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Research Article

Jessica Sanfilippo-Schulz*

Escaping National Tags and Embracing Diversity: Third Culture Kid Songwriters

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Abstract: Nowadays, more and more writers cannot be classified according to one single nation. Whereas in *Imagined Communities* Anderson describes the development of nations and national belongings, in Third Culture Kid (TCK) discourse a central theme is the concept of *not* belonging to one specific nation or culture ("NatioNILism"). TCKs are individuals who were raised moving from one country to the next due to their parents' career choices. Not having had a fixed home while growing up, rather than accepting classifications according to nations and cultures, many TCKs prefer to embrace diversity. Antje Rauwerda argues that the fiction of adult TCKs comprises typical features that reflect the consequences of a displaced international childhood and accordingly coins the new literary classification Third Culture Literature. Whereas Rauwerda exclusively analyses novels written by TCKs, this article examines whether the effects of hypermobile international childhoods can be detected in the works of TCK songwriters. By analysing not only the song lyrics of contemporary musicians such as Haikaa, Sinkane and Tanita Tikaram but also the artists' views regarding issues such as belonging, identity and transience, it will be shown that in the scholarly realm the TCK lens can be expanded to song texts too.

Keywords: Third Culture Kid Songwriters, NatioNILism, Transculture, Haikaa Yamamoto's "Work of Art Global Project"

Introduction: Invented Countries and Imagined Communities

Discussing nationality, in her memoir *My Invented Country*, the author Isabel Allende asserts "I have also created a version of myself that has no nationality, or, more accurately many nationalities. I don't belong to one land, but to several" (178). Born in Lima, Peru, where her Chilean father was working as a diplomat, Allende also grew up in Chile, Bolivia and Lebanon. Individuals who grow up moving from one country to the next due to their parents' career choices are called "Third Culture Kids" (TCKs) and in adulthood TCKs typically feel they belong everywhere and nowhere. Accordingly, Chile, the nation of Isabel Allende's ancestors, but not her own "real" state, is her "invented" country, a place she imaginatively remembers.

Due to their transient backgrounds, in TCK discourse, belonging, or rather not belonging, is a central topic and as adults, the sense of affinity of TCK individuals is not embedded in one nationality or one place. De facto, the pioneers of TCK research, Pollock and Van Reken state that "although elements from each culture are assimilated into the TCK's life experience, the sense of belonging is in relationship to others of similar background" (30-1). The "imagined" (global) community of TCKs is thus a group of individuals from all over the world, who do not know each other but who have similar cultural markers, in that they share a background of international childhood displacement and lack a sense of nationality (referred to in recent TCK discourse as "NatioNILism").

^{*}Corresponding author: Jessica Sanfilippo-Schulz, WWU Muenster, University of Muenster, Germany, E-mail: jessicaschulz@wwu.de

Explaining her innovative term "Third Culture Literature" that refers to "fiction which results from, and/or explicitly engages with, a third culture context" ("Not your Typical 'Diaspora'" 16), Rauwerda too points out that "Third Culture individuals have no specific national culture" ("Not your Typical 'Diaspora'" 19). Accordingly, their writings do not fit into existing literary classifications such as diasporic, postcolonial and obviously national literatures. Rauwerda believes that due to their unique international childhood experiences, the fiction of novelists such as Yann Martel (who was raised in Spain, Alaska, Canada, Costa Rica, France and Mexico) and Ian McEwan (who grew up in the United Kingdom, Singapore, Libya and Germany) is unprecedented too and deserves its own lens, through which these writings can be analyzed. Undeniably, as Rauwerda points out, the writings of TCKs encompass a set of characteristics that reflect the consequences of a displaced childhood.

Rauwerda's Third Culture Literature deals exclusively with novels. Yet Bob Dylan's 2016 Nobel Prize reminds that nowadays the definition of literature should be expanded to works that are written, spoken or sung, and thus this award paves the way for literary consideration of song lyrics in academia too. This article argues that TCK literature can be extended to song lyrics due to the fact that many of the personal traits of TCKs, as described by Pollock and Van Reken, can clearly be detected in contemporary song texts written by TCKs. By referring to the works of TCK novelists and their views regarding issues such as belonging, identity, creativity and transience, it will be shown that there are many parallels between TCK fiction and TCK songwriting. For example, similarly to TCK novelists and their novels, which escape a "national-cultural-political affiliation" (Rauwerda, "Not your Typical 'Diaspora'" 18), contemporary songwriters who grew up on the move, such as Haikaa and Sinkane, reject suppressing identity classifications and prefer to embrace cultural and national multiplicity. In fact, Haikaa created her transcultural song "Work of Art Global Project," which she sings in twenty languages, to celebrate freedom from restrictive models, and to praise both her multifarious background and diversity in the world through music.

Not only do the texts I examine share themes which are representative of the TCK experience, but many of the musicians I also analyse clearly fuse sounds and musical influences from two or more cultural groups so that their unique styles are challenging to classify too. The list of contemporary songwriters who were raised as TCKs is growing, but many of them write their texts in collaboration with other musicians. For authorship issues, I have therefore chosen song lyrics which have not been attributed to a lengthy list of musicians but which have been written primarily by the musician I refer to or by up to one other co-writer. Furthermore, in order to broaden the scope of TCK research and to begin to shift TCK literature away from the Western-centric focus, I have chosen to look at musicians whose mothers or fathers do not originally come from Western countries, such as Nina Bouraoui and Tanita Tikaram.

After reviewing the origins of the terms TCK, TCK literature and present-day research into TCKs' lack of belonging to a nation, and examining central themes in TCK song lyrics, the "Work of Art Global Project" will be elucidated in order to demonstrate that Haikaa's opus is the unmatchable musical outcome of a TCK upbringing. In this context, it is impossible to avoid mentioning not only the overlapping of literary classifications but also the ongoing literary debate about how song lyrics should be considered. These topics must ultimately be touched upon as not only is the number of TCKs growing, but their significance within the artistic realm is also flourishing.

Expanding Third Culture Kid Literature: Why Both Childhood and Words Matter

In her autobiographical novel *Tomboy*, the piercing words of Nina Bouraoui reflect the critical concern of many TCKs: "Forever split between this one and that one, enduring a fractured identity, seeing myself as divided" (10). Born in 1967 in France to an Algerian father and French mother, Bouraoui grew up in France, Algeria, Switzerland and the United Arab Emirates, due to her father's profession in banking. Because of this challenging childhood, which was "divided between multiple countries, cultures, and languages" (Harrington 80), Bouraoui finds it difficult to single out one specific identity and thus rejects classifications. Moreover, Bouraoui, who suffered in her childhood due to frequent relocation and not belonging to one

particular nation, culture and gender, believes that "the effects of traumatic events on children can be irreparable" (Harrington 89).

Wanting "to help those who are personally struggling with issues relating to their internationally mobile upbringing" (Tanu 16), in 1999 Pollock and Van Reken published Third Culture Kids: Growing Up Among Worlds. In this work, the authors thoroughly describe the "commonalities found among those who have had an internationally mobile upbringing as a result of their parents' career choice" (Tanu 17). Some of these commonalities comprise, for example, restlessness, little sense of own personal identity, unresolved grief due to recurrent losses, and adaptable personalities. Most significantly, for Pollock and Van Reken, "TCKs are raised in a neither/nor world" (6), and accordingly, a TCK "builds relationships to all the cultures, while not having full ownership in any" (19).

Due to the fact that many TCKs typically feel they do not belong to one single country, recently TCK researchers have discussed this feeling of non-belonging in detail. Grote argues that although many existing terms "acknowledge that third culture individuals may encompass multiple places within their cultural identity, they do not clearly recognise the need to highlight place-less-ness as a part of one's cultural identity" (106). After interviewing a group of adult TCKs, Grote concludes that rather than "feeling dis-placed, or misplaced or between places, these individuals voiced an empowered sense of not requiring place as a part of their cultural identity or in their answer to "Where are you from?" (111). Thus she innovatively coins the term "NatioNILism" to represent the concept "of a belonging tied strongly and proudly to a comfortable lack of belonging to nation" (111).

Recognising that "there is a field of literature that, most simply, shares characteristics reflecting the third culture context out of which it is produced" (The Writer and the Overseas Childhood 23), in 2010 Antje Rauwerda coins the term Third Culture Literature² which refers to fiction written by a "third culture author" (The Writer and the Overseas Childhood 23), thus by individuals who travelled persistently as children. Children relocate unwillingly so that hypermobility in childhood (due to choices primarily made by adults) and the recurrent losses connected to this lifestyle are obviously very different to travel and expatriatism in adulthood.

For Rauwerda, the TCK concept defines individuals who experienced hypermobile international childhoods, and thus she examines the fiction of authors who have lived in three or more countries. As both McLaughlin and Rauwerda recognise, Pollock and Van Reken's TCK model can be applied to TCK novels (and novelists). Because the TCK concept is still for many unknown, "even for many TCKs themselves" (Bell-Villada 424), this model is usually applied not only to those who adopt this specific term but also to all those who share the typical TCK characteristics.

Undoubtedly, many TCK notions overlap with those from other literary groupings. Rauwerda thoroughly explains why the TCK lens is different to other similar approaches. For her many existing classifications focus upon the notion of one initial and central homeland and therefore typically feature binary relationships (The Writer and the Overseas Childhood 14-22). McLaughlin's discussions echo those of Rauwerda, and she also points out why neither the concept of hybridity is applicable to the TCK experience:

In the context of migration, hybridity, for example—used to conceptualize the new cultural forms arising from transcultural encounters between the colonizer and colonized, in a colonial context, or between the host and immigrant culturearguably remains limited to a binary paradigm of a transcultural encounter, which is grounded in the existence of two fixed, pre-existing cultural identities. (57)

Additionally, literary scholars frequently examine the hybrid identities of adult protagonists in, for example, diasporic, migrant, multicultural, postcolonial and transcultural novels but seldom discuss the experiences of their children. The focus of the TCK concept is explicitly on multiple relocations in childhood. As Pollock and Van Reken explain, for TCKs "the entire cultural world they live in can change overnight

¹ In this work, Pollock and Van Reken expand upon the notions of John Useem and Ruth Hill Useem, who coined the term Third Culture Kids in the 1950s (see Useem Hill).

² Because the childhood experience is pivotal to the TCK concept, rather than omitting it as Rauwerda does, I choose to give significance to the word "kid" and hereinafter refer to this emerging literary classification as TCK literature.

with a single airplane ride" (39). During the developmental years sudden and repeated goodbyes can have painful effects, as the words of Allende confirm:

As a child, I spent my childhood saying goodbye to schools, friends, places, landscapes, and climates. And that relentless farewell had its effect on me . . . I was invaded by a sense of loss, of solitude. (Alvarez-Rubio 366-7)

Clearly, each child copes with loss and non-belonging in different ways. There are thus obvious flaws in the TCK concept. Until recently, in fact, the TCK community has been treated as a homogenous one, and its hierarchies have been omitted. Additionally, in the past, TCK research has focused on the Euro-centric experience. Innovatively, Tanu's research takes these issues into consideration:

At the same time it [the TCK concept] essentializes the "third culture" by assuming that mobility and hybridity are experienced in the same way by all who participate in the third culture as though socio-cultural inequality is absent. The experiences of American transnational youth are often projected onto all children growing up in the third culture, thus creating a concept that is prescriptive in its application. (26)

Other scholars too are beginning to recognise that more diversity is needed within TCK studies.³ This article does not suggest that all of the texts and music of musicians who grew up on the move reflect the consequences of highly transient childhoods in the same way. My research aim is to demonstrate how the TCK approach can be expanded to song lyrics. Notwithstanding its flaws, this lens is significant because it deals with the challenges of a highly mobile childhood. Upon the onset of Rauwerda's innovative approach it is, however, vital to lead the literary research to the right direction. Therefore, I have deliberately chosen to broaden the TCK perspective by looking at the song lyrics of children of non-Western migrants too.

Rauwerda describes five features, which are common to TCK literature. For her, TCK writings are: 1) the outcome of/or specifically deal with a third culture kid context, and comprise: 2) international settings, 3) losses, 4) disenfranchisement, and 5) guilt. Whereas the novels of Nina Bouraoui clearly display all of these features, the brevity of lyrics means that not all of Rauwerda's characteristics can be found in one single song text. Yet, Bouraoui's TCK experience had a significant impact on her career and, for her, writing is an instrument, which helps to unfold childhood experiences, such as displacement, and dislocation is, in fact, prominent in her songs.

Discussing a connection between growing up on the move and creativity, Shelley Jones observes that many "displaced kids" turn to art in adulthood "to express their mixed sense of roots" (Jones). As a child, the filmmaker Lance Bangs relocated with his military family "every nine to twelve months," and thus explains that "it was music and film that provided refuge from the ever-changing scenery" (Jones). For Bangs, making personal films and documentaries was a way of preserving himself, as the constant travelling meant he felt like he was going to disappear (Jones). Similarly, the filmmaker Donna Musil moved 12 times in 16 years due to her father's military career (Musil). She, too, believes that the TCK experience creates many artists and explains that this is because many TCKs do not have a voice when they are growing up: "It's always what the military needs, what the foreign service needs, what the missionaries need. So I guess that makes a lot of artists, because you want to express yourself" (Jones).

The musician Sinkane was raised on the move too and explains to Shelley Jones why he turned to creativity:

"People who grew up in an expat community or as military brats all feel the same feeling of loneliness," he says. "When you feel lonely, you use what you have around you in a very creative way. Growing up in the expat community and people not understanding who I was meant that once I had the resources to express who I was it was very easy and I was allowed to create something great." (Jones)

Many other TCKs can be found in the field of arts and design. Born to an American mother and a Danish father, the actor, author, musician, photographer, poet and painter, Viggo Mortensen grew up in Venezuela,

³ See, for example, the literary research of Carly McLaughlin, who adopts the Cross-Cultural Kid approach, and the study of Moore and Barker, who interview Adult Third Culture Kids from different countries.

Denmark, Argentina and the United States. Raised in three different countries, the two world-famous designers Tom Dixon (Tunisia, Egypt, Morocco and the United Kingdom) and Karim Rashid (Egypt, the United Kingdom and Canada) are TCKs too. The emerging British-Japanese artist Simon Fujiwara was also raised in three countries (the United Kingdom, Japan and Spain).

TCKs in the contemporary music industry include, for example, James Blunt (Cyprus, Germany and the United Kingdom), INXS star Michael Hutchence (Australia, Hong Kong and the United States), Katie Melua (Georgia, Northern Ireland and England), Placebo's singer Brian Molko (Belgium, Scotland, Liberia and Lebanon), and Joe Strummer (Turkey, Egypt, Germany, Mexico and the United Kingdom) of The Clash. Many musicians who experienced a highly mobile international childhood not only compose music, but also write song lyrics. In October 2016, when it was announced that the Nobel Prize in Literature would be awarded to Bob Dylan, the controversy about whether popular musicians write serious literature was set in motion again.

In academia, Simon Frith pursues the quest of Taking Popular Music Seriously and in "Why Words Matter," he elaborates on "why it matters to think about words and music together" (Carroll and Hansen 15). Many songwriters understand the importance of both lyrics and music, yet some listeners would argue that the beat or instrumental flow is what makes a good song stand out, whereas others prefer the words of a song to its sound. Dai Griffiths interestingly reveals that Bob Dylan, too, has mixed feelings regarding this controversy as he once claimed that "words are just as important as the music. There would be no music without the words," but during another interview, he stated that whatever he does, it is not in the lyrics (40).

Examining types of literature and the location of popular song lyrics within art forms which are written, spoken or sung, Griffiths argues that because song texts, which for him are "the single most consistent element of pop songs" but "go by with little to no systematic attention," one should "stop thinking that the words in pop songs are poems, and begin to say that they are like poetry, in some ways, and that by extension if they are not like poetry then they tend towards being *like* prose" (42). Only then can one "begin to think systematically about how the words work, and historically about how their position in the pop song has developed, which might be called 'word-consciousness'" (Griffiths 42-3).

Undoubtedly, "the meaning of a song cannot be reduced to the words on the page" (Storey 131) because lyrics, as Storey argues, "are written to be performed. They can only really come to life in the performance of a singer" (131), and as Frith rightly explains, it is not just what musicians sing, "but the way they sing it that determines what a singer means to us and how we are placed, as an audience, in relationship to them" (229). Yet, although an "analysis based on the song lyrics alone would not be able to capture the emotional force" that performances bring to songs (Storey 131), I agree with Griffiths, who states that "talking about pop songs from a word-centred perspective will help to configure the field more generally" (43). The intent of this article is not to prove that the lyrics of songs are more important than their sound. Neither do I wish to expose that the popular song lyrics I have chosen to discuss should be considered as high-quality art. Like Griffiths, whose "aim is straightforwardly to suggest things to think about when it comes to saying something about the words" (43), my main concern here is to demonstrate that TCK literature can be expanded to contemporary song lyrics. As mentioned above, unlike novels, due to the brevity of song lyrics, not all of Rauwerda's five traits of TCK literature can be detected in one single song text. Yet, because of their transient childhoods, what transpires in the works of many songwriters are the common personal characteristics of TCKs described by Pollock and Van Reken, such as expanded worldview, rootlessness and restlessness, and their sense of attachment, which is often not related to a nation but to multiple cultures.

The musician David Bryne states that music "tells us how other people view the world" (von Appen 48) and through some of the texts of songwriters with a TCK background, it is evident that these musicians embrace the world, and the interdisciplinary TCK research, which has previously been touched upon, can

⁴ For the purpose of this study, which attempts to begin to shift TCK literature away from the Western-centric focus, I have chosen to look at musicians whose mothers or fathers do not originally come from Western countries. However, the sounds and texts of many other musicians reveal their TCK upbringing and their "global" influences too. See and listen to, for example, the album Global A Go-Go by Joe Strummer and The Mescaleros, which fuses not only rock 'n' roll, reggae, electronica, but also Irish tradition and ethnic beats. In this album, the music and texts clearly show that no longer is only "London Calling" but indeed all of the world.

be adopted to show how this perception is reflected in the words of the songs, and to some extent in the music, of the musicians I have selected.

The Migratory Instinct: "Runnin" and Flying Away from Labels

Due to the purpose of this article, which concentrates on TCK literature, I focus my research on song lyrics. Yet, interestingly, the sounds of musicians who grew up interacting with more than one culture are often induced by their TCK upbringing too. Haikaa's repertoire has multiple influences and in, for example, her songs "Life" and "Rain in the Desert" the fusion of Brazilian, Sacred and Japanese musicality becomes very evident.

Sinkane, whose real name is Ahmed Gallab and who grew up in the United Kingdom, Sudan and the United States, also crams "a myriad of influences into his music" (Mokoena) and like no other "manages to combine diverse cultural and musical approaches" (Carlson). Therefore, as the homepage of the FFYS music festival states, any "attempt at categorisation would be an offense to the genius of Sinkane" ("Sinkane"). Discussing his heterogeneous music, which features "elements of African music, funk, soul, indie-electro coupled with pop and disco" (Taylor), in an interview Sinkane reveals that he does not like his music to be defined:

Ahmed, you've lived in many different places—London, Sudan, Ohio—do you feel like you are musically a sum of these parts?

"Yes. But also as a person too. Every place I've lived has influenced me to be the person I am today."

What part of your early musical experiences growing up was most influential to you as the musician you are today? "Hearing my grandfather recite religious stories. It was tantric and inspiring."

What's your opinion on genres—are they specific to a time or place? Do you find it frustrating having to put labels on your music?

"People need things to be defined for them. They need a very serious road map. If something doesn't quite fit in to these narrow parameters of a genre that thing becomes confusing and hard to digest. I aim to challenge that. Everything is connected and music is much more than a label." (Taylor)

Talking about his 2012 album *Mars*, Sinkane confirms that the music of this album is similar to his upbringing: "Mars was an apt metaphor: I was a foreigner, an alien, in whatever environment I found myself in" (Diehl). And indeed, the text of the song "Runnin" from this album portrays both the artist's sense of rootlessness and restlessness, which is so common to TCKs, and the theme of escapism, which also emerges in the works of many artists who grew up on the move. Throughout the brief lyrics of this song, Sinkane uses the repetition of "Gotta keep on runnin" to emphasise and intensify the issue of transience. Similarly, Tanita Tikaram begins her song "My Enemy" with the lines "If I could fly to find out where my place is/Find out where my place is above the skies." These words demonstrate Pollok and Van Reken's point that for many TCKs it is difficult to find a simple answer to the question "Where is home?":

For some TCKS, however, "Where is home?" is the hardest question of all. *Home* connotes an emotional place—somewhere you truly belong. There simply is no real answer to that question for many TCKs. They may have moved so many times, lived in many different residences, and attended so many different schools, that they never had time to become attached to any. (Pollock and Van Reken 124)

The musician Tanita Tikaram was born in Germany to a Malaysian mother and Indo-Fijian father who worked for the British Army. After her stay in Germany, she moved to the United Kingdom with her family. According to Pollock and Van Reken, a common characteristic of individuals, who like Tikaram share experiences of transience in childhood and who have multicultural backgrounds, is an expanded worldview:

⁵ In an interview of 2015, Tanita Tikaram talks about her childhood and reveals that she believes that she "was an odd kid" and a misfit (Sullivan).

An obvious benefit of the TCK experience is that while growing up in a multiplicity of countries and cultures, TCKs not only observe firsthand the many geographical differences around the world but they also learn how people view life from different philosophical and political perspectives. (79)

The concluding lines of Tikaram's above-mentioned song "My enemy I long to be set free/To leave the sorrow in this world," hint at the musician's longing to be finally rid of the world's complications, a world she has intensely inhabited and observed. Ultimately, not even the world is a place she can truly belong to and call home; thus, she cannot settle here and has to fly away, just as Sinkane has to run away to reach a new destination. Interestingly, at the end of the TCK novel *The Lamentations of Zeno*, Trojanow's main character chooses to escape his life and his enemy, which are human beings, who, instead of celebrating Earth's wonders, are destroying them with their impassive and harmful ways. Zeno wishes to ultimately abandon "the sorrow in this world" by flying away like a bird, just like Tanita Tikaram. Due to extreme transience during childhood, many TCKs find it difficult to settle down as adults and Pollock and Van Reken call this phenomenon of restlessness, the "migratory instinct" (125). Remarkably, in TCK literature, readers come across many cases of individuals and animals that escape their assigned locations and live in unique circumstances.7

Nina Bouraoui's way of escaping her world, which is full of issues related to classifications according to identities, is to write (Harrington 77-104). Not only has she created many Francophone novels, but in 2007 she also wrote two songs in French that were sung by Céline Dion. The song "Immensité" reflects Bouraoui's transience and, throughout its lyrics, many global locations are listed. The opening lines of the song allude to the song's migratory theme: "I have seen the Ural Mountains and the Sahara desert." For Dion, Bouraoui chooses to write a love song, and through a list of the planet's phenomena, such as oceans, "roses under the snow" and "white wolves," the songwriter portrays the message that the greatness of the world (which Bouraoui has witnessed firsthand) is not as "immense" as lovers' kisses. "Immensité" is not only a love song, but with its many referrals to the wonders of the globe, it is also a celebration of the diversity of life on Earth. Nina Bouraoui, like many TCKs, grew up with the feeling of living in a world very "different" to everyone else's. Due to her multiple identities, Bouraoui finds it difficult to define herself. In her song, she metaphorically breaks away from limited and enclosing circumstances to embrace the vastness of the world, and only in this "immensity" can she truly be free.

Freedom: "Call Me by My Name"

Many TCK writers disclose that as children they often believed that they did not fully fit in with their surrounding cultures and thus repeatedly felt like foreigners. Looking back at her transient childhood, Allende writes: "I quickly learned what it is to feel rejected. From the moment we left Chile and began to travel from country to country, I became the new girl in the neighbourhood, the foreigner at school" (Allende 77). As adults, however, some TCK writers learn to accept this nonconformity, just like Allende writes that her transient childhood was beneficial for her writing career. The novelist Ilija Trojanow, who grew up in Bulgaria, Italy, Germany and Kenya, has learnt to accept his diversity too:

They ask me about my roots, but I am not a tree. Identity is rather something dynamic, a fluid concept, even if many people tend to think only in terms of belonging. At the beginning I suffered from this not belonging of mine. Now I have understood that all this constitutes a richness. (Trojanow, qtd. in Dagnino 158)

⁶ For further discussion of the notion of floating and flying in TCK discourse and literature, see Rauwerda "We Are Cumulus: Third Culture as a Cloud;"and Sanfilippo-Schulz, p. 25.

⁷ Discussing Yann Martel's novel, The High Mountains of Portugal, Rauwerda argues that like the ape in this novel, TCKs too "wind up in unlikely places far from" their birthplaces ("Yann Martel: The High Mountains of Portugal (2016)"). Other TCK novels that include animals which break away are, for example, Martel's Life of Pi in which a tiger resides in a lifeboat with a young boy; Téa Obreht's (who spent her childhood in the former SFR of Yugoslavia, Cyprus, Egypt and the United States) The Tiger's Wife, which tells the story of a bombing that frees a tiger from the Belgrade zoo; and in The Architect's Apprentice by Elif Shafak (as the daughter of a diplomat, Shafak grew up in France, Spain, Jordan, Germany and Turkey) readers follow the tale of a young boy who escapes India and lives in a palace in Istanbul with a white elephant.

Discussing his ever-changing lifestyle, Trojanow speaks of "a chameleonic existence" (Dagnino 39). Due to his chameleonic characteristics, the writer argues that it is problematic to try to classify him and categorisations should generally be avoided. Rather, it should be accepted that "there are people who can't be pressed into one mould" (Dagnino 41). Similarly, in one of her autobiographical texts, Bouaroui writes that because she has always been a foreigner, she finds it difficult to define herself: "J'ai toujours été une étrangère, vous savez, il est difficile pour moi de me définir" (Bouraoui, Mes Mauvais Pensées 95). Although Bouraoui recognises that the society she lives in "will eventually designate a category for her" (Harrington 99), the writer, like Sinkane and Trojanow, hates labels: "je déteste les étiquettes" (Bivona 394). The title of her novel Appelez-moi par Mon Prénom hints at the fact that instead of allocating false identity labels, one should simply call a person by their first name. Interestingly, the title of one of Haikaa's most recent songs is "Call Me by My Name." In this song, Haikaa writes and sings about issues common to many TCKs:

Always looking, striving to belong A tribe, a group, religion on and on Guidance to distinguish right from wrong Needing to form some kind of bond But I came to realize These bonds can be a prison I can see with my own eyes My guidance is my freedom Call me by my name I'll never be the same I'm ever changing Label me if you can Call me by my name I don't mean to be vain But I'm one of a kind Define me if you can I'm not trying to be a model But I do not pose a threat You've got your rules to follow I haven't figured my own yet Cause I came to understand These rules can be a prison But I like being different (1-23)

In this text, Haikaa, who grew up in Brazil and Japan, where she attended an international school, and who moved to the United States at the age of 18, writes about non-belonging, attachments, ever-changing identities and confining categories. As previously discussed, these questions are central to TCK discourse and the issues the musician had to face growing up as a TCK are clearly distinct in this text. Haikaa begins the song with the line "Always looking, striving to belong" proving not only that as a TCK she was striving to fit in, but also the two first words of the song significantly demonstrate that Haikaa was permanently monitoring situations as a foreigner from the outside. Developmental psychologists have observed that many children wish to fit in and belong to a society,⁸ and accordingly Haikaa, in the past, wished to "form some kind of bond" with a group. In adulthood, like Allende and Trojanow, who explain that their childhood nonconformity is now beneficial, Haikaa is mature enough to feel at ease with her diversity and unreservedly embraces it. Echoing Trojanow's words, Haikaa asserts:

Needless to say, the sense of belonging wasn't really a part of my life. I was too Eastern for some, too Western for others, too sexy for some, too serious for others and so on. . . . However, as I got older, what was once a source of confusion has become one of my greatest treasures. (What Is Diversity? 3)

 $[\]textbf{8} \ \ \text{See, for example, Erikson's adolescent stage of identity in } \textit{Childhood and Society}.$

Haikaa recognises that instead of being formed by groups of peoples with, for example, the same nationalities, gender and languages, the world is composed of individuals and each of these "souls" are significant because they all carry a special name and due to their backgrounds they each have a special story to tell:

Every soul Is gold it's gold Yes, I have a name It's beautiful to say It was given to me We have a history We go back a long long way ("Call Me by My Name" 35-41)

Haikaa's song "Call Me by My Name," like the above songs by Bouraoui, Sinkane and Tikaram, is ultimately about the migratory instinct and about flying away from confinement and keeping "on runnin" to immense and limitless freedom. In her book What Is Diversity?, which describes the making of her global song project "Work of Art," Haikaa explains how her sense of not belonging led to an understanding of freedom:

Out of this perpetual state of vulnerability of not belonging, I inadvertently ended up living based on the one constant variable in my life-my heart. Somehow, as a result of my lack of a defined identity, I was blessed with a sense of freedom that allowed me to make decisions based on what my heart was telling me. (What Is Diversity? 6)

Haikaa has come to believe that "the diversity that exists in our planet" is a result of "our individual uniqueness" (What Is Diversity? 49). In adulthood, the musician can now understand, appreciate and accept her uniqueness and her song "Work of Art" was thus originally created not only to celebrate herself but also to praise the planet's diversity.

Singing Diversity

Like Nina Bouraoui, the musician Haikaa grew up divided between nations, cultures, languages and identities and through her music she wishes to break away from "antagonistic feelings" she felt in the past (What is Diversity? 8). Haikaa offers a new transcultural perspective to view diversity and through her global song project advocates that "each and every one of us carries a unique set of characteristics that helps us to add our own color to this world" (What is Diversity? back cover).

When listing the various skills and abilities, most TCKs have due to their upbringing, such as crosscultural, observational, and social skills, Pollock and Van Reken explain that many TCKs have sound linguistic skills (114). Exposed not only to many cultures but also to several languages whilst growing up (Japanese, Portuguese and English), Haikaa wished to celebrate diversity by means of her song in a variety of languages. The musician explains how her song "Work of Art," which she originally wrote in English, developed into a global song project:

In an attempt to literally take this message of self-acceptance and celebration of diversity to all corners of the world, I decided to try to record this song in as many languages as I could. Thus "The Work of Art Global Project" was born. I embarked on an exciting cyber global trip in search of lyricists all over the world who could do versions of my song. I based this search on the concept of "Six Degrees of Separation" which states that every citizen in the planet is at maximum six degrees apart from each other. I started sending out emails to the people I knew (my firstdegree contacts) who in turn would introduce me to their friends and so on. In a period of 18 months, I had recorded the song myself in 20 languages with the help of more than 40 collaborators across the globe. I call it a cyber global trip because it was mostly done through email, social networks and Skype. (What Is Diversity 49-50)

Haikaa sings her over eight-minute song in Arabic, Armenian (Western), Bulgarian, Cantonese, Danish, Dutch, English, French, German, Greek, Hebrew, Italian, Japanese, Korean, Mandarin, Portuguese, Spanish,

Turkish and the two indigenous languages Guarani M'Bya and Lushootseed. Selected parts of the lyrics in the above languages are sung for approximately 20 seconds and at regular intervals, between the different languages, the English refrain "I am a work of art" is sung.

As the musician discloses, she sings this pop song to understand her "different" background, accept and appreciate it. She explains this in the book she wrote to describe her backgrounds and the makings of her song project. After introducing herself, in *What Is Diversity?* she discusses many issues such as democracy, feminism and sexuality. Her memoirs are strikingly similar to the interviews and personal writings of TCKs, which Pollock and Van Reken publish in their book *Third Culture Kids*, and often whilst reading Haikaa's anecdotes one seems to be lost in the stories of Erika, whose experiences Pollock and Van Reken's recount in order to describe the profile of a typical TCK. Erika explains that she grew up "between two totally different worlds" and ultimately felt that she didn't "belong to either one" (Pollock and Van Reken 16). Due to her father's career choices, she grew up in the United States, Ecuador and Singapore. She discusses being "seen as a foreigner—an outsider" (Pollock and Van Reken 16) in the past and similarly, Haikaa, as a child felt like a foreigner.

Growing up divided between two nations, in Brazil Haikaa was too "Eastern" according to many, but once she was in Japan she was repeatedly seen as being too "Western." Using stories of TCKs like Erika, Pollock and Van Reken thoroughly discuss this feeling of foreignness and explain that whilst growing up, TCKs often "differ from those around them in both appearance and worldview" (53). Moreover, their cultural beliefs are different and thus they lack cultural balance, which, according to Pollock and Van Reken is a disturbing issue: "Being out of cultural balance leaves us struggling to understand what is happening rather than fully participating in the event" (42). In her song "Work of Art," Haikaa's four lines: "Just because you've never seen/A combination like me/It doesn't have to mean/I don't deserve to be seen" (26-9) demonstrate that she is anxious to prove that her "mixed" Japanese and Brazilian background ("a combination like me") is a unique quality instead of a disadvantageous one which caused "antagonistic" problems whilst growing up.

In this song, Pollock and Van Reken's "migratory instinct" is detectable too. Like Sinkane, who keeps on "runnin" "Haikaa also mentions running in her song "Work of Art": "Just because I run/Towards the unknown to reinvent myself/To be reborn" (20-2). Here, it is evident that Haikaa is ever-changing and she flees in order to shed her old identity, and adopt a new one, like chameleons. Chameleons not only take on various colours from their surroundings in order to attempt to fit in better, but they also change colours to communicate. As a child, Haikaa wished to fit in, but as an adult, she no longer wants to disappear and hide into her surrounding environment. She acknowledges that her "original self" (17) now deserves to be seen. Through her song, Haikaa wants to share a significant message that her unique life has taught her. Discussing the typical TCK profile and the benefits of a TCK background, Pollock and Van Reken assert: "Of all the gifts we hear TCKs say they have received from their backgrounds, the richness and breadth of diversity among those they truly count as friends is one they consistently mention as among the greatest" (98-9).

Compared to peers, according to Pollock and Van Reken, TCKs are less prejudiced: "They have been members of groups that include a striking collection of culturally and ethnically diverse people, and most have the ability to truly enjoy such diversity and to believe that people of all backgrounds can be full and equal participants in any given situation" (97). Haikaa too feels that it is the different colours of each individual that make the world such a special place. Each and every individual is a "Work of Art."

Primarily, Haikaa's global song project "Work of Art" is about embracing diversity. Ultimately, the musician has come to realize that chameleonic qualities should not be adopted to hide but all the many different colours should be worn and shed with pride:

What do I see in the mirror I see even clearer So many wonderful colors Like no other I am a work of art (39-43) Haikaa sings that she is a work of art. Embracing diversity and ever-changing identities, discussing the longing to belong on the one hand, and the wish to escape imprisoning bonds on the other hand, together with praising unique backgrounds, Haikaa's songs are TCK works of literature.

TCK Upbringings, Multicultural Identities and Transcultural **Awareness**

Haikaa calls her project a global one and talks about her multicultural background. According to Moore and Barker, multiculturalism highlights "the positive effects of acculturation in multiple cultures" (556). For them, many adult TCK individuals (TCIs) possess "a multicultural identity, rather than a confused cultural identity" (559) because the TCIs they interview consider their childhoods on the move as having been mainly positive (558). It could thus be argued that Haikaa too has a multicultural identity as she clearly praises the diverse cultures she interacted with as a child.

In recent years, however, rather than speaking of multiculturalism, an increasing number of scholars prefer to discuss the term "transculturalism" (see, for example, Dagnino). Strikingly, Haikaa's songs and ideas echo Mikhail Epstein's notions of transculturalism. For Haikaa, "If the world were a canvas, then each of us would be adding singular shades and nuances to compose this colorful painting" (What Is Diversity? 49). This concept clearly resembles that of Epstein, who argues that "transculture integrates many cultural traditions and sign systems and embraces a universal symbolic palette, from which individuals can freely choose and mix colors in order to paint their self-portraits" (343).

Many names are given to the experience of interacting between multiple cultures and many notions overlap. Multiculturalism and transculturalism share many ideas, yet, the concept of transculturalism takes the appreciation of other cultures and indeed of one's own multiple belongings a step further as Epstein explains: "Multiculturalism extols "pride" in any single culture (and especially of cultural minorities), whereas transculturalism embraces the moral value of humility that makes one culture open to other cultures" (334). Discussing the differences between the notions of multiculturalism and transculturalism, Epstein argues:

If multiculturalism insists on the individual's belonging to a certain "natural" culture, which is biologically and biographically predetermined ("black culture," "women's culture," "youth culture," "gay culture," etc.) "transculture" implies diffusion of initial cultural identities as individuals cross the borders of various cultures and assimilate them. (334)

Haikaa shares this point of view. For some, there are no "fixed" identities and homes, and according to both Epstein and Haikaa (similarly to Allende, Bouraoui, Sinkane and Trojanow) it is wrong to put individuals in moulds. Adopting the metaphor of an animal's tag on a cage, Epstein puts forward that due to the everchanging identities of transcultural individuals, these individuals do not agree "to be determined in terms of race, nation, gender, or class" (341). In this respect, Haikaa too adopts an animal metaphor. Discussing attachments, she states: "As a young adult, I used to call myself a "Bewildered Animal" roaming about the planet looking for a place to call home" (What Is Diversity? 3). Epstein's animal is far from its original habitat in that it is imprisoned in a cage and although Haikaa's animal is at liberty, it is likewise not at home and accordingly feels unsettled.

Additionally, according to both Haikaa and Epstein, the dominance of one culture is wrong because where there are "proud" identities "there are also oppositions fraught with violence" (Epstein 347). In order to avoid "global conflicts" (Epstein 346), diversity should be accepted. Haikaa points out that "Diversity sets the path towards a new story that humanity is yet to tell, one that is based not on domination but on cooperation, not on privilege for a few but on freedom for all" ("Diversity, What's in It for Me?") and similarly Epstein asserts that:

The "differential" interaction between people emphasizes their personal differences, preventing them from making a "group identity," but also stopping short of hardening these differences into oppositions (ideological, cultural, social, etc.). The differences complement each other and create a new interpersonal transcultural community to which we belong, not because we are similar, but because we are different. (348-49)

The focus of Epstein's modern-day transcultural movement is on diversity, on individuals who "find themselves "outside" of any particular culture, "outside" of its national, racial, sexual, ideological, and other divisions" (Epstein 349), and on rejecting to belong to one single (dominant) culture. As Epstein argues, we belong to a transcultural community, "not because we are similar, but because we are different" (349). In her songs and in her book *What is Diversity?*, Haikaa mirrors the transcultural concepts of Epstein, thus demonstrating that, nowadays, when discussing TCKs, it is significant not only to examine theories of multiculturalism, but also the emerging ones of transculturalism. In fact, at the top of her voice Haikaa embraces diversity because she "is like nobody else" ("Work of Art" 18).

Coda

Evidently, in contemporary literature many writers and writings cannot be classified according to one particular nation. Nowadays, it must be acknowledged that some writers reject categorisations according to, for example, single nations and cultures and prefer to embrace multiple affiliations due to their backgrounds and their fluid identities. Attachment is a key concept for Anderson when discussing nationality and the same is true in TCK discourse as there is a strong sense of pride of not belonging to one particular nation.

TCK writers wish to be free of ties and repression and often this is why they turn to creativity in the first place. Whilst they were growing up, as the TCK filmmaker and writer Donna Musil points out, many TCKs did not have a voice because they had to follow the etiquette of their parents' employers and represent their parents' nations in an honourable way abroad. Furthermore, whilst growing up in many nations, frequently TCKs lack cultural balance and they often feel like foreigners in their host countries. In adulthood, through their art, TCK writers can elaborate their feelings, sometimes through novels and sometimes, like Haikaa, by singing at the top of their voices. Haikaa confirms that during difficult times, music helped her: "Music has been the perfect stage for my personal growth. I have learned to be brave. I have faced my deepest fears so I could get out of a state of numbness and access my emotions to turn them into songs" (*What is Diversity?* 40).

On the one hand, this article has shown that many artists reject defining categorisations. Paradoxically, on the other hand, it has been demonstrated why it is useful to introduce a new defining concept in the discipline of literary studies. Many TCK notions do indeed overlap with those of other existing literary categories, yet TCK literature remains unique in that it recognises the impact of international mobility in childhood.

Noticeably, the writings of the selected contemporary songwriters and novelists who were raised on the move comprise many similarities and the TCK experience is clearly identifiable in both sets of writings. These songwriters and novelists communicate their displacement, their expanded worldviews and their feelings regarding identity and belonging, not only through their texts, but also by way of interviews and autobiographical writings. Due to their brevity, song lyrics can obviously not be analysed the same way in which Rauwerda examines TCK novels. Additionally, the five traits, which according to her are common to TCK novels, cannot be exactly applied to TCK song texts. Yet, considering Pollock and Van Reken's TCK profile, many of the characteristics of a typical TCK can be traced in the selected song lyrics of Nina Bouraoui, Haikaa, Sinkane and Tanita Tikaram.

When discussing songs, I do not contend that the lyrics are more important than the sound. In the wake of Bob Dylan's latest literary award, though, it is evident that the committee of the Nobel Prize in Literature has acknowledged that nowadays the definition of literature has to be expanded in order to incorporate words, which are found outside books too. In the literary realm, therefore, new approaches that allow us to examine not only the texts of songwriters, but also the wordings of other artists need to be developed. Thus, in this article I have aimed to establish that not only novels, but also song lyrics, and to some extent also sounds, can be analysed through the TCK lens. Numerous individuals who were raised in many nations are prone to creativity and other than novelists and songwriters, several contemporary TCKs have become playwrights, such as Guleraana Mir; and film writers, such as Eva Aridjis. Will the nomination of future Nobel Prize winners in Literature be once again remarkable? "The answer is blowin' in the wind" (Dylan).

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