Postmigration and Cultural Fusion: 
Exploring the social networks of Arabic-speaking writers in Sweden

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Dedication and acknowledgment

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Abstract

The Arabic cultural scene in Sweden is characterized by its richness and diversity, encompassing various forms of cultural expressions such as books, artistic events, films, and online platforms. These productions reflect a synthesis of values derived from both the host society and the longstanding Arabic cultural heritage. However, despite the abundance of cultural content, there exists a significant knowledge gap concerning their creation and development, necessitating further investigation. To gain a comprehensive understanding of this landscape, it is crucial to explore the social networks of Arabic-speaking writers. This entails examining the nature of their production, their geographical distribution, literary genres, and the dynamics of their interactions within postmigration contexts. The main objective of this research is to explore the efficacy of Arabic-speaking social networks in facilitating the movement of writing and creativity within the postmigration context in Sweden. The theoretical frameworks of Postmigration and Social Networks are applied to inform the research design, which incorporates a combination of qualitative and quantitative methods including surveys and semi-structured interviews. The findings reveal the capacity of Arabic-speaking writers to establish extensive networks that transcend both their countries of origin and the host country. These networks encompass various domains such as geographic connections, publishing networks, and professional associations. Furthermore, the professionalization of the Swedish language has created opportunities for writers to forge new networks within Swedish society. This study serves as a foundation for future research endeavors that seek to delve deeper into the Arabic-speaking cultural productions. Moreover, it contributes to the broader discourse on postmigration research that explores the intersections of art, literature, and cultural expressions.

Keywords

Creativity, Arabic literature, Arabic culture, Cultural integration, Cultural capital, Arabic-Swedish translation, Authors’ social networks
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1. Introduction

The Arabic cultural landscape in Sweden is diverse in various manifestations such as publishing books, organizing artistic and cultural events, producing films and theatrical festivals, and issuing magazines, newspapers, and online forums. The reader can notice democratic values driving these publications, especially within creative productions, as the authors seek to harmonize the values of their host society and the values of creative culture resulting from the historical development of Arabic culture during the past centuries. Yet, despite this abundance of production and the importance of content, there is a gap in knowledge about these productions and understanding of how they are produced and developed.

The first step towards drawing a deep understanding of the Arabic cultural content in Sweden begins with exploring the networks of Arabic-speaking writers who have migrated to Sweden, as this includes providing a comprehensive view of the nature of this production, its map of existence, its literary genres, and how these networks interact with each other and in postmigration contexts.

By concentrating on the experiences of Arabic-speaking networks in Sweden, this study seeks to enhance the Arabic cultural activity in Sweden and promote its recognition within the host country. It is hoped that this research will contribute to a better understanding of the role of creativity in postmigration contexts and facilitate a more productive dialogue between the producers and productions of Arabic and Swedish cultures.

When discussing Arabic literature or Arabic cultural production, I prefer to use the term Arabic Culture rather than "Arab Culture". This is because the former refers to elements produced by the Arabic language, whereas the latter has a racial connotation that is not applicable here. It is important to note that Arabic cultural productions are not limited to those created by Arabs, as Kurds and other non-Arabs in the region, also, contribute to this rich cultural heritage.
The use of "Arab culture" as a contrasting element to Swedish culture without any consideration of the richness of Arabic culture spotlights a fundamental problem in the general conceptualization of culture. Therefore, I propose that incorporating the works of Arabic-speaking writers and their creative works into the ongoing discourse in Sweden can provide a fresh perspective. In this context, I argue that written cultural production possesses what qualifies it to carry democratic values that can stand against those values presented by research related to the concept of "Arab culture" in its broad sense, and therefore this study is an attempt in this direction to explore the creative and diversity of Arabic language creative productions starting by exploring the network of its writers.

This study is in line with an ongoing research project at Malmö University that focuses on the cultural and academic representation of immigrants from a postmigration perspective. This approach aims to explore the ways in which migrants and their descendants establish themselves in academia and cultural production, contributing to a growing cross-European discourse on the 'postmigrant' condition. It also investigates the dynamics of alliances between migrants, their descendants, and natives, with a particular emphasis on the role of friendships, and how differences in professional influence and public visibility manifest across these two fields (Povrzanovic Frykman et al., 2021). My study directly contributes to the ongoing project by examining the social networks of Arabic-speaking writers in Sweden, using the general theoretical framework of the project to explore how these networks can enhance their creative work. Through this research, I aim to broaden the understanding of creativity by investigating how immigration can contribute to enhancing creative output in a new environment. I will also explore the role of social networks in facilitating this process.

Consequently, this study has two main objectives, the first is to draw a proximate picture of the social networks of Arabic-speaking writers in Sweden. The second is to understand the opportunities that arise when these writers integrate their postmigration experiences and social networks, and how these social networks can enhance the movement of writing and creativity. To achieve these objectives, the research will address the following research questions.

Q1: What are the characteristics of the social networks of Arabic-speaking writers in Sweden in terms of their demographic and creative diversity? Answering this question will contribute
to providing an approximate understanding of the social networks of Arabic-speaking writers in Sweden. This includes their geographical origins or places of residence, the literary genres they write in, as well as their interactions with the media and publishing houses.

Q2: How do postmigration experiences influence the social networks of Arabic-speaking writers in Sweden to the dissemination of Arabic cultural production, and enhancing engagement with various professional networks? This question will show how the experiences of migration and settlement in Sweden have affected the social networks of Arabic-speaking writers and vice versa. This also help to identify key players and mechanisms involved in the circulation of these productions in Swedish society. It could help to investigate the different professional networks that Arabic-speaking writers in Sweden engage with, and how these networks support their career growth, cultural recognition, and integration into Swedish society.

2. Background

In recent years, Sweden among other EU countries has been hosting a significant number of refugees, many of whom have fled conflict zones, particularly from Middle East. The influx of refugees from countries such as Syria, Iraq, and Palestine has been especially notable, with large waves of Syrian refugees arriving in the European Union, including 113,400 in Sweden alone in 2014 (UNHCR, 2019). This demographic shift has had a profound impact on the linguistic landscape of Sweden, with Arabic now ranking as the largest non-Nordic minority language in the country, after Swedish (Ernberg & Mac Giolla, 2023; Jamiu, 2022). The arrival of these refugees has sparked intense discussions regarding immigration, integration, and their economic, social, and political consequences.

As a result of this increasing number of Arabic speakers, interest in the Arabic language has begun, especially for providers of health, education and social services, for example in the healthcare sector, there were attempts to develop a culturally adapted Arabic version of the electronic health literacy scale, a valid and reliable tool to assess electronic health literacy among Arabic-speaking people in Sweden (Wångdahl et al., 2021). Other attempts tried to provide insights into the experiences of healthcare professionals and oral interpreters, which can be used to facilitate learning and development in communication and optimize the connection between Arabic-speaking healthcare recipients and the Swedish healthcare
system (Al Abdallah, 2021). In the educational sector, as well, there were a growing number of students in Sweden and other Nordic countries who have started to learn Arabic at school and university for different purposes (Calafato, 2020). This educational interest does not include Arabic speakers alone, but rather indigenous people and anyone who wish to learn the Arabic language, whether to deal with this multi-cultural reality or to obtain work that requires contact with Arabic speakers.

The engagement of Arabic-speaking societies in Sweden with various cultural and artistic activities centered around the Arabic language is growing steadily. Such activities include the publication of books and cultural magazines, the organization of art festivals and book fairs, the formation of cultural associations and theater groups, among others. For example, the Malmö Arab Film Festival, which is regarded as the largest Arab film festival in Europe and the leading and largest film festival dedicated to Arab cinema outside the Arab world (Film Cloud, 2022; Christou, 2020), and the Arabic Theater in Stockholm (Arabiska Teatern, 2023), are exemplary instances of such cultural and artistic endeavors. This cultural, intellectual, and artistic movement is indicative of the diversity of the Arabic-speaking landscape in Sweden. The richness of this cultural milieu is manifest not only in terms of its content, but also in the various forms and genres that it encompasses.

Drawing on my extensive 15-year literary background, as I have published various research in Arabic literature, my research interests lie in exploring creative products written in Arabic, with a particular focus on their production and reception in the postmigration context. In order to achieve this goal, I argue that the first step would be to map out the creative landscape and define the form of these productions. This mapping exercise would also entail the identification of social networks that bring together Arabic-speaking writers, with the aim of analyzing and developing their work.

By studying the creative output of Arabic-speaking writers in Sweden, I hope to discover the unique challenges faced by newcomers in expressing themselves creatively in a foreign land. Ultimately, my research aims to advance our understanding of the potential of creative expression to foster social integration and promote multiculturalism. It is my belief that creative expression has immense potential in promoting cross-cultural understanding and
social cohesion. I intend to publish a peer-reviewed paper on this subject, which would serve to enhance my academic record in this field and lay the groundwork for future projects.

3. literature review

As stated in the introduction, the present study will employ the term Arabic culture and Arabic literature to encompass literary works written in the Arabic language, regardless of the racial and ethnic background of the authors. It is argued that culture, when viewed from this perspective, possesses a comprehensive human dimension that should not be confined to a specific race, religion, or political context. Consequently, this section aims to provide an overview of the literature that examines Arabic literature beyond the confines of the Arab world. Its purpose is to identify the existing knowledge gap that this research endeavor aims to address. The section is structured into three primary subsections: Arabic culture and literature in the diaspora, Arabic culture and literature in Europe, and Arabic culture and literature in Sweden.

3.1. Arabic culture and literature in diaspora

Despite the existence of a substantial body of Arabic literary works produced outside the Arab world, there is a dearth of scholarly research dedicated to the examination of this literature, including works written in English. Only a limited number of studies have delved into the topic, with some of these rare investigations exploring the increasing interest in anglophone Arabic literature among scholars and intellectuals engaged in Postcolonial studies, New Literatures, and the broader field of World Literature in English (Al Maleh, 2009). Another line of inquiry seeks to examine this literature within distinct cultural contexts, aiming to identify its unique poetics and explore how writers challenge stereotypes while considering their social circumstances and connections to their home country's community (Awad, 2011). However, what warrants attention is the notable emphasis on theoretical frameworks that analyze literature through postcolonial theories or examine cultural trends arising from cross-cultural political and ideological shifts. Despite the significance of these approaches, there is a dire need to investigate the literature itself, particularly literature written in Arabic, and to provide a comprehensive understanding of its workings and the conditions that facilitate or hinder its production.
Arabic literature in the diaspora extends back to the nineteenth century, with the exodus of a group of Arabic-speaking writers, especially from the Levant (Syria and Lebanon) to North and South America. Nevertheless, this literary heritage is still of interest, given its wide impact on Arabic language and literature. Accordingly, some recent studies that are based on this cultural heritage can be noted, for example, Manshur’s (2021) study that examines the dynamics of bicultural identities in Arabic diaspora literature, specifically focusing on the works of Elia Abu Madi and their portrayal of the coexistence of ancestral heritage and the new cultural context in the United States. By analyzing the five key concepts of sign analysis, interpreter analysis, effect analysis, reference analysis, and context analysis, the research sheds light on the intricate interplay between cultural elements and the formation of bicultural identities. The findings showcase the contrasting depictions of the United States as a prosperous and materialistic society, and Lebanon as a country marked by hardship and insecurity. This study contributes to a deeper understanding of the complexities of Arabic diaspora experiences and the negotiation of cultural identities in a global context. The study shows what was referred to in the previous paragraph in the desire to compare the effects of the original culture of these immigrants and its interaction with the new contexts. However, the focus of the study is clearly on clarifying the cultural and ideological differences, with the emergence of a colonial tendency that raises the status of the new societies, which the study portrays as ideal for society - developed, civilized versus the backward and reactionary original countries.

However, there are scholarly investigations that aim to provide a balanced approach in examining the experiences of Arabic cultural producers in the diaspora. For instance, Abdelhady’s (2007) study explores the contributions of Lebanese diasporic artists in shaping collective memory within their homeland and diaspora community. The study reveals that the artists' representations of their homeland are influenced by the reception context and racial dynamics in their host societies. By addressing the civil war and sharing personal experiences, these artists challenge established Lebanese national narratives, disrupting notions of a unified identity and history. Moreover, they defy traditional notions of belonging by focusing on global issues and actively participating in global social change. The article emphasizes the significance of individual choices and reception contexts in shaping the artistic expressions of Lebanese diasporic artists, emphasizing the limitations of a singular
understanding of hybridity in capturing the diverse approaches to cultural representation. This study delves into the experiences of the authors themselves, illustrating their ability to form a comprehensive wide worldview. This view could transcend the ideologies, and reflect the authors' unique perspectives who envision a world beyond narrow identities and foster a broader collective identity. This contribution enriches our understanding of the postmigration perspective and shows how writers can navigate between different spaces to construct a new sense of place that transcends the conflicts of traditional identities, fostering a harmonious coexistence of diverse locales.

3.2. Arabic culture and literature in Europe

In recent decades, there has been extensive research and studies on “Arab culture” in Europe, with a particular focus on Sweden. However, these investigations tend to address culture in a broad sense, encompassing shared beliefs, values, customs, behaviors, and artifacts that define a particular group or society. This includes aspects such as religion, traditions, social norms, and cultural practices. (See e.g. Hedengren, 2018; Saidi, 2016; Nekby, 2012). While addressing “Arab culture” from this perspective, it is important to acknowledge that the focus often tends to highpoint certain negative aspects, such as gender bias, honor killings, hijab issues. To gain a more comprehensive understanding, it is necessary to expand the concept of culture to include creative aspects. In this regard, I argue that literature and the creative industries, belonging to the realm of culture, have the potential to confront these negative concepts and create intersections between cultures that can bridge gaps and foster common spaces in the future.

In contrast to that common approach, certain literature has focused on specific Arabic literary works, albeit with a strong emphasis on the theme of immigration. Sellman (2018) for example, examines contemporary Arabic literature of forced migration to Europe, focusing on its theoretical and comparative paradigms. It challenges traditional hierarchies between exile and refugee literature, emphasizing the aesthetics of writing about precarious migration. The study emphasizes the postcolonial and global nature of this literature, particularly its critiques of borders, and citizenship. It calls for attention to narratives emerging from the borderlands and explores the imaginative capacities of literature to respond to the challenges of global mobility and shifting subjectivities. In another study, Sellman (2013) also examines
Arabic and francophone North African literary narratives within the framework of forced migration studies and Arabic literary studies. The study investigates how literature of migration reshapes the perception of Europe, portraying the experiences and perspectives of migrants who envision themselves outside the political community. It argues that these narratives offer spaces for negotiating between biopolitical forces and the ideals of rights-based citizenship, thereby presenting alternative modes of belonging that emerge from the very exclusions caused by forced migration.

Sellman (2018) stress that Berlin, Stockholm, and Amsterdam have emerged as key hubs for Arabic cultural production in Europe, challenging the dominance of London and Paris, and the evolving diasporas are reshaping the landscape Arabic cultural production in Europe. Literary narratives are moving away from traditional themes of colonial and postcolonial Arabic exile literature, embracing fresh aesthetics and approaches to representing migration on a global scale. However, it is my contention that these expansive cultural products necessitate further investigation and scholarly inquiry. This entails establishing a robust knowledge base that can furnish valuable data to scrutinize and enhance these cultural productions.

3.3. Arabic culture and literature in Sweden

As part of the project “Academia and cultural production as ‘postmigrant’ fields in Sweden” mentioned in the introduction, scholars are conducting research on the field of Arabic music and arts in Sweden. They try to particular focus on the introduction of three seminal Arabic musical instruments, the Oud, the Qanoun, and the Darbukkah, into Swedish society. The instruments have become a vehicle for fusing Swedish and Arabic musical cultures and providing Arabic-speaking Swedes with a sense of home, while at the same time changing the musical landscape in Sweden (Wessels & Hedberg, 2022).

Prior to that, Wessels (2020), examined the dynamics of regime-critical activism and cultural performances by Syrians in Sweden and Denmark. The paper explored the emergence of a new landscape for creative industries and performance arts in the region after the arrival of large groups of Syrian refugees in 2015. It argued that artistic and cultural expressions are essential for understanding how Syrian refugees give meaning to their lives and shape their
societies, either by reinforcing collective identities or providing a form of cathartic nostalgia. As a result of that interest in Arabic music and instruments, Swedish music schools and educational institutions have begun to incorporate Arabic music into their curricula, providing students with the opportunity to learn about and experience this unique and vibrant musical tradition (Danielson, 2020). However, with all this interest in music and the arts by Arabic-speaking actors, there is a gap related to the study of written cultural products, in addition to writers, and their network of communication and interaction, whether with their peers or with other cultural and artistic activities.

While there has been some attention given to Arabic literature in Sweden, it is true that the amount of research on this topic is relatively limited. Nonetheless, there are some noteworthy studies that have disclosed various aspects of Arabic literature in the Nordic countries including, such example is Al-Nawas (2017), which focuses on Arabic-Nordic literature and aims to offer a view of Arabic literature written or published in the Nordic region, while also providing information on the social conditions of the writers and the obstacles they face when publishing their works. The report emphasizes the assembly of the Arabic-Nordic authors, publishers, and literary networks that make up the Arabic-Nordic literature scene, operating in an unrecognized parallel platform of knowledge production in the Nordic countries. Despite the importance of this study, it focuses on the personal aspects of authors without exploring authorship networks or their interactions with their new communities.

Another study delves into oral Arabic storytelling in the Hammarkullen Neighborhood in Göteborg, Sweden. It collects and documents samples of tales to preserve an intangible cultural heritage whose survival is at risk. The collected tales reveal traces of oral Arabic storytelling tradition that links them to other varieties of Arabic and nationality in the exile community, as well as to previous research on past and present Arabic folklore. The analysis also explores the values and connotations inherent in these stories, while linking them to the social and cultural contexts and backgrounds of immigrants (Cedernil, 2013). While these studies offer valuable insights, there remains a need for further research to fully understand the extent and impact of Arabic literature in Sweden.
3.4. Arabic-speaking media in Sweden

Despite the importance of the presence of Arabic-speaking media in Sweden, and its increasing coverage, media studies - whether analyzing content or measuring impact - remain neglected. Instead of investigating Arabic media production in Sweden, there are attempts to address the interaction of Arabic-speaking individuals with media consumption, trying to understand how the members of the Arabic-speaking diaspora consume various channels to follow the ongoing conflict in their home country, and how these media affect the respondents’ understanding of both new society and their home country (Timmermans, 2018). The study centers around the diaspora, and the connection to their mother country, taking into account the conflict. It is obvious that such studies exclude the significant elements of the Arabic-speaking media, especially the media produced by immigrants themselves, and how these media tools can contribute to shaping reality in a postmigration environment.

However, there are some attempts dealing with Arabic media in Sweden, such as a study that shows Arabic media producers do not seek to contribute to the formation of diasporic identities, but rather aspire to strengthen immigrants’ integration and sense of belonging in Swedish society (Hedengren, 2018). Also, the study of Ezz El Din (2020), who analyzes sample of comments on Alkompis Facebook page, the most popular Arabic-speaking platform in Sweden, attempting to identify migrant identity and aspects of integration. Combining a quantitative and qualitative approach, the study reveals an internal conflict as well as two types of identities - internal and external. This approach is highly important. However, it still faces challenges in fully addressing the immigration-integration discussion and its associated issues. I contend that there is an urgent need to comprehend both the mechanisms of this media and the broader public's interaction with it. Furthermore, it is crucial to explore the phenomena that set it apart from the stereotypical topics that place immigrants into predetermined categories.

The Arabic-speaking media scene is as rich and diverse as other forms of Arabic cultural production in Sweden, as I mentioned in the background section. However, existing media and communication studies, like other fields of study, largely focus on migration, identity, and integration. Therefore, it is significant to bridge this gap. One possible approach could
be exploring the social networks of Arabic-speaking writers associated with this media landscape. Such an analysis could provide new perspectives for further study and analysis in this context.

4. Theoretical framework

The main goal of this research is to understand the social network of Arabic-speaking writers in Sweden. There are two significant elements that are closely linked to this notion, the first is related to the networks themselves and how they work, and the other is related to the social context in which these networks arise, with their close connection to the creative process in general. This necessarily requires two central approaches: social network analysis and postmigration theory. I argue that this combination is essential, demanded by the methodological necessity of research, to explore the experiences of creative individuals who require communication and organizational support to foster their creativity and add value to their work (Florida, 2014). Thus, these theoretical approaches give us the right tools that contribute to reaching more coherent results.

The social network concept serves as a basis for identifying the relationships among Arabic-speaking writers, their development, and the factors that facilitate their formation, including the social media platforms as one of the media productions (Mayer, 2012), on the formation and expansion of these networks. Furthermore, the postmigration perspective emphasizes the cultural and artistic diversity of immigrants, with a specific focus on relationships and friendships within these networks. In the following, I will provide a brief overview of these two approaches and how they are employed in this research.

4.1 Social networks

Despite the contemporary association of social networks with internet-based communication technologies, the concept of social network analysis predates digital media, and refers to the study of actors and their relations. The structure of a social network is characterized by the ties between individuals, whereby each member is connected to others in varying degrees of closeness. To depict this structure, network analysts seek to model these relationships (Faust & Wasserman, 1994). The identification of nodes or network members is central to this
analysis, with nodes representing the units that are connected by the relations being analyzed. (Marin & Wellman, 2011). The individual (group or organisation) is represented as a node, and the connections between nodes are represented and termed as 'ties or relationships. These ties could be kinship, friendship or belief, and will in instances be reflective of the sites purpose networking (Quinn et al., 2012). Thus, the analyst's work at this stage is to identify the nodes, and then detect the relationships between them.

In contemporary research, social networking is viewed as a communication and interaction tool that facilitates connections between isolated individuals or groups who wish to share experiences, events, and emotions (Quinn et al., 2012). A comprehensive understanding of social networks requires the integration of both quantitative and qualitative data. By triangulating these methods, researchers can gain an in-depth understanding of the network structure, and the dynamics and processes that shape it. This, in turn, provides insight into the functioning of social groups, the spread of information, and the diffusion of creativity.

In their work on Social Network Analysis in the Social and Behavioral Sciences, Faust and Wasserman (1994) introduced some key concepts for this analysis including actors who are discrete individual, corporate, or collective social units, and social ties, that link one actor to another. These relational ties could be an evaluation of one person by another, transfers of material resources, an association or affiliation, a behavioral interaction, a movement between places or statuses, a physical connection, a formal relation, or a biological relationship. However, it is important to understand the nature of these relationships according to the social and cultural contexts that characterize the analysed society, which, in my research, is the community of Arabic-speaking writers in Sweden.

Social network analysis has developed into an organized paradigm for research, which is motivated by a structural intuition based on ties linking social actors, grounded in systematic empirical data, heavily reliant on graphic imagery, and uses mathematical and/or computational models. The origins of social network analysis can be traced back to Jacob Levy Moreno's work in the early 1930s, where he demonstrated his concern with social structure and developed sociometric diagrams that paved the way for social network analysis, and his diagrams were some of the first visual images of patterns of ties that would become
a core feature of modern social network analysis (Freeman, 2004). We can see another development in the early eighties in this direction, in his work analyzing the role of cultural capital Bourdieu (1987) explained how social groups create boundaries to distinguish themselves from others, with dominant groups using this as a means to maintain and legitimate their privilege. However, Bourdieu’s work has been criticized for not giving sufficient attention to social connections and networks, which are essential in shaping an individual's access to cultural resources. A social network approach can provide insight into the dynamics of symbolic boundary formation and how social connections affect cultural resources. That has been done through what the researchers presented in the nineties of the last century (Kane, 2004), and through the tremendous developments in the field of the Internet and information technology that gave it other broader dimensions.

Social networks have emerged as a crucial area of study in media research due to their direct influence on participatory behavior and the conditional impact of online media on political participation (Ahmed & Gil-Lopez, 2021). Scholars have noted that individuals' use of social network websites for information-seeking purposes is linked to increased organizational membership and protest activity, facilitated by the communication and interaction capabilities of the internet (Gervais, 2015). Social networks have also played a significant role in the reformation of workers' occupational identities and the elevation of their prestige and social status. They provide a platform for marginalized occupations and communities to foster preliminary forms of (semi)professionalism, gain social recognition within their communities, and beyond (Golan & Babis, 2019). Therefore, the study of social networks in media studies benefits from the theoretical backgrounds of traditional social research, and at the same time from modern tools for the study of modern media, especially social media networks.

Scholars have emphasized the crucial role played by social networks in promoting high culture, particularly in multicultural settings. This is supported by several factors. Firstly, social networks comprising a diverse group of members increase the probability of introducing high culture through friendship relations. The inclusion of individuals who have access to other networks that circulate high culture knowledge is more likely in such networks. Secondly, maintaining relationships with individuals from diverse backgrounds
necessitates an open-mindedness and tolerance for cultural differences. This willingness to take a different perspective and make an extra effort in social relationships may translate to an increased appreciation for high culture. Lastly, both high culture participation and diverse networks indicate a desire for a cosmopolitan identity, which is associated with high-status individuals (Kane, 2004, pp. 107–108). In light of these factors, I argue that analyzing social networks postmigration can serve to reinforce concepts common to both social network and high culture promotion approaches. Large intersections in social networks can be particularly revealing and beneficial for cultural and artistic movements in postmigration environments.

4.2. Postmigration

Research on postmigration suggests that the way people form connections and define boundaries has changed. Migration is no longer viewed as an anomaly or exception, but as a natural and integrated aspect of everyday life, affecting societies worldwide, including those in Europe (Petersen & Schramm, 2017). To address the social transformations and cultural challenges that have arisen in recent decades, a term such as "postmigration" has been proposed (Gaonkar et al., 2021). This term describes a process where organizations and individuals in society recognize the changes brought about by immigration, which were previously not acknowledged. This process is contested and takes place within a larger discourse on migration and integration, which has become increasingly important for social self-understanding (Espahangizi, 2021). It is essential to acknowledge and understand these transformations, rather than disregarding or viewing them as a temporary social problem.

Bromley (2017) explores the concept of belonging through a postmigrant lens and examines how it differs from migrant, diasporic, and multicultural representational practices. Rather than endorsing multiculturalism, which can lead to the oversimplification of communities and their separation from mainstream society, Bromley advocates for interculturalism. He views interculturalism as a process that entails reciprocal and multi-directional interaction and exchange between cultural practices of the majority and minority groups. Bromley posits that postmigrant narratives are characterized by a present and future-oriented trajectory, rather than being anchored to an "originary" culture. These narratives may initially emerge from a minority position, but eventually evolve to become a part of the national or global discourse within new fields of reference.
The postmigration term has been used in the UK in the 1990s to challenge the field of migration studies, especially in regard to the rethinking of national identities and ideas of stable cultures and ethnicities (Gaonkar et al., 2021). Nevertheless, the term emerged clearly in German academia around 2010 as a reaction against the negative connotations associated with the term "migrant". Scholars saw it as a political catchword that challenged the common perception of migrants as the "other" and aimed to counter the marginalization of individuals who identify as integral parts of society. Unlike a "migrantology" approach that focuses solely on migrants, the postmigrant perspective seeks to examine the negotiations and dynamics that occur in culturally diverse societies. This approach is normative in nature, reflecting a vision of how societies should function in the face of increasing heterogeneity (Petersen & Schramm, 2017), where postmigration environments become carriers of different characteristics and contexts. Povrzanović Frykman (2022) provides an example of a postmigration environment in her department in Sweden, where English is the language of daily communication due to the diverse backgrounds of the staff and students. The multilingual and interculturalism characteristics of postmigration environments illustrate the challenges of dealing with different contexts and the need for inclusive practices in diverse societies.

Postmigration theory is based on the characteristics of societies in postmigration contexts, where the previously established distinctions between right and left, migrants and non-migrants, and upper and lower classes are less significant. Küçük (2016) has identified several actions within contemporary German society, including a Persian migrant who shot people he believed looked like Turks at a Munich shopping center and a conservative suburban family making sandwiches for refugees at a railway station, which exemplify this phenomenon. Similar patterns are observed in other European countries that have received significant numbers of immigrants, including Sweden. For example, two members of Sweden's parliament have immigrant backgrounds, and one of them arrived in 2004. Both are affiliated with the far-right Sweden Democrats party, which is anti-immigration (Almahfali, 2023). These examples illustrate how the traditional divides that once defined European societies have been reshaped in the context of postmigration.
However, there is a particular focus on the role of culture, literature, and the arts in postmigration contexts. Culture and aesthetics have a significant role to play in the world today, where globalization and migration present new and all-encompassing challenges to imagination and representation. The creation of images, in both an individual and collective sense, is essential to worldmaking (Petersen & Schramm, 2017). A postmigrant perspective in cultural analysis promotes a future-oriented approach, rather than just criticizing the past or present. This perspective recognizes the complexity of individuals and avoids stereotypes (Vitting-Seerup, 2017). According to this view, art can create spaces for embodied and participatory worldmaking that challenge exclusive citizenship norms. It involves creative practices that experiment within material constraints and rejects the idea that art is merely a reflection of pre-existing reality. The concept of "postmigration" is a compelling way to engage with contemporary politics, art, and culture as a non-binary way of understanding the exchange and movement of people and ideas across imaginative and materially enforced boundaries (Meskimmon, 2017). Therefore, the current researches focus on exploring case studies that draw from art, culture, and literature as empirical data, which contribute to strengthening discussions extending to migration and integration using the concept of postmigration.

The conclusion of the discussion on the transformation from migration studies to postmigration according to Römhild (2021) is that we need to move away from a narrow focus on migrants and their descendants and towards examining society as a whole from a migration perspective. this means "demigrantising" migration research and "migrantising" social research. The concept of postmigration allows us to criticize the political category of migration without invalidating its significance as a political practice. By using this approach, we can recognize the role of migration in shaping society and challenge its instrumentalization as a means of marginalizing "Others". Postmigration provides a framework for countering existing border regimes and challenging normative and hierarchical settings.

5. Methodology

This study aims to explore the role of social networks in the creative pursuits and development of Arabic-speaking writers living in Sweden. To achieve this, the research
employs two methods. Firstly, an online survey was conducted to collect data on the composition, structure, and functions of the writers' social networks. This provides primary data that is further analyzed using semi-structured interviews as part of an ethnographic approach. By identifying patterns and trends in the social networks of Arabic-speaking writers, this research will provide insights into their creative endeavors and the changes they undergo.

To explore the themes that characterize the social network mechanism of Arabic-speaking writers in Sweden in the light of postmigration theory, the interpretive research paradigm is used to gain a deeper understanding of the experiences and perspectives of those writers. The interpretive paradigm emphasizes using both quantitative and qualitative methods, such as surveys and semi-structured interviews, to explore their social networks and how they shape their creative practices.

The interpretive paradigm emphasizes understanding social phenomena in their context. It collects mostly qualitative data from participants over an extended period of time, as in ethnography and case studies (Rehman & Alharthi, 2016). Interpretivism holds a relativistic view of reality, where individuals construct their own unique reality through their senses and language. Reality is not objective, but subjective and varies from person to person (Scotland, 2012). This theoretical framework is particularly relevant for studying the social network mechanisms of Arabic-speaking writers in Sweden. To fully understand the meanings and interpretations that writers attach to their social interactions and experiences, an in-depth exploration of their social relationships is necessary.

For more insight, I focus on qualitative data derived from a limited number SSI. This approach is intentional, as the aim of the study is not to generalize findings but to explore the meanings that participants ascribe to the social situations being investigated (Phothongsunan, 2010). As such, access to the analysis results is guided by a nuanced comprehension of the theoretical concepts involved, as well as the expressions and perspectives shared by the participants themselves.
5.1 Sample

5.1.1 Online Survey

Collecting a comprehensive set of information about Arabic-speaking writers in Sweden is crucial for obtaining an accurate depiction of their landscape. This information includes their names, cities of residence, countries of origin, titles of published works before and after immigration, media affiliation, membership in relevant organizations, modes of communication with these organizations, and agencies that provide support. This data can provide a preliminary understanding of the social networks of these writers. To collect this information efficiently, an online survey using Google Forms is deemed the most suitable method. The free availability and automatic recording of user responses in Google Forms' spreadsheet make data collection and analysis a simple process, which is especially crucial for a small-scale study like this one (Vasantha Raju & Harinarayana, 2016). Nevertheless, the outcomes of this survey are of particular significance as they give essential indicators that help expand research data in the future.

On March 20, 2023, I designed an online survey using Google Forms to collect data for this study. The survey was written in Arabic and divided into four sections, namely personal information, information about creative activity and publishing, membership in associations and unions, and relationships and communication. Please note the survey questions in Appendix 1. I relied on a snowball to collect samples, where each individual in the sample is asked to name other individuals in the population (Goodman, 1961), I started with the writers who are in my network, then they sent the link to the writers whom they knew. The survey link was distributed to a total of 32 Arabic-speaking writers of which 24 responded by April 6th, 2023.

Upon receipt of the survey responses, the data was subjected to filtration. During this process, duplicate responses were detected, and the remaining responses were subsequently organized and compiled into an Excel document. Please note Appendix 2 which contains the survey questions after filtering the data. Unique identification codes were assigned to each participant, and the data was further arranged in a manner conducive to subsequent analysis.
Table 1 represents the primary output of this data organization process, containing a summary of the most pertinent participant information derived from the survey.

Subsequent to the organization and compilation of data, the quantitative data collected was analyzed using Gephi, an open-source software utilized for graph and network analysis. Gephi's real-time display and speed of exploration facilitate the analysis of large networks, providing a flexible and multi-task architecture to work with complex data sets and produce valuable visual results (Bastian et al., 2009). During this process, color-coding was implemented to differentiate between categories, while the ranking of each node was also determined and reflected in the size of the nodes displayed in the resulting image. Through the utilization of Gephi, insights into the social networks and creative practices of the population under study were obtained.

5.1.2 Interviews

The survey facilitated the construction of an approximate map of Arabic-speaking writers in Sweden, including their published works, both pre-and post-migration. However, it opens the need to understand the networks that support these writers, the factors contributing to their creative evolution, and the opportunities for further development, particularly in the context of postmigration. To achieve these goals, a set of semi-structured interviews (SSI) was designed, targeting a carefully selected group of Arabic-speaking writers who participated in the survey.

The SSI aims to gather subjective responses about a specific experience or phenomenon through a detailed interview guide. It is useful when objective knowledge is available, but subjective knowledge is lacking (McIntosh & Morse, 2015). That is, the general information obtained through the survey needs to go deeper in order to reach more objective analyses. I chose interviews here because they help identify respondents’ perceptions of their social environments which essentially draw on self-reported data (Ferenz, 2005). This reflects the individual experience with the possibility of generalizing it to the environment of the studied writers.
Prior to selecting the sample, specific selection criteria were established based on the requirement that participants must have published in both Arabic and Swedish languages. The aim was to explore experiences within a temporal and objective range that could measure the effects of interaction between Arabic and Swedish cultural productions. Following the application of the publishing criterion, it was evident that only five writers met the selection criteria, and four of them were accepted to be interviewed. More information about the participants is in Table 2. Therefore, they were contacted to participate in an interview, which was conducted in Arabic on April 10, April 16, April 28, and May 4. Two of these interviews were via Zoom, and two were in person in Malmö. The interviews were in Arabic and lasted from 40 minutes to an hour.

| Total writers received the survey | 32 |
| Responses | 24 |
| Male | 15 |
| Female | 9 |
| Cities of residence in Sweden | 10 |
| Countries of origin | 6 |
| Publications before migration | 95 |
| Arabic publications in Sweden post migration | 89 |
| Publications in Swedish language | 24 |
| The total of publications | 208 |
| Authors who publish before and post migration | 5 |

*Table 1. The information of the survey’s participants*
Table 2. The information of interviews participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Gender</th>
<th>Home land</th>
<th>City in Sweden</th>
<th>Main Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athmar</td>
<td>63</td>
<td>Female</td>
<td>Iraq</td>
<td>Malmö</td>
<td>Translation &amp; Philosophy</td>
</tr>
<tr>
<td>Dalala</td>
<td>66</td>
<td>Female</td>
<td>Palestine</td>
<td>Växjö</td>
<td>Novel &amp; Poetry</td>
</tr>
<tr>
<td>Jasim</td>
<td>60</td>
<td>Male</td>
<td>Iraq</td>
<td>Uppsala</td>
<td>Poetry &amp; Translation</td>
</tr>
<tr>
<td>Mostafa</td>
<td>57</td>
<td>Male</td>
<td>Palestine</td>
<td>Malmö</td>
<td>Short story &amp; Translation</td>
</tr>
</tbody>
</table>

Subsequently, the interviews were transcribed and translated into English for the purpose of analysis. To practically carry out this analytical process I used a deductive coding scheme, where the material is classified into categories or themes based on valid inference and interpretation (Zhang & Wildemuth, 2017). In this theoretical framework, I developed a specific coding scheme, with great help from NVivo application which was utilized as a tool for coding the interviews. The identification of codes was informed by the theoretical foundations of social networks and postmigration theory, and subsequently grouped into three main themes. The analysis phase was guided by the three research questions.

With NVivo assistance, I created a set of 39 codes. Following this, I undertook a careful examination of the codes to ensure their alignment with the research questions and theoretical foundations. Any codes that were deemed inconsistent with these criteria were eliminated, resulting in a refined set of 20 codes. These codes were further categorized into three overarching themes, namely the Location networks, the Publishing networks, and the Professional networks, which formed the basis of the entire social writing network for Arabic-speaking writers in Sweden. This coding process is illustrated in Figure 1.

5.2 Ethics

The research targets Arabic-speaking writers who are currently residing in Sweden. Every possible measure has been taken to protect them from any potential harm to them in the future. Specifically, letter symbols have been employed instead of their names in the survey visualization. Furthermore, all their personal data including their names, publication titles,
and email have been saved in an encrypted file on a computer that does not connect to the internet.

*Figure 1. Coding and analyzing scheme*

Before the survey was distributed to the selected group of writers, a consent letter was composed, outlining the research's nature, objectives, and participant requirements. In an effort to preserve the privacy and safeguard the psychological and moral well-being of the writers, their identities will not be disclosed in the analysis and findings of the survey. Furthermore, no information that could potentially reveal the identities of the writers who
participated in the study will be divulged. It is crucial to note that the primary aim of this study is not to focus on the writers or their literary works; rather, it is to provide fundamental information about their social network as a whole, with the possibility of further exploring their literary works in the future.

To ensure compliance with EU regulations on data protection and privacy (EU, 2018), a consent form was presented to each participant before conducting the SSI. The form sought the participants' approval for recording the interview and offered the option of anonymity if desired. As part of our commitment to safeguarding the participants' privacy, no sensitive information was collected during the study.

The interviewees are regarded as public figures, specifically writers and authors, who may be afforded more latitude in handling personal information (Chua, 2020). They have signed the consent letter and agreed to share specific information about their origin, educational background, job, and location. In particular, they have emphasized the use of their real names, given the fact that their contribution is a part of their literary and professional works. Despite that, I have taken all the measures to protect them from any unwanted consequences. I have avoided discussing any sensitive topics and have sent the manuscript to them for reading and approval before publishing to make sure that there is no room for any potential risk, or any information that could impact negatively their personal or professional life.

The interviews were recorded using secure techniques to ensure the confidentiality and protection of the participants' information. Specifically, a mobile device without internet connectivity was utilized, and the analysis was performed on the NVivo software platform within the secure network of Malmö University.

5.3 Limitations

Reaching all Arabic-speaking writers in Sweden is challenging, as time becomes a limiting factor. The allocated eight-week period for conducting this study is insufficient, considering the extensive size of the Arabic-speaking community in Sweden, spread across numerous cities. Nonetheless, I made efforts to leverage a broad network of writers, cultural associations, and media activists. These individuals possess their own networks, which aided
me in reaching out to 32 writers. However, it is important to note that the aim of this study is to provide an approximate overview of the network of Arabic-speaking writers, rather than a comprehensive survey.

The interviews were conducted in Arabic, and subsequently, I translated the four transcriptions into English for analysis. I am aware that the translation process may have limitations since English is not my native language. To address this, I have taken several steps. Firstly, I draw upon my experience as a research assistant at Malmö University, where I have previously translated interviews from Arabic to English as part of a project. Secondly, I meticulously review the translations multiple times to minimize errors. Finally, I share the translated transcripts with the interviewees to ensure accurate understanding and avoid any misinterpretation or incorrect translation of their expressions.

6. Data analysis

Based on the data collected through the survey and semi-structured interviews, it has been found that Arabic-speaking writers residing in Sweden possess the capability to establish their own social networks. However, the extent of these networks may vary depending on several key factors, such as the geographical location of their origin and residence, the prevailing social and cultural context, and the agencies factor, such as adaptability to cultural differences, participation in integration programs, and seeking professional development.

The four writers described in Table 2 are Swedish - Arabic speaking writers who have connections to various geographic areas prior to settling permanently in their new society. Athmar, a philosopher and translator, translates literary and philosophical books from Swedish into Arabic. She arrived in Sweden in the early 1990s from Iraq, but she also has ties to Oman, making her a multilingual and multicultural writer who sees philosophy as a realm encompassing science, knowledge, aesthetics, and values. She published almost 9 books.

Dalalah, who arrived in Sweden from Kuwait in the early 1990s, maintains a strong link to Palestine as her homeland. She is a poet, short story writer, and novelist with four books
published in Swedish and two in Arabic, in addition to three co-authored books in Swedish, English, and Arabic.

Jasim, a Swedish-Iraqi author, poet, and translator, resides in Uppsala. Since his arrival in Sweden in the early 1990s, he has worked on honing his writing skills in the Swedish press and established a platform for cultural exchange between Arabic and Swedish-speaking individuals. He considers translation as an essential gateway to professional work and views poetry as a means of personal expression. He published 4 poetry collections, a child literature book and a biography in Swedish in addition to 30 translated books into Arabic.

Lastly, Mostafa, a Swedish-Palestinian writer, translator, and journalist, is employed by Radio Sweden. Although he arrived in Sweden in 2014, he quickly adapted to the Swedish literary language. His most recent accomplishment includes translating a book of classic Swedish literature into Arabic. He published 8 books most of which are translations into Arabic.

To ensure a rigorous analysis of the collected data and to remain guided by the research questions and coding and analysis scheme outlined in Figure 1, the results will be presented and discussed under three distinct sections, namely: Location networks, Publishing networks, and Professional networks. This methodological approach allows for a comprehensive and systematic examination of the factors that influence the creation and expansion of social networks among Arabic-speaking writers in Sweden, and how they could be developed in the future.

6.1. Location networks

The survey results reveal that the distribution of Arabic-speaking writers in Sweden is primarily concentrated in two locations: their countries of origin and their new residence in Sweden. However, the data analysis presented in Figure 2 indicates stronger ties with their country of origin, as evidenced by their publishing patterns. Specifically, the survey showed a higher rate of publication in the Arab world as opposed to Swedish publishing houses. Additionally, the writers were found to be more closely associated with Arabic-speaking media than with Swedish media, which is understandable given that the majority of the surveyed writers arrived in Sweden after 2014 and are still in the process of establishing
cultural connections with Swedish-speaking institutions. Consequently, their writing and creative associations remain largely published in Arabic.

Furthermore, the survey results demonstrate that Syria and Iraq were the origin countries with the highest number of associated writers (7) for each, followed by Palestine with five writers, while Yemen and Oman were associated with two writers each. The city of Malmö was identified as the location with the highest concentration of Arabic-speaking writers, with 11 writers residing there, followed by Stockholm with four writers, and Göteborg with two writers. The remaining writers were distributed individually across different cities such as Borås, Kristinehamn, Växjö, Norrköping, Enköping, and Åstorp.

Despite the clear prominence of the network of places connecting Arabic-speaking writers to both their countries of origin and their new country of residence in Sweden, the survey results suggest that further investigation is required to gain a more comprehensive understanding of the complex ties between these writers and their respective origin countries. Therefore, the semi-structured interviews were conducted with the writers, revealing crucial details that showcase the writers' educational and cultural backgrounds, as well as the social factors that may impact their relationships with their surroundings in their new society. The relationship between the writers and their countries of origin illuminates how their educational and cultural experiences may shape their perspectives and attitudes towards their new environment. The interviews also provided insights into how various social factors can influence the form of the writers' relationships with those around them in Swedish society as I will explain in the next paragraphs.

The relationship that exists between Arabic-speaking writers and their home country is not a fleeting or superficial connection, but rather a profound and enduring one that can significantly influence the writer's perspective and approach to writing. Through the analysis of the semi-structured interview data, it becomes evident that this intricate relationship has a deep impact on the writer's subsequent attitude towards their writing. Moreover, this connection can even directly contribute to the writer's choice of writing path and it can affect their social interactions in their new environment afterward.

To gain a deeper understanding of this phenomenon, we can focus on the case of Dalala. Dalala is a Swedish – Palestinian writer living in Växjö. She writes poetry, novels, and essays
on a variety of social issues. Dalala arrived in Sweden in the early 1990s, having been born in Kuwait. She explains that Palestine cause has always been central to her, and it was her desire to write about this issue that led her to become a writer. Dalala states:

*One of the most important topics that motivated me to write was Palestine. When you come to a new and unfamiliar country and want to defend your identity, there is no other way but to write.*

![Figure 2. Location networks of Arabic-speaking writers in Sweden](image)

Her experiences as a Palestinian - Sweden citizen have deeply influenced her writing, and she uses her platform as a writer to raise awareness about the Palestinian cause and other social issues that she is passionate about.

Although she did not grow up in Palestine, Dalala's passion for writing about Palestine is shared by Mostafa, a Swedish-Palestinian journalist, translator, and short story writer who grew up in the Yarmouk refugee camp in Damascus - Syria. Despite not having visited Palestine, Mostafa's experiences in Yarmouk have deeply influenced his writing. He describes how the camp influenced his path towards writing in general, saying:
I was born in Yarmouk camp, but my family is originally from Jaffa in Palestine. I haven't been there yet. (...) The Yarmouk camp worked to supplement most of the countries of the Arab world with competencies, cadres, and scientific expertise, including teachers, doctors, engineers, lawyers, and all fields. Literature and culture were something within reach for everyone.

The residents of Yarmouk recognized the importance of education and ensured that their children received an education, leading to a high percentage of educated individuals in the camp. The camp became a center for expertise and scientific knowledge, producing professionals in fields such as teaching, medicine, engineering, law, and more. Literature and culture were also highly valued and accessible to everyone. Mostafa's connection to Palestine is deeply rooted in his identity, and he uses his writing to share his experiences and perspectives with the world.

The emotional attachment of immigrant writers to their countries of origin may have a positive impact on their transition to writing and on the topics they choose to write about. However, this does not preclude them from addressing important issues related to their new society, such as integration. A case in point is Dalala, who upon her arrival in Sweden, engaged in heated discussions about the issue of honor killings, a crime that had left Swedish society shaken in the nineties due to a series of murders of girls by some immigrants in the name of honor. Through her writings, Dalala sought to denounce this crime and challenge the cultural justifications upon which its narrative was based. Like many Arabic-speaking writers who have migrated from their countries, Dalala strongly believes in women's rights and equality, a belief that she has integrated into various cultural projects and writings over the years.

The study results demonstrate a lack of correlation between an individual's field of specialization and their creative writing abilities. The four interviewees did not possess any prior education or training specifically related to creative writing. Interestingly, two of them pursued a degree in political science, one in fine arts, and the other in journalism. However, three interviewees chose journalism as their primary means of written expression to address various life topics. It follows that being a writer does not necessarily hinge on a background in literature or writing. Nevertheless, I argue that relocating to a new different place can
induce profound changes in writing approaches through the influence of various factors. For example, Athmar, a Swedish-Iraqi-Omani translator, and philosophy author, graduated from the Department of Fine Arts in Iraq and turned this training into an artistic performance on stage. She leveraged her art background to engage in artistic practice. However, upon her arrival to a new environment, she turned to writing in philosophy and translating philosophical and literary research and books.

Undeniably, the role of immigration, particularly between two starkly contrasting locations, cannot be disregarded. On one hand, there are countries in the Middle East that stifle freedom, while on the other hand, there are places like Sweden that provide individuals with the utmost freedom of expression and serve as conducive environments for writing. However, it is crucial to acknowledge that there are additional factors specific to Sweden, as expressed by the interviewees. Athmar, for instance, believes that the sense of isolation she experienced upon initially arriving in Sweden, in the beginning of the nineties in the last century, served as the primary motivation for her transition to writing. Conversely, Jasim, a Swedish-Iraqi author and translator, clarify other aspects that Sweden offers, which influenced his inclination towards writing and nurturing creativity. Specifically, he emphasizes the importance of writing in the Swedish language, as opposed to writing in general. Jasim's account of his experience in Sweden is as follows:

*Following my arrival in Sweden in 1990, I realized that I had ample time and a sense of tranquility. Alongside unrestricted freedom and opportunities for introspection, I no longer felt as displaced as I did before. Sweden seemed to have become my ultimate destination, the final chapter of my life's journey. Although I cannot pinpoint a specific reason, there was an implicit, unspoken conviction that this place would be my ultimate abode. I discovered myself naturally gravitating towards writing in the Swedish language, without consciously making a deliberate choice.*

Jasim's experience is not an isolated occurrence, as it is shared by Dalala and Mostafa. Upon finding themselves in a new environment, they were compelled to write in the Swedish language. It should be noted that writing in a new language, particularly in a literary context, can be extremely challenging. However, I contend that the influence of place alone is not the
sole factor that drives individuals to embark on writing in Swedish. Rather, an inherent desire to write and assimilate into the new society appears to be a significant and pivotal factor. Through the interviews, it became evident that the participants possessed a strong inclination to engage with the realities of their new society. From the outset, they did not perceive themselves as mere temporary sojourners in this unfamiliar place. Instead, echoing Jasim's sentiments, they experienced a profound sense of belonging to their new surroundings. This deep-rooted sense of belonging directly manifested in their integration into the new language through writing and active participation in literary contexts.

In addition to the aforementioned factors, these writers demonstrate a profound recognition of the significance of acquiring a comprehensive understanding of the Swedish language. For instance, Dalala exemplifies this commitment by actively seeking to attain proficiency in Swedish, not solely for the purpose of communication but to establish a profound connection with the new society. The interviews underscored the writers' heightened awareness regarding the importance of language as the primary gateway for demonstrating their belongingness to society. Moreover, they acknowledged that mastering the language would grant them expanded vistas of knowledge in a broader sense. Athmar encapsulated this sentiment in the following quote:

Undoubtedly, mastering the Swedish language has an immensely positive impact... It enables one to broaden their horizons and deepen their comprehension beyond the confines of a single language and culture. Embracing a multicultural perspective renders life more enriching and delightful.

6.2. Publishing networks

In contrast to the interdependence observed in location networks, the publishing networks demonstrate an intriguing pattern of relationship distribution. Figure 3 illustrates that individuals exhibit an equal distribution between two types of relationships: those linking them to individual nodes and those linking them to shared nodes. Remarkably, individuals are connected to 50% of the nodes that are not shared by other participants, resulting in 90 unique links. Additionally, they share 90 links with nodes where other writers are connected. This finding can be interpreted not only in terms of individual writing preferences and orientations but also in relation to their associations with institutions or literary genres.
Nevertheless, there is a notable disparity in the writers' ability to establish their own publishing networks. For instance, writer F-Ya stands out with the most extensive network, consisting of 15 nodes, including 7 ties to other writers and 8 ties to individual nodes. In contrast, writers H-Jo and M-An have the fewest networks, each with only 3 ties. Certain writers maintain networks that primarily consist of individual ties, lacking shared connections. Writer A-Da, for instance, has 9 individual ties and only shares one node with another writer. On the other hand, writer M-Ka has 10 ties associated with nodes shared with other writers, while having only two individual ties.

These findings suggest that the writing networks show a complex interplay between shared and individual ties, reflecting the diverse strategies employed by writers in cultivating their networks. However, more factors that produce these choices need to be understood, which will be revealed by the results of the semi-structured interviews as will become clear in the following paragraphs.

The publishing networks showcase a high degree of complexity, making it challenging to discern definitive patterns regarding the writers' motivations for establishing these networks. However, insights gathered from interviews shed light on potential indicators of these motives, particularly in relation to the writers' personal aspirations. One prevalent motive identified was the pursuit of self-fulfillment, which appeared to be a primary driving force.

For many of the interviewed writers, journalism served as a means to expand their network and engage with readers on a broader scale. For instance, Dalala aimed to communicate her Palestinian cause to Swedish readers, subsequently delving into complex cultural issues such as honor crimes in Sweden. Similarly, Mostafa expressed a desire to convey multiple messages to Arabic-speaking and Swedish-speaking readers. One interviewee, Jasim, provides further insight into the motives underlying writers' engagement in journalism. He features two key factors. Firstly, his academic background in political science, specifically within the journalism field, played a significant role in shaping his motivations. Secondly, his passion for writing poetry, which he pursued prior to attending university, served as an internal catalyst, driving him to commit to serious writing or choose this particular form of expression.
The transition to a new language and a different publishing environment represents a significant change for writers, offering them the opportunity to expand and diversify their writing networks. This diversification can be attributed to two factors: the abundance of knowledge sources and the variety of target audiences. Writers gain access to new information while simultaneously pursuing different goals.

The diversification of knowledge and objectives gives rise to a distinct writing style, as writers seek to incorporate this diversity into their content. Within their works, they strive to establish unique networks. An example is Mostafa, who was approached by the Sydsvenska newspaper to write a column advocating a new law for a smoking ban in public areas in Sweden from the perspective of a smoker. Mostafa included quotes from renowned Palestinian poet Mahmoud Darwish, emphasizing the importance of considering others before oneself. In his Swedish text, Mostafa refrained from providing additional information about Darwish beyond the quote. Nevertheless, the article sparked a remarkably positive
response in the city of Malmö, effectively fulfilling its intended purpose due to its diverse network of knowledge. Mostafa said:

_The secret is in this new culture and a different perspective, and questions are asked, for example, among many people you do not know who Mahmoud Darwish is. It is not my job as a writer now to tell him who Mahmoud Darwish is. A culture worthy of respect and attention creates curiosity in the reader to go in search of Mahmoud Darwish. I do not work on the political method and direct slogans. I create the question, and by this I serve the culture and create curiosity in the other, so he goes and searches and gets to know your culture._

The expansion of the publishing networks encompasses not only relationships embedded within the content but also direct relationships with authors and fellow writers. Through the responses of the interviewees, two distinct types of writers emerged. The first type comprises those who prefer to pursue their writing endeavors independently without engaging in cooperative efforts. The second type includes writers who actively seek collaboration with other Arabic and Swedish-speaking writers and authors.

Although those inclined towards seclusion expressed their disinterest in such collaborations, their statements imply a certain degree of cooperation, albeit not explicitly involving co-authorship or other forms of overt collaboration among writers. For instance, Dalala, despite expressing a lack of interest in this type of collaboration, participated in numerous joint projects with other writers, resulting in diverse bodies of work. Similarly, Athmar claimed to have refrained from co-authorship or collaborative writing projects, yet I observed a clear influence from her husband, who is also a writer and author, although his writings are exclusively in Arabic. It becomes evident that her philosophical approach, specializing in art, may not entail direct writing partnerships with other writers. Nevertheless, her husband serves as a primary catalyst for her entry into the realm of publishing.

Conversely, there are writers like Jasim who firmly believe in the significance of collaborative endeavors, particularly between Arabic-speaking and Swedish-speaking authors. However, he emphasizes that such collaborations are more feasible in non-creative genres, such as prose, as he maintains that co-authoring poetry is inherently challenging.
Three out of the four interviewees directly engage in translation. The findings suggest that translation extends beyond a mere activity, particularly concerning publishing networks. I contend that translation serves several purposes in this regard: First, it expands the repertoire of publications by Arabic-speaking writers, especially those proficient in both languages. Second, translation plays a crucial role in facilitating the communication of books with Swedish publishing houses, thereby enabling the publication of Arabic content in Swedish publishing houses and vice versa. Third, translation disseminates Arabic culture across various Swedish institutions, establishing an invisible communication network for Arabic publications that transcends the boundaries of traditional publishing. Finally, translation also serves as a means to enhance communication between Arabic and Swedish-speaking writers. As Jasim explains:

*Translation can also clearly enhance communication between Arabic and Swedish-speaking writers. In our cultural events, I used to introduce Swedish colleagues in Arabic, and then in Swedish, and from here the case of translation began. There was a need for a Swedish translation into Arabic and vice versa. So, I entered the subject without a prior decision or a clear attendance. I was interested in it and living a beautiful life, full of beautiful meetings with Swedish and Arabic-speaking colleagues. At the same time, opportunities allowed me to delve deeper into translation, writing, and in-depth reading of the text. The translation is an in-depth reading of a text.*

Jasim's experience exemplifies how translation serves as a catalyst for intercultural exchange. Through his involvement in cultural events, he bridged linguistic gaps by facilitating communication between Swedish and Arabic-speaking individuals. This ignited the need for translations in both directions, fostering a mutual understanding between the two language communities.

While Figure 2 indicates that Arabic-speaking writers have comparable relationships to media outlets in both the Arab world and Sweden, Figure 3 unveils a more nuanced picture in terms of publishing networks. The data reveals that Arabic-speaking writers demonstrate a preference for specific Swedish media sources, such as Expressen, Aftonbladet, and Dagens Nyheter. Although some writers maintain individual ties with Arabic media, Alkompis stands
out as an Arabic-speaking Swedish media outlet. This pattern illustrates the concentration of media attention on prominent Swedish media platforms, while even major Arabic media outlets exhibit diverse interests among writers, significant nodes capture shared attention, whether in terms of following them or publishing there.

The figures suggest that while Arabic-speaking writers maintain a level of engagement with media sources in both cultural spheres, their publishing networks demonstrate a propensity for aligning with specific Swedish media outlets. This showcases the influence and significance of prominent Swedish media platforms, indicating a preference among writers to actively participate and contribute to these channels. In contrast, the Arabic media landscape shows a more varied and dispersed engagement, with no singular media outlet serving as a central focus for writers in Sweden.

The writers' interest in the Swedish media extends beyond providing platforms for publishing their writings; it also offers them valuable opportunities to expand their social networks. A notable example is Mostafa, who had the privilege of working at Radio Sweden. Through his involvement in radio broadcasting, Mostafa was able to cultivate extensive relationships, enabling him to broaden his writing horizons. This involved securing writing opportunities in other Swedish newspapers and obtaining chances to translate books for literary publications. Swedish media serves as a gateway to a wider network of relationships and collaborations and opens doors to new writing avenues. Mostafa's experience demonstrates how working in Radio Sweden provided him with a unique platform to establish meaningful relationships, expand his reach within the writing community, and pursue diverse writing opportunities.

The final crucial aspect addressed in this section pertains to the relationship between Arabic-speaking writers and publishing houses. The survey findings indicate that a significant number of these writers maintain associations with publishing houses in the Arab world due to their writing exclusively in Arabic. Although there are some Arabic publishing houses in Sweden, some of these writers choose to publish their works with well-established Arabic publishing entities.

A notable disparity emerges when comparing the dynamics of Swedish publishing houses with those of Arabic publishing houses. The interviewers expressed severe criticism towards
Arabic publishing houses, contending that they fail to provide authors with the appropriate financial compensation they deserve. Instead, authors are often required to bear the publishing expenses. Consequently, should a writer wish to disseminate their written work, they must incur the necessary financial obligations to the publishing house, which inevitably impacts the entire authorship process. In certain instances, even if the publishing house is situated in the Arab world, these writers are assigned translation tasks. Although publishing houses occasionally receive compensation from funding institutions, the translators themselves receive only a minimal percentage of the remuneration.

The situation contrasts significantly with Swedish publishing houses. As Jasim elucidates in the following quote, Swedish publishing houses continue to uphold established publishing traditions unlike their Arabic counterparts:

*Swedish publishing houses still adhere to publishing regulations that may potentially fade away in the future. The Arabic publisher assumes the roles of reviewer, editor, and marketer. These practices might soon emerge in Sweden, as the publishing crisis in Arabic publishing houses runs deep.*

6.3. Professional networks

The professional networks under investigation aimed to explore the interconnections between Arabic-speaking writers and both official and civil society institutions, as well as their utilization of communication tools to enhance their creative endeavors. The results of the survey unequivocally indicated that the Swedish Writers Union stands as the predominant inclusive organization among these writers. This finding underscores the capacity of this prominent institution to embrace these writers as members, while simultaneously fostering their close affiliations with Swedish institutions that facilitate interactions with fellow Swedish writers. Notably, social media platforms, particularly Facebook, emerged as the paramount communication channel employed by these writers for acquiring information, staying updated on events, and engaging with their peers in the field.

In Figure 4, the analysis brings attention to the professional networks, revealing a distinct pattern of connectivity between the Arabic-speaking writers and Swedish institutions. At the forefront stands the Swedish Writers' Union, followed by the Översättarcentrum (Translation Center). Additionally, there are two Swedish-Arabic-speaking organizations in Sweden,
namely “Hand I Hand” and “Nard”. Another noteworthy inclusion is the Union of Palestinian Writers, representing the sole Arabic organization as a shared node in these networks. Conversely, the remaining associations with the literary realm do not demonstrate any substantial connections with other writers. This finding underscores an inherent correlation between the professional endeavors of these writers and the Swedish environment and institutions. The Writers' Union extends its membership not only to Swedish-speaking applicants but also to any writer residing in Sweden and contributing to the realm of creative writing, regardless of citizenship. Consequently, the strong inclination of a significant number of Arabic-speaking writers to join this institution showcases a genuine aspiration to expand this network and contribute to the expansion of creative spaces accordingly.

The analysis shows the critical importance of the writers' relationships with professional organizations and Swedish official institutions in terms of enhancing their professional networks. These relationships serve not only humanitarian purposes, such as supporting freedom of expression and advocating for writers and authors, but also extend to providing essential resources for obtaining authorship grants and ensuring copyright protection in contractual agreements with publishing houses and other stakeholders. Moreover, these organizations offer comprehensive databases that facilitate direct communication among stakeholders, including authors and translators, thereby enabling writers to secure more accessible and financially rewarding work opportunities.

Furthermore, the findings reveal that establishing relationships with certain official institutions, such as public libraries in cities and official cultural offices, leads to the development of extensive networks for writers. These networks, in turn, facilitate the smooth and consistent execution of their cultural projects. Dalala explains this:

*When I received a grant of half a million Kronor, aimed at supporting one of my projects, I realized that I lacked knowledge in financial management and accounting. Consequently, I sought assistance in handling the project's finances. While I am responsible for managing the cultural activities, my expertise lies outside the realm of financial management. As a result, I arranged a meeting with the city, and a collaborative agreement was reached between the involved parties. The project benefitted from the intervention of the Conference Group, which did overall...*
management responsibilities. However, I am not involved in keeping track of expenses and financial transactions. My abilities and experience lie in managing the project's cultural activities.

Figure 4. Professional networks of Arabic-speaking writers in Sweden

Such collaborations create opportunities for writers to connect with their peers and foster improved communication within the local community, particularly in public libraries where numerous public cultural projects are organized. These projects cater to both Arabic-speaking and Swedish-speaking individuals, thereby promoting cultural exchange and dialogue between diverse writers. As a result, this collaboration not only strengthens the professional networks of writers but also facilitates a rich cultural discourse among individuals from various backgrounds and linguistic traditions.

The results show that there is criticism towards some Arabic organizations in Sweden, this criticism came from the interviewee women writers. One significant criticism is the gender bias and lack of inclusivity within these organizations. Dalala spotlights that men control the
organizations and do not welcome women as members. This exclusionary behavior leads to feelings of distress and being undermined, ultimately leading the writer to withdraw from such associations. Furthermore, she criticizes the instrumentalization of religion within these organizations. She asserts that religion should be a personal matter and not be used as a means of political recruitment or exerting pressure.

Another criticism lies in the lack of cooperation and joint efforts among the associations and organizations. Athmar feels that these entities only seek to take from individuals without fostering genuine cooperation. Moreover, she notes the absence of strategies for cultural work, Athmar voices concerns about the limited potential for cultural work within these associations, stating:

*I go to the activities of some Arabic associations, all of them are Arabic-speaking, and they do not have any opportunities, they are all closed groups and do not have any potential for work. They cannot do anything, just to express their stress, through speech, storytelling, and return. They cannot offer anything to the immigrant, not even to the country for cultural work, because they do not have the capabilities.*

Despite the criticisms mentioned, it is worth noting that there are some Arabic-speaking organizations in Sweden that actively organize periodic cultural events led by women. Hand I Hand and Nard are two such organizations that bring together multiple writers and authors from the Arabic-speaking community. These organizations provide a platform for women to showcase their talents and contribute to the cultural landscape.

The findings of the study indicate a positive correlation between a writer's ability to expand their network with Swedish institutions, their participation in writing networks, and their proficiency in expressing themselves in the Swedish language. Moreover, this correlation is associated with their level of cultural recognition within Sweden. A clear example is Jasim, who possesses an extensive network of connections with Swedish institutions and has authored a significant number of books in the Swedish language. Additionally, Jasim's ability to write poetry in Swedish has contributed to his receiving a substantial amount of funding for cultural projects and being honored with a prestigious Swedish award, acknowledging his significant cultural contributions. These broad networks and associations are evidently
reflected in the level of cultural recognition Jasim has attained within the society in which he resides.

The survey results highlight the prevalence of social media as a communication tool among writers and for sharing information about cultural events. However, the interview findings reveal a more limited reliance on social media and the internet in general. It appears that these authors primarily depend on email for professional communication with other writers and institutions. This reliance on email could be attributed to generational differences, as many of the interviewees belong to a generation that grew up with traditional means of communication and paper-based interactions. Jasim expresses this generational disparity, stating:

*I use email for communication and correspondence. I think it's a matter of generations. My generation and the previous generation, some of my older colleagues, I see them posting on Facebook daily. Initially, they would receive a significant number of likes, like 50, 300, or 500. However, over time, the engagement has decreased significantly. They are gradually fading away on Facebook.*

Despite this observation, it is apparent that Facebook still maintains a strong presence among the writers, albeit indirectly. The majority of individuals encountered during the research had Facebook accounts and used the platform to share their activities and daily experiences. In fact, reaching out to most of them was made possible through Facebook. Furthermore, interviews revealed that Facebook played a significant role in providing certain writers with opportunities to write. While many of these writers are professionals and have limited spare time for social media, Facebook remains the most popular platform among Arabic-speaking writers in Sweden.

However, it is worth noting that there is a lack of associations or groups effectively harnessing the power of this communication medium and translating it into meaningful work that can create a distinct and impactful cultural presence. Despite the widespread use of Facebook, there is a need for organizations to leverage this communication channel to foster more productive cultural engagement and collaboration among writers.
In conclusion of this section on professional networks, two important aspects deserve mention. Firstly, there are networks that writers themselves create through their work, and secondly, there are networks linked to official offices, books, and integration tools.

The work of writers can contribute to expanding their network within society. For instance, Mostafa immediately after his arrival in Sweden was able to secure a position at Malmö Arab Film Festival, mentioned in background chapter, which provided a valuable opportunity to broaden their cultural network. This, in turn, facilitated their access to the Swedish language and opened doors for obtaining cultural-related work. As a result of such networking, we find examples like Dalala, who did not actively engage in self-promotion or seek additional platforms to showcase herself. She states:

\[\textit{As for me, I did not make any effort in this regard. I focused on my work and production, and people became acquainted with me through my work. I did not attempt to establish any means of self-marketing; rather, I focused on the work itself, which is what connects me to people.}\]

For Athmar, the book published by the Swedish Public Employment Service Arbetsförmedlingen (1997) worked as a catalyst for expanding her network and obtaining artistic roles in plays and films. This book, which functions as a catalog featuring information and photographs of all immigrant artists and writers in Malmö, played a unifying role for Athmar upon her arrival in Sweden in the early 1990s. Although this approach proved essential in facilitating the work of immigrant artists and writers in the new society, a similar project or online database that creates an extensive network for cultural integration has yet to be found.

6.3. Social networks of Arabic-speaking writers in postmigration era

The results from analyzing the social networks of Arabic-speaking writers in Sweden demonstrates the postmigration perspective and its impact on their writing and social interactions. The writers' relationships with their countries of origin significantly shape their perspectives and attitudes towards their new environment. These relationships can have a profound influence on their choice of writing path, attitude towards writing, and integration into Swedish society. This new pattern is the one that was born after immigration (Petersen & Schramm, 2017), where writers find themselves in a new environment, which is often a
postmigration environment (Bromley, 2017; Povranović Frykman, 2022), in which the writer can continue to preserve his identity on the one hand, and contribute to the consolidation of the values of integration in the new society on the other hand, but in one path towards the future. The emotional attachment of immigrant writers to their countries of origin plays a positive role in their transition to writing in Sweden and the topics they choose to address. However, it does not prevent them from engaging with important issues related to their new society, such as integration, human rights, equality, and women's rights. The desire to write and assimilate into the new society emerges as a significant factor for these writers, beyond the influence of place alone. They possess an inherent motivation to express themselves and become part of the new cultural context.

Within the context of publishing networks, and as suggested by postmigration that art, culture, and aesthetics have an important role to play with respect to the intensified migration and globalisation that characterise the world today (Petersen & Schramm, 2017; Vitting-Seerup, 2017) the experiences of Arabic-speaking writers shape their social networks in diverse ways. The complex interplay between shared and individual ties within these networks reflects the strategies employed by writers in cultivating connections post-migration. Journalism serves as a means for expanding networks and engaging with a broader readership, while the transition to a new language and publishing environment offers opportunities to access new knowledge sources and target different audiences. Translation further contributes to expanding publishing networks by broadening publication repertoires, facilitating communication with Swedish publishing houses, disseminating Arabic culture, and fostering communication between Arabic and Swedish-speaking writers.

In the professional networks section, the results of the survey demonstrate the prominent role of the Swedish Writers Union as an inclusive organization for Arabic-speaking writers in Sweden. This finding aligns with the postmigration perspective, which emphasizes the importance of joining supportive networks and institutions in the host country (Espahangizi, 2021; Vitting-Seerup, 2017). By embracing these writers as members and fostering affiliations with Swedish institutions, the Writers Union enables them to integrate into the local literary community and contribute to the expansion of creative spaces. The relationships established within these organizations serve multiple purposes, reflecting the principles of
postmigration. these organizations do not only support freedom of expression and advocate for writers and authors but also provide essential resources such as authorship grants and copyright protection. Moreover, the comprehensive databases and direct communication facilitated by these organizations enable writers to secure more accessible and financially rewarding work opportunities, aligning with the theory's focus on enhancing economic and professional outcomes for migrants.

The study also reveals criticisms towards certain Arabic organizations in Sweden, particularly regarding gender bias and lack of inclusivity. These criticisms reflect the importance of addressing structural barriers and promoting equality within migrant communities, as emphasized in the postmigration theory, where the previously established distinctions between migrants and non-migrants, become less significant (Petersen & Schramm, 2017). These criticisms emerge from the writers' capacity to establish their own value system, through which they reassess their surroundings, irrespective of the ethnic and cultural backgrounds of the parties being criticized. However, it is noteworthy and encouraging to observe that there are organizations actively engaged in arranging cultural events led by women, signifying conscientious efforts to address these criticisms and foster inclusivity within the community within the context of an intercultural perspective.

7. Conclusion and discussion

The study revealed that Arabic-speaking writers in Sweden have a strong attachment to their countries of origin, which positively influences their new writings. This connection enriches their literary works and stimulates their development. Moreover, these writers consider Sweden as their new home, leading them to actively engage in discussions concerning issues closely connected to the society in which they currently reside. They possess the ability to establish intricate social networks that seamlessly blend both their past and present, with a keen focus on the future. The existing scholarly literature examining Arabic cultural products within the diaspora has explored the role of collective memory in reconciling the influence of their countries of origin with a focus on global concerns (Manshur, 2021; Abdelhady, 2007). This study further reinforces this perspective by showing the Arabic writer's ability to navigate between these two aspects and generate a distinct cultural discourse that addresses
issues deemed to be in service of universal human values, which can form an interculturalism approach suggested by (Bromley, 2017).

Language proficiency is a crucial factor acknowledged by writers in the study. They recognize the significance of acquiring a comprehensive understanding of the Swedish language, as it acts as a primary means for expressing their sense of belonging within society and provides them with expanded knowledge and opportunities. This finding aligns with the research conducted by (Abushinov, 2021), which suggests that cultural and linguistic differences pose challenges to the expansion of networks among Arabic-speaking entrepreneurs in Sweden. However, in the case of writers, it is observed that they can transcend cultural obstacles through the values they uphold, which extend beyond local norms. Nevertheless, language proficiency remains a pivotal catalyst for expanding these networks and enhancing their effectiveness.

The results show also how Writers' involvement in Swedish media provides them with valuable opportunities to expand their social networks and collaborate with a wider range of individuals, opening doors to new writing avenues and translation opportunities. While some writers maintain associations with publishing houses in the Arab world, there are criticisms regarding the financial compensation and expenses associated with publishing. This highlights the challenges and disparities faced by writers in navigating the publishing landscape postmigration.

The widespread usage of social media platforms, particularly Facebook, among Arabic-speaking writers residing in Sweden signifies the significance of technology in enabling communication and networking opportunities. Nonetheless, there is a clear imperative to optimize the utilization of these platforms to enhance the professional endeavors of writers, as emphasized in previous research (Ahmed & Gil-Lopez, 2021; Golan & Babis, 2019; Gervais, 2015) It is crucial for organizations to effectively harness these communication channels to foster more fruitful cultural engagement and collaboration among writers, underscoring the potential for further advancements in utilizing technology to establish a unique and influential cultural presence.
8. Future research and recommendations

The quantitative data presented in this study offer insights into the richness and diversity of the Arabic-speaking cultural landscape in Sweden, highlighting the need for comprehensive examination and analysis of these diverse cultural productions. Further investigation is warranted to delve into their content, explore the artistic values they encapsulate, and explore potential avenues for their future utilization. Such in-depth studies will contribute to a deeper understanding of these cultural expressions and enable informed decisions regarding their application and relevance in various contexts.

The findings of the study indicate a strong willingness among Arabic-speaking writers to actively engage with Swedish culture productions and creative endeavors. However, it is worth noting that a small percentage of writers have been able to fully transition to writing and actively participate in cultural production in the Swedish language. This can be attributed to the inherent challenges posed by literary writing, which requires extensive interaction and practice to reach a proficient level. Therefore, a comprehensive examination of this issue is needed, aiming to identify and implement strategies that can effectively harness the potential and energy of these creators from the early stages of their integration, directing their efforts depending on their strengths and willingness toward creative production and broader contributions to the cultural landscape. Such solutions can play a vital role in facilitating their journey and fostering a more inclusive and dynamic cultural environment.

The influence of social media on the lives of Arabic-speaking writers is undeniable; however, there appears to be a gap in effectively utilizing these networks to enrich cultural life in general. The usage of social media platforms, including other online media, tends to lean more towards personal rather than professional purposes. In light of this observation, conducting a comprehensive study becomes crucial in order to gain a deeper understanding of the relationship between these writers and social media. Such a study should explore their individual experiences and examine the content they publish on these platforms. By delving into these aspects, valuable insights can be gained, leading to a better utilization of social media as a powerful tool for fostering cultural engagement and enhancing the professional growth of Arabic-speaking writers.
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Appendix 1. The survey questions

Name:
Sex:
Type of writing:
City:
Homeland:
Published works before migration:
Published work in Arabic in Sweden:
Published works in Swedish:
Where are the publishers:
Name of publishers:
Where is the location of the media that you write in?
Name of the media I write:
Membership of Arabic speaking associations:
Membership of the Swedish associations:
Where are the media I follow:
Name of the media I follow:
Have you gotten support for creative projects:
The name of the Swedish institution that gave you support:
How to contact other writers:
Do you attend cultural events:
In which way you got the cultural events news:
Who does help you in your cultural work:
Email to contact you:
Something you want to say:
Appendix 2. The survey questions after filtering the data

Name:
Sex:
Type of writing:
City:
Homeland:
Published works before migration:
Published work in Arabic in Sweden:
Published works in Swedish:
Where are the publishers:
Name of publishers:
Where the media I write:
Name of the media I write:
Membership of Arabic speaking associations:
Membership of the Swedish associations:
Where are the media I follow:
Name of the media I follow:
The name of the Swedish institution that gave you support:
In which way you got the cultural events news:
Who does help you in your cultural work: