

Literariness Journal

A Peer-Reviewed Quarterly
Journal of Literature and Cultural
Studies

P-ISSN: 3108-1614
E-ISSN: 3108-172X

LiterarinessJournal.org

Vol. 1, Issue. 3 June 2026

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A Literariness.org Project

Mobility and Cultural Configurations in Palestinian Novels and Memoirs: A Cliffordian Approach

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Abstract: In developing culture and identity, mobility and migrations have played a major role throughout human history. Migration has for ages greatly influenced human survival, progress and journeys forward. The American anthropologist James Clifford in his book *Routes: Travel and Translation in the late 20th Century* describes the evolution of movements that are constantly changing as a process.

In connection with anthropological experiences discovered in many parts of the world, he presents metaphors of movement. This paper tries to interpret the concept of movement through Palestinian experiences. When it is done, it takes on a more complex meaning.

This paper examines the dynamics of mobility and cultural dimensions as represented in the fictional works *Men in the Sun* by Ghassan Kanafani, *Gate of the Sun* by Elias Khoury and in the memoirs *A Rift in Time: Travels with My Ottoman Uncle* by Raja Shehadeh and *I Was Born There, I Was Born Here* by Mourid Barghouti drawing on the theoretical perspectives of James Clifford particularly those articulated in *Routes: Travel and Translation in the Late Twentieth Century*.

When interpreting Clifford's ideas through Palestinian experiences, travel or migration are not merely a source for knowledge or discoveries. Instead it turns into an endless state imposed on people expelled from their homeland. While in other parts of the world, mobility is celebrated as freedom of movement, for Palestinians, migration is reduced to relocations and exiled worlds, border crossings with restrictions and nothing more.

Keywords: *Mobility, Culture, Roots, Routes, Freedom of Movement, Exile Borders*

Introduction

It is a widely known fact that mobility and displacement have shaped the identity and culture of humankind over the ages. Across history, human survival and progress have been shaped by migration, and at times, they will continue to depend on movement into new regions.

The American anthropologist James Clifford's *'Roots, Travel, and Translation in the late twentieth century'* begins with the prologue to the work *'The Imam and the Indian'*, penned by the famous Indian writer Amitav Ghosh. In the foreword of this book, he presents his metaphors of movement relating to the anthropological experiences that he has witnessed in an Egyptian village and describes how movements are an ever-evolving process.

Although he arrived there with the hope of seeing a group of people deeply rooted in their own land and culture, contrary to his expectations, he instead sees a group of people whose identity has been shaped by continuous travel. The people of the village whom he meets move extensively between the Gulf, North Africa, and Europe. The village thus becomes a place of passage rather than a place of residence.

In this story by Amitav Ghosh, James Clifford attempts to highlight that the various manifestations of postmodernity are not isolated; rather, they exist in a state of constant interconnection, each deeply entangled with the others. From “roots” to “routes” (Clifford 52–54).

The book opens with the notion that movement and travel are central to human existence. It states that displacement and mobility are as important to identity as stability or dwelling. The essays examine how people interact with the world through movement and how knowledge and survival skills are developed through constant travel. The book further examines how the modern world is highly interconnected but not homogeneous.

All these concepts point to a fundamental reality-life is in constant flux which is shaped by expanding modes of travel, new encounters and unfamiliar spaces. Mobility in many contexts signifies opportunity as the chance to gain experience, exposure and broader horizons. Yet, when these ideas are interpreted through the Palestinian experience, travel acquires a far more complex meaning. Movement is not merely a pursuit of knowledge or discovery. It becomes an unending condition imposed upon a people dispossessed of their homeland. What is often celebrated as freedom of mobility elsewhere is, in this context, structured by displacement, exile and restriction.

James Clifford turns the traditional order of travel and roots on its head and suggests that travel becomes a fundamental aspect of human experience. He writes “And a location, in the perspective of this book, is an itinerary rather than a bounded site- a series of encounters and translations” (Clifford

11). The traditional order of thinking placed dwelling and rootedness at the forefront of human experience and placed travel as the secondary or exceptional aspect. Clifford reverses this logic, what if travel itself is a fundamental part of cultural meaning, what if routes come before roots.

For Palestinians, these acts of movement—fleeing bombardment, navigating militarized checkpoints, and escaping newly intensified forms of warfare—are not gestures of exploration but strategies of survival. Paradoxically, mobility itself becomes a form of temporary stability and dwelling. To move is to endure; to relocate is to preserve life. Thus, displacement and mobility function simultaneously as trauma and continuity, as rupture and as a fragile mode of belonging.

This paper examines the dynamics of mobility and cultural dimensions as represented in the fictional works *Men in the Sun* by Ghassan Kanafani, *Gate of the Sun* by Elias Khoury and in the memoirs *A Rift in Time: Travels with My Ottoman Uncle* by Raja Shehadeh and *I Was Born There, I Was Born Here* by Mourid Barghouti, drawing on the theoretical perspectives of James Clifford particularly those articulated in *Routes: Travel and Translation in the Late Twentieth Century*.

The Three Men Beneath the Blazing Sun

In *Men in the Sun* by Ghassan Kanafani, the three protagonists traverse vast desert spaces, and their journey as refugees is profoundly shaped by political economies and the violence of borders. In the novel the characters leave their village with heavy hearts because no one wants to leave their people and their homes even for the promise of a better financial life. However, the village is rarely a peaceful and contained space. In the Palestinian context, villages are often destroyed, occupied or divided by checkpoints and borders.

In his work *Routes: Travel and Translation in the Late Twentieth Century*, James Clifford introduces Bronisław Malinowski and his ethnographic masterpiece *Argonauts of the Western Pacific* (Clifford 20) to illustrate how culture was once conceived as spatially bounded within a circumscribed village. In this conceptualization, the village is presented as a fixed and autonomous entity that represents the entire culture.

In the Palestinian scenario, however, the village is never fixed or autonomous. It is instead a place that is remembered from afar, from exile rather than being lived in the present. It is a place that is fractured by checkpoints and surveillance, a place that is whole only in its absence. The characters' forced mobility shows that the protagonists are always crossing borders but never really arriving. There is no fixed village to which they can return, instead, they move under the constant surveillance of drones hovering above making even the homeland an unsettled territory.

Clifford's *Routes: Travel and Translation in the Late Twentieth Century*, In Malinowski's model as seen in *Argonauts of the Western Pacific* (Clifford 20), describes culture as something contained spatially, located in the village and the village is used as a synecdoche for the entire community. In *Men in the Sun*, the exact opposite is true. In Kanafani's novel, movement is not about co-residence or about choosing to travel but about forced movement. The characters are constantly on the move crossing borders and yet they do not arrive anywhere. They do not have a contained space anymore such as a village that can serve as synecdoche for culture. In fact, for Palestinian travellers, movement does not allow for the possibility of dwelling at all.

In anthropology, as discussed by James Clifford the field is often imagined as a kind of temporary migration-a "home away from home". Clifford writes "Fieldwork is a form of dwelling in travel" (Clifford 2-3). In mobility as a method of cultural understanding and knowledge production one can enter a society and study its code of etiquette and character traits. He lives there for a short time and consciously tries to learn their cultural exchanges from them. Eventually, he returns and encodes what he has seen and experienced.

Palestinian fiction presents a starkly different experience of movement. In *Men in the Sun* displacement is neither temporary nor methodological. Instead, it is structural and traumatic. The three migrants in the novel do not move out of curiosity or for scholarly enterprise. Their mobility is forced by political and economic pressures. They cross borders illegally in search of survival and ultimately suffocate while in transit.

Thus, the idea of a "home away from home" collapses in the Palestinian context. Movement does not lead to learning or professional growth but produces death, silence and loss. While anthropology may frame mobility as a productive encounter with the world, Palestinian fiction portrays it as an existential rupture that fractures life itself.

At the Gate of the Sun, Stories Bloom

In Bronisław Malinowski's anthropological writing which is explained in Clifford's work, it is interesting to explore how different residential areas can move toward different meaning levels in different situations. For example, tent represents a controlled kind of mobility. To put it simply, for an anthropologist seeking to understand a civilization deeply yet with a degree of distance to stay away up to a certain point to observe, study and grasp it in depth, tent is a temporary system that helps a lot.

In Palestinian fiction, however, the meaning of the tent changes radically. Here, the tent signifies refugee life. It becomes a camp structure and a marker of prolonged temporariness, where what was meant to be temporary gradually turns into a permanent condition. Anyone who has known Palestinian history knows it.

In *Gate of the Sun* by Elias Khoury the refugee camp is a place where all groups of people centre around and which is functioning like a village. It is never a place full of hope. On the contrary, it is unstable and filled with various political conflicts. In there people do not have the right to freedom of movement. Their freedom is harshly restricted, and their memories of their homeland are being intensely erased, exchanged and passed on.

Unlike the ethnographer's tent which serves as a practical tool for research, the tent in Palestinian narratives becomes a condition of lived reality and survival. Thus, while in Malinowski's work the tent protects and regulates mobility, in Palestinian fiction it exposes mobility as a form of dispossession.

In anthropology, culture is often equated with the village, language and a stable community. However Palestinian literature disrupts this equation. In *Gate of the Sun* culture no longer emerges from a single village particularly when villages themselves are destroyed or erased. Instead narratives arise from exile, memory and refugee camps dispersed across Lebanon and Palestine.

In this context, Mikhail Bakhtin, the prominent Russian thinker whose ideas carry special significance. His key theories called dialogism and heteroglossia show how multiple languages and voices coexist within a unified cultural narrative. His theories explain how multiple voices coexist within a single cultural tradition. In *The Dialogic Imagination*, he writes "The novel orchestrates all its themes, the totality of the world and of history speaking in it, through the social diversity of speech types." (Bakhtin, 263)

These theories give a new dimension to Palestinian narratives because in the work *Gate of the Sun*, the motherland of Palestinians, their own homeland, does not exist solely based on a specific region, but rather it exists on memories passed down from their fathers through the ages and the storytelling among them passed down through many generations. All these acts make up their motherland. Bakhtin's 'dialogism' comes up here in a very relevant way. Different kinds of memories and different experiences raise up a mother country, which is fascinating indeed.

Following Bakhtin's theory of language, Palestinian texts often weave together fragments of memory, bureaucratic discourse, oral storytelling and regional dialects. Culture, therefore, does not appear as a singular or territorially bounded entity. Instead it emerges as a plural, dialogic formation shaped by displacement and historical rupture.

A Confusion of Birth and Belonging

In Mourid Barghouti's novel *I was Born Here, I was Born There*, his return to Palestine is not a pleasure trip that brings him joy or an act of tourism to see places. Rather, that journey is something

beyond all of that. It's not merely a journey as it is being portrayed. The forced movements that arose as a result of political insecurities and forced exile are the basis of this journey. When the Six-Day War was happening, and after all kinds of political discord that followed, Barghouti, who was a student in Cairo then was denied access to his hometown. This absence of him from his hometown was not a voluntary decision to emigrate. Instead, with great pain, he accepted what the government had imposed on him, and he was compromising with his exile.

This geographical separation that seems simple is turning into a decades-long exile. That is the scene we see throughout the novel, as everyone knows, motherland did not force him out. Contrary to that, a migration that seemed temporary and whose political borders and military invasions were temporary, was turned into something lasting. In short, in Palestinian experience, migration is not liberation or identity formation, nor self-fulfillment. Rather through various mechanisms of control, it is something that is controlled.

As stated earlier, that return he made with his son was not pleasure trip. Rather, it was a return trip to his own native hometown. It is indeed an experimental retreat controlled by political circumstances. In this context, retreat cannot be seen merely as a journey. This journey is about redeeming and testifying, or rather, it is the restoration of a continuity that was once interrupted.

In this Barghouti's novel, the concept of travel is a mourning poem which is filled with memories pouring in. Movement is not merely a physical kind of motion, it is something formed through memories and a poetic experience and narrative that is sustained through memories themselves. It is something very certain that the inseparable and complex experiences that are deeply rooted in the motherland cannot ever be recreated by imagining them while living in other lands. Through a return trip, even if it is only brief, he dreams that he can recapture those memories- who could blame his hope!

The borderlines that usually separate countries, in the case of Palestinians, while controlling migration, shape their memories also. His experiences when he returned to his homeland are a supporting evidence to this. Whether traveling to Palestine with his son or feeling and experiencing his own land with deep emotion, we see it clearly. This repeatedly shows that returning or traveling is not just a physical movement. Contrary to all this, the so-called return is a reflection of many things like travel, migration, and memory. A powerful statement and a greater warning to the rest of the world.

In general way, what we call the working method of anthropology is that native people speak and discuss and explain their life and whereabouts and anthropologists write about them. But in the Palestinian context, this very structural system is what we are seeing as a situation that is turning upside down. Because these ordinary people who are subjected to exile tell their experiences in tents

and become the authors of their own stories. The writer in this work also analyzes about his return and exile and his views on motherland. And in the novel although the protagonist giving information may seem physically impaired, he is not immobile or inactive.

This analysis is the same regarding Palestinians. Palestinians here are not merely genetic study objects. Rather, they are considered dynamic narrators of their own history. They themselves are the ones who proclaim their history to the world. In this context, it challenges the concept called 'metonymic freezing' or confining people to only certain identities, which is put forward in the book *Putting Hierarchy in its Place, Cultural Anthropology* by Arjun Appadurai (Appadurai 36–49). Because in all these narratives, Palestinians are not confined to certain markings alone. Instead, they rise as vivid narrators and interpreters of their historical and social identities. In this way, they themselves write their own history.

In this book, the author focuses on how ordinary people match in their thinking level and how their thought processes coexist, though they are in different cultural environments. Even when people are physically present in Ramallah or in the West Bank or in any other Palestinian areas, there are so many different things and common things that affect their thoughts and lives. Finding that is truly a very intriguing thing. That is why these ordinary Palestinians, wherever in the world they are, and in whatever cultural settings they are, they keep being affected by various topics like deportation, occupation, and diaspora. Barghouti's book presents that idea as a very clear reality. These diverse topics keep shaping their thoughts and lives constantly.

In these discussions, the narrator travels through many places at the same time: the world of exile formed through displacement, the motherland that remains from memory, the current political and material realities are some of them. This repeatedly gives the Palestinian people something that can never be claimed by any other nation, culturally, politically, or socially. That it keeps pointing out the fact that Palestinian identity is a constant struggle between geopolitical influences and native relationships.

Clifford uses the politics of military occupation as an example in the book to illustrate how various occupations and foreign influences alter daily life in the landscape. In this situation, even locals are conscious of the constant meddling and intervention of foreign powers in their environment.

Clifford explains many different kinds of issues in his book, like how social relationships in everyday life are being reorganized in the midst of external pressures, living with shelter, daily routines, etc. Clifford has persistently repeated in his book at many stages and many locations that cultures are not static but are constantly shaped by motion, displacement, and contacts. He uses

examples like military occupation, colonial presence, and tourism to show how “routes” (movement) shape “roots” (identity and place).

Similarly, the Palestinian landscape in Mourid Barghouti's memoir is moulded by a variety of historical and political factors, including military occupation, international diplomacy, colonial history and diaspora populations rather than just being a local setting.

According to Lavie's ethnography which is explained by Clifford in his book under the title *Further Inflections: Toward Ethnographies of Safe Houses and Guest Houses* (Clifford 24), the Bedouin settlements are neither entirely inside nor entirely outside the nation state. Rather, they create the situation of marginal belonging by occupying a liminal area. The acts of constantly negotiating with authorities also shape their personality. Here, we discover Palestinian resonances.

Correspondingly, Palestinians exist as non-citizens or as people with temporary citizenship. Both of these categories are experiencing a marginalized existence. For Bedouin, culture is not a fixed point on a map, but rather constant journeys, Clifford argues in his book. The Bedouins used to confront military occupation by using metaphors. All the Palestinian authors discussed in this article are describing the same point. Nakba and the following exile turned the Palestinian people into a continuously dynamic group. Along the same lines, the Palestinians used to defend their land using symbols like keys, olive trees, keffiyeh, and so on.

An Act of Mobility Progresses Parallel to the Uncle's Journey

In *A Rift in Time: Travels with My Ottoman Uncle*, by Raja Shehadeh offers walking through the contested territories of Palestine as both a practice of narrative and an act of resistance against erasure. Just like clothes gather the person who wears them, the walks one individual makes through one's homeland, have its own gestures, posture, and mood because that's their inheritance. These are movements that become an inheritance-traces of belonging inscribed on the body and transmitted through generations.

Shehadeh's use of movement through the landscape becomes a practice of rebuilding place through walking. Walking resists settler colonialism not through direct action but through its very presence. It is a way of remembering the land through the land itself.

Walking in the works of Raja Shehadeh is not an act of mobility or a doorway to the landscape. Rather, it is an act that is constantly monitored, interrupted, and legally restricted, as is reflected in the fragmentation of the land itself in terms of political control. Here, there is a distinctly postcolonial question to be posed: who is watching whom? In the Palestinian context, this is not a question of

metaphorical observation but rather a literal and structural reality. Movement in this context is conducted under the presence of checkpoints, border control, documentation and military observation.

According to James Boon, a prominent American cultural anthropologist and professor emeritus at Princeton University, culture is shaped by politics, movement and the influence of many people and writers. Just like him, Clifford also sees culture in his book as a continuous translation. In both, about mobility and cultural dimensions, this idea stands out greatly in discussions and is prominent.

Boon famously writes on this page:

What has come to be called Balinese culture is a multiply authored invention, a historical formation, an enactment, a political construct, a shifting paradox, an ongoing translation... a non-consensual negotiation of contrastive identity, and more. (Boon 9)

Raja Shehadeh's memoir shows this idea clearly. In the memoir Palestinian identity is influenced by many historical and political forces such as the policies of the British Mandate, the legacy of the Ottoman Empire, Arab politics, international diplomacy and Zionist settlement.

The book shows that Palestine is connected to many cultures and to imperial history. Culture does not grow quickly from a single origin. Instead, it develops slowly over time through layers of historical events and different influences. Through his memoir, Shehadeh also challenges the idea that culture is natural or singular. He shows that culture is shaped through struggle, history and continuous negotiation.

In this book also, James Clifford's effective exchanges of the ideas of the famous concepts like 'roots' and 'routes' and implicit discussions on them can be seen. Travel is not just a simple journey, as it is discussed many times. It's about power, history, and political control, deeply shaped by these various factors. In his book, in many places, Clifford challenges the emphasis around traditional roots. Existences are not formed through roots, but through movement, through positional changes and also through convergence. Clifford argues that and lays out strong evidence for it in his book. From this same ground, but from a different level of meaning, Shehadeh also reinforces that idea in his book.

The third chapter of this book, *Along the River Jordan*, is about travel, but that travel is not liberating, rather strictly controlled by military occupation. The narrator's journey from Ramallah to Tiberias is marked by forced turns of the road. Due to Israeli military restrictions, the direct route via Nablus is also inaccessible. Permission to travel is distributed with great inequality here, and which is trapped in a politics of location. These events strongly reflect Clifford's theories. In this situation, Palestinians are forced to abandon their vehicles, or they are forced to cross checkpoints on foot.

Meanwhile, soldiers, based on racial prejudice, detain individuals and exercise their arbitrary authority. In this way, movement is instead of having a free path, turning into a systematic and unequal process that strengthens control mechanisms.

A Cliffordian Approach Finds Vivid Expression in Palestinian Works

Clifford says that travel is built on many historical levels. He asks: “What counts as “travel,” for men and women, in different settings? Pilgrimage? Family visiting? Running a stall in a market town?” (Clifford 6)

In the Palestinian context, the Ottoman period, the British Mandate, the occupation after 1967, and the circumstances after the Oslo Accords all connect these different historical periods to one another. The events in these contexts make those layers clearly visible. Thus, travel of the narrator in Raja Shehadeh’s memoir is not a lone incident, rather it is part of the continuous historical process of displacement as the lines of these eras reveal. Therefore, travel is a journey that empowers us to experience history, to reveal it, opening larger interpretation.

Clifford uses the image of a 'hotel' to refer to a place where temporary communications and interactions take place beyond one's own yard. Hotels that people usually use for eating and for short night stays are in many ways the convergence of cultures and movements. By the term hotel, Clifford aims to describe a mixed and independent characteristic. With this he clearly indicates that culture is not something rooted only in a particular place, but that is shaped through travel and communications.

Clifford presents travel as an experience with dual nature. He presents it as having its negative aspects, exile, a state without rules and superficiality as well as positive sides like exploration, transformation and material interactions. In Palestinian cities, there are images of travels and relocations that are painful and tragic, mixed with tears and blood. Here it is remembered a concept called the loss of oneirism, which is the opposite of the ‘Definitive Oneiric House’ put forward by the famous French philosopher of science and literary theorist Gaston Bachelard.

For Bachelard, the idea of the ‘Oneirically Definitive House’ (Bachelard 13) states about the first house of memory and intimacy, which lingers in our consciousness. For Palestinian, life is marked not by the luxury of ‘oneirism’ (dream space or reverie) but brutal realities. Likewise, in the twenty-first century too, the Palestinian people are not a group meant to experience or enjoy the intellectual benefits of travel. The two interpretations of Clifford's journey are very clearly evident here.

Among the four books described above, what came up appears to be closely linked to Clifford's ideas. In Ghassan Kanfani's *Men in the Sun*, the aspects described in the novel reflect the negative

aspects of the journey. At the end of his journey with those three refugees, even though Abu Kaisuran never wished for it, his unforgettable lamentation echoes in our ears.

Even though he appears in the novel as a villain, his moral collapse is linked to the loss of Palestine and shows the corruption and despair that follow. “Why didn't you knock on the door? Why?” (Kanafani, 74). When he goes on with this lamentation, we witness a point in the journey that has fallen deeply into pain. He represents the helpless situation of Arab rulers and the Palestinian people. Still his frustration in the final stage, on the defeat of those who depended on him to reach the finish, that late realization gives us hope which shows a flickering of optimism in the Palestinian cause.

At the Gate of the Sun, written by Elias Khoury, presents cultural aspects shaped through processes such as memory, storytelling, and migration. Knowledge is a rich product which has evolved through relationships and journeys which have continued for ages. It's not something that stands firmly in a specific place. In this way, this novel is aligned with Clifford's ideas. A building like the hospital, which people usually resort to for physical recovery, leaves to new experiences and new venues as seen in this novel which is something magnificent to cherish.

When Khalil acts as the permanent ears of the character Yunus, the later Palestinian people are given a higher level of knowledge in the form of stories and anecdotes that they can master. Clifford makes it clear in his book that expats are also creating their own paths in their stagnant state. Although the patient is motionless physically in this novel, he travels to Nazareth, to Shatilla, and to Dar es Salaam through his descriptions. The image of the hospital here, more than being a physical place, becomes a bridge between death and oblivion and a port of visions that endure until the end of the world. It turns into an evergreen landmark.

The backdrop of *Rift in Time: Travels with My Ottoman Uncle* by Raja Shehadeh is set against the unsettled and turbulent atmosphere of the Palestinian Authority following the Oslo Accords, the public's frustration over the current situation, the political corruption of the current government, and the shattered hopes. All these push him to think about his great uncle, and he is literally taken away by the former, his grandfather's brother, Najib Nasser. He wanted to find out the mysterious travels of his uncle during the Ottoman rule and what was his uncle trying to escape from. It even helped him research the Palestinian regions that had been erased from the map of Israel.

The theory of Clifford's ‘roots and routes’ (Clifford 52-54) is consistently agreed here. Along with searching for the roots of the Palestinian land by searching for these ancestral routes as well, he rebuilds Palestinian identity. A search into Najeeb's 13-year history, forces Shehadeh to uncover Palestine's buried past. When Clifford says that histories are not monolithic, Shehadeh confirms that argument in his book with strong supportive evidences. Personal memories, family history,

contemporary observations and here in this case, Ottoman records- all combine to create a mix of history and culture. These ideas fit perfectly with Clifford's cultural perspective.

The theory of 'impartial trips' (Clifford 18) can be viewed in Barghouti's memoirs. The author discusses the insults and permits at the checkpoints in his book many times. Travel is not the same for everyone, and it is always tied to authority -Clifford's view about it is shown by Barghouti through his experiences. On a journey from Ramallah to Jericho, the writer's inner fear is compared to Palestinian's tolerance. The exhaustion and pain of Palestinians who suffer daily occupation may seem strange to compare it with the writer's fear who is coming from another world. In extremely dangerous situations, when people drink coffee with mockery and without fear, one sees the psychological difference between a writer who has experienced migration and those who have remained in their hometown.

While coming back with his son, Barghouti sees big changes in Ramallah. This confirms Clifford's theory that places are formed by historical and political forces. The writer's movement of returning to his homeland with his son validates another Clifford's theory that understanding and identification are formed through generational and cross-generational movements.

This memoir is inextricably connected to Clifford's 'ethnographic writing'. In the book he discusses the shift in the discipline-the shift from "roots" (the cultures that are consistently focused on one place) to "routes" (cultures formed by migrations and crossing borders) provides a powerful perspective for analyzing Palestinian literature. He states: "The historical and political situatedness of ethnographic writing... has become a focus of intense concern." (Clifford 52). For Palestinians, ethnographic writing is a means of resistance. Having learned to survive through continuous travels, they try to recognize their self that stays strong, energetic, and unbroken.

Conclusion

Like Clifford's opinion, writing is a means of recording cultures that are in motion. Clifford forbids the readers from seeing cultures as something with no movement, like a village locked away inside a box. On the contrary, writing should be an expression of the movements, changes and translations that occur when the observer interacts with the culture.

Similarly, in none of the works discussed above is travel a means of fulfilling personal desires or a gateway to unrestricted freedom or new cultural fields; rather, culture is never fixed. These books may agree or disagree with many of Clifford's theories. But it is very much fascinating to understand that the mobility and cultural theory of this anthropologist, who started his academic career in the late 20th century and stands incredibly relevant to 21st century, is reflected directly or indirectly in Palestinian novels and memoirs written in late 20th and early 21st centuries. It is rather striking to note

that the theories of an anthropologist from one part of the world are directly or indirectly connected to novels and memoirs about people in another part of the world.

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