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War Trauma and Religious Struggle in Susan Abulhawa's
Mornings in Jenin

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Dedication

To Palestinians

To my precious parents

Dad the hero and mom the heroine

To my lovely sisters

Bouthayna, Yousra, and Rokaya

To my soul mates

Oumnia and Moufida

To my beautiful readers

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Abstract

Arab American literature is a new field that opens the doors for researchers to investigate about certain problems that occur in the Arab world. The present study basically aims at discussing war trauma and religious struggle in Susan Abulhawa's *Mornings in Jenin* (2010). It is based on two major literary approaches. The first is the postcolonial approach that follows Homi Bhabha's theory of Hybridity, to show how the Israeli attacks affect the religious identity of Abulhawa's family, and Edward Said's theory of Orientalism that is employed to depict how the protagonist is fully assimilated within the US Society and creates a new transcultural forms as a result of colonization. The second is the psychoanalytic approach that is used to analyze and investigate how the Israeli attacks affect the psychological state of Dalia and Amal, following LaCapra's notion of mourning and melancholia. The conclusion of this research reveals how Susan Abulhawa shows the impact of the war on Palestinians' personal lives, religious identity, and even their mental states.

Keywords: Arab American Literature, War Trauma, Orientalism, Hybridity, Melancholia, and Mourning.

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Introduction

Studies on Arab American literature often focus on the existence and position of Arab Americans among other ethnicities. Joanna Kadi, a gifted female writer, describes the Arab Americans as “The Most Invisible of the Invisibles” (xix) by which she meant that they are the most marginalized group among minorities. As far as invisibility is concerned, this description positions Arab Americans into parallel with other minor communities. In other words, what these minor groups have in common is the “discourse of invisibility”. Although they are different in term of other characteristics, they all share this one. However, according to both Kadi and Conrey, the Arab Americans are the least visible ethnic group in the United States. As a result, the development of Arab American literature as part of the ethnic discourse requires the recognition of Arab Americans as an ethnic group within the US community. Highlighting the distinction between Arab Americans and other ethnicities increases their chances at visibility and helps them identify themselves as a separate category in the US. Literature is a suitable means to achieve such goals (Conrey 188).

The last century has characterized by the growth of Arab American identity. It delves into the discourse of exile, ethnicity, American identification, and a diasporic transnationalism because of which Arab Americans are considered as strangers in the US community whom they always feel the sense of nostalgia (Majaj 382).

War and political attacks give more visibility to Middle Eastern interests in the US society. Consequently, the Middle Eastern literature also earns an insight of appreciation. The latter, determines by the flux of Arab American literary production. Hence, it is a great step to get

back and learn deeply the history of Arab Americans writers and their productions as they yield static information about social and political events affecting the Arabs living in the United States.

Susan Abulhawa is one of the major Arab American novelists who give a voice to Arabs through her literary texts. Abulhawa is a Palestinian novelist and political activist. Her major concern is the Palestinian cause. She was born on June 3, 1970 in Kuwait. As an adult, she travelled to the US where she grew up in an orphanage. Thus in 2002, she visits Jenin campus, when Palestine passed through Jenin Massacre. Hence, she experiences this event, and it inspired her to write her first novel *Mornings in Jenin*. Moreover, *Mornings in Jenin* was first published as *The Scare of David* (2006), but the Bloomsbury had published it as *Mornings in Jenin* (2010) in the United States.

The novel of *Mornings in Jenin* is a shift from discussing the historical events that still plague the Middle East. It is a story that represents the political, the economic, and the social status of Palestine during that time in which every part in the novel represents a certain period of what happen to Palestinians from 1948 to 2002.

Mornings in Jenin approaches many themes such as: shift of identity, violence, colonialism, love friendship, and hope....etc. It depicts the real sufferance of four generations of Abulhuja's family during the Israeli attacks. These generations change from ordinary farmers in Ein Hod to refugees in Jenin campus. The novel is a series from the protagonist .Amal narrated the story and described the scenes of Israelis' crimes, violence, and discrimination in a detailed way.

The Arab American novel *Mornings in Jenin* has been reviewed by many researchers. They have seen the novel's scenes in different ways, and assumed different interpretations to the

events that happened across the novel by using multiple theories in their analyses. Abdurrahman Al- Ma àmri, et al. in their article “Stranger in My Home the Quest for Identity in *Mornings in Jenin*” (2014) investigate the traumatic change of Amel who witnessed the War. Their study based on John Lock’s theory of memory and personal identity. They emphasize on the importance of memory and remembering on identity construction. Ayman Abu-Shomar in his article “Diasporic reconciliation of Politics, Love and Trauma: Susan Abulhawa’s Quest for Identity in *Mornings in Jenin*” (2015) sheds a light on the diasporic identity of Amal. In addition, he argued that Abulhawa depicts two extreme human sentiments, Love and Trauma, without compromising the right of just resistance and dissent. Furthermore, Khaled Abkar Alkodimi in their article “New Perspective in the Israeli-Palestine conflict: Righting the Wrong through Metaphor in *Mornings in Jenin*” (2019) discusses and explores Susan Abulhawa’s use of metaphor to expose not only the real life in Palestine, but also the horror of Israeli violence against Palestinians. Besides, he claims that Abulhawa raises an important question of ‘who is the real terrorist in Palestine?’ He concludes his study by confirming that Israel is the actual terrorist in Palestine. Aimatul Ayu Maghfiroh in his article “The Portrayal of Amal’s Diaporic Identity in Susan Abulhawa’s *Mornings in Jenin*” (2020) once again emphasizes on the diaporic identity of the protagonist Amal through her motivation from different countries. His study support William Safran’s ideal types of diaspora. Nina Fischer in her article “Entangled Suffering and Disruptive Empathy: The Holocaust, the Nakba and the Israeli-Palestinian Conflict in Susan Abulhawa’s *Mornings in Jenin*” (2020) in which she declares that Susan Abulhawa overlaps a Palestinian narrative of history with Holocaust memory without denying the Israelis cultural trauma.

This study applies two major literary approaches. The first one is psychoanalytic approach that is used to analyze how the war affects the psychological states, behaviors, and

thoughts of the main characters, especially Dalia who witnessed a traumatic change after her son Ismael was kidnaped by a Jewish soldier. The second one is postcolonial approach that it is discussed in Edward Said's theory of Orientalism which often distorts differences of Arabs cultures as compared to that of USA as it what happened in *Mornings in Jenin* concerning Amal's identity, and in Homi Bhabha's theory of hybridity in creating a new transcultural and religious identity as a result of colonization.

The present research is organized into three chapters. The first chapter is theoretical one entitled "Arab American and Palestinian Literature: A Theoretical Overview" and it gives an introduction about the early beginning of Arab American Literature and how it develops over time, besides to the main reasons that push Arab Americans to publish English novels that embodies their identity, heritage, and life as a tool of self-identification. Therefore, it describes the Modern English literature that emerges in the Middle East and how it depicts the real sufferance that Palestinians passed through.

The second chapter analyzes war trauma in *Mornings in Jenin*. It examines the effects of war on the psyche of Amal and Dalia. It highlights the behavioral changes of Amal, and Dalia across the Nakba. Moreover, it investigates how the protagonist and her mother react to their traumatic experiences in very different ways.

The last chapter "Religious Struggle in *Mornings in Jenin*" pictures Abulhuja's family religious status before, and after Zionists' oppression. It also depicts the loss of religious identity of characters such as Amal and Ismael. Further, it investigates the sudden changes of Amal's and Ismael's religious behaviors. It highlights how do Ismael succeed in returning to his mother religious identity? In contrast, how does Amal assimilate within the US society?

The main purpose behind choosing the Arab American literature chiefly lies to the luck of Arab American literary productions in comparison to other genres. Another reason is to show how Susan Abulhawa stands and supports the Palestinians' status during 1948 through her detailed descriptive scenes of colonialism in *Mornings in Jenin*. Thus, this study aims to answer the following questions: To what extent the war affects Palestinians lives? How do characters react to their traumatic experiences? How does the war affect the characters' religious identity? Finally, how does the novel depict the cross- cultural exchange concerning the main character?

Through the conceptual frame work of *Mornings in Jenin* fictional characters, Abulhawa is masterfully provided vital information that intervene Palestinians political, social, and personal changes under the Zionist movement.

Chapter One: Arab American and Palestinian Literature: A Theoretical Overview

1.1 The Early Beginnings of Arab American Literature

Arab American Literature refers to the body of literature written in English by Arab authors (El Maleh 01). This genre gained the attention not only from the university's level with Middle East discourse, but also from intellectuals who are attentive about post-colonial studies (El Maleh 01). This type of literature emerged in the United States during 1800's, as Carol Conrey in her study of *Contemporary Arab American Literature* that declares "past two and half decades have witnessed an existing flourishing of Arab American Literature, as made evident by the rapid increase in the number of literary texts published in an array of genres, including fiction, poetry, nonfiction, and drama" (02). In other words, in recent years Arab American literature gains considerable interests marked by the huge spreading of different literary genres.

The expansion of Arab American literary productions is due to the immigration movement of Arabs to the United States as Lisa Suhair Majaj in her article "Arab American Literature: Origins and Development" (2009) points out that the Arab American literature flourished when the Arabs immigrate to the United States since it is the land of opportunities (2). Tanyess Ludescher in his article "From Nostalgia to Critique: An Overview of Arab American Literature" (2006) states that Arab American literature shaped and reflected the Arab American history and how Arabs settle down in the United States by which scholars categorized this movement into three waves: The first wave dates back to (1880-1924); immigrants were basically from "Greek Orthodox, Maronite, and Melchite Christian from mount Lebanon and the surrounding Syrian and Palestine provinces"(Ludescher 93). In other words those immigrants were Christians immigrated to the United States as the result of Ottoman Empire's pressure. The

The Arab Christians were not educated and talented. As a result, they tended to work as street vendors across the country. The later help them to assimilate within the US society (Ludescher 93).

The second wave of immigrants appeared after the World War Two (1948-1967). It was dominated by Muslims – were more educated and skillful – mainly from Palestine who were affected by the Israeli attacks. Those immigrants were more familiar with nationalist ideologies that occur in the Arab world. The Arab Americans in this wave stick on their Arab identity unlike the Christians whom easily assimilated within the American identity (Ludescher 93).

However, the third wave began in 1967 to present day. It composed of group of people from West Palestine and Lebanese Muslims who were immigrated to the United States due to the Israeli occupation of their lands (Ludescher 94). Moreover, this wave is characterized by two important stages: The first was the movement of Lebanese Civil War from (1960_1970). It supports more citizens to settle down in the United States. The second stage was the establishment of the Arab American organization to raise the voice of Arabs in popular press, although the Palestinian case became a core issue to the Arab Americans (Ludescher 94-95).

Thus, Arab writers who flood in the in the Northern and Southern parts of the US are mainly from Syria, and Lebanon. They produced a new literary movement known as the ‘Mahjer Literature’. However, as the result of this migration settlement in the US, they left their own literary touch from two perspectives: firstly, they were affected by the European and the American literature. Secondly, they were affected by the new emotional discourse that rises beyond the acquisition of new life in the host country. However, today these writers –who live mainly in Canada, Brazil, Mexico– were no longer called immigrants but Westerners (Ludescher

95). Although behind this movement of immigrants that was a rise of literary school of mahjer group which for the first time called for a revolution about their rights, justice, freedom in the host country, unfortunately they cannot realize that in real life. Hence, Khalil Gibran Khalil, Mikhail Noami, and Ameen Rihani are the leaders of this school who were settling down in Eastern US. However, some other writers were settling down in Western US such as: Ilyes Farhet and Rachid El Kharfi (Ludescher 95).

Since the establishment of new poetry school related to mahjer group that was supported by El Rabitah El Qualamiya or 'Pen League' by Abd Masih Haded, Mikhail Noami, and Gibran Khalil Gibran, the strengths of those writers was unified to reform the Arabic literature. So it reflects to a revolution of literature reformation in which the main aim of the society was to "Lift Arabic literature from the quagmire of stagnation and imitation and infuse a new life into it veins so as to make of it an active force in the building up of the Arabic nation" (Khalil qtd. in Ludescher 96). Behind this purpose of the group, they tend to translate the European great works and explore the productions of their own; the example that acted as an evident was the book of *al-Ghirbal* by Naimy in which he highlights the romantic basics for the group (Naimy qtd. in Ludescher 96).

The majority of the mahjer literary texts were produced in Arabic, however, Ameen Rihani took the challenge to produce an English ones including: the English translation of the Quatrains of *Abul'L-Ala* (in 1903), a book of *Khalid* (1911), a book of *political essays, the path of vision* (1921), a collection of mystical poetry of Sufi tradition titled *Achant of Mystics* (1921), and *three travelogues*" (Ludescher 95). Furthermore, Wail S. Hassan in his Article "The Rise of Arab American Literature: Orientalism and Cultural Translation in the Work of Ameen Rihani" (2008) explores that Rihani was the first one who put Arabic prose and poetry into display. Thus,

these productions united the productions in both English and Arabic which tend to re-evaluate the East and the West together (246).

1.1.1 The Reasons behind Writing Arab American Novels

Accompanied with Arab American literary works there is an important question to be raised as the following: what is the purpose that pushes Arab Americans to write novels? According to a study by Orfalea in his article “Arab American Novels” (2006) states that the reason that led to the raise of Arab American novels is

Because humanness has been so lacking in American novels that treat Arab in English [...] .The Arab American novelist has indeed a mission beyond the normal one of making moving art. The Arab American novelist is giving birth to images of humanness (qtd.in Noman 68).

In other words the English novels did not deal with Arabic identity and humanity in a detailed way for that Arabic literature cannot be fully understood. The Arab American novelists take the challenge to represent the issue of humanity and leave a touch about Arabs from the core principles and matters of their mother country that can highly appeared through their writings.

Although, Arab Americans consider writing novels as a step that mirrors the Arab’s way of thinking, political concerns, and even cultural patterns. Hence, they are convinced that there is a necessity for writing novels to represent the Arabs’ existence in America and to indicate the negative image that westerners had about Arabs (Noman 68). Therefore, Majaj argues that in her study of “New Direction: Arab American writing at Century’s End” (1999) that

We need to write texts_ especially novel_ that will translate political realities into human terms, and that will create a space for empathy of the part of readers who might otherwise remain indifferent. Given the depth of ignorance and misinformation about the Arab World, we are particularly in need to prose of writing that is capacious enough in form to convey fact as well as emotion—we need historically –grounded novels that will narrate Arab realities to American readers without sacrificing literary quality to didacticism, that will tell a compelling but also informative story but in taking on such project, we need to make sure that we ‘are not writing tracts , but are writing Literature. (qtd.in Noman 69)

In other words the Arab Americans need to create and publish texts that tackled about Arab humanity to establish a sense of sensitivity and caring on the readers who do not care about Arabic issues. Although it should shed alight and emphasize about prose which help them to express freely their opinion and identified themselves among westerners besides, there is a need of texts that of deals with the history of Arab world to spread it in western society. But all these productions should be written without touching the main principles of literature.

For that reasons the issue of identity takes place in Arab American literary texts. Abdalwahid Abbas Noman in his article “Arab American Novel Development and Issues” (2020) states that identity is considered as a problem in Arab American writing (69). In addition, Ludescher notes that searching for Arab American identity related to literature began when the Mahjer group wrote about ‘The Exile’, and what are the ideologies and psychological consequences behind this phenomenon which force Arab immigrants from Lebanon and Syrian province to leave their mother country and their own identity searching for security (97).

In fact as it is mentioned before the trip of Arab American literature is a consequence of Arabs migration to US. Although, Arabs find themselves between two positions either to follow their own identity or being assimilated into the American one. For that El Rabitah Qualamiya emphasizes on the existing of two identities related to the same person in which the human being live with two identities in the same time even if with the cultural, and social differences between the two identities (Ludeschter 95-96).

The literary example that represents the previous phenomenon is the book of *Khalid* by Ameen Rihani. It introduces the shift between two nations in a different period of time, between past and present. Therefore, it describes the psychological diaspora of the protagonist as the result of this change between the East and West since he is an Arab person immigrated to US. Besides, Philip Matress in his article “Introduction to Focus: Arab American Literature after 9/11” (2012) argues that the protagonist Khalid cannot approve to Americans that he is still stick in Lebanese identity, so he found himself in between whether to be an Arab or American, in addition as Ameen Rihani states that “Khaled the protagonist proclaims, I’m a citizen of two words, a citizen of universe, I owe allegiance to two kingdom” (qtd.in Matress 03). Simply, the protagonist is shifting between two nations and declares that he is belonging to two nations in which he assimilates the new identity without ignoring the one he was born with.

Besides, Matress argues that identity is a fundamental element in the creation of any nation. It is what haunted immigrants under the pressure of the colonizer (03). This is what Homi Bhabha introduced in his theory of ‘Hybridity’ that related to post-colonial discourse (Hddart 1). Bhabha emphasizes that the mixture of cultures that is created as the result of colonialism pushes for the establishment of new space called ‘The Third Space’ or ‘In Betweenness’ that unifies the homeland identity and that of the host country (Huddart 1).

Bhabha's work declares that the West was annoying about this binary position and the same for East push on the West to express their own identity. Hence "this double forces the west to explain its own identity and to justify its rational self-image" (Huddart 02) that is to say that the Western identity remains as the superior but with the expansion of minor identities it becomes not stable. He figures out such doubling throughout the literary texts that were tackled about the colonial and post-colonial discourse. For the reason that literature is mainly holed the issue of doubling that represents for Bhabha the outcomes of the colonizer. In addition, language also considered as a core principle that inspired Bhabha's methods. Language is not only a means of communication and cannot convey the connotative meaning. Hence, the meaning of culture cannot be forced by the colonizer because either the colonizer or the colonized has its own culture (Huddart 02). So Bhabha stressed on "Hybridity of Cultures which on one level refers to the mixed-ness of cultures or even 'impurity' of culture" (Huddart 04) or simply each culture is unique and one culture or more cannot identify as a certain culture and this is the consequence of hybrid form. For that hybridity is the umbrella term in which the concept of culture derives from and that creates a stereotype (Huddart04).

Linked to this emphasis on colonial discourse, the theory of 'Orientalism' by Edward Said took a new challenge of depicting the distinction between Arab culture, and that of the European or of the United States and the Western view of the East in which the West is considered more superior than the East (Huddart 03).

Peter Gran and Said Edward in their article "Orientalism" (1980) argue that logic is a better guide of this distinction rather than experience. But at the same time they stresses on experience rather than prejudice or inequality between the 'Civilized West' and 'Uncivilized East'. As if a few of orientalists tends to rely more on prejudice, many professional writers who

shed alight to the orient produced pieces of writing that differ in the form from those who mostly relay on prejudice; and the main reason behind that was colonialism (328). Edward investigation is related to colonial discourse in which he states that

Philosophically, then the kind of language, thought, and vision that I have been calling orientalism very generally is a form or radical realism, any one employing orientalism, which is the habit for dealing with questions, objects, qualities, and region deemed oriental, will designate name, point to, fix, what he is talking or thinking about with a word or phrase, which then is considered either to have acquired or simply reality (Bhabha101).

In other words the colonial discourse considered the colonized as a social reality and Said put an emphasis on the investigation of the different European broadcast about the orient as belonging to one land, and one culture represented in the world; this reflects the orientalist power.

All of the previous reasons push the Arab American writers to produce Arab American literary texts in different literary genres (novels, poetry, drama...etc.) to highlight the shift between identities and the consequences accompanied with it. As it is mentioned before the book of *Khalid* by Rihani is insisted on the sense of belonging. Furthermore, Hassan argues that the literary and political enterprise that coined by Rihani *Bridging East and West* was represented as a separate section in a conference that held after 9/11 to revive it, indeed he did not emphasize only on writing about the East and West, but to make a strong ties and relations between both of them. Thus he identifies as an English and Arabic writer. Actually this operation represented the oriental discourse (248).

At the same time Gibran plays a major role in reforming the Arab American literature through the publication of his book *The Prophet*. “*The Prophet* which Gibran in simple English is a collection of aphorism (sayings and General truth) and philosophical and profound musings that have been shared among young adult readers for generations” (Rejeb 02). Shoku Amirani and Stephanie Hegarty in their article “Khalil Gibran’s *The Prophet* Why Is It So Loved?” (2012) argue that “*The Prophet* has been translated into more than 50 languages”, and it was considered as an influential book in that time (1932). In addition, they declare that the book is an extended poem recorded ‘Mustapha’ who experienced and lived in exile approximately 12 years then return to his home. Next, the citizens of his country asked him to share with them his experience. Therefore, the book inspired many leaders in United States among them: John F Kennedy and Indira Gandhi (BBC News).

Gibran work on spreading and emphasizing on the importance of humanity through his pieces of writings despite the difficulties that hold on his line of work. Thus, he succeeds in conveying his message over the world through his art of writing to the extent that many museums in the US hold many of his literary productions. However, his purpose in general based on the emphasis on the Arabic literature in particular, by which he stresses more on Arabic poetry (Rejeb 03). “Gibran’s literary and artistic output is highly romantic in outlook, and was influenced by the Bible, Freiderich Nietzsche and the English poet William Blake” (Rejeb 03).

Hence, Gibran has two identities and double psyche he is an American Lebanese. This cultural change gave him the authority to decrease the gap and the differences between the East and the West (Rejeb 03). He is the first leader and poet who renews the sense of humanity and enrich the Arab literature with norms, emotion, and love (Rejeb18). Since his writings address human beings, he give them the ultimate hope that reinforce to them the sense of positiveness,

strength, and the sense of friendship in which all of them considered as one person (Rejeb19). Moreover, he has a strong believe on his homeland since he considers that his country live in peace without any political interferences or social struggles. Indeed, he spreads his spiritual touch with his mother country to the extent that he describes it as a country that is prevailed by love. Actually, he opposes those who argue that their country is the epicenter of demolition, violence, selfishness (Nelia qtd. in Jibali 12). Consequently, he portrays his country as follow:

You have your Lebanon and I have mine.

You have your Lebanon with her problems, and I have my Lebanon with her beauty.

You have your Lebanon with all her prejudices and struggles and I have my Lebanon with all her dreams and securities

Your Lebanon is a political knot, a national dilemma, a place of conflict and deception.

My Lebanon is a place of beauty and dreams and enchanting valleys and splendid

Mountains. (Nelia qti. in Jebali 12)

Hassan reports that Gibran and Rihani are the pioneers of ‘Mahjer Literature’. He believes that conveying their messages to American readers requires going deeply inside their minds and to what extent they perceive this foreign culture. So the matter was not only to write in English (248). However, when it is related to write in Arabic language, both thinkers as if they have different protocols or programs they appreciated and explored different perspectives in delivering their speeches and conveying their messages. First, they should not deliver their

speeches or messages to Arabic readers. Second, they did not anticipate from these readers to be oriental participants. Third, they tend to write in Arabic language despite all elocution restrictions that put out the colonized culture. Though, whenever they tend to write in English they have to choose an appropriate style and manner to attract the American readers to highly accept them as writers (249).

Thus, the mahjer literature didn't give attention to the Arab American novels that are flourished at the beginning of the twentieth century because this type of novels were published by students who travelled to the United States to accomplish their studies not as an immigrants so they didn't feel strangers as Immigrants did. Then they wrote these novels afterwards. Hence, the mahjer literature derives from immigrants of the first wave that was mentioned before (Rejeb 15).

1.1.2 Arab American Literature after the Mahjer Literature

Majaj reports that after the emergence of 'Mahjer literature', Arab American literature passed into a phase of silence because Johnson Quota act 1924 put an end to the newest generation of immigrants, whereby they acquire the identity of the host country and ignore their own one. For that, many scholars argue that these immigrants represented a sense of risk in their position (Cf. Naff qtd.in Majaj 02). Despite the rareness of this genre of literature Arab American writers describe their heritage with uncertainty (Pretending to be Arab). As an example to that is William Blatty in his influential novel of *The Exorcist*. So the literature that emerges in this period is characterized by the hesitation in reflecting the Arab identity as a step of the advancement of this genre (Majaj 02)

Whereby after 1960 a new spectrum of immigrants was launched, so new literary genres were emerged by different writers from different regions: African Americans, Asian Americans, Jewish Americans, and Arab Americans. These writers gain the access to recount their backgrounds. Actually, Arab Americans they choose literature as a way to determine and define themselves as Arabs (Majaj 02).

Nowadays Arab American literature declares itself as an independent field. As a proof for that, many writers at a young age believe in the existence of Arab community and Arab American identity. However, the factors that have considered Arab Americans as strange participants in the United States didn't open the doors for Arab American writers to engage with the host country's identity (Majaj 02). As an example Arab American female writers encounter their own issues; for instance, when they act against the patriarchal power that capture their society they blamed by ignoring their own culture and embracing the Westerners' way of thinking, style, and culture (Majaj qtd.in Ludescher 106). This is a declaration that feminism is considered as "Anti Religious and Anti Nationalist" since it follows western modes (Darraj qtd.in Ludescher 107).

Another factor that affects Arab American writings is the 9/11 attacks and how the Arab American writers perceive such events. However, the event creates such a negative impact on their personalities in which they passed through a traumatic phase (Chalala qtd.in Ludescher 107). Further, Chalala notes that "the terrorists destroyed everything that many others trying to correct: Anti-Arab stereotyping in American society (Nye qtd.in Ludescher 107) or simply the terrorists destroyed all the efforts that were used to justify the existence of Arab in the US society.

However, Majaj notes that modern Arab American writers launched the process of writing poetry that generally tackled about Arab identity , family, and nostalgia as a means of

self-determination to show the importance of their identity among other ethnicities for example Sam Hazo, Sam Hamod, Jack Marshall...etc (2)

However, when it is related to the publication of novels, Diana Abu-Jaber is the famous Jordanian writer who raises the voice of Arabs recently. In her novel *Arabian Jazz*, it is an autobiographical novel, she exposed on cutting-off undocumented modes in Arab American society that are led to the prohibition of representing Arabs, and Arab American in a negative ways in public place. In the fact, she was shifted between two identities and accepted her self-living in this way, but she can succeed to defend for her mother identity (Ludescher 104).

However, Chalala indicates the position of Arab American literature recently. She denotes that there are a huge number of female writers extended their works in many non-Arab societies. Since they are more educated and skillful their productions reflect to a new tendency that is based on modern genres instead of limiting their works on nostalgic power. Hence, Chalala believes that a lot of works should be completed to eradicate the paucity on the literary productions that happen before. Therefore, scholars attempt to reinforce on what the mahjer literature' did in reforming the Arab American literature. Furthermore, there is a necessity to produce works with high quality of standards (Chalala qtd.in Ludescher).

1.2 Palestinian Modern English Literature

Arabic literature has flourished before the rising of Islam. Thus , it was initially holed the oral norms of poetry that was raised up in the Arab world; for that “classical Arabic literature” has seen a dramatic increase on what is related to both prose and poetry mainly on “tenth and eleventh centuries”. However, during the period between the fourteenth and nineteenth century this literature brake down as well as the Arabic literature has experienced a period of

silence because “content was sacrificed on the altar of style and linguistic virtuosity” in other words the structure did not convey the real meaning of words. Hence, during the beginning of nineteenth century the Arabic literature started to regain its peak from two perspectives; “the imitation of classical literary heritage and later drawing upon western literature” (Elad-Bouskila 4). Or simply the emergence of Arabic literature is mainly based on the imitation of western literature.

However, the period of 1960 is a shifting point for modern Arabic literature where there is a change in style, content, and themes as well. In addition, during that time many writers concentrated on the person itself instead of the whole society. Modern Arabic literature starts to investigate about the sense of life in general and “the personal and cultural identity” in particular. Thus, the individual as a separate soul passes through many troubles of “alienation, loneliness, estrangement” relating to some issues of “tradition, style of life, customs, and religion” that manifested in society. Consequently Arab literary texts became more influential to the extent that they gained a huge access by Arab readers and even European writers. Hence, the most European writers who were interested and had impact on Arab literary productions were: “Camus, Kafka, Faulkner, Joyce, Proust, and Robbe-Grillet” (Elad-Bouskila 4). Furthermore, the consciousness about Arabic literature leads also to the establishment of journals that emphasized on fully developed Arabic literatures or what is known as Modern Arabic Literatures (Elad-Bouskila 5).

Although, as if Arabic literatures were different in many features they had in common characteristic in which they were written in Arabic and subjected mainly to Arab readers. Hence, they were classified into two sections: “The Mashriq and the Maghrib” groups. Thus, language and religion considered as the umbrella terms that design the relationship between them despite

all the differences that accompanied among them so the literary texts that belong to those two groups were produced by Arab Muslim writers (Elad-Bouskila 05).

Palestinian literature is a fundamental part from modern Arabic literatures. It derives from Mashriq literature that primarily embraced and influenced by European literature especially the American one. Thus, it is affected by the Israeli culture (Elad-Bouskila 09).

Palestinian literature is the body of literature or literary texts produced by Palestinians. This genre examines an important issue which is the personal identity. Thus the question to be raised is “Who are Palestinians?” (Elad-Bouskila 09).

Historically, Palestinians went through a long struggle against Israel to declare their home state. They find themselves in refugees’ position in Lebanon and many other countries (Erni586). Such movement pushes them to defend for themselves in which their identity became the first line of defense to justify their existence. (Barth qtd. in Erni 586). Eventually, literature is able to identify Palestinians self-identity and how it is manifested over the years of exile to the extent that Palestinians identity became the core interest of many writers among them: “Bowker (2003), Brynen (1989-1990), Dorai (2006), Khalidi (2010), and Peteet (2005)” (Erni 596).

Khalidi emphasizes on the development of Palestinian identity in a form of literary production which is the book of *Palestinian Identity*. Through, he explores that even if Palestinians have many factors to express their position such as: religion and family they still hold feelings to their homeland. In addition, the journal of *Al-Falastin* flourished at the time of the emergence of national consciousness around the 20th century. It defends for Palestinians identity. Further, Khalidi proclaims that the later goes back to the period when Palestine was the

center focus of British powers and all external borders since it was under peace; this is what lead to increase the focus on the issue of identity. (Khalidi qtd. in Erni 586).

Brynen's investigation is directly subjected to the importance of institutions in the realization of Palestinian identity. Thus, he proves the PLO function in the formation of Palestinians' identity especially in Lebanon (1970-1980) through which in his article "PLO Policy in Lebanon: Legacies and Lessons" (1989) declares that

Through the strong presence of the PLO Palestinian were able to institutionalize their own national consciousness, to solidify the sense of resurgent Palestinianism which had accompanied with the rise of modern Palestinian resistance movement after the 1967 Arab-Israeli War (Brynen qtd. in Erni 596).

In other words, this organization is like a device or plan that helps Palestinians to spread the essential modes, and factors of their national identity to realize their self-determination.

However, Peteet sheds a light on a new study of humankind that is represented in his interesting literary production "Landscape of Hope and Despair" (2005). He notes that through culture and tradition, Palestinians who are under refugees' position can highly explore themselves in new territories or they are able to create a new world for themselves (Peteet qtd. in Erni 596).

In addition, he emphasizes on the spatiotemporality perspectives in which space and time stand as major factors in the creation of Palestinian identity. Although, he states that memory is also responsible for identity formation by which they remember all the historical scenes that their country passed through as the following quotation improves

Turned toward the construction of identity in which memory plays an important role, but also towards the host society, as problematic as this contact maybe, the camp as a living space is a true laboratory for future Palestinian society (Peteet qtd. in Erni 596).

Consequently, space, time, and memory are indications to the recognition of Palestinians self-identity. Thus, in the refugees' campus all Palestinians are gathering together and exchange information in which they recall and remember all the historical phases that Palestine goes through over time. Aycha Munira Rashedd in her article "Palestinian Anti-Colonialism and Literature" (2016) notes that post-nakba Palestinian literature marked a great expanse on the publication of many literary genres in which their major concerns are: identity, nationalism, and exile (03).

1.2.1 English Palestinian Poetry

Hanan Mikhail Ashrawi in her article "Contemporary Palestinian Poetry of Occupation" (1978) argues that the most literary genre that has a strong influence on Arabs is poetry because of the aesthetic language that the poet uses, the aesthetic style, the rhyme, and rhythm. These elements differ from one poet to another. Subsequently, it is used to raise the national identity and to show to the entire world the sense of brotherhood (83).

Cecilia Paasche reports that the recent poet who takes the challenge to write for Palestine in English language is Remi Kanazi. He is a Palestinian American poet published a series of poetry among them: "The Co-existence" (2010), "Poetic in Justice: writings on Resistance and Palestine" (2011), "The Dos and Don'ts of Palestine" (2011), and "Before the Next Bomb Drops: Rising up from Brooklyn to Palestine" (2015) (The Phonix).

Further, Paasche declares that the first spoken poem by Kanazi is “The Co-existence” (2010). Thus, Kanazi through his experiences and education career he becomes more aware about the Palestinian-Israeli status as if he is viewing the matter in an equal vision. So his poem stands as a solution for Israeli-Palestinian co-existence (The Phonix).

Paasche declares that “The Dos and Don’ts of Palestine”. Is the following poem of Kanazi, through which it reflects the daily attitude of Palestinians. Further, the poet identifies for Palestinians the things that they should ‘Do’ and ‘Don’t’. As an extract from the poem “Don’t mention Zionism / if you mention Zionism/ they will call you anti-Semitic” in other words he prohibits Palestinians to say a word about Zionists or they will consider them against their language, heritage...etc. Furthermore he closes his poem by “Don’t and just don’t / and that will lead to doing” in other words he ends his poem with advice that subjected to Palestinians in order to protect themselves (The Phonix).

Mellisa Girard in her article “Remi Kanazi, Before the Next Bomb Drops: Rising Up from Brooklyn to Palestine” (2019) argues that the poem of “Before the Next Bomb Drops: Rising up from Brooklyn to Palestine” (2015) focuses on the historical movement that Palestine passes through under occupation and explore meaning for solidarity. Further, the poet addresses his beautiful words to the young generation especially students in which he said “student are coming and they aren’t stopping, cowering, caving” in other words the student through their educational career they become more aware about these issues and they are able to overcome them (116).

Thus Katharina Motyl in her article “Born Palestinian, Born Black_Hip Hop as a Means of Criticism of Palestinian Marginalization Suheir Hammad’s Breaking Poems” denotes that

Suheir Hammad is also an important poet who actually works for the favor of Palestinian status. She published a series of poems: “Breaking Poems” (2008) and “Born Palestinian, Born Black” (1996). Although, the collection of “Breaking Poems” depicts how Palestinians’ country, bodies, identities, language...etc. are broken as the result of the colonized oppression; hence through her realization of Palestinians sufferance she broke down, and interpret her feelings into this poem; however, the series of “Born Palestinian, Born Black” shows the cultural diffusions that Palestinians experienced in the United State, and she described that African-American/Arab-American are living under discrimination in the US society (2-3)

1.2.2 English Palestinian Fiction

The contemporary well known Arab American novelists who are stand for the Palestinian cause through their literary works are: Susan Muaddi Darajj, and Susan Abulhawa. Though, Susan Muaddi Darajj is a Palestinian American novelist who immigrated to the United States in 1967. She experiences a double identity, and shifts between two cultures; however she depicts her original identity through her literary works among them: “The Curious Land” (2015) (Won the Arab American Book Award of 2016), “The Inheritance of Exile” (2007), and “Farah Rocks” (2020) (Massachusetts Press)

“The Inheritance of Exile” is a collection of short stories first published by Darraj in 2007. It depicts the cultural shift and the double identity that Palestinian American women experienced through their immigration to the United States. Furthermore it examines how these women are seeking for creating their meaning, and feeling the sense of place in the host country. The book is highly perceived to the extent that Darraj through the publication of this book wins Foreword Magazine Award, and John Gardiner Fiction Award (Massachusetts Press).

“The Curious Land Stories from Home” is a collection of short stories written by Daraj in 2015. The short stories won Arab American book award of 2016. It revolves around a group of Palestinians lives in a small town, situated in the west of Palestine, named ‘Tal al-Hilou’, however the following generations who descended from these group were living in the United State over long of time. These generations are always search about the sense of nostalgia, home, belonging or simply “Who are they?” in order to create their own existential status. The author’s official website also notes that Daraj through her beautiful language use make the reader feels that his one from the Palestinians’ generation and experienced their troubles. Furthermore she depicts the best description of all characters especially women who are presented in the stories so the reader feels the he knows these women. Hence these stories are based on the property of love, nostalgia, and immigrations (Massachusetts Press).

Darraj in her fiction of “Farah Rocks” takes a new challenge unlike other Palestinian writers in which she addresses kids. This book examines the life of the protagonist ‘Farah’. Farah is a Palestinian-American girl; her double identity do not marked a problem for her in which she loves her self being Arab-American person. Moreover, she is good, brilliant girl and she can overcome the bullying that she is experienced by her friends (Massachusetts Press).

Zahoor Hussein et al in their article “A Corpus Stylistic of Abulhawa’s Analysis the Blue between Sky and water” (2020) argue that the novel “The Blue between Sky and water” (2015) is the second literary work by Abulhawa. It is revolves around how Palestinians are treated as strangers in their mother country. Thus the novel depicts Arabic expression in English which strongly relate to Palestinian culture, and heritage, in addition the story is dedicated Baraket family (83).

Both Susan Abulhawa and Suan Muadi Darraj write for Palestine and show how the War affect Palestinians' lives, identity, culture, heritage, but each one has each own vision, style...etc.

1.2.3 English Palestinian Non-Fiction

Atef Abu Seif is a Palestinian writer; was born in Gaza. He took he challenge to publish 5 fiction books and the nonfiction book of "The Drone Eat with Me Diaries from a City under Fire" (2015). The later, reports the status of Palestinian society during the 'Intifada' period in which Palestinians stands out of streets which lead to the death of 3 teenagers in 2014 as the results of Israeli discrimination, however, the book is extended to represent all Israeli occupation during the 'Intifada' in which every section from the book reflects one bad attitude in it's appropriate time (Abu Seif 5).

Ibrahim Abu Lughod is a Palestinian born citizen he published the book of *Ibrahim Abu-Lughod: Resistance, Exile and Return* which is a collection of interviews with Abu- Lughode about his life in Palestine during 1948 to get reports about Palestinian landscape, culture, heritage, and the most important thing the Palestinian-Israeli conflict (Fararjeh 09).

However, the Arab American literary works are usually sheds a light to the wars that the Arab world suffered from and taking the challenge of describing how these struggles affected the individual' psyche or how he perceived the wars? (Hunt 02).

Thus Hunt emphasized on the psychological influence of the war on the individuals and how the history could change the person's behaviors and even his memory; hence he figured out that those who witnessed the war are now traumatized by its impact. Furthermore, he stated that a lot of people experienced traumatic cases as a war effect; however, others experienced bad

memories and face a problems to overcome them. Although he stressed on how people who witnessed the war could not forget the killing of civilians, the stealing of children, or how the conqueror forced the real inhabitants to leave their homeland and families (02).

For that, Freud introduces two ways of responses to trauma which are 'Acting out or melancholia' and 'Working through or mourning'. Though he describes 'mourning' as the response to the loss of beloved persons and the grave deviation from the normal attitudes (243). Whereas he stated that 'melancholia' is related to the loss of objects. Thus this object has not been dead but it is lost as an amount of love (245).

Further, Dominick LaCapra took the challenge in developing those concepts in historical studies (Menhi 13). Although, this is not necessarily all people perceive the war in such a way but each one had affected by it differently in different manner and different circumstances.

Chapter Two: War Trauma in Susan Abulhawa's *Mornings in Jenin*

The concept of trauma understands as a roughly divisive experience that had a great impact on the self's emotional mechanism and the perception of the external world. Thus trauma studies examine the influence of trauma in literature through the investigation of its psychological, cultural, and rhetorical essence (Mambrol 01). However, it is a reaction to a bad event that unable the individual to cope with his life. Therefore, there is no single physical trace that identifies trauma; however everything happened inside the mind and subsequently manifested through the person's behaviors (Marder 01). Marder argues that trauma is frequently a result of social events. Hence it is extended further and comes as a response to political and historical forces that mainly lead to war. Eventually, the latter is the most crucial cause of the previous phenomenon (1).

Although, Hunt declares that the literary works can highly support and shed a light to the psychological evidence that is gained as the result of war. Thus, a popular way for people to overcome their traumatic experiences is to write them as a story. Furthermore, he argues that the comprehension of the war's psychological influence is the result of the published literary works. In addition he states that literature opens the doors to deal with war trauma in other times and culture (161).

Kavitha P.K in her article "Contemporary Arab Women Writings in English: An Ethnographic Probe into Society, Culture and Literature of the Arab World."(2019) declares that nowadays, war trauma becomes the main issue of Arab Anglophone writers who are mainly derived from occupied countries such as Palestine, Iraq, and Syria. Thus, their writings give the readers insight to understand the Arab mind during the struggles that the Arab world suffered from (47). However, Siti Hawa in his article "Remembering Trauma of War in Susan

Abulhawa's *Mornings in Jenin*."(2020) argues that behind the process of writing about this issue; they are usually tended to write about their own experiences and history (167).

Susan Abulhawa took the challenge to write about war trauma depending on the history of her country. Abulhawa's *Mornings in Jenin* is the best example of showing the impact of war on the person's psyche. The following chapter attempts to Analyze how *Mornings in Jenin's* main characters' (Amal and Dalia) traumatic experiences that are resulted from the Israeli attacks.

Although, when Dominick LaCapra's restating of Freudian concepts of 'acting out/ melancholia' and 'working through/ mourning'. This antagonism becomes the main theoretical focus in dealing with trauma in literature (LaCapra qtd. in Utterschout Sien and Kristiaan Versluys 218). The present study tends to analyze those two concepts.

The reaction to trauma as acting out revolves around repeating and restating the traumatic experience in which the person who responds to trauma as acting out character will face problems in differentiating between the past and present. Thus he is always haunted by the past events that ultimately affect his future life. Although, the best solution to those traumatic characters to overcome such a traumatic experience and engage again in life is to give a voice to their trauma if they are wanted to avoid every single trauma's consequence such as: flashbacks and nightmare (LaCapra qtd. in Schick 1842). Although Freud describes the term of acting out as "... The patient remembers everything of what he has forgotten and repressed, but acts it out. He reproduces it not as a memory but as an action." (qtd in Hawa 168). Those actions that Freud talking about are those who Schick stated on previously (flashbacks, and nightmare)

However, LaCapra states that working through response to trauma is an “articulatory practice” in which it gives the individual the opportunity to differentiate between the past and past as if he can cope with his future. Working through further, is like returning back to problems and try to overcome them, but it is not necessary that they are not reoccurring again; hence working through is a severe complex process because the individual is trying to confronting the trauma and acting out from the past (LaCapra qtd. in Schick 1847).

Thus LaCapra’s term of working through opened the doors for traumatized characters to recall what they had experienced at a certain stage in the past with ultimate recognition that they are living now (LaCapra qtd. in Utterschout Sien and Kristiaan Versluys 218).

2.1 Dalia’s Traumatic Response as a Form of Acting out

During the wars mainly all nations were passed through a traumatic experiences and stress which leave a severe hints in such angles of their lives (Najib et al qtd. in Dayyeh et al 304). Palestinians were the most categories that faced these traumatic experiences under the Zionists’ occupation regarding of what it is left behind in terms of violence, killing stealing of children, demolishing homes etc... Thus the date of 1948 in itself regarded as a traumatic event that Palestinians would never forget (Banat qtd. in Najib et al 02).

At the time of Nakba, Palestinians were subjected to an extensive zone of traumatic features: the loss of families’ members, the loss of personal resources and land, the feeling of hopelessness, and the migration to a new country (Hija qtd. in Dayyeh et al 304). Eventually, this is what Abulhawa wants to show through her novel’s characters ‘Dalia and Amal’.

Through the Nakba, Abulhawa reports how Dalia was traumatized as the result of Jewish soldiers. In general, Dalia is the backbone of Abulhuja’s family and the mother of the

protagonist Amal in particular. She was always supporting her family during the Israeli attacks with a huge power in which Abulhawa declares “The Associated Press reported that the Israeli planes and infantry had violated the Palestinian truce by the unprovoked attack, and bombs rained as Dalia ran from shelter with terror-stricken Yousef and screaming baby Ismael” (Abulhawa 29) in other words despite the Israeli plans to destroy everything in Ein Hod, Dalia was running from place to place to protect her kids from the Israeli bombs. However, through this sudden attack she had lost all her family members as this quotation shows “The village was laid to ruin and Dalia lost all but two sisters. The father who had burned her hand lay charred in the same town square” (Abulhawa 25). Consequently, this loss didn’t affect her personality a bit in which she was progressing in protecting her kids and searching about a safe place far from the Jewish soldier in which Abulhawa said “Dalia kept him clutched to her chest, afraid to let him down despite the heavy load” (Abulhawa 29); hence she was only put her eyes on her youngest son ‘Ismael’ and survived to save him.

However, despite all Dalia’s sacrifices during the catastrophe to provide the security to her family and to her kids in particular; she lost her youngest son Ismael who was kidnapped by a Jewish soldier. Though, Abulhawa declares “one instant, six-month-old Ismael was at her chest, in her motherly arms. In the next Ismael was gone” (Abulhawa 32). Thus this scene denotes the beginning of Dalia’ traumatic Case (Hawa 169).

As it was mentioned before, Dalia lost all of her family’ members but didn’t affect by this loss to the extent that she didn’t shows any reaction and continued her life surviving. However, Abulhawa through the following quotation “Dalia stopped and so did time. She screamed like she hadn’t when her father burned her hand. A loud, penetrating, consuming,

unworldly scream from a mother's deepest agony (Abulhawa 32) shows how Dalia's soul suffered as the result of her son's accident.

Thus, the latter had changed her attitudes in normal life as Abulhawa said "An instant can crush a brain and change the course of life" (Abulhawa 32). Or simply the accident creates a gap in her existence.

Consequently, Dalia was ultimately traumatized and her life was changed upside down. Hence, she went through a sensitive period and tried to remember her trauma. So relying on LaCapra's notion of melancholia, Dalia was always having flashbacks about the moment when her son was kidnapped. So her way of remembering the trauma called melancholia or acting out (Menhi 1). Although, Abulhawa declared:

It was an infinitesimal flash of time that Dalia would revisit in her mind, over and over searching for some clue, some hint of what might have happened to her son. Even after she became lost in an eclipsed reality, she would search the fleeing crowd in her mind for Ismael. (Abulhawa 32)

In other words, Dalia was always kept relaying back to her mind and memory to figure out what exactly happened to her mind. Although Freud stated that the melancholic response to trauma take place in the unconscious mind and the traumatized person cannot recognize what he has lost (Freud 245). In the same vein, Dalia was not aware of what she is doing to the extent that she couldn't even control her behaviors but only kept herself in memorizing the event as Abulhawa said "Dalia spent the last of her energy on tears, replaying that instant, over and over and over (33).

The quotation sheds a light further to another LaCapra's description of acting out response to trauma when the person cannot differentiate between the past and present. Actually, this is what happened to Dalia even if she was living her present life, her mind still thinking about the past experiences. Thus, her thoughts didn't allow her to continue her life as a stable person as LaCapra said "Victims of trauma tend to relive occurrence, or at least find that those occurrence intrude on their present existence." (LaCapra qtd in Menhi 14). Or the present and the future existence of the patient were affected by such event. Although Abulhawa argues how Dalia couldn't enjoy her future life as she said "Dalia knew she had neglected Yousef since Ismael was disappeared. I'm doing the best I can, I'm trying, God, I'm. Ismael would have been five years old by now" (Abulhawa 45). So Dalia neglected everything after Ismael disappearance and her thoughts were only dedicated for Ismael. In addition, the following quotation "Dalia still wore a cloak of bereavement for Ismael, sheathing herself in a black grief that reached to her wrists and ankles" (Abulhawa 46) stressed more on how the event had affected Dalia's future life and she didn't forget Ismael a bit.

Although, Dalia's personality wasn't only changed as the result of Nakba, however, the Naksa too had created a change in her attitudes during the present life. Thus she embodies other repetitive coercive behaviors at the moment when her husband and oldest son 'Yousef' were disappeared; hence she stopped taking care of herself to the extent that she neglected to eat (Hawa 170). And the following quotation exemplifies Dalis's situation:

The war had changed us, Mama most of all. It withered Mama. Her essential fiber unraveled, leaving her body a mere shell that often filled with hallucination. Following the occupation and the disappearance of my brother and father, Mama hardly left prayer mate. She had no desire for food and refused even the partly rations that arrived on the

charity truck. The cotton of her gown grew dark with the stench of her unbathed body, and her breath soured. She smelled of fermented misery. Her lips hardened into a web of cracks and her body shrank, while she prayed. And prayed. And while her body lost mass, I watched her eyes grow more vacant, betraying a mind that would henceforth slowly forfeit its charge of reality. (Abulhawa 71-72)

Thus, Dalia was isolated herself from the external world and kept asking God to protect her husband and son; hence she was only repeating the same behaviors and ignore everything could disturb her. Although, her daughter Amal was the person who could highly recognize how her mind had lost the capacity to differentiate between the past and present which could effectively affect her coming life. Amal further, declared that “as she had already began to lose her mind” (Abulhawa 72) simply she insisted on the bad situation that her mother passed through during such event.

The quotation further, highlights Freud description of acting out response of trauma as he stated “the patient cannot consciously perceive what he has lost either. This is indeed. Might be so even [...] in the sense that he knows whom he has lost but not what he has lost in him (245). Thus this is what happened to Dalia in which she kept acting the same behaviors without knowing that she was repeating them as if she was doing so unconsciously (Hawa 170).

Subsequently, Dalia couldn't success to overcome her melancholy situation in which Amal declares “Baba was gone forever. My mother kept waiting for him until the day she died, just as she waited to return home, just as she searched her mind for Ismael.” (Abulhawa 73). So her total life was based on her memories which led her to act unconscious behavior till her last moment of breathing (Hawa 170).

Though, Abulhawa was highly depicted LaCapra's concept of acting out and how the war created a gap in Palestinians' personality to the extent that they couldn't even get recovered from their traumatic experiences until their death, the same to what happened to Dalia. So Dalia was the best model that exemplifies the how the Israeli conflict had changed Palestinians lives upside down to the extent that they were successfully changed their attitudes of normal life.

2.2 Amal's Traumatic Response as a Form of Working Through

Amal, the protagonist of *Mornings in Jenin*, reflects the author life. Though, Abulhawa in one of her interviews reports "I put Amal into my life" (Snaiji qtd. in Abu-Shomar 127).

Amal was literary exemplifies Abulhawa's living situation and circumstances as if she argues "I didn't grow up around my parents very much...in the US, I lived in the foster care system, my childhood was quite unstable and unrooted, owing mostly to family circumstances."(Snaiji qtd. in Abu-Shomar 127-128), so Amal is the direct symbolism of how Abulhawa had suffered through her life as a Palestinian and American citizen at the same time.

This direct relation between Amal and Abulhawa gives the authors insight to explain important issue which is the creation of new spaces that conforms the struggle between love and trauma (Souza qtd in Abu-Shomar 128).

Thus, Abulhawa opens her novel by saying:

Amal wanted a close look into the soldier's eyes, but the muzzle of his of his automatic rifle, pressed against her forehead, would not allow it. Still she was close enough to see the he wore contacts. She imagined the soldier leaning into the mirror to insert the lenses in his eyes before getting dressed to kill. Strange, she thought, the things you think about in the district between life and death. (Aulhawa 9)

Abu-Shomar in his article “Diasporic Reconciliations of Politics, Love and Trauma: Susan Abulhawa’s Quest for Identity in *Mornings in Jenin*” (2015) argues that the quotation shows how Amal was scared when the soldier trying to shot her. Though she went back to memory to realize how the person could imagine things during the moment between life and death (127). Abulhawa shows that the dialogue which happened between Amal and herself was taken place inside her conscious mind in which she was confronting her fear and accepting herself that she will killed by the soldier.

Though, Abu-Shomar argues again that the previous quotation sheds a light to Abulhawa uses this engagements as a sense of reality to declare the vices and the hostilities of war (127). Further, he emphasizes that Abulhawa sheds a light to the moment between death and the last moments that preceding it as if she calls it ‘diasporic vision of reality’. However, the present study focuses on how Amal perceives those hostilities in which she was confronting her fear by relaying on her conscious mind. So at the beginning of the novel, Abulhawa was highlighted Amal’s psychological situation and the inner feeling that had experienced as the result of the war.

Amal is Dalia’s and Hasan’s first girl who was born in Jenin’ campus as a refugee. Although Abulhawa insists that Amal is the hope for her family by saying “We named you Amal with the long vowel, because the short vowel means one hope, one which.” (Abulhawa 61). This is how the author shows the real meaning of Amal’s name for her family (Abu-Shomar 127).

However, the following quotation “He seemed to her like a god. When she approached him, she did so with worshipful eyes that reached to her father’s depths and when Hasan held his little girl, he did so with profound tenderness.” (Abulhawa 46-47) shows how Amal had a strong relation to her father who is actually her model. Thus even if she was rarely met him as the result

of his job. Eventually, Amal's feeling toward her father help her in building good habits with him, through which she declares:

Eventually I became accustomed to rising before the sun, a habit that has long endured. Every dawn, while Baba read on the terrace of our small adobe home, he and I witnessed the sun pour itself over the land, drenching everything it touched with life. (Abulhawa 52).

Simply at every morning, Amal used to wake up early and listen to her father describing beautiful poems. Thus bit by bit she was always waiting the dawn to enjoy to her father's words.

However, the Nakssa had changed everything on Amal's attitude, psychology, and life as a whole. Though on the six-day war, she lost her father whom she built with him the best memories. Thus she was always waiting for him to return back to the extent that she said "But on the fortieth day, all I wanted was to see Baba. Nothing else mattered. Nothing less would heal my wound but to lie in the safety of his embrace."(Abulhawa 69). The quotation shows how Amal had suffered as the result of her father's disappearance. As the result, she was only wishing to see her model again.

Consequently, Amal was traumatized as the result of her father's disappearance during the war. Though her response to trauma called mourning or acting through as if Abulhawa declares:

Baba was gone forever [...] I needed to believe Baba was dead. I could not bear the thought of him suffering away from us and I chose to know he was in heaven wearing his dishdashe and kaffiyeh, proudly, the tip of his pipe at his lips, a cup of coffee at his

fingers, and a beloved book in his hands. I struggled all my life to keep that image of him— a strong, proud, and loving father. (Abulhawa 73)

The quotation is highly accompanied with LaCapra's description of working through as a severe complex process because the individual is trying to confronting the trauma and acting out from the past (LaCapra qtd in Schick 1847). This is actually what happened to Amal in which she was confronting her trauma by convincing herself that her father had died. Thus she was struggling to act out the past by recalling how strong, proud, and lovely her father (Hawa 171).

The quotation further highlights another LaCapra's definition of 'working through' in which he argues that working through opened the doors for traumatized characters to recall what they had experienced at a certain stage in the past with ultimate recognition that they are living now. This is actually reflecting Amel's actions in remembering the best memories that she had built with her father once before especially when her father holding a cup of coffee in the dawn and reading for the beautiful poems (Hawa 171).

However, Amal was traumatized as the result of her father's disappearance during the war. Though, the latter didn't affect her future life in which she won a scholarship to America and started to establish new experiences and new adventures beyond her severe past moments (Hawa 171). However, the following quotation is the proof for Amal's new challenge.

What I recall most vividly of my first night in the United States was sleeping for the first time in a real bed. Not a mat or a bank [...]. As if to brace myself with the context in that big bed, I reached to the past, moving my hand over the mangled skin of my belly. Snuggled in luxury on the threshold of a world that brimmed with as much promise as

uncertainty, I was starting a new life. But like the scar beneath my hand, the past was still with me. (Abulhawa 136-137)

Simply Amal was consciously tried to ignore her past experiences and engaged into the process of creating the best version of her. Besides she decided to enjoy with the best life conditions that were allowed in a new state.

Further, the quotation corresponds with LaCapra's definition of working through; hence he argues that working through is an "articulatory practice" in which it gives the individual the opportunity to differentiate between the past and past as if he can cope with his future. Though this is what Amal had done (Hawa 171).

Subsequently, the following quotation "I dampened my senses to the world, tucking myself into an American niche with no past" (Abulhawa 138) shows how Abulhawa stresses again on Amal's ability in hiding the past and creating a new life in a strange country.

Eventually, Amal felt in love with Americans and started to assimilate them in everything they had done as she said "I spun in cultural vicissitude, wandering in and out of the American ethos until I lost my way. I fell in love with Americans and even felt that love reciprocated. I live the in the present, keeping the pat hidden away" (Abulhawa 138).

Yet, through the traumatic experiences that Amal passes through at a certain stage in the past and how she is successfully get recovered from her situation. Abulhawa is highly depicted LaCapra's concept of working through or mourning in her novel.

Although, Abulhawa shows how the war would affect humans' personality in a different way in which she argued "Dalia, Um Yousef, had bequeathed to me the constitution that could

not breathe while holding hands with the past, but I needed physical distance to remove myself.” (Abulhawa 138); hence, through this quotation Abulhawa shows that traumatized persons have different responses to their experiences at a certain stage in the past. Thus Dalia kept in her past memories and couldn't find a way to overcome her melancholia; in contrast, Amal was able to keep her past hidden and was effectively engaged in a new life and experiences.

Chapter Three: The Religious Struggle in Susan Abulhawa's *Mornings in Jenin*

America is the country where all opportunities are available. As the result, it experienced a flux of immigrants from all over the world. Arabs are among those immigrants who immigrate to this country attempting for peace, avoiding religious conflicts and political pressure that is set up under the colonized occupation. However, they firstly derived from Syrian provinces during the Turkish colonization or Palestinian territories under which Palestinians forced to leave their homelands as the result of Israeli oppression. Furthermore, the Arab community in the United States dominates by different ideologies that seek to interpret their religious and ethnic distinction among other ethnicities because religion is one from the characteristics that represent their own identity (Haddad 2-3). However, the inequality that subjected against Arabs and Muslims in the US became ultimately apparent in all American areas especially at the first of the twentieth century. Moreover, the case of 9/11 and the wars that launched by the US against Afghanistan and Iraq create a sense of ignorance in the host country that they are not welcomed (Conrey 1). The period after the 9/11, attacks did not requires only Arab Americans to defend for themselves, but it also necessitates a contribution from poets, writers, reporters...etc. to shed a light to these historical events as a way of Arab Americans self-realization (Conrey59).

Susan Abulhawa is one of the major Arab American novelists who give a voice to Arabs through their literary texts. Her novel *Mornings in Jenin* gives static information about the historical, social, political changes that manifested on Palestine over many decades.

Eventually, the present chapter depicts the religious struggle of Abulhuja's family after Zionism, and how religion plays a major role into the formation and reformation of their identity? It is based on Homie Bhabha's theory of hybridity and Edward Said's theory of Orientalism for

the conceptual frame work to analyze Abulhawa's state of religion before and after Zionism in general and to investigate Amal's and Ismael's religious identity loss in particular.

3.1 Abulhuja's Family before and after Zionism in Palestine

Mornings in Jenin opens with a description of Abulhuj's family before the Israeli colonization. It depicts that the family was living an honorable, peaceful, and comfortable life as an ordinary farmers in a small Palestinian village called Ein Hod. Besides, Abulhawa begins her novel with an indication of the real religion that this family belongs to in which she said,

It was still dark, only the babies sleeping, when the villagers of Ein Hude prepared to perform morning salat the first daily prayers [...] Wudu, the ritual cleaning before salat sent murmurs of shehada into the morning fog and hundreds of whispers proclaimed the oneness of Allah and his prophet Mohammed. (Abulhawa 11)

Simply, she argues how the salat is an important phase in Palestinians daily regime. Further, she indicates that these framers are Muslims. They are starting their days with the morning salat that accompanied with shehada. The latter is the core a principle for being Muslim.

Furthermore, Palestinians believe in the existence of one God and his prophet Mohammad peace upon him. The previous passage shows that Abulhawa refers to Palestinian identity through the depiction of the daily rituals of their own religion which is Islam. However, the use of the following words: Salat, Wudu, Shehada, Allah, and Mohammad stand as a proof for that.

. Thus many scholars have agreed that religion is a fundamental element in the development and the preservation of one's identity in a certain community. However, the practice of such religious rituals is an evident for belonging to a certain religion (Coleman Simon and

Peter Collins 03). This is how Palestinians identify themselves as Muslims through practicing Islam rituals.

Although, Abulhawa shows the importance of praying as a mean in the realization of one's wishes in which she said "To day they prayed outdoors and with particular reference because it was the start of the olive harvest. Best to climb the rocky hills with a clean conscience on such an important occasion" (Abulhawa 11). In simpler words the olive harvest is a great opportunity for Palestinians to the extent that they always seek to produce a huge harvest crops. However, in order to do so, they choose God as a mean to fulfill their needs. For instance, in order to reach the best result it should be accompanied with better condition .Thus as much as they pray to God as much they grasp strength and to climb the olive trees.

Abulhawa sheds a light to another pillar of Islam as a condition in being Muslim which is pilgrimage. Hence the following passage is an indication to it "His neighbor has always a quality of wisdom [...] He became Haj Salem after his pilgrimage to Mecca, and the new title bestowed him with age beyond that of Yehya."(12) in other words, this extract is clearly indicates that the word 'El Haj' in Arab communities refers to someone old, and added to anyone who visits Mecca even if he is young.

Furthermore, John Bagot Glubb and Ass'ad Sulaiman Abdo argue that Mecca is a sacramental place and the place where the leader of Islam Prophet Mohammed peace upon him was born. It is the place where Muslims asked to pray five times daily. For instance, Muslims at least should visit this precious place once a time in their lives, however, the important thing that grasp attention about this place is that there is no one can enter this place only Muslims (Encyclopoedia Britannica. com).

Syed et al in their article “Verifying Source Citations in the Hadith Literature.”(2019) argue that Islam is based upon five pillars that are summarized in the following hadeeth: Bukhari declares that narrated to us saying Ibn Omar may God be pleased with them both that the prophet Muhammad said “Islam is built on five things: testifying that there is no God but God and Muhammad the messenger of God, establishing daily prayer, giving the charity tax, the pilgrimage, and fasting Ramadan” (Sunnah).

So Abulhawa emphasized on the importance of this pillar as an identification of Islam in one hand, and Palestinian religious identity in other hand. Through Salems’s destination toward Macca, the author represents his identity as a Palestinians Muslims. As a result, she raises the voice of Palestinian identity through Islam.

Moreover, Abulhawa highlights the most important book that summarizes all Islamic norms and principles through her saying

Yehya issued his command an old Quran from the pocket of his dishdashe. The holy book had belonged to his grandfather, who had nurtured theses groves before him. Although Yahya could not read, he liked to look at the pretty calligraphy while he recited surahs from memory (Abulhawa 13).

In simpler words, Abulhuja’s ancestors were totally Muslims since Yahya’s Quran book was that of his grandfather once before. It is clearly that Yahya’s grandfather taught him this holy words orally since he couldn’t read them, but only memorize and feel the beauty of those words.

For instance, Quran is the holiest words of God that comes to the existence when the prophet Mohammed be peace upon him starts his trip of spreading Islam. However, it was let out

by Gabriel. Thus the Quran clues, content, Surahs'/verses' meanings, and the beauty of language are precious sacramental elements that differentiate this holiest book from others (Nasr xviii).

The book conveys rigid information about the universe reality and the nature of human beings which raises many questions “who we are, why we were created here on earth?, what our goal is?, what our responsibilities and right are?” in other words, every Quran verse summarizes or represents the human life, role, responsibilities, and his existence in general, since no other holiest book implies what it does. For instance the pieces of information that the Quran conveys emphasize on the existence of one God; that there is no God but Allah (Nasr xix).

Although Abulhuja's family has a great touch to God. The main reason behind picking up the Quran book by Yahya before leaving the olive land is to thank God about his blessings and to ask him to preserve it, because they believe in the ones and the power of God as Nasr was explained in his book *The Study Quran*. So it is noticed that Abulhuja's family and all Palestinians in Ein Hud usually choose God as the source of power and energy. They say “My Lord xAllah let your will be done in this day” (Abulhawa 11). That is to say that they always demands the satisfaction of God and they believe on his mercy.

The previous idea is highly supported by Bellour Leila's and Abdelhafid Boussouf's in their article “Exile and the Dream of a Homeland in Mornings in Jenin” (2016) declare that before the Israeli attacks, Abulhuja's family members had a strong relation strong towards God (09). Thus, they were only referred to this idea. However, the present study analyzes how the family members relay on God to fulfill their needs.

Abu-Shomar argues that Abulhawa shows how Palestinians had affected by the social and political conflicts in their homeland. She emphasizes on the sense of humanity inside the

heart of all her characters especially the friendship between two families from totally different spaces Abulhuja (Muslims) and Perlstein (Jewish) families. Although the relationship between the two families do not only represents the friendship between each other, but also underlies a link between two cultures and even two different religions (130).

The two boys' friendship begun on 1937, however, when they were firstly met each other and start the following conversation:

Ari said "Ana ismi Ari, Ari Perlstein" [...] Haman replied "Goo day sa! Shalom!" [...]

Hasan said "ana ismi Hasan. Hasan Yahia Abulhuja",

"Salam alaykom", Ari had relied "what are you reading?" he had asked in German, pointing.

Book. English. "Dis, Book."

"Yes." English. "Kitab." Book, Arabic. (Abulhawa's 15)

In other words the two boys do not mastery each one's language, but they could communicate together using appropriate expressions to deliver their messages. Ari is mostly relay on Arabic language to make sure that Hasan will understand. In addition it is noticed that Ari used an Islamic word "Salam alaykom" even if he is German boy.

Through the previous conversation Abulhawa used the Arabic expressions to show that even Ari's language is German, but he tried to communicate in Arabic representing his friend own language in one hand and his religion in another hand. So she highlights the state of in betweenness that Ari had experienced; whether to follow his language and religion or following those of his friend. Actually, he relies on those of his fiend Hasan built that beautiful relation.

Through the character of Dalia, Abulahwa highlights another Islamic ritual and God's rules which is the wearing of hijab. She said "she did not always remember to wear traditional covering of hijab and let the wind roam her hair" from this it is noticed that Palestinians girls start to wear hijab at a young age since Dalia is in her adolescent. As, Dakkak Henia and Joseph T. Mikulka in their article "Palestinians Girls and Multiple Meanings of Hijab" (2012) argue that hijab is the dress that identified only old women and the sign of respect especially among married ones. However, recently _during 1990_ hijab consciousness is raised among the new generation to the extent that young Palestinian girls at the age of seven start to wear it (268).

Hence both Dakkak and T. Mikulka declare that hijab is regarded as one of the individual forces that Palestinians practice among their own country to show their self-representation (266). Thus this what Abulahwa conveys through the use of the word hijab that Palestinian girls used to wear as an indication to their own identity, culture, and religion.

Abulahwa shows how Dalia's marriage symbolizes her own culture in one hand and her religion in the other hand. However, this symbolism is clearly represented through the following quote "She watched in the mirror as signs of kohl shaped her eyes with seduction and sketched on her face the age and maturity she lacked, she was an aroosa the pretty center of her culture" (Abulahwa 22), simply Dalia through the use of kohl shows how the Palestinian culture is formed. Hence her marriage was done following what her religion insists on as this quote exemplifies "Dalia's father accepted with great sense of relief from the burden of his youngest daughter, and two days later, as was the custom, he received her dowry" (Abulahwa 21). Actually, dowry is an important step in Muslims' weddings. However, it is given by the husband to the wife and takes the form of money or Gold (Mtholyoke.edu). Abulahwa sheds a light to this important religious step among Palestinians' marriage in which she presents the dowry as an

amount of gold and money, as she said “Dalia watched through the little holes in the privacy mesh of her window as a convoy of men brought money and gold to her father” (Abulhawa 21). Although practicing the weddings’ rituals as a way to represent one’s identity, culture, and even religion. Thus, Herder in his theory national identity points out “The significance of practices, customs, and rituals of everyday life, and of the stories, folks, beliefs, myths as a foundation and base for the national identity” (Poul qtd. in Ma’amri 35). Furthermore, Al- Ma’amri declares that Abulhawa underlies the previous factors as tools for Palestinians identity formation and represents this process in many scenes as Dalia’s wedding (35). However, the present study analyses this scene as a religious step in Palestinians lives or simply how religion stands as a symbol in their identity formation.

However, Palestinian problems started when Zionists began their first attack in a particular period from 1940 to 1948. Thus Abulhawa presented Zionists’ first attack through their exploded bomb that was noticed and listened by Basima in which she said “Damn Zionists! What the hell they do want from us?”(23) In other words, through this saying Abulhawa opens the doors for the reader to recognize the real goals of Zionists in Palestine.

Although Palestinians’ problems are the result of “The emergence in the late nineteenth century of the European-based Zionist movement, dedicated to establishing a Jewish national home land in the land of Historic Palestine (Mater qtd. in Al-Ma’amri et al 32), or simply the Zionist goal is the commitment of establishing a Jewish state in Palestine. Actually, this is what Abulhawa emphasizes on through the following quote “Hasan, they’re going to take the land. They’ve launched a campaign across the world calling Palestine ‘a land without people’. They’re going to make it a Jewish homeland’ (Abulhawa 25). Furthermore, Morris rise up an important debate about how Zionists would change Palestine into a Jewish state even if the whole

population is Arab? However, by the great influx of Jewish immigrants, the Jew would obtain the whole country, but how such a large Jewish state would be created and affected Palestine born citizens who were much higher than the Jew (Morris qtd. in Al-Ma'amri et al).

Although, at the beginning of Zionist movement, many of Zionists approve and declare that Palestine was an 'empty land'. As the result, Palestine had perceived a Jewish immigration waves to the extent that Morris argued that "But, in truth, on the eve of Zionist influx the country had a population of about 450,000 Arabs (and 20,000 Jews) or simply the Jews were approximately hold a half population of Palestine (Morris 40).

Although, through the increase of the Jews' population in Palestine, Palestinians believe that those immigrants were reaching Palestine for particular reasons. In fact they were planned to possess the country by force and obliged them to leave their country. However, Abulhawa sheds a light to this idea through the following quotation "Jews have always lived here. That's why so many more are here now, isn't it? While we believe they were simply seeking refuge, poor souls just wanting to live, they've been amassing weapons to drive us from our homes" (Abulhawa 26).

Through the novel Abulhawa keeps reflecting to how the Jews planned to practice their own authority over Palestinians. Despite the weapons that the Jews exploded on Ein Hod' surrounded countries; the family is always seeking for God's help. Yahya raised his hands and say

We'll put it in the wise hands of Allah" and "Hasbiya Allah wa niaamal wakeel. Furthermore, he is always create peace upon his family member and say "Allah will protect us, son and I will protect you and your mother and brother (Abulhawa 27).

So Yahya represents the strong relation to God despite the bombs that were exploded on Ein Hod' surrounded countries. Regardless of this attack, Abulhawa through the following quotation "Attachment to God, land, and family was the core of their being and that is what they defended and sought to keep" (Abulhawa 28) shows that the family wanted only to live in their own land. In fact to preserve it and could live in peace they rely on God to help them in doing so.

Zionist movement opens the doors for Zionism to demolish every Arab hints and doing whatever they could to possess their own territories. Thus hey could effectively spread their powers among Palestinians and treat them as representative for their own history. Although Palestinians experienced a very sensitive period called 'El Nakba' (Morris 15).

Bellour and Boussouf declare that the Nakba is a decisive stage in Israeli-Palestinian struggle. It had a great impact on Palestine and Palestinians in general. It could ultimately change their lives upside down. However, this stage symbolizes the border between the previously idealized Palestine and the newest one after the formation of the state of Israel (09)

In July 24, 1948, Abulhuja' village of Ein Hod was attacked by those Israelis whose reached the village as a normal immigrants, but now they work on forcing Abulhuja's family from their own land (Bellour and Boussouf 9). However, the present study emphasized more on how the Israeli attack on Ein Hod lead to loose every sacred thing they possess. Thus this quotation "The village was laid to ruin... it had taken only hours for the world to turn upside down" (Abulhawa 29) symbolizes how the attack had demolished the whole country; that what's made all Ein Hod' inhabitants believe that the crimes that the Israeli soldiers had committed were just a dream, in which Abulhawa said "is this a dream?" (29).

Despite of what it is left behind in terms of violence, killing stealing of children, demolishing homes etc... under the Zionist occupation, Palestinians first defense is religion. Thus, they gain the power from the dogmatic believe on God to the extent that under any danger situation they tend to ask God for help before reacting against Zionists.

3.2 Ismael and Amal's Loss of Religious Identity

The Nakba did not only force Palestinians to leave their land. It also demolished the unity of families. The latter is decisive phase in Israeli Palestinians struggles to the extent that it marked boundaries between the gorgeous Palestine before the Israeli attacks and the loss of identity after the establishment of the Jewish state. Amal and Ismael are the most affected ones as the result of such events (Bellour and Boussouf 09).

3.1.1 Ismael's Reaction towards His Native Identity

As the Israeli attacks effects was extended into the families' level. The present study analyzes how Ismael lost their identities as Muslim characters.

Ismael's kidnaping event by the Jewish soldier had changed Abulhuja's family fate. Abulhawa declares that "An instant can crush a brain and change the course of life, the course of history" (Abulhawa 32) or simply Ismael' accident marked a change in Abulhija's life. Further, it was created a religious gap on Palestinians personal lives in general.

Through this horrible accident Moshe, the Jewish soldier, wanted only to surprise his wife Jolanta since she didn't give birth to any baby. In fact Moshe was blaming God that he is unfair in his decision to give all Palestinians beautiful children whereas he didn't do so with his wife. Hence the following quotation reflects Moshe's compliment "Jolanta had suffered so much: how could God deny her the elemental gift of motherhood while granting so many healthy

children to Arabs, who were already so numerous? (Abulhawa 36). In other words, since Moshe is a Jewish person, he does not believe in God's power and that he is the one who controls our fate. Consequently, he was taken Ismael by force from his family.

Moshe succeeded in carrying out his plans to surprise his wife by a new baby. Ismael is his gift for Jolanta. Eventually, Ismael was born as Muslim but he grew up among a Jewish family. He acquires everything about Jewish to the extent that he becomes the first enemy to his biological family. Consequently, everything has changed in his personality even if his name. For that Abulhawa argues that "then his name is David in the name of my father" (37) or simply Jolanta gives him another name. Through this action Ismael gains a new identity and a new religion.

Dalia's and Hasan's youngest son has two names: Ismael and David. Through the use these names Abulhawa emphasizes on two different religions: Judaism and Islam. However, the use of Ismael's name, Abulhawa is indirectly referred to the story of our prophet Ibrahim and his son Ismael, Thus Ibrahim said

O my son! I have seen a dream that I'm slaughtering you (offer you in sacrifice to Allah), so look what do you think!' "O my father! Do that which you are commended Insha Allah (if Allah wills); you shall find me in the patient (Surah Al Saffat as qtd in. islamicfinder.org).

In other words, when Allah recommended from Ibrahim to slaughter his son, he ultimately accepted God's willing despite the pain about losing his son. However, when he told his son about God' decision. Ismael could positively perceive his father order and God willing too since

Ismael has a strong believe in God. At the same vein, Abulhawa shows that her character Ismael is the one who experienced such a sacrifice and created a pain among his family members.

Nonetheless, through the use of David's name, Abulhawa referred to the messenger of Allah David who was sent to guide Israelis. Abulhawa shows that David was a Muslim person, but later on becomes a Jewish soldier and stands against Muslims. However, through this shift she represents the existence of David'/ Ismael' different religions. She indirectly shows that "Muslims and Israelis are cousins: God revealed the Qur'an to Muhammad who belongs to Abraham's son Ismael, while Torah is for Moses, who belongs to Israel (Jacob), Abraham's grandson" (Benattia and Boumakhlouf 14_15) or simply she used the two names to show the relation between Muslims and Israelis. In addition, Benattia and Boumakhlouf declare that Torah was the first divine brought to Palestine under the conquest of David then Islam becomes the Palestinians' religion (16).

However, the following quotation "Leaning the truth of his origin so late in his life had indicted every thought, every love, every conviction that had built David into himself... to learn that his very existence was the fruit of Arab love; that his first breath had a waited him at the arch of Arab woman's womb" (200), Abulahawa argue that this sudden truth created a gap in David's mind. He was experienced a fake life through which he found himself in betweenness either is he an Arab or Israeli? Or is he a Muslim or Jewish?

The in betweenness situation that David had fallen into, let him to lose his confront zone. Abulhawa argues that "the two truths of one man each as true as the other, opposite the other, repelling the other in an infinite struggle for David's soul" (200), so he experienced an inner struggle about his real belonging. He said "You and I are the remains of unfulfilled legacy,

heirs to a kingdom of stolen identities” (Abulhawa 211), so he tried whatever he could to discover his mother identity and religion. Finally, he succeeds to return back to his biological family. The following quotation “Amal loved David instinctively, despite herself and despite what he had done or who he had become” (Abulhawa 211) is the proof that David met his biological sister and become Ismael one’s again.

Mornings in Jenin’s characters: Yousef, Ismael, David, Yahya, Fatima, and Salma ...etc represent Muslims prophets’ names. Thus Abulhawa rely on these names to grasp readers’ attention and to show how Palestinians have a strong relation with their own religion to the extent that under any threat they firstly seek to get the help from God.

3.1.2 Amal’s Assimilation with the American Identity

Amal is the youngest daughter of Abulhuja’ family who is mostly affected by the Zionist movement. Actually the attack costs her to lose most of her family members. As the result of this bad situation, her uncle ‘Darweesh’ decided to put her between safety hands to keep his promise towards his brother. Actually he said “The future can’t breathe in a refugee camp, Amal. The air here is too dense for hope. You are being offered a chance to liberate the life...Take it” (Abulhawa 112) simply he was trying to convince her to leave Jenin. Because being a refugee create on her a sense of invisibility in one hand and doesn’t provide better conditions to reach the success that her father wanted to in other hand. Furthermore, he raised his voice again to tell her “someday, when your father and I meet again, I will have to report to my older brother how I set his daughter on the right path, the one he would have wanted you to take” (Abulhawa 112), or he emphasized that the only solution to realize her father hope and to be a successful girl is leaving Jenin.

When Amal accepted to leave Jenin, her uncle reminded her to stick on her salat. He said “Study hard, and don’t stray on your salat” (Abulhawa 113). In other words, Abulhawa stresses again on the importance of praying in Palestinians daily routine. She declares again that Amal is Muslim character. Eventually, all Jenin’ campus members tried to give her best wishes by saying “God be with you” and “bless you” (Abulhawa 113), so the author is showing that Jenin’ campus member calling Allah to protect Amel because they have a strong believe that he is the only one who is able to do that.

After Amal’s agreement to leave Jenin, her first destination was towards an orphanage in Jerusalem called “Dar el Tifl el Araby, Home of the Arab child” (Abulhawa 116). Although in her way, she noticed the rock of al Aqsa in which Abulhawa said “More than an hour into our trip, Ammo Jack pointed from the window toward Jerusalem... The Dome of the Rock, al Aqsa, where the prophet Mohammed ascended to heaven in the fabled Night’s (Abulhawa 115). Through this saying, Abulahawa sheds a light to the night of prophet Mohammad’s ascension to the seven heavens when he travelled from “a sacred place of worship (mecca)” to a further place of worship (Jerusalem) by a winged mythical creature Buraq” (Britannica.com). In addition, she shows the strong faith of Amal on the prophet Mohammad and his journey. Subsequently, when Amal saw the rock of al Aqsa she started to recall her memories where she firstly visited it with her family. In other words Abulhawa restate again and emphasizes on Amel’s religious identity that she is an Arab Muslim character.

The orphanage that Amal reached to is no longer the home of orphaned kids. It was turned to an educational institution in which Miss Hayder said “until she closed the hotel and turned it into a shelter, then an orphanage, then a school” (Abulhawa 116). Amal was reaching this school to continue her educational career. Eventually, she built new relations with different

girls hold different identity, religion, and culture. She said “Among my new friends were the Colombian sisters, Yasmina, Layla, and Darina... the three girls were born and had blossomed to the spicy beat of the salsa and merengue which they taught me to dance” (Abulhawa 121). This quotation gives insight into Edward Said’s theory of orientalism that was used by Abulhawa through her character ‘Amal’ when she started to acquire a new culture that is different from her own. Simply Abulhawa indirectly sheds a light to the differences between the Colombian girls’ culture and that one of Amal.

However, the friendship relations that Amal made in the orphanage didn’t affect her religious identity. Abulhawa declares “The five of us, Muna, the Colombian sisters, and, I, had broken into the art studio the previous night, as we had been doing every night of Ramadan” (Abulhawa 121) the quotation insists on an important month in Islam which is Ramadan. Eventually, it shows how Amal sticks on her own religion despite her existence in a place that gathers different people hold different religions. Further, Amal said “because of a pot of stuffed grape leaves brought to us by a French nun” (Abulhawa 122). The quote shows that Amal’s relation with the French nun helped her in doing her religious ritual of fasting in Ramadan even if she is a Christian character. None of them was affected by the other’s own religion. Furthermore, Amal’s best friend Muna, who is a Christian girl, was fasting too like Amal even if she was not Muslim. Amal declares “Muna with us in solidarity even though she was Christian” (Abulhawa 123). Abulhawa through Amal’s relation with her friends shows who has faith. Subsequently, each one of them sticks on her own religion.

However, Amal earned a scholarship to America as the result of her good educational level. Consequently, many questions were manifested in her mind in which she said “Who was I indeed! A pathetic orphan, stateless and poor, living off charity. The American scholarship was a

gift I had no right to refuse.” (Abulhawa 129). In other words, Amal felt lost and couldn’t recognize herself. She accepted this gift to find answers to her questions in one hand and continue her studies in the other hand.

Although, Amal reached America with a great hope to build the best version of her. Eventually, she felt strange and not belonging to this new land. She said “I floundered in that open-ended world, trying to fit in. but foreignness showed in my brown skin and accent” (Abulhawa 135). Furthermore, she was walking on Philadelphia’s streets and noticed that everything was different from her country. She said “I wandered among the contrasts of wealth and poverty... I found no commonality with the men and women who walked with purpose and self-possession”. Thus, Abulhawa implies Edward’s theory of orientalism through showing the differences between Amal’s own culture and that of the Americans. Subsequently, she experienced a state of in betweenness as Bhabha emphasized on. She said “I felt diminished, out of place, and eager to belong” (Abulhawa 137), or she wanted to belong to a new land and form a new identity.

Amal joined Temple University and started getting classes there. In addition, she resided on the University dormitory and declares “I could commence my first year study at Temple University [...] I moved into the dorm” (Abulhawa 137). Consequently, her behaviors were going to change. She started to do unacceptable and forbidden behaviors in Islam. She said:

I metamorphosed into an unclassified Arab_ Western hybrid, unrooted and unknown. I drank alcohol and dated several men [...] I spun in cultural vicissitude, wandering in and out of the American ethos until I lost my way. (Abulhawa 138)

In other words, Amal had lost herself and unconsciously forgot everything about her identity and religion. She was drinking alcohol and making unethical relations with men; actually those actions are forbidden in Islam. Thus, Abulhawa declares how Amal's religious identity had changed as the result of living in a strange country or what she was named it 'El Ghurba' to the extent that she was fully assimilated in the US society. Abulhawa exemplifies how the war had affected Palestinians' identity in general and religion in particular through the conceptual framework of Ismael and Amal.

Conclusion

The field of Arab American literature is an inclusive subject where one can investigate and discuss many themes that marked as arguable in the Arab world, especially with all the wars it witnessed and still fights. This genre was firstly published in the United States as the result of Arabs' migration. Despite the difficulties they faced, the Arab immigrants found literature as the best tool to spread their voices among the western societies and reinforce their visibility. Thus, through the flourishing of the Rabitah El Qualamiya and the new literary movement of 'The Mahjer literature' among the European nations, writers has gained the right and the authority to revolt about their rights, justice, and freedom in the host country. Among these writers: Gibran Khalil Gibran, Mikhail Noami, and Ameen Rihani...etc.

Further, the movement united the strength of these writers to reformulate and reconstruct the Arab nations in one hand and the Arab literature in the other hand. Although the writers were firstly produced Arabic literary texts, then they extended their powers to publish English ones. Thus, the main reason behind the flourishing Arab American novels is the frequent lack of hospitality in the host country; the English novels clearly highlight the Arab identity in a detailed way. The Arab American novelists, including Susan Abulhawa, took the challenge to deal with the issue of Arab and Arab American identity and this appears through their literary productions.

The issue of identity formation grasps the attention of many Arab American writers, especially when the Arab nations had been fighting many wars. Further, as the result of these wars and the issue of colonialism in general, Homie Bhabha discussed how do citizens experience a state of in betweenness whether they follow the core principle of the host country or stick on their own ones. For that Edward Said support Bhabha's theory to the extent that he introduced a new theory that is called 'Orientalism'. Thus the theory gives a particular knowledge

about the Orient as the result of the colonial powers of Europe and the United States., Many Palestinians writers took the challenge to implicate the previous theories in their fictional works in order to highlight the effects of the Israeli attacks on the daily regime of Palestinians.

Susan Abulhawa's *Mornings in Jenin* masterfully exemplifies how the attack changed the Palestinians lives upside down in general and Abulhuja's family in particular. The attacks have actually had an impact on their personal lives, religious identity, and even their psychologies. Although before the occurrence of the events, the family' members were living in an ultimate peace in which their first priorities were: the strong relation to God to the extent that under any situation they were calling the help of God before doing any reaction; however, when the war events took place everything changed to the worst in which Amal and Ismael were the most affected ones.

Through *Mornings in Jenin*, Abulhawa proficiently shows how the war affects the humans' personalities in a different ways. However, Dalia's and Amal's traumatic cases were the best example for that. Thus, Dalia and Amal were experienced a war trauma but their responses to this case were different in which Dalia kept haunted by the past memories and couldn't get recovered from this situation or what LaCapra called working out / melancholia. In contrast, Amal had ignored her past experiences and succeed in continuing her future father or what LaCapra called working through/mourning.

Amal's religious identity changed at the time when she gained a scholarship to America and continue her studies in the United States. Thus, at her first time in a new land, she felt lost to the extent that she asked herself 'who am I?'. Subsequently, she was also experienced a state of in betweenness and faced a difficulties in belonging to the new state, but she was trying to do so.

Eventually, her behaviors were changed to the extent that she started to acquire a new culture that is different from her own one and bit by bit she found herself doing bad actions such as: drinking alcohol and dating a lot of men; hence, those actions and behaviors are actually forbidden in Amal's own religion which Islam.

Ismael was kidnaped by a Jewish soldier, so he was growing up as a Jewish person. Eventually he started to attack his original family until the day he recognized the truth; that he is a Muslim and a Palestinian. As the result, he entered into the state of in betweenness whether to follow his new religious identity or returned back to that of his family. Unfortunately he was embraced of being Muslim rather than a Jew. Thus, Ismael's and Amal's fictional representation clearly shows how Abulhawa sheds alight to the effects of the Israeli attacks on Palestinians' identity in general and religion in particular.

Abulhawa's *Mornings in Jenin* is a fertile and rich sphere for conducting researches and investigating as many problems. Although, several other themes can be studied in *Mornings in Jenin* such as: love, intermarriage, and nostalgia...etc.

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ملخص

الأدب العربي الأمريكي هو مجال جديد يفتح الأبواب للباحثين للتحقيق في بعض المشاكل التي تحدث في العالم العربي. تهدف الدراسة الحالية بشكل أساسي إلى مناقشة الصدمات النفسية والصراع الديني الناتجين عن الحرب في رواية *صباحيات جنين* (2010) للكاتبة سوزان أبو الهوى. تتركز هذه الأطروحة على نهجين أدبيين رئيسيين. الأول هو نهج ما بعد الاستعمار الذي يعتمد أساساً نظرية على نظريتين مختلفتين: نظرية التهجين لهومي بهابها وذلك لإبراز تأثير الهجمات الإسرائيلية على الهوية الدينية لعائلة أبو الحجة ، ونظرية الاستشراق لإدوارد سعيد لإظهار كيفية الانماج الكلي لبطل الرواية مع المجتمع الأمريكي و خلق أشكال ثقافية مختلفة نتيجة وذلك نتيجة للاستعمار. أما النهج الثاني هو التحليل النفسي الذي تم استخدامه للتحليل والتحقيق في كيفية تأثير الهجمات الإسرائيلية على الحالة النفسية لداليا وأمل ، وفقاً لمفهوم لاكابرا عن الحداد والكآبة. تُظهر النتائج كيف جسدت سوزان أبو الهوى تأثير الحرب على حياة الفلسطينيين الشخصية , هويتهم الدينية وحتى على حالتهم العقلية.

الكلمات المفتاحية:

الأدب العربي الأمريكي, الصدمات النفسية للحرب, الاستشراق, التهجين, الكآبة, و الحداد .

Résumé

La littérature Arabo Américaine est un nouveau domaine qui ouvre les portes aux chercheurs pour examiner certains problèmes qui se posent dans le monde Arabe. La présente étude vise essentiellement à discuter des traumatismes de guerre psychologique et de la lutte religieuse dans le roman *Les Matins de Jenin* (2010) de Susan Abulhawa. Cette thèse basée sur deux approches littéraires principales. La première est l'approche post-coloniale, qui s'appuie principalement à deux théories : la théorie de l'Hybridité d'Homie Bahabha pour montrer comment les attaques Israéliennes affectent l'identité religieuse de la famille Abulhuja, et la théorie de l'Orientalism d'Edward Said pour examiner l'assimilation totale du protagoniste avec la société Américaine et la création de différentes formes culturelles à la suite de la colonisation. Cependant, le second est une approche psychanalytique qui est utilisée pour analyser et étudier comment les attaques Israéliennes a affecté l'état psychologique de Dalia et Amal, selon le concept de deuil et de mélancolie de LaCapra. Les résultats montrent comment Susan Abulhawa montre l'impact de la guerre sur la vie personnelle des Palestiniens, leur identité religieuse et même leurs états mentaux.

Mots Clés :

La littérature Arabo Américaine, Traumatismes, l'Orientalisme, l'Hybridité, Mélancolie, et Deuil.

