Journal of Innovative Research in Management and Humanities 7(2), 2026.
ISSN: 2141-8217.
https://journals.unizik.edu.ng/joirmah/about

Beyond Borders: Identity, Migration, and Belonging in Abdulrazak Gurnah's *Gravel Heart*

(pp. 458-472.)

Adaobi Olivia Ihueze
Department of English Language and Literature,
Faculty of Arts, Nnamdi Azikiwe University, Awka,
Anambra State, Nigeria.
Correspondence email: oa.ihueze@unizik.edu.ng

Abstract: Contemporary migration has transformed the ways individuals negotiate identity, belonging, and cultural affiliation across national and transnational spaces. Rather than merely representing physical movement, migration entails complex processes of cultural adaptation, displacement, and identity reconstruction. This paper examines the dynamics of deculturation in Abdulrazak Gurnah's *Gravel Heart* through the theoretical framework of transculturalism, with particular emphasis on transculturation. It investigates how the novel's migrant characters navigate the tensions between their inherited cultural identities and the dominant cultures they encounter, asking whether migration results in the erosion, transformation, or reconfiguration of cultural identity. Through a qualitative textual analysis, the study demonstrates that deculturation in *Gravel Heart* does not signify the complete loss of one's cultural heritage; rather, it involves the selective abandonment, negotiation, and redefinition of cultural practices in response to new social and cultural environments. The analysis further reveals that this process often generates psychological distress, alienation, and identity fragmentation, while simultaneously creating opportunities for the emergence of hybrid identities and transcultural belonging. The paper argues that Gurnah presents cultural "in-betweenness" not as a condition of cultural deficiency but as a dynamic space where migrants continuously negotiate multiple identities. It concludes that transcultural hybridity provides a more sustainable framework for understanding migrant

©Copyright 2026 by the author(s)

experiences than rigid notions of cultural assimilation or cultural loss, thereby contributing to contemporary debates in postcolonial migration studies and transcultural theory.

Keywords: transculturalism, transculturation, deculturation, migration; identity, belonging, hybridity.

INTRODUCTION

Migration has remained one of the defining features of human history, shaping societies, cultures, and identities across geographical and political boundaries. In contemporary discourse, migration extends beyond the physical movement of people from one location to another; it encompasses the complex processes through which individuals negotiate new social realities, reconstruct identities, and redefine their sense of belonging. As Salman Rushdie (2002) observes, "the distinguishing feature of our time is mass migration, mass displacement, globalized finances and industries" (p. 425). Rushdie's observation captures the realities of the contemporary world, where migration has become an enduring feature of globalization and a central concern of postcolonial literature.

The unprecedented scale of migration during the twentieth and twenty-first centuries can be attributed to several historical, political, and economic developments. The aftermath of the Second World War, the collapse of European colonial empires, and the subsequent migration from former colonies to metropolitan centres fundamentally reshaped global demographic and cultural landscapes (Moslund, 2010). Likewise, the emergence of authoritarian regimes, political instability, technological advancement, and economic globalization accelerated transnational mobility (Frank, 2008). In the twenty-first century, migration is further driven by armed conflicts, environmental degradation, climate change, terrorism, economic inequality, educational opportunities, and family reunification. Consequently, the contemporary world is increasingly characterized by fluid identities and shifting notions of home, nation, and belonging.

Among those who have experienced migration are numerous intellectuals and literary figures whose personal histories of displacement

©Copyright 2026 by the author(s)

have profoundly influenced their creative works. A notable example is Edward Said, whose displacement from Palestine informed his influential theorization of exile, identity, and postcolonialism. Living in the United States, Said consistently explored the psychological and cultural consequences of displacement while advocating for Palestinian cultural identity (Bove 2000). Similarly, Abdulrazak Gurnah's literary imagination is deeply rooted in his own experience of exile. Following the Zanzibar Revolution of 1964, Gurnah left Zanzibar for Britain as a refugee, an experience that has shaped the thematic concerns of his fiction. His novels consistently interrogate migration, memory, colonial legacies, displacement, and the persistent search for belonging across cultural and geographical boundaries.

The contemporary world is increasingly characterized by mobility rather than permanence. Advances in communication technologies, transportation, and globalization have transformed traditional understandings of place and identity, making movement an ordinary aspect of modern existence. As Moslund (2010) aptly observes:

> It seems that we are witnessing a massive international and transnational defeat of gravity, an immense uprooting of origin and belonging, an immense displacement of borders, with all the clashes, meetings, and negotiations reshaping the cultural landscapes of the world's countries and cities. (p. 2)

Moslund's observation emphasizes how migration simultaneously destabilizes established notions of identity while creating new forms of cultural interaction. Borders are no longer merely geographical demarcations; they have become symbolic spaces where identities are negotiated, cultures intersect, and new forms of belonging emerge. Within this context, migration is not simply a movement across territories but a continuous negotiation between memory and adaptation, homeland and hostland, tradition and modernity.

These concerns constitute the central thematic focus of Abdulrazak Gurnah's *Gravel Heart*. Unlike many migrant narratives driven primarily by economic aspirations or political persecution, Salim's migration is motivated by profound emotional and psychological displacement. Growing up in a fractured household in Zanzibar, Salim experiences silence, shame, and

©Copyright 2026 by the author(s)

emotional alienation long before he physically leaves his homeland. His relocation to London represents not merely geographical movement but an attempt to escape unresolved family trauma and reconstruct his fractured identity. However, the promised space of liberation proves equally complex, exposing him to experiences of racial marginalization, cultural alienation, and existential uncertainty. Rather than offering definitive belonging, migration complicates Salim's understanding of home, selfhood, and family.

The novel is structured into three interconnected sections that mirror Salim's evolving identity. The first section recounts his childhood in Zanzibar and introduces the family tensions that shape his emotional life. The second follows his migration to London, where expectations of freedom are gradually replaced by loneliness, disillusionment, and cultural estrangement. The final section chronicles his return to Zanzibar following his mother's death and his subsequent return to Britain, symbolizing the cyclical nature of migration and the impossibility of returning to an unchanged home. Throughout the narrative, Gurnah portrays displacement as both a physical journey and a psychological condition, demonstrating that belonging is negotiated rather than inherited.

This paper examines *Gravel Heart* through the theoretical lens of transculturalism, with particular emphasis on transculturation and deculturation. Originally developed by Fernando Ortiz (1940) in his analysis of Cuban society, transculturation emerged as an alternative to the concept of acculturation by emphasizing the reciprocal and transformative nature of cultural encounters rather than one-sided cultural assimilation. The concept gained renewed scholarly prominence during the cultural turn of the 1990s, particularly through the work of Wolfgang Welsch, whose theory of transculturality challenged essentialist notions of homogeneous and bounded cultures (Welsch 2001). From this perspective, cultures are dynamic, interconnected, and continuously transformed through interaction rather than existing as isolated entities.

Transculturalism therefore provides a productive framework for understanding the cultural negotiations experienced by migrants. It encompasses three interrelated processes: acculturation, deculturation, and neoculturation. Acculturation refers to the acquisition of cultural practices associated with a host society, while neoculturation denotes the emergence

©Copyright 2026 by the author(s)

of new cultural forms resulting from intercultural encounters. Deculturation, however, concerns the gradual weakening, abandonment, or displacement of elements of one's original culture as individuals adapt to dominant cultural environments. Rather than representing complete cultural erasure, deculturation often involves selective modification and renegotiation of cultural identities.

Within this framework, the present study addresses the following questions: To what extent do the migrant characters in *Gravel Heart* experience deculturation? How does migration influence their cultural identity, psychological well-being, and sense of belonging? Does migration result in cultural loss, or does it generate hybrid identities that transcend rigid cultural boundaries? These questions are particularly significant because Gurnah's fiction consistently resists simplistic narratives of assimilation or cultural preservation, instead portraying identity as fluid, negotiated, and relational.

Berry (1997), as cited in Pilar and Udasco (2004), defines deculturation as a condition in which individuals become disconnected from both their heritage culture and the dominant culture, resulting in profound identity disorientation. Similarly, Kunene (1971) conceptualizes deculturation as

> ...the process whereby, at the meeting point of two cultures, one consciously and deliberately dominates the other and denies it the right to exist by questioning its validity as a culture, denigrating it, making its carriers objects of ridicule and scorn, and thus finally leading to its questioning by the very people whom it has nurtured and given an identity and positive being. (P. xi).

While these definitions emphasize the disruptive consequences of cultural domination, Gurnah's *Gravel Heart* complicates such formulations by illustrating that migrants rarely experience complete cultural erasure. Instead, they inhabit liminal spaces characterized by cultural negotiation, hybridity, and multiple belongings. Salim neither fully abandons his Zanzibari heritage nor entirely assimilates into British society. Rather, he occupies what Homi Bhabha (1994) describes as a "Third Space," where identity is continually reconstructed through transcultural encounters.

©Copyright 2026 by the author(s)

Accordingly, this paper argues that *Gravel Heart* presents migration as a transformative process that transcends national and cultural borders while simultaneously exposing migrants to emotional fragmentation, identity crises, and psychological trauma. Yet, rather than culminating in cultural loss, these experiences foster hybrid identities that challenge essentialist notions of culture and belonging. Through Salim's journey, Gurnah eventually demonstrates that identity is not rooted in a single homeland but is continuously negotiated across multiple cultural, historical, and geographical spaces.

Aspects of Deculturation in *Gravel Heart*

One of the most compelling dimensions of Abdulrazak Gurnah's *Gravel Heart* is its exploration of the cultural and psychological disorientation experienced by migrants as they negotiate unfamiliar social and cultural environments. Gurnah demonstrates that migration extends beyond geographical relocation; it involves thoughtful transformations of identity, memory, and cultural belonging. Through Salim's experiences in London, the novel illustrates how migrants confront the complexities of adapting to a new culture while struggling to preserve aspects of their inherited cultural identity. This tension between adaptation and cultural preservation constitutes one of the central manifestations of deculturation.

The initial phase of migration is frequently accompanied by culture shock, a phenomenon extensively examined in intercultural communication and migration studies. Oberg (1960) defines culture shock as the anxiety and sense of disorientation experienced when familiar social cues, customs, and cultural practices are replaced by unfamiliar ones. Similarly, Adler (1981) regards culture shock as a transitional psychological process that challenges an individual's assumptions about identity and belonging, while Furnham and Bochner (1986) describe it as the stress arising from the inability to interpret or respond appropriately to the behavioural norms of a new cultural environment. Rather than being merely a temporary emotional response, culture shock often marks the beginning of a broader process of cultural negotiation that may culminate in acculturation, transculturation, or deculturation.

©Copyright 2026 by the author(s)

Salim's arrival in London vividly exemplifies this experience. Having imagined Britain as a place of opportunity and fulfilment, he instead encounters a city that appears indifferent and even hostile to his presence. His uncle's optimistic portrayal of London contrasts sharply with the alienating reality that confronts him. Rather than finding a welcoming environment, Salim is overwhelmed by the pace, anonymity, and competitiveness of metropolitan life. The city becomes a symbolic space in which his previously stable sense of identity is destabilized, compelling him to question both his place within British society and his relationship with his Zanzibari heritage. This emotional disorientation is evident in Salim's recollection of his first days as a college student:

> "…I started college. I made my way there in fear and trembling. London terrified me so much… I felt as if the city despised me, as if I were a tiresome and timorous child who had wandered unwelcome out of the dust and rubble of his puny island shanty into this place where boldness and greed and swagger were required for survival. (Gurnah, *Gravel Heart*, p. 61).

This passage encapsulates the psychological consequences of migration. The personification of London as a city that "despised" him reflects Salim's profound feelings of inadequacy and exclusion. His comparison of himself to "a timorous child" emphasizes his vulnerability, while the contrast between Zanzibar and London illustrates the unequal power relations embedded within postcolonial migration. London symbolizes modernity, economic power, and cultural dominance, whereas Salim perceives himself as originating from a marginalized colonial periphery. Consequently, his migration involves not only physical displacement but also the internalization of feelings of inferiority and unbelonging.

From a transcultural perspective, Salim's experience demonstrates the complex interaction between acculturation and deculturation. Padilla and Perez (2003) argue that acculturation involves maintaining aspects of one's original culture while simultaneously acquiring the values, behaviours, and practices of the host society. However, this adaptive process often coincides with deculturation, whereby certain cultural traditions gradually diminish or are abandoned altogether. Importantly, deculturation should not be understood as the complete erasure of cultural identity but rather as the

©Copyright 2026 by the author(s)

selective weakening or displacement of particular cultural practices under the influence of a dominant culture.

Gurnah illustrates this process through Salim's gradual abandonment of his religious practices after settling in Britain. Raised within a Muslim household in Zanzibar, daily prayer had been an integral component of his personal and cultural identity. Yet the demands of his new environment, coupled with the pressures of adaptation and isolation, led him to neglect this practice. His abandonment of regular prayer signifies more than religious laxity; it reflects the subtle erosion of cultural habits that once anchored his identity. In this respect, Salim embodies the psychological tensions experienced by many migrants who find themselves suspended between the expectations of their homeland and the realities of life in the host country.

The implications of this cultural transformation become particularly evident following the death of Mr Mgeni, a fellow migrant who functions as both mentor and father figure to Salim. When Mr Mgeni's wife asks Salim to recite prayers that would evoke her husband's homeland and upbringing, Salim realizes the extent of his cultural disconnection. Unable to remember the appropriate Islamic funeral prayers, he recites *Surah al-Fātiḥah* and *Surah al-Ikhlāṣ*, believing that these would suffice because he assumes Mr Mgeni himself may not have remembered the formal prayers. This moment powerfully symbolizes the subtle effects of deculturation. Salim has not abandoned Islam entirely; rather, prolonged exposure to a different cultural environment has weakened his familiarity with important religious traditions that once constituted a central aspect of his identity.

This episode further demonstrates that deculturation in *Gravel Heart* is neither complete nor irreversible. Salim's ability to recite portions of the Qur'an indicates that his cultural heritage persists, albeit in fragmented form. His partial remembrance reflects what transcultural theorists describe as cultural hybridity, a condition in which migrants neither fully retain their original culture nor completely assimilate into the host society. Instead, they inhabit an intermediate cultural space characterized by negotiation, adaptation, and continuous identity reconstruction.

Moreover, Salim's fear of becoming "diminished" like Mr Mgeni underscores the psychological costs of deculturation. Mr Mgeni represents a

©Copyright 2026 by the author(s)

migrant who has spent decades in Britain yet remains emotionally disconnected from both his homeland and his adopted country. His life illustrates the dangers of cultural estrangement, serving as a cautionary figure whose fractured identity foreshadows the emotional consequences of prolonged displacement. Observing Mr Mgeni's loneliness intensifies Salim's anxiety about losing his own cultural roots, revealing that deculturation often generates feelings of guilt, nostalgia, and identity fragmentation rather than seamless assimilation.

Therefore, Gurnah presents deculturation as a gradual and deeply psychological process rather than a complete abandonment of one's heritage. Through Salim's experiences of culture shock, religious disengagement, and emotional alienation, *Gravel Heart* demonstrates that migration involves continual negotiation between cultural continuity and cultural transformation. The novel ultimately suggests that migrants do not simply exchange one culture for another; instead, they occupy a transcultural space where identity remains fluid, hybrid, and perpetually in the process of becoming.

Negotiating Identity beyond Borders

Although deculturation exposes migrants to the danger of cultural loss, *Gravel Heart* suggests that the process is neither absolute nor irreversible. Rather than completely abandoning their cultural identities, migrants occupy an uneasy space between the culture of origin and that of the host society. This liminal position produces psychological tension, yet it also creates opportunities for the emergence of hybrid identities. Consequently, Gurnah challenges binary notions of assimilation and cultural preservation by presenting identity as fluid, negotiated, and continuously reconstructed.

Salim's anxiety about remaining in Britain illustrates this dilemma. While he recognizes that returning to Zanzibar may force him to confront painful memories of his fractured family, he is equally reluctant to remain in London, where he experiences loneliness, uncertainty, and emotional detachment. He reflects, "But it leaves me torn about what to do, whether to stay or to go back to a life I find debilitating and which I fear will shrivel me

©Copyright 2026 by the author(s)

up as it did Mr Mgeni. I feel I need to go back to that incomplete life I live there…" (Gurnah, p. 254). This confession encapsulates the migrant's paradox. Neither homeland nor hostland provides complete fulfilment. Zanzibar embodies unresolved trauma and painful memories, whereas London represents alienation and perpetual unbelonging. Salim therefore exists between two worlds, belonging fully to neither. His experience demonstrates that migration is not simply a physical crossing of borders but an ongoing negotiation of emotional, cultural, and psychological boundaries.

Gurnah further illustrates the subtle mechanisms of deculturation through everyday practices. Shortly after arriving in London, Salim's uncle, Amir, and his wife, Asha, purchase an entirely new wardrobe for him without consulting his preferences. The gesture appears generous, yet it simultaneously communicates that his existing appearance is inadequate for life in Britain. Likewise, his inability to use a knife and fork becomes a source of amusement for the family:

> That evening I had my first ever encounter with a knife and fork... Uncle Amir laughed out aloud at my clumsiness while Auntie Asha suppressed her smiles. Even the children joined in with their giggles... I smiled too because even I knew about the unavoidable comedy of the knife and fork moment that initiated someone like me into the life of Europe. (Gurnah, p. 59).

On the surface, the episode appears humorous, but it symbolically represents the initiation of Salim into a new cultural order. Dining etiquette functions as a marker of civilization and social acceptance within the British context. By learning these practices, Salim gradually acquires the behavioural codes necessary for survival in his adopted society. However, this adaptation is accompanied by the implicit devaluation of his own cultural habits. The episode therefore illustrates how deculturation often operates through seemingly ordinary social interactions rather than through explicit coercion.

Amir attempts to justify this adaptation by insisting that learning European customs "is not about becoming a European stooge and giving up your culture" (Gunar p. 59). Yet his explanation reveals the contradictory

©Copyright 2026 by the author(s)

nature of assimilation itself. While he denies abandoning his heritage, his insistence on European behavioural norms reflects the internalization of colonial hierarchies that privilege Western cultural practices over indigenous ones. Kunene's (1973) critique of colonial cultural domination is particularly relevant here. He argues that colonial ideology encourages formerly colonized subjects to question the validity of their own traditions while embracing foreign cultural values as markers of civilization. Consequently, Gurnah demonstrates that deculturation frequently occurs not through direct force but through subtle processes of social normalization and cultural prestige.

This tension is further exemplified through the character of Mousa, the restaurant owner for whom Salim works. Although his birth name is Mousa, he introduces himself professionally as "Mark," believing that a European name will make customers feel more comfortable and increase the success of his business. The renaming of the self represents one of the most profound manifestations of deculturation because names embody history, memory, religion, and communal belonging. By replacing Mousa with Mark, the character symbolically suppresses aspects of his cultural identity in favour of social acceptance within British society. His experience illustrates how migrants often negotiate visibility and acceptance through strategic performances of identity. Kunene (1971) laments this phenomenon as one of the most destructive legacies of colonialism, arguing that colonial ideology gradually replaces authentic cultural identities with artificial substitutes. Gurnah echoes this concern by revealing how migrants internalize dominant cultural expectations, often unconsciously, until aspects of their original identity become fragmented or obscured.

Nevertheless, *Gravel Heart* resists portraying migrants solely as victims of cultural domination. Instead, Gurnah presents migration as a transformative process through which individuals continually recreate themselves. The migrant experience is characterized by uncertainty, loneliness, discrimination, and emotional instability, yet these experiences also stimulate self-reflection and personal growth. Through continual negotiation between memory and adaptation, migrants construct identities that incorporate elements of multiple cultural traditions.

©Copyright 2026 by the author(s)

As White (1995) argues, migrant literature frequently demonstrates how geographical displacement destabilizes inherited notions of selfhood while simultaneously creating opportunities for new forms of identity. This observation aptly describes Salim's journey. His migration to London transforms not only his external circumstances but also his understanding of family, belonging, masculinity, and personal responsibility. Although he initially views London as an escape from his troubled childhood, he gradually realizes that physical distance cannot erase psychological trauma. Instead, migration compels him to confront his past and reconstruct his identity through memory and reflection.

Salim's eventual return to Zanzibar reinforces this complexity. Rather than experiencing the anticipated comfort of homecoming, he discovers that he no longer fully belongs there. He remains emotionally distant from former acquaintances, spends most of his time with his father, and rejects Halim's offer of employment because of lingering resentment over his family's collapse. Ironically, the homeland that once defined his identity has become unfamiliar, while Britain remains a place of partial acceptance rather than complete belonging. His experience demonstrates that migration permanently transforms the migrant's relationship with both home and host society. Uncertainty consequently becomes one of the novel's defining emotional conditions. Rather than existing as a temporary stage of adaptation, uncertainty becomes a permanent feature of migrant existence. Salim continually negotiates competing loyalties, memories, and aspirations, revealing the impossibility of recovering a singular or stable identity after displacement.

This condition closely aligns with Homi K. Bhabha's theory of hybridity. Rejecting essentialist conceptions of culture, Bhabha (1994) argues that migrants occupy a "Third Space" where cultural meanings are continually negotiated rather than fixed. Identity emerges through interaction, translation, and transformation instead of remaining anchored to a single cultural origin. Hybridity therefore becomes a productive condition that challenges rigid distinctions between self and other, homeland and hostland. Salim's reflections illustrate this liminal existence, "...I thought I was drifting. I feared that word. I feared turning into one of England's

©Copyright 2026 by the author(s)

harlots, becoming accustomed to bondage. Perhaps it was time to go while I had the strength..." (Gurnah, p. 127).

His fear of "drifting" expresses anxiety about losing cultural certainty while simultaneously acknowledging that returning to an unchanged past is impossible. Salim inhabits Bhabha's "Third Space," where identity remains perpetually unfinished and continuously negotiated. His psychological distress arises not from inhabiting two cultures simultaneously but from his inability to locate a stable point of belonging within either. This dilemma reaches its emotional climax after Salim's return to Zanzibar. Despite reconnecting with his homeland, he recognizes that migration has irreversibly altered his sense of self. He consequently questions his own place within British society, "I should have stayed. What use was someone like me to this England?" (Gurnah, p. 261).

The question encapsulates the central paradox of migrant identity. Salim belongs neither entirely to Zanzibar nor completely to Britain. His identity exists beyond national boundaries, occupying an in-between space where belonging is continuously negotiated rather than permanently secured. Gurnah therefore redefines migration not as movement from one home to another but as an ongoing search for meaning across multiple cultural landscapes.

Conclusion

This study has examined Abdulrazak Gurnah's *Gravel Heart* through the theoretical framework of transculturalism, focusing on the interconnected processes of transculturation, deculturation, and hybridity. The analysis demonstrates that migration in the novel extends far beyond physical displacement, encompassing profound psychological, emotional, and cultural transformations that reshape the migrant's understanding of identity and belonging.

Through Salim's experiences, Gurnah reveals that deculturation does not signify the complete disappearance of cultural identity. Rather, it involves the selective modification, negotiation, and partial abandonment of cultural practices as migrants respond to new social realities. The novel portrays these transformations through everyday experiences, including language, religious practice, clothing, social behaviour, and interpersonal

©Copyright 2026 by the author(s)

relationships, which collectively illustrate the subtle mechanisms through which dominant cultures influence migrant identities.

Drawing upon Homi K. Bhabha's theory of hybridity, this study further argues that *Gravel Heart* ultimately transcends narratives of cultural loss. Instead of depicting migrants as individuals suspended permanently between two incompatible worlds, Gurnah presents identity as dynamic, relational, and continuously reconstructed within transcultural spaces. Salim's journey demonstrates that belonging is not rooted in geographical location alone but emerges through continual negotiation between memory, history, and lived experience.

Finally, *Gravel Heart* contributes significantly to contemporary postcolonial and migration literature by challenging essentialist conceptions of nation, culture, and identity. It proposes that the migrant experience is characterized not by complete assimilation or irreversible cultural loss but by the creation of hybrid identities that exist beyond rigid national and cultural borders. In doing so, Gurnah invites readers to reconsider migration as both a deeply personal and transformative process, one that reveals the resilience of the human spirit while affirming that identity is continually shaped through movement, encounter, and cultural negotiation.

References

Adler, N. J. (1981). Re-entry: Managing cross-cultural transitions. *Group & Organization Studies, 6*(3), 341–356.

Bhabha, H. K. (1994). *The location of culture*. Routledge.

Bové, P. A. (Ed.). (2000). *Edward Said and the work of the critic: Speaking truth to power*. Duke University Press.

Frank, S. (2008). *Migration and literature*. Palgrave Macmillan.

Furnham, A., & Bochner, S. (1986). *Culture shock: Psychological reactions to unfamiliar environments*. Routledge.

Gurnah, A. (2017). *Gravel Heart*. Bloomsbury Publishing.

Kunene, D. P. (1971). *The heroic poetry of the Basotho*. Clarendon Press.

Kunene, M. (1973). Revolutionary challenges and cultural perspective. In J. Okpaku (Ed.), *New African literature and arts* (Vol. 3). Okpaku Publishing.

Moslund, S. P. (2010). *Migration literature and hybridity: The different speeds of transcultural change*. Palgrave Macmillan.

Oberg, K. (1960). Cultural shock: Adjustment to new cultural environments. *Practical*

©Copyright 2026 by the author(s)

Anthropology, 7(4), 177–182.

Padilla, A. M., & Perez, W. (2003). Acculturation, social identity, and social cognition: A new perspective. *Hispanic Journal of Behavioral Sciences, 25*(1), 35–55.

Del Pilar, J. A., & Udasco, J. O. (2004). Deculturation: Its lack of validity. *Cultural Diversity and Ethnic Minority Psychology, 10*(2), 169–176.

Rushdie, S. (2002). Step across this line. In *Step across this line: Collected nonfiction 1992–2002* (pp. 406–425). Vintage.

Welsch, Wolfang.(2001). "Transculturality: The changing form of cultures today." *Filozofski vestnik,* 22(2), 59-86.

White, P. (1995). Geography, literature, and migration. In R. King, J. Connell, & P. White (Eds.), *Writing across worlds: Literature and migration*. Routledge.

©Copyright 2026 by the author(s)