

Cultural Expatriation in Sandpiper

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Summary:

Ahdaf Soueif's tale "Sandpiper," which is situated in an atmosphere of "transcultural" writing, describes the social and cultural relocation and instability that a western woman goes through in a milieu where men predominate. This provides a strong foundation for examining important topics like gender discrimination, ethnic disputes, and regional displacement. The phrase 'contact zone' was very subsequently developed, although its underlying concept is transformation. Pratt states that "pertains to the area of imperial confrontations, that represents the area where culturally and geographically disparate individuals meet and form permanent relationships. These relationships are typically marked by severe unequal treatment, force, and unsolvable struggle" (1992, 6).

In the works of novels written by Egyptian author Ahdaf Soueif, she has frequently discussed how comfortable she feels articulating oneself using the English as a cultural representational language. A keen curiosity in gender categories and societal problems allows Soueif to portray the shifts and advancements of the character's conventional social norms that show an orientation toward contemporary, broadly held principles. Multicultural associations, along with her illustration of conventional multicultural principles and the unavoidable appearance of interactive anxieties, are deeply tackled as fundamental concepts in her writings. The distinctive element of Soueif's writing approach is attributed to its creative constructing, which blends Arab and English circumstances, protagonists, and

speech patterns to create a distinctive style that is appreciated by Shanneik (2004, 1).

The present work aims to explore creative techniques by demonstrating how linguistic elements facilitate the comprehension of significant artistic concepts and related topics that underlie a piece of writing. But first, a brief description of the type of writing at present is necessary before we look at these characteristics. Each story in this book emphasizes the idea of exile and the importance of being aware of oneself in a similar way.

As with many of the author's tales, "Sandpiper" revolves with the 'otherness' associated with gender identity and culture, with a woman's relationship to her Egyptian spouse failing partly due to her being too Western regions. Existing outside of her homeland, she is experiencing a loss of both belonging and culture; this is a recurring issue that appears in the vast majority of her works of fiction. As Darraj notes in an extremely insightful analysis of the author's blended seeing, "a number of Soucif's protagonists are dragged between the negatively charged factors of the two cultures, but only attain harmony when they manage to create toward an environment for themselves throughout the context of that social connection" (2003, 1).

The narrative centers on an Englishwoman who marries an Egyptian and lives in Egypt, but who regrettably finds it difficult to "establish off an area" for herself. For the benefit of their newborn kids, she has decided to remain behind because their attraction has been impeded by their differences. despite of her country of origin, a character's feelings of disappointment and relocation, as well as the distance in between, structure Soucif's universe of "Sandpiper," which goes beyond national boundaries. As a symbol of "cultural adaptation," the concept has grown in popularity among authors from various cultural backgrounds. In this regard, Trabelsi argues, "it is as if the circumstance of displacements (those who survive within two

separate environments) encourages transcultural authors to reexamine their backgrounds of birth by their fundamental challenging of their connections with their physical being, beliefs, rituals, dialects" (2003. 44).

This leads us to an initial decision that clarifies the narrative's fundamental framework: the selection of "viewpoint," also known as "speech" Unfortunately, the current analysis does not exactly follow the widely discussed by Fowler-Uspensky point of view, which is essentially a combination of the four elements that underlie the four panes of point of view: (i) political, (ii) time-based, (iii) geographical, and (iv) psychological point of view. For now, though, a quick overview of these layers is necessary (Fowler 1986; Uspensky 1973) . The conceptual framework defines the first of these classifications, philosophical viewpoint view, as a collection of beliefs and principles that are expressed in the text's vocabulary through any number of the elements listed below: writer, the storyteller, or personality. On the contrary conjunction, the momentary point of view depends on how time is portrayed in the story and on literary techniques like retrograde, memories, skip ahead, recurrence and other tools that illustrate associations linked to the duration series (1980, 36–37); Genette also described time-related connections in which instances are presented in the opposite order that they happen; once more, among the most convincing research works on storytelling discourse. Thirdly, the geographical component might depict the real-world spot or point of view that the text produces. This naturally advances to the emotional point of view, the final plane, which mirrors the writing's focalized points of view. This refers to any explicit allusion to the ideas, beliefs, and feelings of the focalized personality as well as the adoption of language that indicates a personal point of view.

From a geographical and emotional point of view, the denominators, "perspective," effectively represents the recurring interactions between both levels. Still, the examination of viewpoint carried out here provides use of a variety of connected

linguistic concepts and different frameworks established in significant products that are more closely linked to the medium of interpreting considered in this research. This is considering 'Sandpiper' is composed in first-person narration, an approach of storytelling appearance in which as Stanzel indicates, "a double point of view among the storyteller and the protagonist is less probable arise." (1984, 220). Returning to the statement's point of view, Prince describes it as the "mental or intellectual attitude with respect of which the narrating scenario and incidents are depicted." (1987, 73), Comparably speaking, Verdonk defines viewpoint as " the dominant awareness under that filtering readers interpret what occurs of the tale." (2002, 40), this leads to an additional differentiation across "inner" devices and "outside" points of view. In contrast to the earlier, which "only describes an individual's observed acts," the last type gives the reader access to "ideas, values, intuitions, or feelings" (van Peer and Pander Maat 2001, 222). While the written work primarily focuses on the inner point of view, with its "beneficial" and/or "harmful shade," as defined by Simpson (2004, 124-5), the actions and mental state of the protagonist are also evaluated from a viewpoint that illuminates their emotional built in both temporal and spatial terms.

Nonetheless, the theoretical framework surrounding the term "point of view," which is frequently characterized as a deceive tool utilized by stories by authors, stems, from its two closely related meanings: what is seen and what is perceived, or what is "psychological, passionate, and even philosophical regards," to borrow Verdonk's phrase (2002, 29). Nevertheless, as viewers of stories, we evaluate what we are reading subjectively because we draw from and apply our preconceived notions, fundamental values, and convictions.

In order to emphasize narrative pattern characteristics associated with "Sandpiper," a discourse that uses a first-person storytelling style, this paper centers on Verdonk's (2002) concept of perception. The reader is thus able to listen in to the narrator's

stream of ideas ostensibly absent authorial intervention, as this latter point itself denotes subjectivity. Stated differently, the reader is privy to the character's inner workings even if everything is evidently pre-planned. The reader is given the sense that the character's representations of the external environment to others are directly accessible to them through decisions made regarding how the character's innermost thoughts are presented.

An addresser offers knowledge to an addressee in this type of conversation, and since the addressee cannot be found in real life, "a type of second-person space emerges and the reader's attention enters in to complete it, and consequently situated as a participant in the imaginary world" (Verdonk 2002, 34). However, on a more profound level of understanding and the elements that give rise to the written material, of which the reader is an essential part, "get involved completely in the formation of the portrayed world of the work" (Bakhtin qtd. in Holquist 1981, 253). Therefore, by taking on a contextual role and the same point of view as the narrated voice, the reader joins the "interactive triangular." In reality, the linguistic devices the author uses to shape the text are what enable a literary work to adhere to this structure of organization. With the help of these elements, the literary work takes on new significance and is imbued with conceptual, interpersonal, and historical undertones. Accordingly, "language as conversation conveys, by additional framework, the responsibilities and conditions of the relationships among individuals which it supports" (Fowler 1986, 70).

The content's use of words to draw attention to divisions beneath the larger heading of "point of view" is brought into focus by its analysis. From the opening line, "Outside, there is a path," we are immediately shown the development of an imaging scene which deals with deceptive grounding via a storytelling structuring. By using unfavorable modality highlighting, which is a feature that defines inside point of view, the narrator who we would characterize as having a keen sense for detail

invites her readers to imagine themselves in the situation. According to Simpson, "the narrator's appearing ambiguity concerning what has been going on" surrounding him is highlighted by gray shadowing in first-person storytelling. The storyteller, who we would describe as having an acute awareness of details, urges those who read it to put themselves in the scenario by employing negative technique pointing out, a quality that indicates inner the perspective of viewpoint. According to Simpson, gray shadow in first-person narrative emphasizes "the narrator's seeming uncertainty regarding what has been going on" around him. "A result of this one," he keeps going, "is that the narrative prefers to depend on the narrator's evaluation of the outside presentation" (2004, 127). In 'Sandpiper', the first paragraph gives us a subjective description of the narrator/character's place of residence, or more precisely, how they perceive it:

Outside, there is a path. A path of beaten white stone bordered by white wall - low, but not low enough for me to see over it from her White sands drift across the path. From my window, I used to see patterns in their drift. On my way to the beach, I would try to placemy foot, just the ball of my foot, for there never was much room, on those white spaces that glinted flat and free of sand. I had an idea that we did not desire a single grain of dust being carried by an invisible air that shifted its path due to me; I wanted the motifs on the rock to be created solely by the environment. Attempting to figure out an association I developed myself would be pointless It was not simple. Finding an additional open spot to place another foot, until the naked toes of one foot are balanced on the heated rock. It was quite a while before we arrived at the path's end. Next comes the shoreline section. Finally, the sea. (Soueif 23, 1996).

With its keen describes that enable the reader to imaginatively rebuild the entire scenery, Soueif gives two written descriptions of the setting of the narrative, in which "[...] the told world comes alive clearly to existence" (Louwerse and Kuiken 2004,

170) (Leech and Short 1981, 83-4), but on the other hand, a scene that suggests a separation from the storyteller. We prefer to develop particular views depending on the personal description of the narrator's and the largely unnamed character's surroundings, which leads us to conclude that, right from the story's first words, we are dealing with somebody who is careful. We are able to make inferences about the narrator's true state in the area where she lives because of her detailed descriptions of her surroundings and local position. It is reasonable to argue that the utilization of texts of the story form has two purposes. Firstly of all, it enables readers to experience what the character experiences rather than just seeing it. Furthermore, and this is something that might be added later, readers are placed as active players in the imagined realm that the storyteller lives in.

Currently, as Simpson notes, "to guide every line of growing explanation inside the distinctive viewpoint of the initial-person the storyteller," the environment of the narrative is introduced through a series of "anticipated components," (2004, 63) , including "outdoors, through my window, on my route towards the sea." In this instance, not merely is the storyteller defining her own direction, but she is also orienting the reader as well, who is definitely at one end of the "communicating pyramid." One way to demonstrate the reader's involvement in the character's imaginary world is to ask a question straight to them, without any authorial guidance, as in "What exactly sense would occur in attempting to interpret the sequence that I had initiated?" may serve as one example of this linguistic proof of the reader's involvement in the imaginary realm of the protagonist. The phrase "It was not easy" serves as further evidence of this viewpoint change. It prompts a response right away: What was difficult? Is it the prior shifting of the sand grains' trajectory? Or does the statement that follows convey the character's struggle to keep both of his feet on the ground? until one is immersed literally in the atmosphere, one is unable to accurately tell. The two broken structures at the end of

the first sentence support this interpreting: "And then the stretch of beach. And then the sea" (Soueif 1996,23) If it is possible to argue that the writer's intentional use of elliptical as a structural device—which suggests a common body of knowledge and/or personal experience with the addressee—reflects the writer's attempt to involve the person receiving the message in the process of perception. It seems like the reader is being invited, if not coerced, to grant the character's confession for becoming a direct participation and legitimate contributor to the story.

In actuality, the writer's projection of the narrator character is what reflects the topic of dislocation, in a sense, positioned beyond the framework of describing and supported by an unidentifiable 'here', but deictically clarified (Simpson 2004, 28). The copulative composition that creates the narrative's introductory sentence additionally identifies the aim by depriving it of any sort of independence.

Now let's talk about how the narrator/character thinks, feels, responds, and interacts with readers and everything surrounding her. The rules that reader must follow in return and dive right in as members in the imaginary universe are outlined in the opening paragraph. While it can be said that someone reading is originally predicted to understand the literary and linguistic purpose of the sentences used throughout the written material, the circumstances and rational meanings—which readers may not actually be familiar with—should be interpreted in order to facilitate the recovery of a specific interpreting. This is due to the fact that readers cannot physically see the locations denoted by "here," nor can they understand the meaning of "tiny" in the context of verb tenses or the adverbials "now," "yesterday," and "[...] years ago." Readers are, after everything else, clearly outside of close contact with the actual individual refers and "my." This type of initial literary uncertainty and geographical distance, along with the primary subject of ethnic displacement reduced via a refreshingly feminine westerners speech that challenges discrimination in the East, is likely what encourages readers to take on an activity

that will bring them closer to the written material and its storyteller. Whenever Seyhan describes it as having the capability to "educate the reader to the influence of words, its capability to identify distinctions between cultures, and its duty for reacting imaginatively to cultural difference," (2000, 73) he is most likely referring to this.

The story maintains the writing style of the author the entire time. The last few sentences of the short narrative read like a reading of the last paragraph, which makes obvious attempts to highlight the character's dislocation. Now we're going to compared the passage's final sentence with the first few sentences of the aforementioned storyline:

But what do the waves know of the massed, hot, still sands of the desert just twenty, no ten feet beyond the scalloped edge? And what does the beach know of the depths, the cold, the currents just there, there do you see it? where the water turns a deeper blue. (Soueif 1996, 36)

The reader keeps being in close contact to the character's point of view in this instance, but it occurs more explicitly in the format of an usual addresser/addressee negotiation, as the narrative makes clear. This is demonstrated by the questioning shapes, the voice of unease in "just twenty, no ten feet," the use of the second-person pronoun "you" as a receiver, and the continual use of the geographic location semantic "there," which has essential associations of travel distance, i.e., far from the narrative's perspective. Many of these elements may contribute to the content's consequences, as they determine the listeners as perceivers.

Further speculation is now possible with an in depth examination of the complete text. The cyclical structure of "Sandpiper," is largely established by the unrestricted position adverbial "outside" and resounded in the last sentence by a different undefined existence adverbial, "there," both of which, in a sense, serve as indicators of the narrator's distance away from and confusion of the world she imagines.

Beginning with the first paragraph, readers are thrust into the narrator's head to see what she is thinking as they develop, moving forward and backward. The different levels of distance between the character's history and current situation cause readers to feel as though they are riding a swinging object. We are given "[...] a description of the connection between the world of images and it's the viewer, who attempts to understand and analyze it" throughout, rather than only being supplied with a direction in space (Leech and Short 1981, 84). Because what the heroine observes and what she thinks do not always align, we as readers should be aware of this relationship. In keeping with storytelling norms, readers rely on the character's senses to observe the world, even as they use their personal understanding of the world to grasp what is written.

This encourages them to take on an existence in the fictitious world. Despite the fact that the narrator's universe in "Sandpiper" relies on a variety of temporal connections (now, twelve years ago, eight years ago, six years ago, etc.), all of which follow the narrator's point of view, the reader stays on course and is urged to recreate the time assumptions by doing so. This to-and-fro motion is definitely a conscious stylistic choice.

According to Trabelsi's article about Soueif, "Flashbacks artistically enable storytelling to express the conversational relation of the past and the future, of a historically anticipated pure actually witnessed degradation" (2003, 8). Actually, modal verbs, a change in tense between the current moment, previous, and habitual past, as well as place and moment definers, are some ways to represent this type of act of contemplation. The text in question evokes in the reader an impression of accessibility, unity, and attention to detail of sight for the regular, despite being a short narrative with a relatively smaller perspective than a work of literature. "Soueif tricks its impact on drama to provide each episode an impression of timeliness to its maximum extent" (Porteous, 1991:11). Although this immediacy is occasionally

separated from the verbal immediacy of "now," it originates from the same mental discourse that the present shares. Sample statements taken from the (numbers denote sections) are as follows:

.-Outside, there is a path

-I used to sit where the water rolled in, rolled in, its frilled white of Lusedg at the sand, withdrawing to leave great damp half-moons darker,.

-I used to sit in the curve and dig my fingers into the grainy, compact and feel it grow wetter as my fingers went deeper and deeper till the rippling, frothing rush of white came and smudged the edges of the burrow I had made.

-I lean against the wall of my room and count: twelve years ago, I met Eight years ago, I married him. Six years ago, I gave birth to his child

-For eight summers we have been coming here, to the beach-house we of Alexandria.

Considering the phrases that introduce the story's several paragraphs makes us immediately conscious of how crucial the time/place element is to the text's structure. Combining them tends to create a sequence of swings among a "present" state characterized by inflation of hopes and a "past" that enhances hopes. An "emotional elevation to the repetitive content" (Leech and Short 1984, 247) is achieved by a dividing yet combining component of recurrence within and among sections, as in the sentence that follows:

[...]there is a path. A path of[...]

[...] and then. And then...

[...]rolled in, rolled in

To love him [...]. To love him [...]. To love him [...]. To love this new hins I lie down on the bed... Lying on the bed

[...] his name [...] his name [...] his name

[...] knows nothing [...] knows nothing

Although it may seem unprofessional and disjointed to put down the opening phrases of every sentence in the narrative in this way, a careful examination of those mentioned phrases reveals the type of mental growth that the protagonist experiences. From start to finish, we are inclined to see the story's structure as a display of powerful feelings that builds to the climactic event. As Slate-Liggett (2003, 52) puts it, "[...] we glance into an extremely intimate component of the female brain." Therefore, we are given access into the brain and world of the largely unidentified personality to witness her sense of relocation and anger in a world that she believed she was able to adapt to but that, on the other hand, rejected her. This is done through the metaphorical description, migrant shorebirds, which serves as a the background device to the spatial Being of the story's human counterpart, as well as the author's passionate sound at the end of the passage regarding the only referred to real life.

Here, Soueif highlights how her character's thinking is always projecting overlapping ideas and impressions. The narrator's situation is best understood when frequent imagery of the location "the border of the nation" and temporally "years ago" are combined. We must still emphasize the greater impact of the a turning point of communities, "a dialogue that grows from spoken language to deeper concerns related to cultural interaction and assertion" (Trabelsi 2003, 6), even though there are the links to dates and locations definers, or what Nash refers to as "structure pegs" (1987, 36), such as: "now, yesterday, after, that summer, many years ago, twelve/eight/nine/six years ago, here, into Africa, in Cairo, in Alexandria, at the border of the continent." nevertheless recognize the commonality of the issue, as well as an easing of goals that truly finishes in sentence 31 in which the main character realizes the core of her tragedy. The narrative is told over a period of 12 years,

My foreignness, which had been so charming, began to irritate him. My inability to remember names, to follow the minutiae of politics, my struggles with his language, my need to be protected from the sun, the mosquitoes, the salads, the drinking water. He was back home, and he needed someone he could be at home with, at home. (Soueif 1996, 33)

A climactic time of realization accompanied by a hint of ambiguity is obvious. the individual who faithfully assumes an attitude of a viewing/perceiving status, is subsequently addressed directly by the narrator. The reader must mentally respond to the full list of household tasks, whether verbal or alternatively, beginning with the failure to recall identities and moving on to the specifics of daily life, such as the desire to get away from the sunlight, the mosquitoes, the slaw, and ultimately the water to consume. The authority of this multicultural tension, which ultimately causes hopes to deflate, is both a cause and an effect of everything mentioned above. This kind of duality is highlighted in a societal narrative that contrasts Egyptian woman with foreignness and femaleness with maleness. This is supported within the written work by recurring visuals, linguistic repetitions, and localized Arab culture rather than English, which effectively opens up worlds outside of the text.

When examining the text, one's focus is more drawn to another illuminating aspect of the author's style, which is that the story changes the telling character's perspective on the world about her. Everything happens as it should, but as readers, we are supposed to deduce the character's fears and feelings of anxiety based on how she sees and responds to her surroundings. The contrast of the text's opening and closing paragraphs—the former's slightly ambiguous but hopeful tone of voice, and the latter's incomprehensible and hopeless tone—is an excellent illustration.

Fludernik observes that a prominent characteristic of late 20th-century fiction is that "late 20th century present-tense writings, especially short narratives, are created in the reflection technique and consequently focus on the inner world of the main character" (2003, 125). In this instance, the author actually combines the narrator's emotional state with her inner attitudes via spoken word.

The water is viewed in this way by the author of "Sandpiper," a visual that represents a feeling of separation and detachment. Here, readers are compelled to consider the narrator's appeal in the story's last line (see above), where the feeling of detachment is at its height.

Despite being founded on a detailed description, the imagery of the water has a gloomy aspect; it is a foreign image that conveys a sense of ambiguity, anxiety, dread, and confusion. Linguistic items include spoken languages, feet, hand and nibbles. scream, snakes—which are associated with negativity—are everywhere. Additionally, readers—who are already seen as part of the imaginary universe of the character—must emotionally respond in line with this imagining. Additionally, the present tense, forward-thinking, and frequent use of "now" are all prevalent textual features that highlight the tension inherent in gender and cultural differences by reflecting not only the linguistic urgency of occurring but also, more crucially, the immediate nature of what is happening.

Conclusion

This paper has proposed a style of "viewpoint," a prominent narrative characteristic in Ahdaf Soueif's "Sandpiper." When seen in connection with the lexical structuring of "viewpoint," the writer's adoption of narrating to portray the written work and the nature of the "other," as well as the ensuing ability to integrate the reader into the

story's fictitious world through spoken language, are significant. In order to do this, the aforementioned analysis has embraced Verdonk's (2002) model of narrative framework, which emphasizes the reader as an essential member in the argument and, as a result, suggests one of the potential methods for interpreting a work of fiction. This has been made clear by looking at some of the linguistic and environmental elements of "Sandpiper" by Soueif. A thorough examination of the text's linguistic features has allowed for the use of language's expressive ability to illustrate not just what is being said but also how a tale is told. A deeper interpreting that increases questions about the sense of self and stance of the narrator, of the "other," has undoubtedly been made possible by focusing on the concept of "viewpoint."

At the same time, it has demonstrated a more immediate incorporation of the reader, who enters in into becoming an integral component of the "communicating rectangle," a second-person location in the text's world. The literary descriptions examined in this study guarantee the reader's mental and social harmony with the character in her life, in addition to their bodily involvement in the imaginary world; both, in a sense, occupied a portion of the text's portrayed universe. In the setting of 'transcultural' writing, issues like instability, relocation, and dissatisfaction might be most effectively portrayed. Therefore, "transculturation" represents an influencing factor that creates a combination of cultural challenges, textual/contextual/cultural significant characteristics, authors' worries, and, ultimately, audiences' reactions. The primary source of interpretation in a literary book is its word constructions, which are used to understand all of this.

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الاغتراب الثقافي في قصة طائر الرمل

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الكلمات المفتاحية: الاغتراب، التحول الثقافي، سوف

الملخص:

حكاية أهداف سوف "الطيوطي"، التي تدور أحداثها في جو من الكتابة "العابرة للثقافات"، تصف النقل الاجتماعي والثقافي وعدم الاستقرار الذي تمر به المرأة الغربية في بيئة يهيمن عليها الرجال. وهذا يوفر أساساً قوياً لدراسة موضوعات مهمة مثل التمييز بين الجنسين، والنزاعات العرقية، والنزوح الإقليمي. تم تطوير عبارة "منطقة الاتصال" لاحقاً، على الرغم من أن مفهومها الأساسي هو التحول. يذكر برات أن "المواجهات الإمبريالية تتعلق بمنطقة المواجهات الإمبريالية، والتي تمثل المنطقة التي يلتقي فيها أفراد متباينون ثقافياً وجغرافياً ويشكلون علاقات دائمة. وتتميز هذه العلاقات عادةً بمعاملة شديدة غير متكافئة، وقوة، وصراع غير قابل للحل".