assimilate, or carry with remains of what sets them back home thoughtfully.

Diasporic displacement is ideally built on the basis of the lack of awareness in other settings. The readiness cannot be present without the cautious rise of the cultural elements. Under this light, as culture starts to develop and merge into different forms of actions and languages, it results in an unstable state, where examining the diasporic individual becomes less likely to be with accuracy according to their original cultural background. Above all measurements in other geographies. The time it takes for the average person to be accustomed to the change is largely contributed by forwarding the intent pertaining to preserve themselves first, before the change takes place inside the mind, and the human psyche.¹⁵ As much as examining the elements of the Diaspora would be uncertain. It becomes apparent that, the individuals are sitting between a placement of the realities in which they struck a second, and possibly multiple cases alluding to their home culture. And the struggles are shared along with other similar and plausible affinities, that are manifested in other folks who share the common misconceptions about their status back home. The latter ends up becoming a potential guide for lost thoughts, signalling the start of new cultural dispersions, which can rely on previous experiences in other social environs. Reji further examines the argument of globalizing and projecting the subjects, for the process of merging previous levels of conscience, with reference to how the home culture can be encircled and also suppressed. Through means of enabling the distressed nature granted within the social ambivalent presence, that lies dormant in their uncertainty to carry out everyday life. Without

¹⁴ -Dahinden. "The Dynamics of Migrants",54.

¹⁵ -A.L, Reji. "Diasporic Reflections." *Indian Literature* 61, no. 5 (301) (2017): page180.

the need to be sceptical about simple actions, nor the morphing linguistic barricades.¹⁶ The changes which occur in the transitional nature of the delocalization.

1.1.2- The Third Space: Incomplete Existence:

The creation of parallel social domains, to existing ones, is a contemporary mechanism justified by the absence of familiarity inside new boundaries. Henri Lefebvre, Edward W. Soja and Homi K. Bhabha are among many scholars who provided a description attributed to the idea of third space. Where it had established and built a sociological inquiry, in which it frames the essence for the reasoning behind one's own interactions in a given social background or workspace. These notions are placed within both the physical inception of individuals, as well as their own alignment with the psychic circumstances. That for the longest time had widened the existential rift.

As it stands, Soja's take on the idea of third space is measured by both notions of what can be deemed subjective, and what can be objective to the human eye. Beyond what is conceivable by the perceptions in certain social backgrounds. In a sense, all that lies within the physical existence, and the circulation of all views is met with differences. The latter will be the deciding factor in the acceptability of the most basic interactions. When it is shown that an individual can deny another form of difference, it does not take into account the measurements in those differences. That is to say, what makes them fundamentally on the state to be accepted accordingly when time is brought into the equation. Which in itself is tied to the physical world, workplaces and public places. It can be inherently visible to all when a change occurs. Yet, unable to come up with exact measurements of what sustains the shift between familiar physical constructs, patterns, or even the simple idea of peoples' take on

¹⁶-Reji. "Diasporic Reflections.",183.

their mundane activities in life. ¹⁷Another layer of the dichotomy on spatial pathology; begins with the examination in what lies inside the individuals' perception. Regarding all the influences based on the physical space. The latter further contemplates the state of mind, where the subject is expected to witness the space and then an aforementioned revelation on the surroundings. This grapples with their perception, where the hanged and incompleteness of their physicality, becomes a distancing homerun, the further they are from their realization that everything had changed in accordance with the physical space. As an illustration, one can latch on the previous physical space, while maintaining a changing state of mind. In his words, the second space is measured based on how applicable the resolve is noted, to change a plausible outcome. In the physical space, or as deemed the first contact with the unfamiliar. ¹⁸Therefore, what is constructed between both levels of space can be possible to measure the notion of Third space. The rift that individuals are positioned at is a by-product of their inability, to perceive at first sight; what comes between a physical existence, and a dynamic conjecture. In the following statement, researcher Andy Merrifield states regarding the “Betweenness” of both notions:

“Even taken on its own terms, Soja's Lefebvrian understanding of Thirdspace begs closer critical scrutiny. While I believe Soja has a terrific grasp of Lefebvre's work, he nonetheless needs to re-think equating Firstspace with Lefebvre's notion of spatial practices (or perceived space). Spatial practices, as both Lefebvre and Soja note, somehow "secrete" society's space and seep into both spaces of representation and representational space, into conceived and lived domains.” ¹⁹

¹⁷ - Andy, Merrifield. Review of *The Extraordinary Voyages of Ed Soja: Inside the “Trialectics of Spatiality,”* by Edward W. Soja. *Annals of the Association of American Geographers* 89, no. 2 (1999): 345.

¹⁸- Merrifield. Review of *The Extraordinary Voyages of Ed Soja*.346.

¹⁹-Ibid, 347.

Although notions of the Sojian third space; were built on Lefebvre's idea of the dialectic view on life's socio-economic forces behind social prosperity. The resolve to further take a look at everyday activities; may be of little correlation, in contrast to a bigger background in the making. The highlight and importance it presents within an action; or thought as simple as the logistic needs an individual may strive to achieve, would also foreshadow their daily persona. As a result, individuals may arrive at a certain point in the Sojian third space, where they no longer adjust their daily actions or thought process, to a significant level as they used to back in their first familiar setting. Equally, as their dialectic pursuits burgeon, it may develop a state of attempting to balance a foreseen predicament. In hopes that the outcome of the balance, will aid them in overcoming the larger socio-economic material-based haunted experience. For placing more effort into reviewing their level of adequacy on their second space, before proceeding into the third level. Where more questions, target the reasoning behind fears of not pursuing the right choices, regarding their everyday lives.²⁰ It can also be said that while individuals are keen on finding their sanctuary elsewhere, the hindrance of life's pursuits, can also be the motivating factor for adjustments in their social progress. The key to their motivation can stem from multiple means of finding their purpose in the goals which they try to achieve. Should it be at the cost of an icebreaker such as social conformity? it becomes a feasible target for the nature of economic aptitudes. Only to lose on further spacing and narrowing down, what needs to be accumulated in their discernment towards other work ethics as well as personal interactions. The space itself in which they never chose, or the perceptions that continue to encompass the realities of their everyday lives.²¹

²⁰ -Henri, Lefebvre. and Christine, Levich. "The Everyday and Everydayness." *Yale French Studies*, no. 73 (1987):page8.

²¹ -Lefebvre. "The Everyday and Everydayness."10.

When choices are brought to the equation, spatial ambivalences shift to draw the attention back into a previous point in time. Where uncertainties are not fully identified at the right moment of their own indictment.

Unhomeliness, as denoted by Bhabha is what describes the state, where one can no longer feel an attachment towards a specific place. Thereby, at a glance, it is only triggered when the individuals in question venture outside of their determinations and ease. The assertion of a state of loss in this case, is placed under a common misconception, would the individuals that have travelled earth far and beyond, undoubtedly find the prosperity which they so desired? In another light, the geographical dislocation alone cannot justify the circumstances that pushed them to a resolve with unknown outcomes. The act of immersing into other social structures, can potentially end up with multiple results. Whether it pushes the language on them, or attempts to picture a different ideal by which they are abided by; not for their inability to consume the ideas. But for how hard it is to maintain and stabilize the illustrious idea of identity. He remarks how difficult and gradual it becomes to be a child of your peculiar and original soil, and by extension, the world as more than a member of the social arrangement. Which we adhere to without consenting to its array of possibilities. The notions which he builds on the idea of the unhomely are of a different contextual frame. The modern-day scene of third-world societies being torn and shattered by their past predicaments, where they had no choice but to accept the post-colonial continuation of tormenting their existence. As time went by, the connotation for the third space conceptualization, had inclined a thread for its ambivalent state. Where the idea that spatial ambivalence, can also become more of a social crisis without the need to trace back to existing ambivalent elements. A showcase of this profound identity crisis can become a new restraining mode of living. In the past, third-world societies were hindered since they came

out to the world as constructs of instability and conflicts. This factor had prompted them to develop into the later stages of the crisis, where facing this spatial ambivalence became inevitable in hopes of enacting their presence. Whereas, in the modern scene of social ambivalence, the latter is developed without an existing bane of their original plights of past socio-historical periods. The frame for the modern third space encompasses a new volatile make-over of what had seemed to be the first post-colonial juncture.

The socio-historical build-up in modern third-world spatial ambivalences; became the sole drive for the lost generations. Post their dislocation to other geographical abodes. A follow-up was the start of third-world subjects immersed in what can only be dubbed as selfhood disorientation. In the same context and manner, individuals who are born and dislocated elsewhere do not have to be a by-product of the same disoriented sensation, Albeit, it made its basis more on the historical upheavals prior to the rise in regard to the new waves in dispersion across the new soils. This had pushed the spatial ambivalence to carry every developing narrative, into further examination towards its failures of adjustment in the new promised prosperities. Bhabha states the following in regard to the reshaping process of the spatial ambivalence:

Solidarity “without guarantees” is deeply etched in the ethical imaginary of the best work in cultural studies, protecting it from the purism of identity politics. Group differences, whether they are involved in the politics of discrimination or emancipation, customarily reference attributes of personhood—the subject’s integrity or indignity—as props of political recognition. The anxiety of confluence takes an intersubjective approach to the complex relations between communities of difference. At stake are locations within knowledges and discursive practices.²²

²²

- Homi K, Bhabha. “The Beginning of Their Real Enunciation”: Stuart Hall and the Work of Culture.” *Critical Inquiry* 42, no. 1 (2015): 25–30.

The spatial ambivalence draws lines to its subjects to follow. Ideally, the experience of living under a different name, place, and cultural constellations becomes a drive in everyday life. The same manner can be said as windmills must rely on their breezing environment to carry a meaningful existence. In return for the participation in a consensual reality. It can be also said that stepping outside and away from the frequent mood, which was fuelled by changing attitudes, can also testify conjointly for what was adapted contrastively. In due course, of the differences amidst home cultures and other environmental social coextending tetherings.²³ The connection drawn here suggests the possibility to link what cannot be perceived as the actual reality, by which the individual does not fully absorb at the moment of the contact.

Framing the incompleteness appertaining to a subject, allows for the further understanding that lies in other spatial attitudes. Mainly with the preservation of communication, as it promotes more than a nationality. The absence of a need to assimilate at first sight, may resolve for the development required, to inhibit any chances towards an intact and sufficient sentiment of spatial plenitude. A common misconception habitually trending in current eras, states an alternative path for the socio-historical setting, where particular subjects of third-world societies were labelled as exiled more than just as new adventurers in another highlight. Accordingly, the terms which are used to refer to them can be misleading often, without coming with other images of the same ambivalent archetype. And so elements of the same exilic narrative cannot always apply to the same contexts, where the subjects do not have to be in reference, as far as a different perception of their

²³ - DAVID E. SOPHER, "PLACE AND LOCATION: NOTES ON THE SPATIAL PATTERNING OF CULTURE." *Social Science Quarterly* 53, no. 2 (1972): 324.

position is imposed just as much as their previous background is taken into account. Some patterns can occur, aside from their similar factual habits. It can range from the enthusiasm towards scrutinizing new prospects to their lives, such as social gatherings, language, and lifestyles, which either absorb the relative surrounding with a passive demeanour, or blatantly inquire about a divergent verdict. Thereby, the incompleteness is only down to differentiating elements regarding their inclusiveness, towards what can be designated as contrasting credentials.²⁴ The diasporic volatility starts at the realization of the incomplete nature of the individual interactions, in defining the reactions that do not initiate the needed balance.

Bhabha further builds on the idea that the emergence of contemporary diasporic narratives, tells stories of an underlying form of social development between home cultures, and the host social structures. Where it becomes less burdening for the modern subject, to worry about the inheritance of the previous socio-historical disrupting mentality. The change that carries these new narratives was also the reason for the coming of new generations, able to see where they fit. But cannot measure the fact that they consequently incline as new leaves of a rejuvenating tree. The subject is then arranged under a new testament; a social structure able to trigger their inability to fit in, forasmuch as not realizing that they no longer have to look back on what held them socially captive. Since it is considered a different era with modern changing perspectives regarding their status within the dominant communities. Subjects would not have to always think about a past action or word which can no longer be changed, as well as their desperation to call new dawns with the same past voice. The chances, presented themselves for more individuals to carry their aspirations towards these

²⁴ - K., Satchidanandan "That Third Space: Interrogating the Diasporic Paradigm" *India International Centre Quarterly* 29, no. 2 (2002): 52.

underlying shifting narratives. As moving towards the modern era of social conformity, blends in accordance with each existing community and approbation to the diasporic subject. previous social and historical upheavals drew the lines to the unacceptance of others, leaving their scarred identities left to be questioned by them, rather than aiding them to feel less alienated by the settings which chose them for the most of their social viability. In the contribution to building uncertain individuals, longing for more than the sense of concurrence, as far as their social impasse is taken with a good sense of liability.²⁵ The highlight of the positions, which are not accounted for becomes the unprecedented imagery for what cannot be attained simply by labelling the diasporic individual as someone who merely exists. Yet, unable to read between the lines of what is allowed under the modern forms of social conformity.

The scene of the post-socio-historical pendulum, which alienated subjects had worn then to set out in search of prosperity and contentment, only to morph into unattainable resolves. It became evident, that most dominant cultures have the tendency to label every Diaspora, as ones who were cast away by the mere absence of social amenities. The complete disregard for any possible and different reasonings, aside from the previous discomfitures, came with unpredictable and inaccurate descriptions of the Diaspora status. Perhaps, a fascination with other social structures will be a key component in re-invigorating elements, whether of linguistic or cultural nature. Which they failed to perceive in the home culture. The aftermath of all discomforts is the eventual change, towards a betterment characterized by staging the process of improving and capitalizing on every positive note. Unquestionably, not all communities are completely veiling the practices of a minor group. But in the sense that they would build a fascination back towards it. In return making a plausible intelligibility, that is run in the background light of progressing the social conformity needed for an interaction;

²⁵-Satchidanandan, "That Third Space: Interrogating the Diasporic Paradigm",55.

unagitated of any fear of reacting to the shallow sensation. Considering the first perception pertaining to the “casted” allotment, as a permanent unsolicited social unit.²⁶ The liminality prompts the individual to be neither over their choices of tomorrow, nor with their view on a not-so-distant past. All until it is invoked by the mere mention of their position, in a misconjunctured image based on the dilemmas of the present time.²⁷ What transpires with the development in tracing the position is plagued by the inconsistent and unforeseeable resolves to carry the diasporic *raison d’etre*, towards better rectifying and apprehending their present moment.

1.2 The Cultural Weight:

1.2.1-Retaining Identity In the Unfamiliar:

It all started with hollows; the day of setting foot in new grounds. Those were again the ones who called home once more, where seeing fading glimpses of it. All that remains is a sum of a past life, recalling immutable anecdotes, minutes without faces, lives in a helicoidal emanation. Indeed, it follows to picture wherever it paints the landscapes. When existing it has the ability to make joys into sadness, and sadness into hope. Looking back at every small arrangement of time, it grows to be more than the knitting memories in life, but also reliving what aggregated the desires in life. As ones who carry themselves with those hollows, shall find a path towards the eminent rationales, even when home can no longer call.

Choices becoming desperation is what had tainted the identity of its bearers. Mainly as it is triggered for more than a distinctive feature, being it a scent in the alleyways, quarrels without ends, and more than to utter words invoking familiar sensations. After the release of

²⁶ - Fetson, Kalua. “Homi Bhabha’s Third Space and African Identity.” *Journal of African Cultural Studies* 21, no. 1 (2009): 24.

²⁷-Fetson, “Homi Bhabha’s Third Space and African Identity.”,25.

Edward Said's Orientalism in 1978, new representations for the idea of identity had emerged to picture a duality between the Western environment and the Eastern civilizations' own cultural boundaries. This revolutionary narrative vision began to shed light further on what can be absent from different cultures. The presented parallel in absence and existence was the main reason in the forging of uncontested boundaries, present within each Oriental and Occidental form of culture that denoted the key differences following their inevitable contact in the changing narrative of the twentieth century. The political settings framing the touch-down in the midst of the changes needed, had acknowledged the start in the absence appertaining to being locked inside one's Oriental or Occidental background. Said himself labelled the term "Oriental" to be presenting a general picture of individuals who are not less worth noting in the context of the Oriental-Occidental ridge. Despite variations of the Orient people, their races, beliefs or culture. The Occident had the same generalization, which consequently undermines the attempts made surmising at the state of a static impression. When denoted as the stereotypical perception in further readings, more eventual ridges spark out in response to an absent familiarity towards any notions that connect an Oriental in the Occident's view.²⁸ The review of the landscape and eminence between two seemingly inexplicit systems, is worn as a presentation of the undermined and the misinterpreted depictions.

In the subsequence of this duality, it can be deemed as unclear and inconsistent largely due to the inert nature engulfing it. The individuals in peculiar choose to spread and draw inside an invariable portrait. In every establishment of dissemblance, a side must be shaped to fulfil a gap the other can exist for. Where viewing the differences between "Us" and "Them"

²⁸

- Silke, Schmidt. "The Framed Arab/Muslim: Mediated Orientalism." In (Re-)Framing the Arab/Muslim: Mediating Orientalism in Contemporary Arab American Life Writing, 136. *Transcript Verlag*, 2014.

draws the lines that are still unable to call for changing the static view on what the Orient are set to be seen by an Occident or the other way. Thereby, any misinterpreted elements result in a complete acceptance over the dissimilar epithet, which defaults all perceptions into the image carrying the first thought at hand. The lack of evaluation in regard to the static images can become a different path towards ending the dissimilar nature. The accountability engraved over the existing ridge, can lead individuals in uncovering reasonings for the terms that are set to represent each side by the mere basic ideas, that are common among each group and society.²⁹ When there is a good understanding of what stands out of the commonalities, it constructs a rejuvenated image and changing discourse. Notably with the variations of forms in the portrayal of both worlds.

The Orient subject has always sought to exist with reference and choice of residing inside their own world. One can argue that it might be possible to flee from an Oriental world to just seek a new identity. When a new coat of paint cannot hide a true essence in the individual's own psychic manifestations. During the wake attributed to the rhetorical stand-off, presiding and revolting to be of a different nature collides with a negation via one's own original world. As the oriental subject becomes less expected to seek new ways as intended to be pictured, in another image through the eyes of the other. Since it is established by a non-dynamic shift, exclusively ornamented in orchestrating full negligence towards the original and realistic manifestation, pertaining to the better representation surrounding a deceptive guise. Whilst the theory's own denominations were based on the creation of a false reality. It did not hinder a handful of relatively invested individuals, to associate their own practices. As a response in an obstruction that fuelled the intrusive nature for the quest of uncovering the real image. And that was concealed prior to coming into further contact with the authentic depictions. In hopes of inquiring about appended images in a narrative, where stereotypical

²⁹-Schmidt, "The Framed Arab/Muslim: Mediated Orientalism.",145.

views will foretell an unending sight in a false spiral discourse.³⁰ The quintessential view on how identity becomes halted, In the process of gazing beyond those rhetorical boundaries, is approached with a difficult claim to its legitimacy. It can steer the probability of spreading a falsely scribed or coming out of the notice of an unusual patterning, post the realization that a subject may no longer be viewed as the same as they were in the Orient. This further builds superstition regarding if the terminologies and the information crafted in the modern era, can be considered as identity in its calibre. Thereby, what can be seen as the general reference point for Oriental subjects in the Occidental description, translates into standardizing the identity by extension. For all subjects regardless if the change, will be able to attempt into carving the written and staple image. The constant changes applied to the Oriental narrative, create an array of unstable approaches and views under its light. Whether these changing attitudes are seeking the improvement in identity's recipiency, or its succession as the standardization of the defaulted portrayal. The struggle pertaining to an oriented subject venturing in the occidental stage itself for further ambiguity, questioning what makes the Orient an Orient. And what makes the occidental keen on fluctuating their perception towards the Orient.³¹ The end result is only those who can be deemed lost, not for what they lacked, but further under a deliberate establishment of the continuation. That only bounds the Oriental and Occident with a cycle of complacency. Through this cycle, it becomes harder to trace the true relevance, in relation to the subject's own psyched simulacrum. Albeit, even when they can be eligible for assessment separately, from these default portraits of both sides of the spectrum. At its core, the invitation to be pictured as a different prospect in an alienated setting forges a trace back to where it started. In contrast to the sentient existence, standing and being the real mark of the veritable identity. His fundamental book would also

³⁰ - Shehla, Burney. "CHAPTER ONE: Orientalism: The Making of the Other." *Counterpoints* 417 (2012): 27.

³¹-Burney. "CHAPTER ONE: Orientalism: The Making of the Other.",31.

explain the formation of this Occidental self, an explanation that would inspire a great body of writing to follow in its wake. In this brief contribution, the Occidentalism that underpins Orientalist speech and institutions is the persistent and on-going legacy of Orientalism.³²

Where the dynamic interactions that take place, attempt to initiate a tug that is replaced and reviewed upon the static status of what ought to be seen once there is a state of stillness.

“If this book has any future use, it will be as a modest contribution to [. . .] challenge [worldwide Orientalist hegemony], and as a warning: that systems of thought like Orientalism, discourses of power, ideological fictions [. . .] are all too easily made, applied, and guarded. Above all, I hope to have shown my reader that the answer to Orientalism is not Occidentalism. No former ‘Oriental’ will be comforted by the thought that having been an Oriental himself he is likely—too likely—to study new ‘Orientals’—or ‘Occidentals’—of his own making”³³

Certainly, it would appear to be an unattainable phenomenon by and of itself, but he conjures it up here as a possible "answer" to the "challenge" of Orientalism. Nevertheless, he warns against this dialogic connection, which indicates that Occidentalism, as the antithesis of Orientalism, can be willed or chosen by Orientals in response to Orientalism's inquiry or denouncement. Orientalism, on the other hand, has a wide range of interests inevitably pushed to bear on. In addition to an inexorable rhetoric, laying the foundation for being involved within any socio-historical occasions. Whenever that particular essence of the entity that the Orient arises from the subject in question.³⁴ Once the individual starts to evaluate the changes which are not felt at first glance, the tracing of the not-so-different sensation between

³² - Joseph, Massad. “Orientalism as Occidentalism.” *History of the Present* 5, no. 1 (2015): 83.

³³-Said, *Orientalism*, 328. quoted in: Massad. “Orientalism as Occidentalism.”,85.

³⁴- *ibid*, 86.

the two representations in the modern day is keen on seeing the other side as their own potential reflections if it is taken by account of curiosity to see what the other side feels like.

Whilst identity encapsulates the traits and the most discreet features; in the make-up of one's sentience. The emotional and physical responsive natures, towards the reforge based on the subject's volatility. The unveiling process and the ingenuity regarding their variations, to accept the newly conducted truthful depictions, are highly likely to be inclined once the true image is no longer secluded and trailed in the contempt of paltering discourses. Reviewing what lies beneath the stature in social interactions, is largely credited to demystify what enriches the roots for the individuals and their cultural enigmatic models. As an illustration, one of the forces that largely debate the individualistic positioning in modern settings, comes in the form of understanding how secularity and religion interact. When a life's cycle is shaped by the force of religion, it carries the indent placing the identity under what is ought to be manifested as an enveloped sensation. The absence of this force's themed presence in the esteemed geographical tendencies, initiates a process of devoiding the environment away from its force. The religious embers are born and heated, through the constant nourishment pertaining to its natural state, this can range from prayers, the deeds, and presenting the faith on its reality. Once it leaves its field, it vanishes for as long as time continues to cycle through its essential sense of ease. Secularization has been an extended procedure in several Western cultures. Therefore, any prolonged use of religious ideals and implications in this context might be attributed to a cultural lag, and seen as being unable to view what is beyond the stormy rift between the two forces of absence and presence. A vestige of a former perspective on a previous reality. It may simply mean that secularization is still incomplete, in attempting to enforce itself upon the subject who is not yet able to process the chaining disparities accounted in beliefs, or lack of in specific contexts. Symbols are used to

represent underlying values. Their meaning may change throughout time, but this is usually a slow process by which the duality is shaped through the dissonance presented at the first contact.³⁵ Another case would be the Islamic narrative post the 9/11 extremist attacks, as Muslims were either presented with discriminatory visions, or with the obsolescence of their interactions within the Western context. Some cases rose of the advent changes in viewing the religious force as more than just a media representation, building a new perspective on the religion that was by far deemed unfit to take part in their general standardization of the truthful depictions. Following the changes in the modern discourses, the sentiment and approaches of acolytes from the West, who accepted to establish a rejuvenated and a better representation for Muslims outside of their own boundaries. By referencing the truth in regard to the falsified claims in riddance for the religion, which is a main drive for the ones who carry its name farthest in other eventual encounters, with their own concurrence of religious serenity. As it stands, ethnographically speaking, it can also aid to grasp the forecasting of the expected reactions towards them. As individuals who have the religious force can identify with different backgrounds. Yet, are able to share the one common misconceived and mistreated hereditary junctures. So in another light, the absence of both the national and religious beacons can construct a loophole between two vastly misinterpreted notions. Where one can foreshadow the other, in attempting to correct the general rule that, national identity becomes more of a by-product and designated for its inhibition, towards pushing away what can be deemed as the real persona. Would the other see the Muslims as their own nationality? or as his own faith and belief. At the same time, coming into contact with the secular nature of perceiving the religious force, will result in trapping the essence for the individual as their indispensable looms, manifesting into reality the longer they are

³⁵ - Lilly, Weissbrod. "Religion as National Identity in a Secular Society." *Review of Religious Research* 24, no. 3 (1983): 189.

exposed to the opposite description. Where they are incapable of substituting what held them true in relation to themselves, in the original setting that is drawn around the sum of the religious flux. Throughout a previously untouched assessment under the terms of operating with disregard, to their own simulated progression in practising the faith's aisles.

A further similar analogy adds to identity's own milieu of prominence. The reconciliation phase for the subject starts with invoking the existence attributed to their own sentience. Where spotting it can be difficult, unless the latter reveals that fears of succumbing to the distortions, births the disorientations that make the identity exist once. It can be also added that while it can exist once. The narrative for the unsettling picture, in its crumbling edifice, may establish the contraption that undermines the previous set and accumulation of the balanced state. Ideally, to free the spiritual perception from falling into the shambles residing in other ethnographic realms. Or being it of theological essence. Illustrating this comes in the form of lessening the value, that it may add to the systems of uncertain resolves to be followed. When the sudden arbitrary civic life acts with distractions, towards the rebuilding function. It is simple to fathom the strong feelings of detachment that are prevalent in Middle Eastern communities. Many of these customs are governed by weak and corrupt regimes; securing basic requirements and social expectations necessitates tough daily struggles. In which residents are increasingly unable, to rely on representing themselves with a blatant image. Similar to how it was structured in the previous environs. Existing political systems at the local, national, and global levels frequently violate sentiments of identity and belonging. The process of globalization, instantaneous media, and low-cost communications have unleashed an inundation of potentially insurmountable social and cultural concerns.³⁶

³⁶ -Geneive, Abdo. and Brown, Nathan "RELIGIOUS IDENTITY IN A SHIFTING WORLD."RELIGION, IDENTITY, AND COUNTERING VIOLENT EXTREMISM." *Atlantic Council*, 2016. Page 6.

What modern media can mishandle in the eyes of both, it begets to shed attention where it should never have been placed and constructed. The changes which do not have authenticity, start to collide with the first perception regarding a certain group. Thereby, it should be noted that placing importance on the validation of the representation in the other's eyes is important to place the threads that connect by the account of acknowledgement.

Provided that the importance of culture in how we formulate our self-representations, connect with our surroundings, as well as arrange our interactions with others. Are individuals expected to be embedded in distinct social structures that place contradictory demands on them to negotiate their bicultural identities and construct a coherent self-narrative?³⁷ Or to construct one at the cost of the fluctuating demands that are imposed by the surrounding pleas.

1.2.2-Double Consciousness: Classic Tales in the Contemporary Setting

There can be no place for a present moment, without taking into account the relevance of its start in the form of consciousness. Individuals who commit to actions and words seemingly based on its occurrence, are not sufficient in retrospect for evaluating the sensitivity in its materialization. Although, it makes for the solid manifestation concerning an indeterminate will, to insert confirmations pertaining to the ingression in the system that exists within it. Other manifestations may or may not act as the complementary reality that one strolls by. Since not every form of conscience begets sheathing its discontinuance if it cannot afford to be a part in creating the manifestations we picture within, or on its appearance on a daily basis.

³⁷ -Saba, Ozyurt. "Negotiating Multiple Identities, Constructing Western-Muslim Selves in the Netherlands and the United States." *Political Psychology* 34, no. 2 (2013): 241.

Levi-Strauss claims that the unconscious activity of mind is more important than the conscious one for understanding social phenomena and that the unconscious consists of an aggregate of forms, which are imposed on psychological and physical content. The real inspiration of Levi-Strauss' notion is the Kantian notion of mental constraints and the postulate of isomorphism of mental and physical laws. The methodological usefulness of the unconscious as a principle of intelligibility is placed in evidence.³⁸

Under the complexity of conscience and its inexistence, lies an order of Lacanian symbolism denoting the basis for a reoccurrence in the variable patterns. Presenting either the language, or actions as a part of a deeper level. Inside the imaginative structure of the conscience. As both aspects can be defined according to experienced chronological waves in influencing the image, or altering it in expecting its discontinuance. Accordingly, framing the beginning of the mental and physical utterances, leads to the evaluation process prior and as far as results place the ongoing adaptation to certain morphing ideographs. It can be formed when the factor sustaining the utterances such as other utterances from other sources, is illustrated in subjects' influences according to their position from the main point of the conscience utterance. Additionally, in some cases when the utterance becomes a lasting image inside the mind, it draws the unconscious into various stages. Ideally, featuring the utterance as the symbol within other systems, capable of provoking similar images internally, as a way to simplify how closer it can be to accessing a specific point in our time. Where it might be needed most.³⁹ This prospect builds on the structural nature of consciousness, as it is

³⁸ -Ino, Rossi. "The Unconscious in the Anthropology of Claude Lévi-Strauss." *American Anthropologist* 75, no. 1 (1973): 20.

³⁹ -Jacques, Lacan. "The Insistence of the Letter in the Unconscious." *Yale French Studies*, no. 36/37 (1966): 117.

ties to the socio-linguistic ornament, operating for the unity between the language uttered, its representations on the physical existence, and in-between. The stages come in three similar but slightly forged from a different nature. The first comes as the conscientious recognition of language, in a system shared by the common consciences. This provides the subject with access to the fixated growth towards the rules of a common linguistic system. It can be manifested in religious texts, folktales, and discourses referring to fundamentals laying the ground for a general take on a particular environment, that is built on socially common rules. The second stage becomes manifested, as the inexistence of these common rules. Consequently, this fulfils the action and physical manner to apply conscience to reach the social system. Considering that it cannot distance itself from the subject, to avoid the inexistence of conscience. The cases built on the physical/action-reaching tendency come in the form of daily routines, actions that require little to no process of thinking, to fulfil the end result when consciousness is applied. The latter stage is also a way to create a coping mechanism if the first stage fails at its beginnings. The third stage fosters the conjunction of the two existing levels to be the unconscious part in reaching all the levels acquired for the development under the mnemonic nature of applying the two stages, and by extension a third coalescing mechanism recalling the reach inward the symbols within the systems we fabricate by word or sentience in the flesh. By the same token, Laquan himself claimed in his theory regarding the “Other” that a particular basic phenomenon finds its explanation in the permanent structure of the human mind, rather than its history. A demonstration of a historical concern with a wavering attitude between historical sociology and a more modern and scientifically solid attitude, which derives knowledge of its past and future from the analysis of the preset.⁴⁰ One may observe the motivation for emphasizing reality's inherent intelligibility and the important link between man and nature. However, one would also like

⁴⁰ , Rossi. “The Unconscious in the Anthropology of Claude Lévi-Strauss.”, 29.

to see an attempt made to link the conscious level of human functioning to its unconscious patterns.⁴¹ In the advancement accounted for the participation of the subjects, it can also be said, that not all social structures exert the same level in regard to its accumulation towards the available experiences. It can vary and become built on different outcomes, as conscience acts with the attribute of sharing this profound level in a given life, to lay the relevance once it can rise to the surface. Through the participation among the multiple disciplinary views on the vast majority, it draws attention to mimicked patterns of knowledge that transcend even time. When for instance a child is enjoying life at the early stages of life, a part of that joy can be mimicked through a conscientious knowledge, that reminded them of patterns that present their joy first to them. The same aspect can be mirrored through other experiences and emotions in a lifetime. This further asserts how far the knowledge can extend and reach the unprecedented images, within the span of decades from a chronological perspective. The artistic value of conscience finds itself most accessible, as long as the subject in question does not reject their first level of contact existing, within the preeminent mind. Under the sentinel common acquaintance, they begin to explore the environment with ample reactions. The discursive nature of the reactions is a matter left to be varied; when the contact no longer provides a recognizable pattern, that same pattern undergoes the inconsequential choice to be displaced for the same subject. The aforementioned displacement becomes a piece of dual evidence, in the contact of two seemingly different levels of sentience, whereas it creates the doubleganger for which contact to be kept, at the expense of a gradual duality that recycles the contact into itself once more. And when there is one place for a contact to reach out, only the one that preserves its integral reactions with relevance in the common rules, becomes the plausible and accepted sentience to react. A main feature of this entropic sensation is the obstinacy that each one makes in the displacement. Yet both represented a similar aegis

⁴¹- Ibid, 43.

passing through uncertain outcomes of choice, not by the mere creation in reference to the first contact. The latter delay is what can be considered the empyrean existence, at its truest to systemize the contact. In Laquan's words, it initiates a setup for a mirrored procedure. Emerging in tandem with the physical structure in bits and pieces, organizing them into a unifying image. Nevertheless, that disorganized image appears only after the mirror stage to reflect what came before. What appears to be a stage before the mirror stage is only a projection or reflection. Nothing is visible on the other side of the mirror. This point in time is the source of both what comes after and what comes before. It creates the future via anticipation and the past via retroaction. And yet, it is a moment of "self-delusion", of being enslaved by an unreal vision. This implies that the future and the past are based on an illusion.⁴² When the individual becomes trapped inside their own present, it evolves to be a harder endeavour to seek a specific state at another point in time, which is no longer accessible to recall what can be familiar to them.

The instances including anticipation and retroaction are violations of chronology. Despite the fact that can be dissociated by having their elements assigned to their rightful chronological place if necessary. The intricacy of anticipation and retroaction is the special difficulty related to thinking about the temporality of the mirror stage. The anticipation is the basis for the retroaction. In other words, the self is formed by anticipating what it will resolve to become, and this anticipatory model is then utilized to assess what had placed the contact under assessment before. The anticipatory totalized body image, for example, generates a retroactive phantasy of the figure in parts and fragmented forms.⁴³ The process by which the dual contacts insinuate the illusion, is a call for the implementation of a reality pictured in the fables, as well as materializing the allegorical parallel. When it is seen to come to our

⁴² - Jane, Gallop. "Lacan's 'Mirror Stage': Where to Begin." *Substance* 11/12 (1982): 121.

⁴³ - Gallop. "Lacan's 'Mirror Stage'", 121.

consciousness, with the reference inside the same contact form, that initiates an off-shooting process towards everyday reality. Stories of folklore and tales become the entrance for accessing the needed image, that might enhance the consensual and shared forms, denoted under the same contextual attempt to cover a broader image founded in common. Between the current reality, and what the tale grants to its apotheosis. The establishment is rooted for recalling the textual forms, which stand by a linguistic nature, in a manner similar to the first contact, where it leaves a prolonged effect on the final sentence required to decipher concealed messages. Although, It can be debated that, while the subject can choose which contact they might take notice of, a factual part in alluding to the reality comes within choosing the synthesized experience they mimic unconsciously. The third level of the contact comes between the physical and the linguistic reception. The question that follows becomes the line that separates the stalled and seemingly inert recreation of the contacts, that no longer serve the experiences' impact. Both on the subject accountably and the enacted connection under the three levels of contact. However, not every form of duplicating the sentence becomes the end result for the usage of the unconscious and the most recessed rite. As the symbols alluding to its constituents, might be as simple as the idea of picturing the images that are in requirement of vanishing, with no traces to recall in other forms of linguistic dialectal utterances. In addition to the physical ethereal form. This absence enchants the form that must not replace the contacts remaining in place, in hopes of viewing the duplication's influences through the recalled experienced, and for the authentic basis of its nature. One may argue that a distinct perilous form of conscience, can alter the same desires that one may possess at a given point in time. Changing the original setting for its contact, will also target the unnecessary outcomes, which were never synthesized at first glance. An example would be taking the input of unsettling emotions, since pain changes attitudes. Joys of the same experience can become dull if a given subject's memory no longer is synthesizing its same

first contact. Given that it can distinguish and link to the self-referential aspect of the prior thinking. The framework of conscience is also adept at exercising some control over itself. The thought duplicates other thoughts and evolves into more complex and abstract forms achieved in contacts, that are triggered by previous thoughts and not necessarily by events in the environment. Language plays an important role in this process, when thoughts are expressed in language, they are more easily observed, and linguistic forms can support self-control over the sentinel nature of its reach to its subjects.⁴⁴ The distinction between sorts of stories in terms of reflection and distortions of reality is a question of degree. The most ostensibly realistic traditional narrative is almost always more than or less than a visual depiction of symbolic occurrences in a social reality, and no representation of folklore has sought to reject this wholeheartedly. The most impeccable story, on the opposite end of the spectrum, is almost certainly always constrained by concerns of reality, if a story consisted only of fulfilling the end desires, there would be no sense of unease or room for growth, and it would stop as soon as it began.⁴⁵ The gateway towards the third contact, encompasses both levels of sentience. Thereby, it relies upon other systems related to one's own folkloric experiences, condensed in the form of habitually structured stories. Similar to the way that it can be viewed and interpreted by the reality that reaches it. Assessing oneself with consciousness via consciousness has an advantage over observation from outside. Both situations entail a simplification based on a certain observational paradigm.⁴⁶ Which grants the levels of consensual contact, a reach through all three levels. The highlight of the third level becomes its personification of the thoughts inside the consciousness, that applies to the reality which invokes it. The complementary role in addressing the end goal, shifts to lay the psychic pulpit for the cultural double consciousness, and to tandemize its contacts.

⁴⁴ - Claudio, Baraldi. Etal. "Psychic Systems." In *Unlocking Luhmann: A Keyword Introduction to Systems Theory*, 190. *transcript Verlag*, 2021.

⁴⁵ - J. L, Fischer. "The Sociopsychological Analysis of Folktales." *Current Anthropology* 4, no. 3 (1963): 239.

⁴⁶- Baraldi. Etal. "Psychic Systems." In *Unlocking Luhmann*, 190.

Conclusion:

Anatomizing culture alone is unable to provide a conclusive answer to the query of existence. As a result, at the majority of levels that impact a diasporic individual's own mode of thinking. It must be based on a foundation that depicts an encore of what they should be in their natural environment. The conscience is then shaped into a new domain, causing individuals to reconsider their mental processes in a myriad of scenarios. Many disciplines believe that this process improves and enriches an individual's life through their actions and ideas. It also forwards an indication of an individual's ability to strike a balance between their circumstances and their conscience. Individuals may find themselves in a new prospective and new conditions. Where they cannot keep their existing conscience, nor do they strive to accept the surrendering to an unknown state of their own thinking when faced with the incompatibility of submitting to changes. The choices in the preservation which cannot be changed may not reconcile. When one limits the acceptance appertaining to the tolerable nature of the contemporary diasporic voices. As the diasporic individual is confronted with results to change. The difficulty moves to the difference between surface-level cultural features and deeper levels that go unrecognized. Individuals might grow and prosper purely on what is given to them.

Individuals are also expected to continue forward and arrive at a certain location. Every individual who wants cultural approval before it is even social in its character, suffers an incredible loss when they choose to travel outside of their cultural sphere. Although peoples' displacement may or may not be a conscious decision to seek a better life in a different location, it is evident that migration is an irreversible process. Individuals who leave their homes will eventually come to face a new reality that they must either embrace and adapt into, or carry the remnants of what binds them to their birthplace. As cultures blend and grow

into new forms of behaviour and language, the diasporic individual becomes more difficult to study precisely in terms of their initial cultural background. They are torn between the realities of their new surroundings and their ancestral memories and customs.

The diasporic duality is not only physical, but also psychological. As people engage to match their views with the impacts of their new environment. The physical space is extremely important since it impacts an individual's daily activities and mental processes, right down to their logistical necessities. Individuals may eventually reach a point where they no longer feel the need to alter their everyday behaviours or mental processes to the same amount as they did in their first familiar environment. This might result in feelings of alienation from both their new surroundings and the place of their origin. Thereby, it becomes a matter of understanding the constituent to their own duality. Rather than the physicality of verbal actions and actions alone.

Migration and displacement are vast and shifting predicaments. It is critical to recognize the difficulties that diasporic people endure and to strive for a deeper understanding of their experiences. The declaration of a state of loss is frequently misinterpreted. Would those who had journeyed far and wide actually get the riches they sought? Geographical dislocation cannot excuse the conditions that compelled them to make a decision with uncertain consequences. Individuals born and displaced somewhere do not have to be the result of the same confused sense. As we advance into the contemporary period of social compliance, more individuals are being given the option to channel their desires into these underlying changing narratives.

The liminality of cultural identification pushes individuals to be neither concerned with their future choices nor with their perspective on a not-so-distant past. The term Oriental evolved to represent a broader group of realities that places and places its significance in the

context of the Oriental-Occidental divide and crossings. In essence, it is critical to comprehend the intricacies of the diasporic experience as well as the historical forces that produced it. By recognizing these elements, we may try to create a more inclusive and understanding society for the shifting attitudes in the diasporic scene. For the modern narrative, it is entirely up to the individual to reformulate the necessary state of the encore.

2-CHAPTER TWO:

The Journey Within: The Formation of Feminine Diasporic Identity in Leila Aboulela's *Bird Summons*

Introduction

When immigrants struggle to maintain their national identity and sense of self in a setting that is foreign to them, they will live in Diaspora and Exile. "Homeland", is believed to still exist in the collective consciousness of the Diaspora population. In Aboulela's fiction "*Bird Summons*", Moni, Salma, and Iman, are three Arab Muslim women, living in Britain and burdened with alienation, homesickness, and life's uncertainties. Despite their burdens, these women go on a trip to the Scottish Highlands. Leila in this novel tries to portray the difficulties that face Arab Muslim women in Western societies. In her portrayal, she depicts universality as the mainstream solution for all humans, in which the trio share a journey to seek and maintain stability and a sense of ease as global citizens. In the following chapter, we aim to examine the impact of displacement on Arab Muslim Diaspora women, while also exploring how immigrants target a focal point to familiarize themselves with unfamiliar foreign surroundings, in order to avoid identity crises and feelings of alienation. In addition, we aim to discover the role of companionship and Islam in helping immigrants cope and interact in foreign countries. And more importantly to inquire about the challenges and tensions faced by Muslims in navigating between their global Muslim identity and their national or local identity.

2.1 A Journey Into Self and the Other

2.1.1- The Companions Resolve

Leila Aboulela, a Sudanese-born writer, is acclaimed for her exploration of the challenges faced by Muslim immigrants in the Western world. Drawing from her own experiences as an immigrant to the UK, her works delve into themes of identity, multicultural relationships, migration, and Islamic spirituality. Aboulela's writing focuses on the universal human needs for home, family, and love, bridging the East-West divide. Her latest novel,

"*Bird Summons*," follows the transformative journey of three women, reflecting her aim to create a compassionate space for immigrants to share their experiences and find understanding in a new world. Overall, Aboulela's writing career is characterized by a commitment to exploring the complexities of migration and intercultural relationships through a compassionate and introspective lens.⁴⁷

Bird Summons is a novel by Aboulela Leila narrating a trip to the Scottish Highlands by three Arab Muslim women, visiting the grave of Lady Evelyn. Around the late of nineteenth century, back in the Victorian era, women's travel writing emerged. Where British women, not only nobles, chose to break the convention and bring the experience of women explorers to life. Female travellers started to venture out on independent travels without male companions, challenging societal norms, domestic expectations, and cultural conventions. They sought to establish their self-autonomy, driven by a combination of curiosity, rebellion, and a desire for intellectual growth and stimulation.⁴⁸ Women's Travel Writing contains along with it a journey of self-discovery, rebellious notions, woman appreciation, and self-consciousness escaping all societal conventions imposed on women. In a journey of self-actualization and self-reliance, the theme of identity highlights itself, in which women seek to associate their existence to be identified as a "whole" without a "man" figure. In *Bird Summons*, Aboulela represents Women's Travel Writing of three Arab women Salma, Moni, and Iman living in a foreign country despite their purposes and differences, assisting each other and sharing a trip to visit the grave of the first British woman to perform a pilgrimage to Mecca.

⁴⁷ -"Writing as Spiritual Offering: A Conversation with Leila Aboulela, by Keija Parssinen." *World Literature Today*, April 1, 2020.

⁴⁸ -Monica Anderson, "Women and The Politics of Travel, 1870-1914" (*New Jersey: Fairleigh Dickinson Unity Press, 2006*) :15

The urge to escape social conventions, responsibilities put upon them, and an existence based on others' needs. To illustrate, Salma, Moni, and Iman started their journey "seeking the escape and shelter away from it all. Away from responsibility, away from authority, bodies set free from routines, perspectives altered, and distances distracting. Every holiday was a test. Every holiday was a risk." (p, 28) Salma the eldest, in her mid-forties, an Egyptian woman married to a Scottish man, David, living in a foreign country, by embarking on the trip she is breaking free from a restless overwhelming life and the unjustified feeling of non-belonging to her British children and her marriage. Moni in her mid-thirties, Sudanese mother of a disabled boy. Adam, to whom she devoted her life, living away from her homeland and her husband, Murtada, for the sake of her son to be cured eventually. Moni's need for a breathing space out of motherhood duties, taking care of a disabled child, and societal expectations, holds a huge impact on the decision to undertake the trip to the Scottish highlands. Iman consistently accompanied Salma, sharing the front seat with her wherever they went. If someone wanted to be unkind, they might refer to Iman as Salma's sidekick. However, adopting a more positive viewpoint, one could portray Iman as a devoted and significantly younger sister-like figure to Salma (Ibid). Iman in her early twenties, a Syrian woman once widowed and with two divorces, represents a lost character; lost between what society wants her to be and act like, and what she wants. Iman's ability to shape her own identity is greatly hindered as she struggles with the predefined roles enforced upon her by the prevailing constructs of masculinity and religious norms.⁴⁹ Iman submits to Salma's decision to share the trip to the grave based on Iman's desire for independence, self-discovery, and also as an escape from dispersion and society.

⁴⁹ - Cosslett, Rhiannon; Lucy "Bird Summons by Leila Aboulela Review – Lyrical Examination of Identity | Fiction | *The Guardian*. n.d. Amp.theguardian.com.

The emergence of "Women's Travel" originating from British women leads us to reflect on the journey of three Arab Muslim women who defy their cultural norms by travelling alone. Despite societal restrictions that prohibit women from travelling solo, these women strive to adapt to British society, aiming to gain acceptance and a sense of belonging by embodying the beliefs and values of British women.

"It is noted that a particular language which is mastered only by some people (e.g. French, English, Arabic etc.), has often been the determining factor in turning these people into a separate group as a linguistic community, a nation or a state."⁵⁰ When a group of individuals shares a common language, it creates a distinct community that is differentiated from other linguistic groups. Duranti states that Culture is something learned, transmitted, and passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication.⁵¹ Thus, each language carries with it cultural aspects inherited for generations. Therefore, every linguistic community share the same cultural beliefs. Byram states that learners cannot rid themselves of their own culture and simply step into another. For learners to deny their own culture is to deny their own being.⁵² This notion is not limited to learners only, but to all being, no one can be separated from their mother culture. In the matter, what has been mentioned highlights the significant role that language plays in forming distinct linguistic communities, nations, and states. It emphasizes that language is not merely a means of communication, but also a carrier of cultural aspects that are inherited and shared by linguistic communities across generations. The connection between language and culture is profound, as culture is learned,

⁵⁰ - Sirbu, Anca. "The significance of language as a tool of communication." *Scientific Bulletin" Mircea cel Batran" Naval Academy* 18.2 (2015): 405.

⁵¹ -Duranti, Alessandro. "Linguistic Anthropology." *Cambridge Core. Cambridge University Press*: 24.

⁵² -Byram, Michael, and Carol Morgan. *Teaching-and-Learning Language-and-Culture. Clevedon: Multilingual Matters*, 1994:43.

transmitted, and passed down through linguistic communication and human interaction. It is emphasized that individuals cannot separate themselves from their own culture, and denying one's culture means denying one's own being. In the context of Leila Aboulela's "*Bird Summons*," the three companions are brought together by their shared Arabic language and the cultural aspects embedded within it. This highlights the power of language and culture in uniting individuals in the Diaspora.

The three companions walk together carrying their Arabian cultural heritage as a guide and a reference to go back to in the foreign land. Aboulela's work *Bird Summons* is a light shedding on the rootlessness, sorrow and fragile nature of immigrants' identity and the Diaspora, which in her work focuses on the struggles that face Arab women while living in a foreign country.

As noted in the theoretical section, a person's sense of belonging is strengthened by the presence of a reference point that helps shape their identity. The three companions embark on a journey to visit the grave of a Muslim British woman, symbolizing their quest to establish a sense of belonging in the new land. Islam serves as the central focal point that nurtures a positive sense of identity and belonging, while also reflecting their desire to attain cultural acceptance in their new surroundings.

The three Arab Muslim women are considered a representation of Arabic culture in particular and of all Arab Muslim females in diasporic settings in general. "In this journey, Salma, Iman, and Moni visit Lady Evelyn's grave to honour her as the first British woman to perform the pilgrimage to Mecca, to educate themselves about the history of Islam in Britain, to integrate better by following the example of those who were of this soil and of their faith, those for whom this island was an inherited rather than adopted home." (p,6) rather this

journey offers more than education, instead introduces them to a whole sense of spiritual formation.

2.1.2- Chased by Reality and The Past

"I reorganize my living room asking each piece

Where it would like to be placed.

I give a new spot to the sofa and the lamp,

Change the drapes, and when everything is just right

Replace the old rug with a wall-to-wall carpet.

I begin to wonder:

Where among these

Should I place myself?"⁵³

The poem portrays the act of rearranging a living room as a metaphor for self-reflection and introspection. The concealed ideas within the poem revolve around themes of personal identity, self-discovery, and the search for one's place or sense of belonging. By questioning where to place oneself amidst the newly organized space, the poem suggests a deeper exploration of one's own identity and the need to find a meaningful position in relation to the surrounding world, as it reflects the dispersion status of diasporas. likewise when reflecting on our characters. Salma struggles more compared to Moni and Iman, due to her humble and rather simple past in Egypt, she was a doctor back home who could not manage to succeed in the PLABs in Britain, failed twice, she cannot feel the same back-home validation, nor the

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- Panna Naik, "The Living Room" *Journal of South Asian Literature*, Vol. 21, No.1, Winter, Spring 1986.

sense of belonging to her family. She would feel that they were his children and not hers." (p, 31) Due to her strong attachments to the past, Salma reconnecting with Amir can be considered as compensation or an alternative to what she had lost when she left Egypt and everything she achieved back home, or even a temporary cure to her homesickness. "Digging deeper all the time, craving connections, self-conscious that her roots. Despite the children, might not be strong enough." (Ibid). Salma seeks the smallest atom and remains of home, even a microscopic atom, for the sake of self-recognition. Salma represents the dilemma of Diaspora, considering her happy marriage, she still cannot be put, with each step she takes, she finds herself in a familiar position, almost as if she is on the verge of stumbling. (p,6) Salma clinging to the past is the result of a present she does not feel belonged, regardless of how many clients she provided massages to and the fact that she had given birth to children with Scottish heritage, there remained an underlying belief among her husband's community that she did not truly belong, that she did not possess enough Britishness."(p,32) Her desperate desire to belong is faced by othering her by the very society her husband and children are part of. Losing the sense of belonging to her family made her attachment to her homeland even stronger, which makes Salma even weaker to cut off Amir, knowing it is considered cheating.

As mentioned before, when a change occurs in the environment, it consequently evolves into the predicament of reevaluating certain changes. The conscience is thereby constituting itself into the new instrument that plunges Salma alongside her companions into various situational revaluations of their thought processes. This element is tied to the status of the Diaspora, along with the experiences that are built on dynamic fluctuations of everyday life and beliefs. The noticeable changes are followed by a series of questioning the notion of "Selfhood". Salma's failed attempt of coping with the new society transferred her to the

liminality stage where she is trapped between the desired past and the inconvenient present. As Turner states that liminality is that moment "when the past has lost its grip, and the future has not yet taken definite shape."⁵⁴ In an ambiguous state of mind, Salma is in a phase of questioning her selfhood and being haunted by constant regret. She becomes increasingly drawn to Amir, reflecting on their shared past and feeling regret for marrying David and moving to Britain. At forty-five, she sees her life as a mistake and contemplates the choice between rectifying it or accepting it as a sentence."(p, 123) which represents Salma's disability to place herself neither into her husband's society nor into her homeland. Our characters Moni, Iman, and Salma find themselves in a liminal space, navigating the state of "in-betweenness." "; a state of mind where the homeland figure is not lost completely but rather clinging deep down the conscience, battling to whether accept or neglect the new environment. In which they are grappling with the transitional phase, where they are neither fully part of their original cultural context nor fully integrated into their new surroundings. This liminality poses a challenge as they negotiate their identities and seek a sense of belonging amidst the shifting boundaries

What creates a cultural divide between the two communities is both language and religion. In Britain, a country of English Christians and secularism, Arabic Muslim immigrants struggle with identity stabilization due to integrating into the new society. By joining the Arabic Speaking Muslim Women's Group, Salma, Moni, and Iman tend both to keep their cultural heritage in preservation, and not to cut off their back home attachment and values of the past, especially when in their present they are in lack of it. To hold onto anything related to home Moni, Iman, and Salma find a refuge to preserve their back home culture. According to Dahinden, transnational individuals and families have undergone one-

⁵⁴ -Turner, Victor. "The Forest of Symbols Aspects of Ndembu Ritual." *Ithaca: Cornell University Press*, 2016:133.

way migration, leaving their place of origin for a new country. While they may have later migrated to additional destinations, they have become settled in the new host country, potentially living there for generations. They no longer engage in frequent back-and-forth travel between their new nation and their original homeland. As citizens, they have fully integrated into the social and economic fabric of the new country. This highlights the irreversible nature of migration, as individuals are confronted with a reality they cannot escape. They must either accept and assimilate into their new surroundings or retain elements of their home culture thoughtfully.⁵⁵ To illustrate, Salma has a whole family living in Britain and is married to a Scottish man in addition to her full-time job at the hospital; living in a foreign land is imposed on her and she cannot catch a break to go back or visit Egypt. Iman is also trapped in Britain considering the war in Syria, while her family tell her to not to come back, surrendering to reality, haunted by the past. Moni out of the three, motherhood has driven her into a corner where she cannot conceive any reality other than taking care of her beloved son Adam, Scotland is the best country to do so, far away from whom she finds cannot accept him as he is, this reality after giving birth changed her to a whole different person, different that her family and husband cannot recognize her anymore. Between Adam whom she believes he needs to devote her full-time for him, neglecting her husband, and a family and a partner who wants to reclaim the old Moni and her insight of which life is not about motherhood only, which she does not seem to understand.

Aboulela's novel, *Bird Summons*, puts a strong emphasis on the fact that individuals respond differently to the complexities of reality, their personal histories, and the diverse challenges they encounter in life. What sets her work apart is the notable focus on how age

⁵⁵ - Dahinden, Janine. "The Dynamics of Migrants' Transnational Formations: Between Mobility and Locality." In *Diaspora and Transnationalism: Concepts, Theories and Methods*, edited by Rainer Bauböck and Thomas Faist, 51–72. *Amsterdam University Press*, 2010:54.

can significantly influence people's behaviour and shape their perspectives. Aboulela explores the importance of understanding how to navigate and engage with varying situations and circumstances as one grows older. Her novel delves into the nuanced ways in which individuals' experiences and maturity impact their choices, actions, and interactions with the world around them. When viewed from a temporal standpoint, the significance of age becomes undeniable, as it shapes individuals in profound ways. Aboulela recognizes this by intentionally selecting three women of varying ages as her characters. Moni, Iman, and Salma are undeniably influenced by the constraints of age and the passage of time, leading them to act in accordance with their respective stages of life. Their behaviours and choices are intrinsically tied to their ages, highlighting the inescapable grip that age exerts on their lives. Iman, in her early twenties, has lived a life dictated by others, from her actions and attire to even her choice of spouse. As she embarks on the journey and stays at the loch, which serves as a catalyst for self-discovery, Iman's instability becomes apparent. Her constant change in appearance reflects her uncertainty, as she grapples with questions of identity and purpose. She contemplates the kind of work that suits her, her readiness to commit, whether it be to a particular lifestyle or a person. The dichotomy of risk versus security and the decision to cope or give up all come into play. Iman's life takes a drastic turn when she goes through a divorce, leading her to question everything she once believed to be certain. It is during her time at the loch that Iman's sense of self and identity begin to take shape. Although she often behaves childishly, she also expresses doubts and grievances about her existence. Caught between the realms of childhood and adulthood, Iman feels trapped and disillusioned. Iman, is constantly being told how to behave and is expected to take on responsibilities and demonstrate maturity. She grapples not only with societal and cultural expectations but also

with the pressures of time, age, and the requisite state of mind; her age demands a transformation, urging her to seek independence and forge her own path.

Passing to Moni, in her thirties, finds herself in a phase of life where many people experience the overwhelming weight of work pressures and the responsibilities of parenthood. "She pushed back at him. To save them both. But there was too much of him pressing against her" (p,141) this reflects the current state of her life with Adam, indicating that the weight of their relationship is becoming burdensome. Her entire existence seems to revolve around him and his needs, leaving no room for self-care, personal growth, physical fitness, or a positive mindset. This not only takes a toll on Moni but also affects her relationship with her husband, Murtada. In the process of adapting to motherhood, Moni's identity seems to have been reduced solely to that of a mother to a disabled child, overshadowing any other aspects of her life.

"Can I last till the end without giving up or making a fool of myself?"(p,6) Salma, in her mid-forties, finds herself grappling with a midlife crisis characterized by a longing for change and transition, accompanied by a constant sense of regret and self-reflection. She feels trapped, unsure of how to move forward, and plagued by anxiety about making a fool of herself. Simultaneously, she experiences deep remorse and grief over the choices she has made and the paths she didn't take. Specifically, Salma regrets choosing a life with David instead of pursuing a life with Amir, and this internal conflict becomes immensely frustrating. She is caught in a cycle of intense nostalgia for her past while simultaneously questioning her life decisions. Although women in their forties are often perceived as wise and capable of making sound decisions and leading, Salma struggles to embody this ideal. At 45 years old, Salma feels trapped in the depths of a midlife crisis, unable to escape the grip of

regret and constant self-questioning. The prospect of starting anew seems elusive, and she grapples with feelings of insignificance within her present circumstances.

2.1.3- Questioning The Cultural Self

Theoretically speaking, immigrants live on the crossroads of cultures torn between being assimilated and accepted in their host country or preserving their origin culture."⁵⁶ When the question about harmonizing with the new cultural background is raised, and when the impulse to belong in the new society emerges, immigrants tend to question conventions and their homeland's cultural narratives for the sake of adopting new features for the new cultural shape. Aboulela's work throws light on the unspeakable distress, that the immigrants go through to cope with the new society, since a sense of belonging is a requisite for all human beings. Therefore, when there is a shift in the surroundings, it triggers a need to reassess the sudden alterations. The consciousness undergoes a transformation and takes the shape of a cylinder, compelling individuals to contemplate their cultural identity and navigate various situations that arise between their previous environment and the potential changes within the new social structure.⁵⁷

Iman's statement, "If I'm not dressed for a role, then who am I? If I don't know who I am, then how can I know what I want?" (p. 119), reflects her profound sense of doubt and uncertainty. She questions the validity of her beliefs and the cultural context in which she was raised. Having experienced failure in conforming to conventional norms, including three unsuccessful marriages and living under the influence of her mother and successive husbands

⁵⁶ - Mohammed, Senoussi. "Immigration, Inferiority Complex and Identity in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*." *世界文学研究论坛* 39

⁵⁷ -Martin P.J, Edwardes. "What Is a Self?" In *The Origins of Self: An Anthropological Perspective*, page 5. *UCL Press*, 2019.

who dictated her actions, Iman finds herself alone and estranged from her family. Her predicament arises from a history of relying on others rather than herself and defining her identity solely based on traditional societal expectations. The trip gives Iman time and space to rethink her whole path and even question her culture, religion, and everything she was born in. According to critics Susan Taha Al-Karawi and Ida Baizura Bahra, the veil is a symbol that holds diverse interpretations. They argue that voluntary veiling is regarded as a powerful means of self-expression. By choosing to wear the veil, women can strengthen their connection with their faith and culture, thereby enhancing their relationship with themselves and their identity.⁵⁸ In a projection to Iman taking off her Hijab, this act is an indication that she's drifting away from her culture and even from her faith. Due to the war in Syria, Iman feels separated and exiled, this separation is causing Iman to culturally phase out, and taking off her Hijab represents how Iman is subjecting and leaning to the Western community. Iman perceives hijab as freedom of choice and even considers it as a tool that oppresses women and prevents them to be themselves or to be how they want to be, Iman's case represents the struggle faced by Arab Muslim diasporas as they strive to preserve their cultural heritage.

When immigrants face an act of othering from the host country members, they will perceive themselves as outsiders leading to yield the original belonging to an abrupt physical setting. This loss creates a sense of inferiority that ends with questioning the cultural self and selfhood. For instance, Salma is alienated from her British family, meanwhile, reconnecting with Amir in addition to the thought of going back to him portrays to Salma a place where she is not challenged by alienation, and she can be herself around him. Amir's messages created a unique temporal experience for her, altering the proportions of time. As a result, her

⁵⁸ -Susan Taha Al-Karawi and I. B. Bahar, "Negotiating the veil and identity in Leila Aboulela's *Minaret*", *Gema Online Journal of Language Studies*, 14, 3(2014), 255-268: 256

life in Egypt, which she considered her true home, seemed lengthy and filled with significant events. On the other hand, the life in her current country felt brief and uneventful. The years of her marriage and the growth of her children were compressed into a single narrative, a bustling yet insignificant episode characterized by a monotonous colour palette and an abundance of indistinguishable details and occurrences. (p, 116). Amir recalls home feelings to Salma where she doesn't feel alienated or strange. As Chuang states how it is difficult for someone who identifies with two different places and who may be a minority in one of them may struggle in preserving and maintaining one part of their identity over the other. "Identity shifting" is what can be described as an immigrant or a foreigner's inclination to accommodate the different groups they are in contact with.⁵⁹ Salma's struggles in Diaspora are not only heightened by her alienation from being an Arab Muslim woman, but also her alienation from her British husband and children her displacement between Egypt and Britain altered her perception of the first impression and contact of home. While her sense of belonging is based on human connections, reconnecting with Amir revives her former life memories of when she last felt she belongs, and when she was a self-confident doctor appreciated by her family, friends, and most importantly by herself. Moni's insistence on solely embracing motherhood and abandoning her spouse to relocate to a foreign nation is deemed unacceptable within the Eastern Muslim community. Residing in Britain prompts her to question the concept of obedience to her husband, which holds significant importance in Arabic Muslim culture, where the wife is expected to comply with her husband's wishes. Moni highlights the intricate nature of the circumstances and the practical considerations

⁵⁹ -Rueyling Chuang, "Theoretical Perspectives: Fluidity and Complexity of Cultural and Ethnic Identity", in *Communicating Ethnic and Cultural Identity*, ed. By Mary Fong and Rueyling Chuang (*United States of America: Rowman & Littlefield*, 2004): 52.

involved. She clarifies that "obedience" should not be viewed as a blind command; rather, it signifies recognizing leadership, yet leadership can be subject to questioning and scrutiny. (p, 26). Her explanation questions this Arab Muslim convention, that men should not be the ones in control of a woman's life and decisions.

The three friends encounter the challenge of navigating through an unfamiliar country, which leads them to grapple with cultural disorientation and a profound sense of self-doubt. The act of questioning assumes a crucial role in their quest for self-discovery, although this path can be riddled with misleading choices. Nevertheless, through these trials and tribulations, the trio manages to find the resilience and determination needed to overcome the hurdles they encounter, ultimately reaching their destination by the end of their journey.

Through Edward Said's critical work *Orientalism* (1978); *Orientalism* provides insight into the hidden mechanisms of understanding, dominance, culture, and imperialism, which have been deeply ingrained in what Said refers to as "colonial discourse." This discourse constructs the Orient as a distinct and separate entity from the West. Said argues that 'the Orient' is not an organic concept but rather a creation of European origin.⁶⁰ The Oriental subjects are the outcome of the orientation process imposed by the West on the East, where the Orient is an inferior entity or, rather, a contrasting entity to the Occident, European, who claims superiority. A particularly troubling aspect arises when the Orient consciously assumes a persona crafted by the Western imagination. This phenomenon proves to be even more problematic than the previous iterations of *Orientalism*, as it confines the Oriental subject to the role of representing themselves as the Other exclusively in the eyes of the West. The Oriental subject's self-perception is shaped by how they are envisioned by the

⁶⁰ -Shehla, Burney. "CHAPTER ONE: Orientalism: The Making of the Other." *Counterpoints* 417 (2012): 24.

Western gaze, becoming entangled in the very framework they seek to challenge. It is disheartening that Said's arguments do not expand beyond the notion that this cultural domination is solely the Orient's adaptation of Western Orientalism, leaving room for a sense of disappointment regarding the depth of his analysis.⁶¹ The Orient orientalizing itself; the Orient identifies itself according to the Occident's eyes and perspective, which is a problematic manner where the Orient picture itself according to the shaped image given to it before facing an act of orientation in the foreign country. The novel portrays Salma as a prime example of the Orient orientalizing itself. Despite her previous fondness for engaging in debates, Salma refrains from arguing with others in her new environment. She recognizes that children raised in this foreign land require gentle handling, even though they may outwardly project bravado and independence. One incident involving a bruise from a hairbrush leads to a meeting with the teacher, causing Salma to feel embarrassed in front of her husband's community. Though David never reproaches her, he mentions that corporal punishment is no longer accepted. Salma worries about David being ashamed of her, believing that he may see her as someone he picked up from a distant and inferior place. Consequently, she becomes more cautious and often feels uneasy. Despite her successful career as a massage therapist and having children with Scottish heritage, Salma is haunted by the belief that she will always be perceived as an outsider, lacking the necessary Britishness in the eyes of her husband's people (p,36). The Oriental subject produces itself to the extent that the sense of inferiority puts it in the shadows and embraces the image the Occident portrays to define the Orient; the Orient diminishes itself culturally, socially, and even Historically. The subject of the Orient has always had a deep longing to create a space where they can exist on their own terms, free to shape their world and make decisions according to

⁶¹ - "The Orient Orientalizing Itself: "*Japanese Animation and Split Identity.*" N.d:1

their own desires. However, one can argue that trying to escape from the Oriental realm in search of a new identity ultimately proves to be an exercise in futility. Regardless of any attempts made, the true essence of an individual's psyche, their profound thoughts, and inner manifestations cannot be concealed or masked.⁶² In reference to Salma's case, throughout her entire life, she devoted herself to the pursuit of being British and assimilating into the new society. However, despite her relentless efforts, she never truly felt like she belonged or could consider herself British. This realization plunges Salma into a state of instability, both mentally and in her life. She begins to question the choices she has made, lamenting the sacrifices she has made leaving behind her home country and abandoning her medical degree. These decisions have greatly impacted her position in the world, leaving her grappling with a sense of loss and uncertainty.

2.1.4 - Upon the Origins: A Strong Faith

Ideology plays a vital role in shaping one's identity as it enables individuals to navigate and understand the world around them while asserting their own place within it. The ideas, worldviews, and values offered by religious traditions provide a framework through which people can develop a sense of purpose, order, and their position in the world, which is crucial for identity formation. Religion offers a set of beliefs, moral norms, and values that serve as the building blocks for constructing a personal belief system. This conceptualization of the world forms the bedrock upon which a person develops their sense of self and plays a pivotal role in shaping their identity.⁶³ Chuang portrays immigrant identities as dynamic, adaptable, and flexible due to the ongoing process of integration they experience.⁶⁴ In the same matter,

⁶² -Shehla, Burney. "CHAPTER ONE: Orientalism: The Making of the Other." *Counterpoints* 417 (2012): 27.

⁶³ -Mund, Moisha. "Religion and Identity: The Role of Ideological, Social, and Spiritual Contexts." *Academia.edu*, January 6, 2019: 198.

⁶⁴ -Rueyling Chuang, "Theoretical Perspectives: Fluidity and Complexity of Cultural and Ethnic Identity", In *Communicating Ethnic and Cultural Identity* ed. By Mary Fong and Rueyling Chuang (*United States of America*:

immigrants find themselves in a constant state of change as their new cultural identity takes shape. While they may initially resist or react to these changes, the transformative nature of identity construction continues to shape their sense of self.⁶⁵ Over time, immigrants may find themselves losing touch with the values and motivations that once defined them as a community in their homeland. The challenges of adjusting to a new environment make it difficult to hold onto what used to be their essence, as their surroundings no longer align with their previous way of life. In Aboulela's work, where the three companions choose to travel a long harsh road to the grave of the first British woman to perform the pilgrimage to Mecca; This decision is regarded as an expression of unwavering faith and devotion; In a land where many immigrants forsake their beliefs and values to assimilate into an entirely unfamiliar culture, considering the dynamic state of identity, these three women refuse to compromise their true selves or sacrifice their roots to conform to a predetermined narrative. As time goes by and challenges arise, the three women experience moments of doubt and uncertainty. However, despite these internal struggles, they persevere in their journey to Scotland's highlands, using it as a reminder of their underlying purpose. They recognize that one's identity is not determined by geographical boundaries, but rather by their unwavering faith.

In Aboulela's work, the Arab Muslim women in Britain face numerous challenges within the Diaspora. However, the trio find inspiration in Lady Evelyn Cobbold, a British woman who fearlessly embraced her Islamic rituals despite living among people who did not share her faith. Lady Cobbold serves as a role model for the three companions and countless other

Rowman & Littlefield, 2004): 54.

⁶⁵ -Alouzi, Ebtahal Abdul Nasser Mohmed (2021). "The Construction of Muslim Female Identities in Leila Aboulela's "The Translator", "Minaret", and "Bird Summons"." *L-Università ta' Malta. University of Malta*, January 1, 2021: 11-12.

women. Through their journey, the influence of Islam on their lives becomes evident, as they seek to honour Lady Cobbold, educate themselves about the history of Islam in Britain, and integrate into their adopted homeland by following the example of those whose faith and connection to the land are inherited rather than chosen. Aboulela's work provides a poignant portrayal of the experiences and complexities faced by Arab Muslim women in the British context, highlighting the significant impact of Islam on their lives.

Conclusion

As the companions navigate their changing circumstances, their transformations and reactions are deeply influenced by the loss of familiarity and comfort they no longer have access to. They rely on reflecting upon their past experiences to make more informed decisions in this unfamiliar setting. The longing for a sense of belonging, which they no longer experience in their current environment, drives them to seek ways to rebuild their lives and reshape their identities. Throughout their journey, the three displaced women remain steadfast in their faith, which remains unwavering. However, as time passes, their faith is tested and shaken by the accumulation of uncertainties, leading to an identity crisis that propels them on a quest for self-formation. Aboulela's work vividly portrays the challenges faced by Arab Muslim women in the Diaspora in Britain, highlighting the difficulties they encounter and the sense of alienation they endure. When confronted with displacement, immigrants often gravitate towards a focal point that reconnects them with their homeland or cultural identity, which we will explore further in the following section. This focal point serves as a means to navigate the challenges of identity crisis and prevent the state of loss in a foreign country.

2.2 Where Paths Cross: The Quest of Formation

2.2.1- An Intertwined Identity

Cultural values are integral to various aspects of human behaviour and interactions, including religion. Scholars have characterized religion as a cultural system that utilizes symbols to establish profound and enduring emotions, motivations, and perceptions of the overall structure of existence. Consequently, religion is viewed as a constituent of culture, representing one of the many ways through which individuals openly express and personally experience spirituality. This inward, subjective, transcendent, and unsystematic aspect of spirituality is rooted in the foundation of cultural values.⁶⁶ Religion, as a cultural system, utilizes symbols to establish enduring moods, motivations, and conceptions of existence. In the context of Diaspora, immigrants navigate multiple identities and potential alienation, Muslim women specifically find solace and a sense of belonging in their affiliation with Islam.⁶⁷ Aboulela's personal experiences with immigration are reflected in her writings where she offers a new identity for Muslim Eastern women in the Diaspora. The theme of exile in her novels centres around the prominence of globalization in the late twentieth century. Aboulela presents diasporas Muslim women like Moni, Salma, and Iman as 'non-assertive' and 'inward' yet are capable of creating their identity by rediscovering their religion outside of Eastern traditions and in line with the globalized modern world.⁶⁸ It is important for individuals to strike a balance between honouring their heritage and embracing tolerance and adapting to modernity in order to avoid feelings of alienation.

⁶⁶ -Edara, Inna Reddy. "Religion: A Subset of Culture and an Expression of Spirituality." *Advances in Anthropology*, 2017 (04): 273.

⁶⁷ -Wail S. Hassan, 'Leila Aboulela and the Ideology of Muslim Immigrant Fiction', *NOVEL: A Forum on Fiction*, 41, 2/3(2008), 298-319.

⁶⁸ -Alouzi, Ebtahal Abdul Nasser Mohmed. The construction of Muslim female identities in Leila Aboulela's "*The Translator*", "*Minaret*", and "*Bird Summons*". BS thesis. *University of Malta*, 2021: 7.

By choosing British a woman as a role model, the three displaced women in "*Bird Summons*" pursue a sense of belonging in a foreign setting where Islam represents a focal point that guides them throughout the journey. The intertwined identity represents hybridity, in which, immigrants' identity balances the binary of both Western modernity and Eastern cultural rituals and values. Throughout the trip, Salma, Moni, and Iman establish connections with Lady Evelyn, where they relate and project her experience as a Muslim in a non-Islamic setting onto their experience in an alienated environment. Salma, Moni, and Iman are three adventurers from Middle Eastern backgrounds who ventured outside their borders, in order to re-create the same safe space that helped them to be strong in faith. Evelyn Cobbold's legacy aids the displaced fellow travellers to re-create a new form of identity that does not inquire about the need for tracing back origins to be defined. This version of Intertwined identity does not become shaken in new settings, but fortifies through making contact with a form that coalesces with its sentience. Even when the identity can no longer perceive the homely sense of ease and belonging, the focal point, Islam in our case, does create a hospitable and confronting sense of belonging to the selfhood rather than the setting which creates a flexible version of hybrid existence. Aboulela turns a focal point on the hybrid identity that embraces compatibility between the West and Islam as represented by Lady Evelyn Cobbold. Whilst the three women struggle between the binary of the two, the writer seems hopeful about reduced diasporic anxieties for Muslim communities in the West, especially for Muslim women. Like Cobbold, Aboulela creates a new space for Muslim women in travel literature - one that is not infected by a dependency on man or cultural boundaries."⁶⁹ the writer expresses optimism about the potential alleviation of diasporic anxieties within Muslim communities in the Western context, especially among Muslim women. Similar to Cobbold,

⁶⁹- Ibid: 40.

Aboulela establishes a new space within travel literature that is free from reliance on men or cultural boundaries for Muslim women.

In our modern world, a world of secularity, Magical realism can be seen as a postmodern moment in which the old systems of religion, myth, and legend are tweaked, blended, and fragmented through the lens of contemporary society, destroying the previous sense of unity in the extant cultural metanarratives.⁷⁰ highlighting the transformative nature of magical realism, it reinterprets and reimagines the traditional belief systems within the context of our secular society. By blending elements of fantasy and reality, magical realism invites readers to question and deconstruct established cultural narratives, encouraging a more nuanced and fragmented understanding of the world. Highlighting Aboulela's use of magical realism in her work "*Bird Summons*", which emphasizes on the notion of globalized Islam and its universality. Hence, *Bird Summons* employs magical realism to foreground a progressive faith-based belonging for the Arab British cultural hybrid subject. As such, the magical realist medium in the novel stands for Bhabha's "third space", as it transcends the paradigms of British secularist reality, to realize the universality of Islamic faith. The three Arab British characters, Salma, Moni and Iman, go on their journey to the Scottish Highlands, where they realize faith as the ground for transnational ties which transcend essentialized views of identity. Consequently, this magical realist medium stands for a 'third space' where faith allows the Arab British subjects to enunciate a transnational, trans-cultural and cross-ethnic dialogue in Diaspora.⁷¹ This observation highlights the role of magical realism in providing a platform for diasporic individuals to explore and express their identity and faith in a transnational context. The incorporation of Islamic beliefs within the magical realist

⁷⁰ - Duncan, Laula Leigh. "BELIEVE IN THESE THINGS": MAGICAL REALISM'S POSTMODERN USE OF RELIGIOUS LANGUAGE." Master Thesis, *The University of Tennessee - Chattanooga*, 2015: 9.

⁷¹ - Arkhagha, Leen, and Yousef Awad. "Faith, Identity and Magical Realism in Leila Aboulela's *Bird Summons*." *Advances in Language and Literary Studies*: 126.

framework challenges and expands the dominant secular worldview, contributing to a more inclusive understanding of faith and its significance within the diaspora experience.

Aboulela's work emphasizes the potential for faith to serve as a source of belonging and connection for individuals navigating the complexities of diasporic life.

Aboulela's utilization of magical realism serves as a means to advocate that the concept of home extends beyond a temporary physical dwelling for Arab British characters. By incorporating faith-based magical realism, she expands the traditional causal framework of realism and introduces a perspective where religion surpasses societal, ethnic, and cultural boundaries. This approach opens up new possibilities for Arab British characters to perceive their existence in Britain in a more profound and enduring manner.⁷² Aboulela emphasizes the spiritual connection to Islam as a sense of belonging that transcends the limitations of time, race, language, and ethnicity. Through characters like Nathan, Lady Evelyn, Zainab, Moni, Iman, Salma, and others, she portrays a universal aspect of Islam. Beyond physical environments, Islam unifies and brings together individuals from diverse backgrounds, forming a global community where faith serves as a home. The affinity and understanding shared among these characters, despite their differences, highlight the unifying power of Islam within this broader context.

Upon arriving in new cities, Arab Muslim immigrants are presented with three distinct paths to choose from. The first option involves assimilating into the new society, forsaking their homeland and faith. The second choice entails dwelling on past glories and lamenting the loss without embracing any form of change. The third alternative is to construct an identity detached from physical surroundings and ethnicity, instead rooted in the essence of the soul and faith. This enables a lasting sense of belonging that persists in new

⁷²-Ibid :124-125

environments, as the immigrant finds solace and connection through their faith and soul, transcending the limitations of place and origin.

The transformative journey of the three women within the diasporic experience leads to the formation of their identities, gradually evolving from individual diasporic identities to interconnected universal identities that exist in the intersection of Bhabha's "third space." As they navigate the complexities of their personal journeys, a newfound stability emerges, shaping their identities beyond the confines of diaspora. Their identities transcend the boundaries of two distinct spaces, converging in the transformative realm of the "third space," where their unique cultural backgrounds intersect and intertwine.

Iman undergoes a significant transition, shedding her petulance and boredom. The revulsion she once felt towards being cast in feminine or human roles dissipates, replaced by a newfound confidence and maturity. She radiates a sense of self-assuredness, wearing maturity like a cape, and embracing it as the best piece of clothing she has ever worn.

Moni, too, experiences a profound change within herself. No longer confined by the limitations of her role as a mother to a disabled child or her demanding career, she becomes an enlightened woman brimming with joy. She embraces life in all its facets, finding beauty and fascination in her surroundings. Stepping away from her own problems, Moni recognizes that caring for Adam should not be seen as a burden or a sacrifice to be self-righteous about. Instead, she approaches it with firmness and ease, grateful for his unique qualities. With her guard down, she opens her heart to the possibility of expanding her family, envisioning a sibling for Adam who would offer acceptance and love unconditionally. This signifies her willingness to move forward, embracing the concept of family, each member with their own strengths and weaknesses.

Salma's transformation centers around self-appreciation, breaking free from the need for external approval and romanticizing the past. She discovers a profound sense of satisfaction and fulfillment in helping others, realizing that her value extends far beyond her dream of becoming a doctor. For years, she had carried a burden of low self-esteem, hiding her perceived failures and pushing her children relentlessly to succeed where she believed she had fallen short. She had even been willing to sacrifice her own happiness when Amir recognized her as a doctor on social media. However, she now recognizes the unfairness she had subjected herself to, understanding the importance of valuing her own accomplishments and accepting her true worth.

In their transformative journey, these women transcend the confines of their diasporic experiences. Their identities evolve into a harmonious blend of personal growth, cultural fluidity, and spiritual connections, embodying a universal essence that surpasses the boundaries of time, place, and origin.

2.2.2 -The Beak of Wisdom

Through the window, a shy creature hesitated, and asked permission to come in and speak to her...The creature was a bird. It spoke a language that she could understand...The creature had a name. Hoopoe, it said, named after the bird in the Qur'an ...He said, 'You are bigger than me, but I know more.(p, 56)

Another faith-based magical realism figure dubbed as the hoopoe, Aboulela uses the bird in the Qur'an, "Solomon's intimate, a scout and an explorer, a fearless traveller, a trustworthy source and a messenger to Belkis, the queen of the Kingdom of Sheba. It is referred to as one of the wise birds in Islamic narratives, and it was also mentioned in the Conference of Birds, a Persian poem by the Persian poet Farid al-Din al-Attar, famous as the Attar of Nishapur,

where he referred to the hoopoe as “the king of birds” which casts the bird as a spiritual guide” (Author's Note). The Hoopoe in the novel carries a world of insight through the power of the word, it appears to Iman offering his wisdom that comes with stories; Stories by the Sufi mystic poet Rumi and the Sanskrit animal fables of “Kalila and Dimna” (Author's Note).

Aboulela chose folktales derived from Islamic, Arabic and Anglophonic fables relays under her attempt to reinforce the idea of globalized Islam in a world of individualism, in addition, the Hoopoe, an Islamic figure, appears in a land of non-Muslims to offer religious guidance, and by telling the story of Nathan, who lived in the same land and shares the same faith, Leila tries to imply that faith never has specific borders that are defined by or confined to.

Aboulela's choice of the title "*Bird Summons*" explains why the Hoopoe appears in the novel, offering his guidance and wisdom first to Iman and later on to all of them. Going back to the original narrative of Solomon's Hoopoe, the Hoopoe discovered the kingdom of Sheba; In Sheba, the Hoopoe had found a woman sitting on a magnificent throne, ruling a prosperous nation. But she and her people worship the sun instead of God (Author's Note) in this narrative, the Hoopoe targeted people who were in need of guidance to the straight path and the right faith. The Hoopoe delivered the following message of Solomon " It is from Solomon and it says: “In the name of Allah, the Beneficent, the Merciful, do not rise against me and come to me in submission to God." This letter carries with it the message of God's guidance and faith, which the Hoopoe carries along the journey. The resemblance between Belkis, Queen of Sheba, and Iman is undeniable considering both needed religious guidance, this need is a summoning for the Hoopoe to offer them guidance and wisdom. Considering Iman in her early twenties and after Ibrahim divorces her, she feels lost and indecisive and certainly does not know what to do. This feeling of loss and uncertainty makes her need for guidance urgent and a must, which explains why the Hoopoe chooses Iman over Salma and Moni to

offer his wisdom and guide her through her diasporic experience. “There are consequences to everything you do. A price to pay. Go against what is right and here of all places you will find the tangible consequences. They will not be postponed. Get up.” (p, 148) The resemblance between Iman and Belkis is highlighted when comparing what the Hoopoe says to Iman when she refuses his guidance with the latter the Hoopoe delivered to Belkis 'In the name of Allah, the Beneficent, the Merciful, do not rise against me and come to me in submission to God' Both state an obligation to do what is right. (Author's note) both messages emphasize on the obligation to adhere to what is morally correct. The similarity between Iman and Belkis becomes evident when comparing the words spoken by the Hoopoe to Iman with the similar words spoken to Belkis.

As the story unfolds, the three companions undergo a transformative journey, each taking on a unique metamorphosis that symbolizes the consequences faced by immigrants who deviate from what is right and lose sight of their purpose. They find themselves disconnected and caught in a web of choices and conflicts, their connections weakening. However, they yearn for redemption and a return to the path of Islam, a rediscovery of their true existence. Realizing their mistakes, they long for guidance and wait for a sign. The Hoopoe, once a mere storyteller, now appears in a majestic form, offering himself as a guide to lead them. The companions accept his offer, recognizing the need for guidance and change. They understand that progress requires accepting and approving the transformation that lies ahead. With Iman taking the first step, followed by Moni and Salma, they embark on the journey with the Hoopoe leading the way. As they move forward, dragging Salma along, a significant transformation occurs, unanticipated yet longed for. Their burdens begin to slip away, signifying a profound change they all sought. The Hoopoe serves as their guide, taking

them through different time periods and allowing them to witness the history of their faith. In this journey, they connect with their heritage and discover that faith is their true home.

In essence, the presence of the Hoopoe represents the need for guidance and insight in times of uncertainty. It emphasizes the importance of staying connected to one's faith and roots, and finding solace in the knowledge and wisdom that it provides. Through the Hoopoe's guidance, the companions are able to reclaim their identity and heritage, and rekindle their sense of belonging.

2.2.3 -The Other's Choice

The theme of decision-making holds great significance in our lives, as our choices shape who we become. In the novel *Bird Summons*, this theme is prominently explored, illustrating how the journey of the three companions is not solely a result of their decision to travel to the Scottish Highlands but is also influenced by the decision made by Lady Evelyn Cobbold, a British aristocratic woman.

Lady Evelyn Cobbold's noteworthy decision to convert to Islam and embark on a pilgrimage to Mecca holds immense significance. Her conversion and pilgrimage serve as a catalyst, inspiring the three women to visit her grave. It is through Lady Evelyn's decision that their own journey is set in motion, as they are drawn to explore and undertake a remarkable transformation and its impact on their own lives.

The novel emphasizes the ripple effect of decisions, illustrating how one person's choices can influence and inspire others. Lady Evelyn's decision becomes a guiding force, leading the three companions on a path of self-discovery and transformation. Their decision to visit her grave becomes intertwined with their own personal journeys, shaping their experiences and ultimately impacting their identities. In essence, the theme of decision-

making in *Bird Summons* highlights the interconnectedness of choices and how they can have far-reaching consequences, not only for the individuals making the decisions but also for those who are influenced by them.

The trip to the grave leads to the journey of identity formation, in which her choice to become a Muslim woman served as the touchstone for her companions in particular, and the Muslim immigrant community in general, which portrays Islam's value outside of its set borders. During times when it was difficult to make such choices, especially since she belonged to a British aristocratic family. Lady Evelyn's choices have built bridges between two binary worlds through sharing the same faith despite political, social, and physical settings. Through connecting with Lady Evelyn and the journey to her grave, not only transcend the barriers of ethnicity and class, but also those of language.⁷³

" Allah! There is none to be worshipped save Him, the Alive, the Enduring. Age and slumber come not nigh Him. His is all that is in the heavens and all that is in the earth. Who is he that intercedeth with Him save by His leave? He knoweth all that is. In front of them and all that is behind them, while they encompass nothing of His knowledge save what He will. His throne extendeth beyond the Heavens and the Earth, and He is never weary of preserving them. He is the Sublime, the Tremendous. "There is no compulsion in religion. The right direction is henceforth distinct from error. And who so rejecteth vain superstitions and believeth in Allah hath grasped a firm handle which will not give way. Allah is All-Hearing, All-Knowing."

⁷³

-Arkhagha, Leen, and Yousef Awad. "Faith, Identity and Magical Realism in Leila Aboulela's *Bird Summons*" *Advances in Language and Literary Studies*: 121.

The two verses are supplementary. Where there is that realization of the majesty and dominion of Allah, there is no compulsion in religion. Men choose their path-allegiance or opposition-and it is sufficient.⁷⁴

"The Cultural Side of Islam" book, highlights the power of choice that is in the Qur'an where there is no compulsion in Islam, every person has the right to choose what to follow. The Hoopoe acts as a source of inspiration and enlightenment for the women, sharing valuable insights and knowledge. Yet, it is up to them to internalize these teachings and apply them to their own lives. They are not simply passive recipients of guidance; they possess agency and the freedom to choose their own destinies. In summary, the women in *Bird Summons* are not solely reliant on the Hoopoe's teachings. They are active participants in their own journeys, making their own choices and taking ownership of their destinies. The Hoopoe serves as a spiritual guide, but it is ultimately the women who must determine their own paths. Guidance only is not sufficient without making the choice to follow the right path. The legacy Zainab left behind makes the three displaced women in "*Bird Summons*" address her as 'the mother of Scottish Islam' and their "role model". Since they can relate to her alienation and the loneliness she experienced even in her inherited country. Zainab's experience of being seen as an outsider, even during her pilgrimage to Saudi Arabia, resonates with them. In one particular instance, Zainab recounts an encounter during her pilgrimage where she was reading an English book, "Passages from Arabia Deserta," and was questioned about its language. Suleiman, her companion, urged her to close the book, fearing a negative reaction. However, Zainab defiantly refused, knowing the truth of her identity and faith. When confronted, she proudly declared herself as an English Muslim on a pilgrimage sanctioned by the King. The person who questioned her, initially surprised, returned the book

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-Cobbold, Evelyn, and William Facey. *Pilgrimage to Mecca. Arabian*, 2008:94.

to her with an exclamation of "Alhamdulillah!"—praise be to God.⁷⁵ This anecdote illustrates Zainab's experience of being caught between two worlds. She faced the misconception that Islam was only for Eastern societies, even in the sacred land of Saudi Arabia. Her bold assertion of her identity as an English Muslim challenges these preconceived notions and emphasizes the universal nature of Islam. In essence, Zainab's journey reflects the struggle of finding acceptance and belonging as a Muslim in a foreign context. Her experience resonates with the three women in the novel, who also navigate their own paths of displacement and seek to assert their identities within their new surroundings.

Zainab's firsthand experiences of witnessing and experiencing tolerance among Muslims and within Islam inspire her to challenge and reshape the perception of Islam in Western nations. Her profound understanding of Islamic practices creates a sense of kinship and resonance within the trio, as they feel she genuinely comprehends and embraces their own struggles and aspirations.

Conclusion

The shared experiences between Zainab and the trio create a sense of solidarity and unity, providing a refuge where immigrants in the Diaspora no longer feel alienated. In the subsequent section, we will explore the impact of culture and cultural practices on the lives of immigrants living in foreign lands. We will examine how cultural traditions serve as a shelter for displaced individuals, particularly for women immigrants. Culture and friendship become guiding forces that remind them of their roots and aid in the formation of their identities as Diaspora women. And how these elements act as mechanisms for coping and adapting to their new status as global citizens.

⁷⁵-Ibid: 224

2.3 The Companions Journey

2.3.1 -Self Awareness and the Cultural Mandate

Culture is nurtured and cultivated by the ongoing substantiation of its values and practices because it is so vital in forming one's identity. Once an immigrant leaves his political borders, his cultural heritage vanishes for as long as time keeps on going in new settings. Cultural mandate relays on reflecting upon the original culture which we are raised with, what becomes later in life a stage of re-embedding the awareness in search for the balance in everyday life. Culture is inevitably a part of identity, consciously and subconsciously, the cultures immigrants engage with and those that are present around them will have an impact on who they are and how they define themselves in relation to the world, which affects their self-awareness. It can be argued that the presence of a shared culture sets expectations about appropriate attitudes and behaviour for members of the same cultural background. What helps immigrants perform better is when culture emphasizes norms and values, it promotes and firms the adaption to the new environment. Since culture has the most influence on particular community members, it provides supervision and preservation, standing as the only barrier between immigrants and the changes that lead to disorientation at a later stage in life. When encountering a sudden change in a physical setting, culture acts as a reminder that it can reawaken a dormant sense of ease in a different environment. As the displaced women do in "*Bird Summons*" recall their cultural heritage as a guide through the journey of formation, in which they cannot sustain their existence in different cultural environments without the original culture as a reference to survival.

" She still believed in the purpose of the visit – to honour Lady Evelyn Cobbold, the first British woman to perform the pilgrimage to Mecca, to educate themselves about the history

of Islam in Britain, to integrate better by following the example of those who were of this soil and of their faith, those for whom this island was an inherited rather than adopted home."

(p.6) The emphasis here on the shared culture implies the need for its nourishment, to keep pushing towards reconnecting with the inherited culture, as the trio share and contemplate the sensations that were diminishing as time went by. In an interview with Leila, she insisted on how important for immigrants to know their own heritage and identity just to strengthen their inner selves, and on the necessity to educate themselves and teach each other.⁷⁶ The reason behind the trip is to reconnect with their cultural ambassador, Islam in our case, and to relate to others with whom they share the same faith, through this process, the companions face spiritual formation, which offers them new perspectives, awareness, and balance in their new paths. Reconnecting with their original culture helps the displaced women in finding their direction and offers them new ways to co-exist in the new society.

2.3.2 - Fate, and Friendship

In spite of their disparities, individuals often find themselves surrounded by companions whose presence in their lives seems inexplicable. The process of how they became friends, developed such deep bonds, and secured a place of significance in each other's hearts remains shrouded in mystery. Some may mistakenly believe that friendship is built upon similarities or close proximity in age or nationality, but this assumption is frequently misguided. In reality, the enigmatic workings of fate often bring individuals together, allowing them to share experiences, endure hardships, and empathize with one another's pain. Friendship, therefore, emerges as a testament to the intricate machinations of fate. From the very beginning, fate plays its hand in "*Bird Summons*" by bringing the trio together as members of the Arabic Speaking Muslim Women's Group, embarking on a significant journey to the

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-Interview With Author, Leila Aboulela: *The Bird Summons*, n.d.<https://youtu.be/NgaQauKfivY>

grave of the first British woman who undertook the pilgrimage to Mecca. Although they begin the journey as individuals with their own paths, as their story unfolds, they undergo a shared and arduous journey that unexpectedly forges a deep bond of friendship among them; Salma, Moni, and Iman, initially united by circumstance but not fully connected, gradually transform into companions who travel together, their paths intertwined by the mysterious workings of fate. By the expression of "together but not together" (p,18) Leila implies that the trio are missing togetherness even though they go together. However, they are not united because being together is not the same as togetherness; two people can be in each other's company, but it does not mean that they are unified in their circumstances. The following unity implies one with another, united collectively in a team, in a concert, in harmony or mutually benefitting one another.⁷⁷ It is important for the three companions to recognize the importance of experiencing the jointed sensation, especially recalling the build-up towards the consonance with other believers, with whom they share faith. This is a message Aboulela attempts to deliver to her readers in general and to the Arab Muslim immigrants in particular, that immigrants should be in unity in which they accompany and help each other in foreign settings to overcome alienation.

When the Unison of the experience rises on the surface, friendship blooms with its depths, no one exists without the other, they complete one another. The journey of formation was not to be complete without the three of them Salma, Moni, and Iman sharing the same faith supporting, encouraging, and helping each other till the end of it, where their togetherness serves a sense of belonging and familiarity in a foreign land. With different events and characters, the story would not have reached the same ending. The trio would not

⁷⁷ - Michelle du Toit lives in Johannesburg, Michelle. "Togetherness Is Good." Heart Treasure, June 27, 2022.

witness the ideal formation if one doesn't accompany the other. Under the umbrella of Islamic unity, the truth they reveal together ensures finding the answers they seek in life. Islam as a way of life in addition to companionship, help immigrants target a healthy way to cope and interact in foreign countries.

Conclusion

In conclusion, culture plays a crucial role in shaping one's identity, particularly for immigrants living in foreign lands. It serves as a reminder of their roots and provides a sense of belonging and familiarity. The nourishment and preservation of one's cultural heritage are essential for maintaining a sense of self and for navigating the challenges of a new environment. The shared culture among individuals sets expectations, promotes adaptation, and acts as a barrier against disorientation. The presence of a shared culture also fosters unity and support among immigrants, enabling them to overcome feelings of alienation and find strength in togetherness. Friendship, often formed through the mysterious workings of fate, becomes a vital source of companionship, understanding, and guidance for immigrants. The trio in "*Bird Summons*" exemplifies the transformative power of friendship and shared faith, as they rely on each other's support to navigate their journey of formation. Together, culture, friendship, and a sense of Islamic unity offer immigrants a means to cope, interact, and find balance in their new societies.

General Conclusion

The study of culture and its interwoven elements has always been an interdisciplinary approach that tries to understand how people live, how they communicate with one another, and how they interact with their environment. Cultural studies take into account both material and immaterial aspects of human civilization such as arts, history, language, religion, and politics, among others. Thereby, it is crucial to note its role in understanding the human experience, and how people from different geographical regions interact, influence one another, and contribute to the global society. Where it is set to create the focal point of its harmony when it establishes the contact with one another.

The concept of Muslim Diaspora refers to the migration of Muslims from their original countries to other regions. Muslim Diaspora can arise from various reasons such as political instability, economic hardship, war, and among others. The migration of Muslims from their original countries has led to the formation of Muslim communities in different parts of the world, and this has implications for culture and identity. It plays a critical role in understanding the experiences of the Muslim Diaspora, as it helps to unravel the complexities that arise from migration and identity formation.

The Muslim Diaspora forms a part of the larger immigrant communities, and they are characterized by diversity, multiculturalism, and integration. The formation of Muslim communities in different parts of the world has led to the development of hybrid cultures, where migrants adopt new customs and norms in their host countries while still maintaining their original cultural practices. The acculturation process that arises from the interaction of migrant communities with the host societies has several implications on the development of identity and culture. Cultural studies are essential in bringing forth the interplay between

culture and identity in the Muslim Diaspora, and how different factors such as religion, language, and political ideology shape the sense of belonging and affiliation.

A critical aspect of understanding cultural studies applications on the Muslim Diaspora, is the role of Islam as a unifying factor in the different communities. Islam plays a critical role in shaping the worldview and identity of Muslims, and this has implications for cultural practices and beliefs. Muslim communities in different countries share several commonalities in terms of religious practices, which form a basis for bonding and cohesion. At the same time, there are variations in the way Muslim communities practice their religion, which reflects the diversity that exists in the Muslim Diaspora. Culture helps to understand how Islam influences the identity and cultural practices of Muslims in different regions of the world.

In the same light, the First chapter covered and argued the fluctuating and dynamic positions that rest on the current state of being a part of the diasporic narrative. The mentioned theories attempted to have a grasp over the reality that expected individuals to build themselves through. Ideally, the modern scene that correlates to the current perplexing position in the social structures, becomes a façade to tell elements of multiple natures. Which for the longest time, had concealed the realities that are existing as nothing less than barricades. The aforementioned obstructions only held the individuals from gazing at the possibility of conjuring a common ground. Where it will be a good way to re-establish the Islamic diasporic voices once more into the world. And by extension all the possible cultural crossings, that flow new levels of existence towards what can only be described as the fleeting coalescence.

The context of the Muslim Diaspora also has implications for social and political dynamics. Muslims in different countries have faced various challenges such as

discrimination, prejudice, and racism, among others. The perception of Muslims by the host society is usually influenced by several factors such as media representation, political ideologies, and prevailing social issues. Cultural studies help to understand how these factors shape the experiences of the Muslim Diaspora and how they impact cultural and identity formation. The study of culture is also instrumental in understanding the social dynamics within the Muslim communities, such as gender roles, family relations, and community structure.

The Muslim Diaspora have implications for policy formulation and implementation. Governments and non-governmental organizations working in the integration of migrant communities need to have a deep understanding of culture and identity. Understanding the factors, that establish their voices outside of the original structure. Which is meant to generate the imagery of home. As a result, the prospects it provides comes in the form of vital insights into the experiences of the Muslim Diaspora. And that helps in the design of policies that are sensitive to cultural differences and identity formation. Such policies seek to promote cultural integration, social cohesion, and respect for diversity.

The portrayal of the companions parallels their kin in the novel. The second chapter undergoes in depth the elements by which they strive to seek the references of relaying the constituent of their own hopes and dreams in this world. To see a world where a crossing is always possible through the understanding of cultural transnationalism. One of the key challenges of Muslim transnationalism is navigating the tensions between global and local identities. While Muslim transnationalism fosters a sense of shared identity among Muslims around the world, it can also create tensions with local identities. Some Muslims may feel torn between their global Muslim identity and their national or local identity. This tension can be particularly acute for Muslims living in countries where their faith is a minority religion,

as they may feel marginalized or cast aside by the dominant culture. Muslim transnationalism is a complex and multifaceted phenomenon that reflects the connections and relationships that exist between Muslim communities around the world. It is driven by a sense of shared identity and purpose, and facilitated by globalization and digital technologies. While it presents both opportunities and challenges for Muslim communities. It has the potential to foster greater solidarity and collaboration among Muslims and contributes to a more peaceful world. As the final note in Lady Evelyn Zainab Cobbold's diary "Pilgrimage to Mecca 1934". Remarking how her journey towards the Holy City of Mecca had made the best experience for her to envision a new beginning, through her contact with what can be described as the height of Islamic cultural practices which is the Pilgrimage to the Holy site of Mecca.

"Time Cannot rob me of the memories that I treasure in my heart, the gardens of Medina, the peace of its mosques, the countless pilgrims who passed me with shining lights of faith.....what have the past days held out but endless interest, wonder and beauty?"

"To me, an amazing world has been revealed" Mount Cottage – April 21st.

Taking everything into account, culture studies as a modern approach provides an interdisciplinary insight that helps in understanding various aspects of human civilization, including the Muslim Diaspora. It enables us to comprehend the complexities that arise from migration and identity formation, the role of religion in cultural practices, the social and political dynamics that impact Muslim Diaspora experiences, and the implications of culture studies on policy formulation and implementation. The spread of its universal message is critical in promoting mutual respect and understanding between different cultures and communities. Which is vital in creating a more harmonious and integrated global society.

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