

"Intergenerational Identity Formation: Scars of Displacement and Trauma in Susan
Abulhawa's *Mornings in Jenin* and Hala Alyan's *Salt Houses*"

By

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Declaration

It is hereby declared that

1. The thesis submitted is my/our own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I/We have acknowledged all main sources of help.

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Approval

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Abstract

Displacement and trauma in the formulation of identity is one of the major areas of discussion in this study with the reference of the primary texts, *Mornings in Jenin* and *Salt Houses*. To emphasize the definitive position of the authentic identity and, at the same time, the dialogical relation of protagonists due to the displacement along with the individual and collective trauma, the dilemma could be apprehended from epistemological representations. The epistemological representations imply unbiased convictions where the cultural enunciation in different landscapes and the trauma of both the people who lived inside the catastrophe and outside brought significant details of affecting them in latent or in active conditions. To provide this research with a conventional framework, Cathay Caruth's *Unclaimed Experience*, Homi Bhaba's *Location of Culture*, and other essays are used, as these have brought the key aspects of discussions, such as trauma in denial and the escape of the moment; then hybridity, discursive ambivalence, cultural difference, and diversity, and so on. The selected primary texts pertain to the theoretical framework; it elaborated the reconciliation of each generation, especially those who have been living in diaspora, from different perspectives, and that it surmized the trauma and collective losses instinctively.

Keywords: Palestine, Trauma, Displacement, Diaspora, Identity, Generation, Memory, Nation, third space, Culture, Historical Catastrophe.

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Chapter 1

Introduction

This study is the intricate interplay of displacement and, on this, the decaying of memories across generations delves into the scattered identities of native people and their dispersion and trauma in the individual and collective stances. The selected primary texts for this research are Susan Abulhawa's *Mornings in Jenin* and Hala Alyan's *Salt Houses*. Both of the novels give a comprehensive understanding of the shift of identity in each generation and a drastic view of how they longed to go back to the familiar place and live their life in their autochthonous land. The authors have astutely portrayed the first displacement, "a total war named "Plan Dalet" (Plan D), the uprooting of 1948-Al Nakba, and what costed for the people in Palestine to fall into the category of refugees" (Falah 259). To emphasize it further, Pappe stated, "To possess the land, first the deliberate use of artillery and snipers against the civilian populations of the big cities, and second, the forced movement of civilian populations, the systematic destruction of homes, the looting of personal property, beatings, selective and random killings, and massacres (8). The indications of the historical account are evident in both these two novels, especially in the *Mornings in Jenin*, and it provides a real and metaphoric account of the initial stage of the foundation of the state of Israel and the uprooting of Palestinian people. As Felix Dane and Jorg Knocha stated, "While the Jews, the diaspora people themselves, found a national homeland in 1948, hundreds of thousands of Palestinians left their homeland or were driven out of it. The trauma has entered Palestinian historiography as al-Nakba, the catastrophe" (29).

The four generations of *Mornings in Jenin* are first, Yehya and Basima, then Hasan and Dalia, and in the third generation, Yousuf, Ismael, and Amal, and in the fourth, Sara. The setting for each generation was in different places; likewise, the first was in the center of Palestine, in village EinHod, then in the second generation residing in Jenin refugee camp, then in third generations, half in refugee status in the camp and the other half in the first-world nation, and lastly, solely in the first-world nation. These are not just the visible places where they set their dwellings in temporary or permanently under the dominance of the occupiers, but these are also psychological constructions of memory for each individual.

In *Salt Houses*, there are also depictions of historical timelines, such as the destruction of Al-Nakba in 1948, then broadly about the six-day war in 1967, the Gulf war in 1990, or the Kuwait invasion, and the Lebanon war in 2006. In this novel too, the author has broken down the four generations in different historical timelines from subjective stances. Such as starting with Salma and then Atef and Alia, then Riham, Karam, and Souad, and lastly, Manar, Zain, Linah, and Abdullah. Here, the trauma due to the catastrophe from a collective viewpoint is narrated, but what gives it more credit is that it has expanded its narration broadly on hybridized and diasporic identity. In addition to the memory of how it loses its tie with land, with the authentic identity, it has a great significance in understanding the roots of identity; as Edward Said from his essay, “Memory, Invention, and Place,” stated, “communications have been speeded up fantastically, and people find themselves undergoing the most rapid social transformations in history; ours has become a land, an era of a search for roots, of people trying to discover in the collective memory of their race, religion, community, and family—a past that is entirely their own, secure from the ravage of history and trubulent time” (177). In this novel, the quest for

originality or the oneness in identity was so prominent in each individual, and their search for the root from the collective memory was astounding, such as Alia's temporarily impunity from Kuwait in Amman, where she does not feel any foreignness, Riham's finding of her origin in her religion, and then Manar's coming back to the land from diaspora, holding her grandfather's letters to find the similarities of her roots with her imaginations.

Moreover, the psychoanalytic effect, as inside and outside of the catastrophe happens to the individuals, as it is portrayed to the people during their shift of places, gives a detailed account of perceptions inwardly and outwardly. And these two novels have successfully covered these segments too, as seen in Amal in *Mornings in Jenin* and Atef and Alia in *Salt Houses*. The bewilderment faced by the characters in a traumatized situation tells a lot about their formation of diachronic identity and why they choose to live in diaspora.

1.1 Justification of Theories and Primary Texts/Methods

This study has been conducted using a qualitative method, and the focal primary texts are *Mornings in Jenin* by Susan Abulhawa and *Salt Houses* by Hala Alyan. Each of the texts has given a viewpoint of the trauma and dispersion of four generations across major historical timelines. Moreover, this research focused on the identity in diaspora and across generations, how they delve into certain cultural enunciation that predicts how and by which means their destiny will end up in a loss of the memories of autochthonous land due to the abduction of state and lack of symbolic representations. The selected primary texts have covered major parts of the trauma of the individual and collective stances in the historical catastrophe of displacement. In search for the internal and external effect of the traumatized individuals, this study has taken the secondary source, such as Cathy Caruth's *Unclaimed Experiences*, and other essays to describe, from a broader standpoint, how the moment of catastrophe escapes the individual and, in other circumstances, how the individual lives in a denial to avoid such oppressive memories. And to answer the queries of why and how the diaspora identity becomes diachronic in certain enunciations and the urge to return to the homeland of these identities puts them in ambivalence, which gives credence that the return of the authentic self is not possible. To answer this and to verify these answers, the selected secondary sources are *The Location of Culture* by Homi Bhaba, which has explained third space, especially of diasporic identities, and other essays by Stuart Hall and James Clifford, in viewpoint to find the reconciliation in cultural aspect.

1.2 Formulation of Research Questions

Cultural identity transcends time, memory, and history; the oneness of identity thus shapes along in the presence of different cultural elements, in the inevitable destiny of "becoming." In first-world nations and third-world nations, the shifting of identity across generations in cultural difference and cultural diversity has a major impact on the recognition of the self. Thus, **how does the shifting of cultural identities happen in different landscapes by internal and external forces?**

Diaspora is the very idea of the identity residing in first-world nations, as Hall argues; however, there is significance in understanding which generation flew to live first in diaspora, because identity in representation shapes into doubleness. And of which generation, they are completely off to be a diasporic identity and a citizen of a first-world nation by birth. These identities often fell into ambivalence while returning to the autochthonous land; therefore, **in which generation does the authentic identity reside in the diaspora? And in returning, why do they find themselves in ambivalence?**

Nation and nation-state are not similar terms, and the symbolic representations, such as culture and language, of each of the communities are different. However, the main focus in this study is the state between nations. Inasmuch as when the state is occupied from the authentic identity; thus, **how are identities juxtaposed in a nation and a nation-state?**

During the catastrophe, the mind splits into conscious and unconscious, and the recorded trauma does not always affect the subject in the first stances; it may hide itself in order to adapt into the present circumstances, but in certain triggers, it may come out and the corporal self may not resist the action of the mind; thus, **in what ways the unconscious mind keeps recording**

certain trauma memories, and how the triggers of locational space and circumstances push the corporal self to get freedom from trauma?

The trauma subject or protagonist may experience the trauma of catastrophe from different locations, and it may affect them in an immediate or latent juncture of place and time; therefore, **how are the survival experiences different from inside and outside the catastrophe?**

Chapter 2

Literature Review

The metamorphosis of identity in different placements and circumstances happens due to various internal and external factors. Each of the subjects of displacement has to go through multiple cultures, under the influence of a nation or nation-state, and even how memory becomes one of the key discussions of why going back to the diasporic identity residing in the first-world nations is not possible. Thus, in this section, the theoretical discussion will delve into the formulation of cultural identity, the urge to return to the origin, the shifting of identity to nation/nation-state, and then memories constructing the identities in displacements.

For trauma, this study will focus on the repetitions of traumatic events, the subject's experiencing of the betrayal of the sight, time, and place in the historical catastrophe of trauma, and lastly, the survivor's missing experience. These are the key elements of discussion to explain the internal wound of the mind's grasping of the situation and to keep their mind awake in the present, how they hide themselves in different places and keep recorded the traumatic memories in the unconscious, and with certain triggers, how it comes out to move the corporal self against their conscious mind.

2.1 Formation of Cultural Identity

In conformity with Stuart Hall, “Recent theories of enunciation suggest that the person who speaks and the subject who is spoken of are never identical and not from the same place” (222). There is a distinction between this person and the subject, which draws attention to cultural identity. There are two ways to think about cultural identity. On this, Hall said, “The first position defines “cultural identity” as one shared culture. A collective one true self, hiding inside many other artificially imposed selves, and this one true self holds the shared history and ancestry in common” (223). As it is known, cultural identities reflect the common historical experiences and shared cultural codes; this is seen in Souad from *Salt Houses* and her experience in France. This oneness of self amongst all the others is the very essence of identity. The oneness, which is the core of her identity, the authentic version of where she was brought up, and the landscape that shaped her primary life. This comparison shows that the essence and later in the process of how identity shifts in relation to place play a crucial role because it is not possible to only look at “one experience, one identity” without fully knowing the other side.

“Cultural identity,” in its second sense, is a matter of “becoming” as well as of “being” (Hall 223). This metamorphization of identity is something that already exists; it transcends place, time, history, and culture. Place has a core relation in this cultural identity formation because, with the different placement, the self has to go through adaptation and bring into certain changes, a process of ‘becoming’ in order to merge with the other people. In addition, “cultural identity” comes from histories such as histories in relation to time and place; through its constant transformation, ‘self’ becomes the subject to the continuous play of history, culture, and power; time here is the catalyst to influence every other to bring the progress into ‘becoming’. Whereas

the past is to secure the sense of identity into eternity, to find the essence in self; identities are the names that people are ought to take in different circumstances of lives. The characters, such as from the primary texts, Amal and Souad, who had to go through the diaspora, had gone through many significant changes; their essence of identity, the 'oneness', has already been constructed by the influence of the West, thus lacking both authority and authenticity. With power and influence, the West has made people see and experience themselves as 'others.' The idea of 'otherness', like how it works as an inner compulsion, changes the perception of 'cultural identity.' In *The Location of Culture*, Bhaba discusses, "The presence of a mirror image consisting of the ahistorical 19th-century polarity of Orient and Occident unleashes the exclusionary imperialism ideologies of self and others. Either subversive or transgressive, the political rebellion and mobilization happen due to the oppositional cultural practice" (29). Therefore, with the influence of many external and oppositional forces, cultural identities are never fixed; they are constantly shaped and reshaped into different ideologies in different landscapes, and thereby it is not possible to make a final and absolute return to this changing self. In addition, cultural identity is the concoction of histories, and histories have real, material, and symbolic effect; thereby, the past is deeply embedded in the construction of identity through the discourse of history and culture.

Stuart Hall stated, "The dialogic relationship in cultural identity; the first one is the continuity of the past, and the second one is what people share, the experience of profound discontinuity, like people who were forced into migration, colonization, and transportation, and when the supply of labor and goods ended, they simply focused on the indentured labor from the Asian subcontinent" (227). From these two novels, *Mornings in Jenin* and *Salt Houses*, the

experience of the profound discontinuity, especially in forced migration, colonization, and disruption between self and other, is notable along with the changes of cultural identity, especially when the place of catastrophe is West Asia, in Palestine, Jordan, etc. In addition, in amidst the catastrophe of displacement from the indigenous home, when their identity was in a plight, the first and second generations mostly held onto the past, the histories with which they stuck to their cultural identity, whereas in the third and fourth generation, especially generations in their diasporic identity, where their oneness has been merged with the shared experience of many others who are in the same position of that in order to survive they had to fled from their homeland and make a new identity of themselves. As Hall's argument mentions the 'forced migration, colonization, and transportation,' the diasporic identity refers to the whole new identity, which indeed is the profound discontinuity of the past. As a result, the dialogic relationships that shape identity have a major impact on it across generations.

Once being shifted to another horizon and then returning to their homeland after a long absence, people are bound to experience the doubleness of similarity and difference. This doubleness of seeing things and comparing gets into the autochthonous people's mind, the thinking that they belong to the marginal, underdeveloped, and that they are in the periphery, the 'Other.' As Hall continues to say, "The 'New World' presence—America, Terra Incognita—is therefore itself the beginning of diaspora, of diversity, of hybridity and difference" (235). Thus, in between first-world and third-world countries, the new world is always America because there, the double could be seen in its transparent form. Only in the native land could the tribal people identify the doubleness that has been veiled in the first-world nations. To elucidate it more, Bhaba's definition of cultural difference and cultural diversity in distinguishing the

position of third-space people in both the first-world and third-world nation's people goes through in certain ambivalent situations. According to Bhaba, "cultural difference is a process of significations through which the statements of culture or on cultural differentiate, discriminate, and authorize the production of fields of force, reference, applicability, and capacity" (50). In contrast, "cultural diversity is the recognition of pre-given cultural contents and customs; held in a time frame of relativism, it gives rise to liberal notions of multiculturalism, cultural exchange, or the culture of humanity" (50). In the context of first-world and third-world countries and in the diasporic notion, the people living in the first world have to face the cultural blending, a platform for multiculturalism, where people are already given their cultural contents and customs, but amidst the plurality of other cultures' influences, people live there in diversity. Whereas, for people who are in third-world countries, either living in colonial provinces or having returned to their native land for limited periods of time from diaspora, the cultural interaction happens in the authoritative or dominant aspects. Since symbolic representation often elucidates the cultural authority either in language or symbols or the fixated meanings on lifestyle, food, etc., people ought to experience discursive ambivalence in interactions, negotiations, representations, and even in the perceptions of meanings. It is evident, especially in the *Salt Houses*, that during Manar's visit to Jerusalem, Jaffa, and Nablus, when she was asked by the restaurant owner what she wanted to eat, she replied, *muhammara*, a Lebanese food. On this, the restaurant owner fixes her identity from his perception, saying to the other waiter that she is Lebanese. Her national identity was pre-assumed, or an imagination in cultural difference; a dominant perception of meaning was given by the people already living there. In the process of intervening ideology, Hall described the role of imagining or representation in the practice of

politics. As Hall stated, “This representation often results in discursive ambivalence in the political discourse that really cannot represent the epistemological problem of representation” (230). The epistemological representation here implies objectivity of the representation that the implied notion of cultural representation is free from biases and the dominant cultural authority is being elaborated in reality beyond social contexts, like knowledge is being conducted in methods and certain limitations. On the contrary, ambivalence with this research is more concerned with the multiplicity of meaning, especially in the context of identity and culture in different aspects.

For instance, the characters Amal from *Mornings in Jenin* and Souad and Karam from *Salt Houses* have seen both sides of epistemological representation, a delineation from both the Western ideology and in the native place with unbiased convictions, such as in Jenin Camp and Kuwait, surrounding their origin people. On the contrary, to the first-world nations, in this context, in America and France, they kept metamorphizing into new identities because there is cultural diversity with which they are blending themselves with new perceptions of cultures in a multiculturalism platform; it is seen when Souad decides to stay in Paris, she was in the presence of diverse cultures, including people from Lebanon, she herself from Kuwait, and Paris, of course. Thus, the identity of Amal is changed into Amy and Souad, primarily in Paris, and then with Karam in Boston, they merge their lives in America and never thought of coming to their old habitats permanently. Hence, the epistemological representation made them create a new hybridized identity that has left the old autochthonous life and taken shelter in the identity of a first-world nation. And the representation, in an unbiased conviction, is people who are placed in this new ethnicity; in other words, a new hybrid identity is born that cannot be categorized in self

and other. About this unbiased conviction of representation, Bhaba argued, “In the experience of the historic struggle, there are no priorities in the politics of class or the histories of industrial struggle” (40). Hence, in the ideological battle of self and other, even though the hybrid identity is seen more from unbiased conviction, from in-between spaces that gives a fluidity on identity because in first-world nations, new cultural meaning is being produced constantly.

Bhaba stated, “In the cases of unconscious relation, in ambivalence, the third-space enunciation in the structure of meaning destroys the mirror representation and challenges the homogenizing, unifying force or the originary of the past, kept alive in the national tradition of people...

The third space, in its unrepresentability, constitutes the discursive conditions of enunciation. It ensures the meaning and symbol of culture have no preexisting fixity or any signs that could be translated or read anew” (52-53). The third space could give rise to new, hybrid cultures, but the meaning and symbols are still tied to colonial or postcolonial provenance, as Bhaba claimed.

Indeed, it opens the way to an international culture, not based on exoticism or multiculturalism but on the articulation of culture’s hybridity, which demands to rethink the identity from in between/third space.

2.2 The Urge to Return to the Origin

On the return of diaspora, Hall argued that “diaspora does not refer to the scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must all return, even if it means pushing other people into the sea” (235). These other people are the existing people who are already living in that land. This idea of returning to sacred homeland is an old, imperializing, hegemonizing form of ‘ethnicity.’ Thereby, the problem of ambivalence is

prioritized to deal with the diaspora people who have returned to their homeland even for temporal reasons because it brings questions of cultural authority and the power of dominance in the name of cultural supremacy. The enunciative process splits the cultural identification; as Bhaba claimed, “The enunciation of cultural difference problematizes the binary division of the past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present, something comes to be repeated, relocated, and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic” (51–52). Hence, in cultural difference in the native land, where people could see the past and present even in its repeating, for once the people have been shifted in diaspora, they cannot be obliged fully in historical memory, and it becomes all a part of the biases for the sake of cultural ‘other’s dominance and to take the authoritative account. To elaborate it further, from *Salt Houses*, when Manar was waiting in passport control lines and she was asked about one of the officers if she was Arab and once being confirmed, their dominance started to take over, and they kept asking her native identity over the repetitive questions as it is stated, “Where had her mother been born? When had her grandfather left Nablus? Where did her mother live now? Why were there so many Lebanese stamps in her passport? Had her grandfather ever returned to Israel? What precisely did her grandfather do in Amman?” (254). Thus, from the circumstance of the natives whose recent generations have been shifted in diaspora, their presence in the occupied land holds a threat that the ‘other’ would lose its power to initiate any historical desire or the power to dominate, negate, and establish its institutional and oppositional discourse. In the struggle of cultural dominance and a nation's political struggle,

Bhaba claimed, “culture is neither unitary nor dualistic in relation to self and others” (52).

Therefore, to dominate the existing culture where natives are still residing and the generations in diaspora can still hold on to the genealogical memories, the domination of ‘other’ or the occupiers is not really vindicated because it directly threatens to demolish the identity of the existing lives on the land. Thus, it creates conflicting circumstances in the autochthonous, digressing from the discourse in the land or, as a means of discursive ambivalence.

As Hall gave the evidential example of “the fate of the people of Palestine at the hands of the backward-looking conception of diaspora and the complicity of the West with it” (235).

Hall argued that diaspora experience is defined with the recognition of heterogeneity and diversity, whereas the backward notion of diaspora is conflicted with the idea of purity or essence of identity. Hence, the transformation and differences in multiculturalism are what reshape the identity in diaspora, and the blending of the self amongst all the others eliminates primal or oneness of identity, thus hybridity in self becomes inevitable. For instance, in *Salt Houses*, Souad, and Karam, and after their generation, Manar and Zain, as they escaped the influence of the Palestinian landscape evidently, and living in the first-world nation, their self is the blending record of all the cultures they had gone through from time to time in different places.

Hall stated, “The New World is constituted as a place, a narrative of displacement, that it gives rise so profoundly a certain imaginary plentitude, recreating the endless desire to return to ‘lost origins’ to go back to the beginning” (236). The reminiscence of the latter generation for their homeland, where their autochthonous selves remained long before their birth, the 'return to the beginning, can never be fulfilled nor required as an ultimate return, as Hall argues that it is

the beginning of the symbolic representation, involving language, signs, symbols, and even nationality as a whole pack to what an individual needs to make an identity.

Because there is a long gap from where they grew up in the case of the third generation, their desire to go back to the beginning, to the past, as time plays a catalyst role, will have its influence, and as it continues the fourth generation of people cannot connect with the memories of what they are told upon, will find themselves in ambivalence; hence, this imaginary thinking of a homeland of nostalgia is not really fulfilled or becomes realistic of which the subject had imagined. This urge to return to their homeland is always there for the diaspora, even when they become a part of a first-world nation, and in the middle of multiple cultures, the memory is always there, either in some living ancestors or some relics. But the memory is not evidential enough that would let the diaspora people blend straight ahead into the native identity. Indeed, the past carries a close connection with a diachronic identity (an identity that persists over time and changes) to societies, groups, and individuals in the social and temporal dimensions (36, Assmann, Communicative and cultural theory). As memory has a strong link to an idea of "self," in memory theory, the self-reference is called the "autonoetic" function of memory. A human self does always have a diachronic identity in his genes, so the identity is bound to change even though the memory may trigger to go back, but once they are accustomed to a certain state, they personally and collectively orient themselves in time.

In the essay "Diaspora," James Clifford has defined diasporic identity as diasporic dimensions to their practices and cultures of displacement, particularly those who stay for long periods or permanently. Borderlands are distinct in that they presuppose a territory defined by a geopolitical line; two sides arbitrarily separated and policed. But this line is also joined by legal

and illegal practices of crossing and communication. On this Clifford emphasized, "Diaspora presupposes longer distances and a separation more like an exile: a constitutive taboo on return or its postponement to a remote future" (304). Thus, the most crucial point comes if it is possible to return to the homeland after a long, significant period of time. To explain this further, A separation like an exile implies the gap of generations or experience from their indigenous land, and when they return and have no memories, vision, or any nostalgia left to remind of their autochthonous life, the diasporic people find themselves in a loss of identity in relation to that land. These people start to see themselves as 'periphery; or 'other,' for example, in the ending of *Salt Houses*, when Manar from the fourth generation decides to visit their original land in Nablus, in Jaffa in Palestine, and the rest of the landscape in order to find any symbolic meaning to her identity, she roams around aimlessly and couldn't connect herself with anything, but beside the sea, when she saw some NGO people, she was more comfortable with being introduced as American. It gave her more recognition in identity than as a Palestinian. Towards the very end, when she was too determined to find the recognition as Palestinian, an authenticity in self, from a local fisherman, the only thing she could hold onto was the native language, as she said, "I am leaving." in Arabic. Only then does the man nod her back, like giving validation to her identity. To explain this, Bhaba, in his argument, said, "The linguistic difference that informs any cultural performance is dramatized in the common semiotic account of the disjuncture between the subject of a proposition and the subject of enunciation, which is not represented in the statement but which is the acknowledgement of its discursive embeddedness and address, its cultural positionality, its reference to present time, and a specific space" (53). Here, "I am leaving" from Manar's declaration in Arabic is not just the subject of a

proposition but more like the enunciation that gives the context of the subjectivity and its intention of admitting the autochthonous identity and at the same time proposing that the identity "I" is leaving. It does not only represent the discursive in embeddedness but also speaking in native and saying from the subject of proposition; it is the proclamation of leaving the land where she could only be tied with minimum symbolic representation and from subjective stances, cannot be connected with all the major areas of nationality and other apparatuses. Because Manar, along with other characters from the novel who have been of diaspora identity and especially those who, by birth, have been of another nationality, Hall stated, "The New World is constituted as a place, a narrative of displacement, that it gives rise so profoundly a certain imaginary plentitude, recreating the endless desire to return to 'lost origins' to go back to the beginning" (236). The reminiscence of the latter generation for their homeland, where their autochthonous selves remained long before their birth, the 'return to the beginning, can never be fulfilled nor required as an ultimate return, as Hall argues that it is the beginning of the symbolic representation, involving language, signs, symbols, and even nationality as a whole pack to what an individual needs to make an identity.

2.3 The Identity between Nation or Nation-state

In another passage of the essay "Diaspora," Boyarins said, "Diasporic cultural identity teaches us that cultures are not preserved by being protected from 'mixing' but can only continue to exist as a product of such mixing... Diasporic identity is a disaggregated identity" (323). In elaboration of Palestinian diaspora, they still have the language and indigenous people, a national and genealogical bond in the land from which they can have the recognition as Palestinian from

nations' perspectives. The later generation of Palestinian diaspora have gone through many cultures, even under the influence of the 'West' or 'First Nation' order, but this returning where their indigenous self is buried; however, there are still the scattered parts of indigenous left for the people in Palestine, inside or outside the border.

Clifford claimed, "The borders of diasporas are defined against the norms of nation-states, indigenous or autochthonous claims by tribal people. The nation-state as common territory and time is traversed, and to many points are subverted by diasporic attachments" (307). However, the national narrative is one of the common origins that cannot assimilate groups, maintains allegiances, there are no practical connections with the homeland, and as a dispersed community, they cannot be located elsewhere either. Once they settle down, their need for adaptations becomes much more evidential. The question comes into play of whether diaspora cultures are anti-nationalist and what about their national aspirations. On this, Clifford asserted, "It is important to distinguish the nationalist critical longing and nostalgic or escatological visions from actual nation-building from armies and different other apparatuses" (307). From the novel *Mornings in Jenin*, first when the Israeli people begin to invade the villages in Palestine, especially when Moshi abducted the child Ishmael and named him David Avaram and nurtured him as one of the Jews, it is metaphorically the same as abducting the nation-state where people already lived for centuries. Thus, they remade their national identity on another state's border and abducted the state to be introduced with a new-nation state, which is metaphorically shown how Ismael was nurtured by Dalia, a mother, or it could be said the representative of the land Palestine, then abducted to Jolanta, a Jew, who, being barren, never could produce any child, now a mother of a Palestinian child, a representative of the new nation-state. It is solely because

of the nationalist longing of the past, an urge for a state of the Jews to make habitations. Whereas people of Palestine stress continuity of habitation, aboriginality, and often a “natural” connection to the land—in pre-1948 Palestine, no Jewish diaspora community had any connection to the land. Because the Jews already belonged to one of the oldest diasporic cultures, in this context, they are more likely to be held as anti-nationalist against Palestinian people while at the same time claiming a nation-state of their own. When David Avaram knew his origin of identity, he wrote in a letter, “I’ll never be wholly Jew nor Muslim. Never wholly Palestinian nor Israeli” (284). It is like the division between nation and nation-state—now that after the invasion the definition of nation and nation-state has changed for both the Israeli and Palestinian, David now, innately by nation, is a Palestinian, but at the same time, all the apparatuses and even by citizenship, he will be introduced as a part of Israeli nation-state.

As Clifford stated, “Nation and nation-state are not identical” (307). For the Palestinians, once they have been displaced from their homeland, they could hardly get a nation-state where geographical borders could be found that assemble both cultural identity and political sovereignty. Thus, the people in diaspora, in fact, have never really found a nation-state; likewise, the complete return of the people living in diaspora to their homeland is not possible. And these people who are living in diaspora, Bhaba stated, “these identities are found in the in-between spaces of the double frames; its historical originality is marked by a cognitive obscurity, its decentred subject signified in nervous temporality of the transnational or the emergent provisionality of the present” (309). “Emergent provisionality” refers to how identity outside the borderline is continuously being redefined and adapting in a new context.

Here, Israel is a prime example of ideological homecoming; they took the nation-state, which does not belong to them genealogically or in any other connection through land, relics, or people. They became 'one' and made the inhabitants of Palestine the 'other', and this was able to take place only with the help of certain apparatus, such as arm power and media, etc. As in the "Myths of Homeland and Return," it is said, "Hundreds of thousands of Arab residents of what became the state of Israel were expelled, encouraged to flee, or impelled by conditions of hostility to leave. They have memories of their homeland; their descendents cultivate a collective myth about it; their ethnic communal consciousness is increasingly defined by—their political mobilization has centered around—the desire to return to homeland" (Safran 87). This desire to return to homeland, which was rampant, especially to the people who have just been mobilized from their places, basically first generations, as in *Mornings in Jenin*, it is seen Yehya and other older people such as Ammo Jack and Haj Salem were so eager for the return; their story of homeland, of where each and every thing were situated, and how the root is still too deep and strong, various stories or collective myths were told to the later generations, which has worked as ethnic communal consciousness. Thus, the 'urge to return to the homeland' has been shifted to the Palestinian people, and the nation-state has been occupied by the Jewish community and made the autochthonous the 'other'. And that nation-states had been handed over to the occupiers, and the remaining identity of Palestinians was only left in the word "nation," where the people could only find the shared meaning, culture, and history of a specific territory. The difference is that this autochthonous itself has the memory of their homeland for generations after generations, but the reason why the Jewish diasporic community settled down in the Palestinian land is because of their longing for a nation-state.

2.4 Memories Constructing the Identity in Displacement

According to Clifford, “Dispersed tribal peoples, those who have been dispossessed of their lands or who must leave reduced reserved to find work, can be called diasporic identities. Their distinctive sense of themselves is oriented towards a lost homeland, defined as aboriginal” (309). These tribes living far from their homeland in large numbers might face difficulty in asserting their political or cultural status because they do not have the state or any borderline to introduce themselves as a part of political sovereignty, such as in both *Salt Houses* and *Mornings in Jenin*, Manar, and others, and even Amal every time while being shifted from one place to another and never belonging to any cultural or political status. In order to assert the existence of a dispersed people, the language of the diaspora has a critical role to play, such as a moment of dimension in tribal life, and all they are left with is a shared culture, heritage, and identity as a Palestinian. Therefore, within the diverse array of diaspora cultural forms, tribal displacements and networks are distinctive in claiming the autochthony and a transregional worldliness.

A new tribal form bypasses an opposition between rootedness and displacement; thereby, the inevitable destruction of autochthonous attachments is bound to happen by global forces such as the lifestyle and coping up with the world, such as Souad and Karam in *Salt Houses*. The reason why the tribal groups in the face of armed threat survived is due to artificially reduced and displaced conditions, with segments of populations living in cities away from the land, temporarily or even permanently. As for generations, the characters of both of the novels *Mornings in Jenin* and *Salt Houses* have been shifting their place to the neighboring countries of their homeland in cross-regional dynamics, and from the third generation, mostly the characters flew to the First-World nations. The permanence of this long-term dwelling to the First-World

nations, the frequency of returns or visits to homelands, and the degree of estrangement between urban and landed populations may vary considerably. There is a gap between these dispersed people and the landed or autochthonous people, and suddenly it is not possible to make the connection while visiting the land. Jan Asmann argued that “the durability of memory depends on the durability of social bonds” (Communicative and Cultural Memory, 37). The communicative memory is non-institutional, and it lives in everyday interaction and communication; thereby, it has a fixed lifespan of three interacting generations. Since it cannot reach beyond more than three generations, there is a possibility of a total gap of information, which is known as the “floating gap.” This gap does not allow the diaspora people to reconnect with the memory of their aboriginal identity and the memories of their pre-existence livelihood. Memorization of participants plays a central role in cultural memory; therefore, autobiographical and communicative memory works as a relic and is of great importance in understanding the pre-existence history of the tribal culture and works as a record for the recent diaspora community. In addition, tribal cultures are not diasporas because the sense of rootedness is what diasporic people have lost. For instance, Souad and her brother, Karam, in *Salt Houses* have almost no attachments to their land in their continuing living lives, with children. However, in a near generation, one might visit yet have no attachments, but there is a subtle memory or relic of the landscape and wants to match it with the imaginations to find the origin, as Manar did carrying her grandfather’s letters, which were written in Kuwait.

However, if the person has seen the destruction or has gone through the trauma of dispersion or the destruction of inhabitants, then they might reconnect and reclaim the autochthonous status after a certain period of time; this connection is nothing but the memory of

the remnants of the homeland. This latent memory of what allows to reconnect through trauma and place here has equivalent responses to the subject. Nevertheless, these subjects or people are newly introduced with diaspora, away from land; the triggers of being saved from destruction forced them to hide into the new identity through the trauma dispersion, which is what made them claim the autochthonous land. And it only happens because of the latent desire to get back the life of an origin of identity where neither the transference nor the shiftance of identity would make them hide their autochthony status. For instance, Amal in *Mornings in Jenin*. Because when she visited Jenin again in 2002, she was able to reconnect with the memory of Huda in the kitchen when the attacks of Israelis happened before in 1967, and it was equally because of trauma dispersion and the land from where she left to hide into ‘Amy’, but later she could easily reclaim her identity from the memory of autochthony. Therefore, to define diaspora in fixed categories might not be possible because the later generations, especially in the case of the third generation, might hold onto the fragments of native identities and a latent desire to be included in autochthony status.

2.5 Repetitions of Trauma

Cathy Caruth, in her book *Unclaimed Experience: Trauma, Narrative, and History*, defined trauma as “an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (11). Trauma is interconnected with the past, location, and the influence of the culture, both on an individual and collective level. Balaev stated that “different types of traumas produce different responses, such as dissociative amnesia

or intrusive recall, which are the result of the social valuation of the traumatic experience created in a particular culture” (154). The trauma, in its repetition, sensory details of the past, and location, is a part of what triggers the different responses to trauma in an individual subject. In traumatic neurosis, a voice is accidentally carried out—a painful voice that grips the whole painful event, such as Dalia’s call for her son, *Ibni Ibni!* When he was lost during internal displacement. This call or the voice that symbolized the loss of her son that haunted her for the rest of their lives. Like Caruth’s mention of Tancred’s story, “it represents traumatic experience not only as the enigma of a human agent’s repeated and unknowing acts but also as the enigma of otherness of a human voice that cries out from the wound, a voice that witnesses the truth that Tancred himself cannot fully know” (3). The nature of trauma is to haunt the survivors, and therefore, it cannot be simply located in the simple violent original event of the individual’s past. The story of a wound that cries out to tell the person the reality, or the truth, of what the subject failed to take in in the first occurrence of a traumatic event, and the truth is only apprehensible for the subject until the second wound.

The repetition of trauma shapes one’s life, but the wound that precisely shapes his life is the trauma of another because she/he is the forbearer or the witness of those events. For instance, in *Mornings in Jenin*, Amal gets herself stuck in the timeless repetitions of the traumatic event and in the influence of the same event which she experienced in the past in 1967, a six-day war in the presence of Huda, and this time, due to the ‘second wounding’ as Caruth names it, Amal, from the push of her unconscious mind, stands in front of the soldier to save the rest when she visits again in Jenin. Because the victim is not in a position to process the trauma experience in a normal way, it pushes the self into hiding; thus, the sensory manifold keeps recording the sights,

sounds, smells, and feelings as the brain fails to work through them. As Pierre Janet, in explaining the brain's resistance to "registering" the traumatic event, said, "when people feel threatened, they experience a significant narrowing of consciousness and remain focused on only the perceptual detail" (Pederson 335). As Caruth suggested the amnesic quality of trauma, the experience registers into the mind—the belated truth, which the victim failed to comprehend the first time but later comes back if the subject is to face the same traumatic event with similar sensory details.

To represent the other within the self that retains the memory of the "unwitting" traumatic events of one's past, traumatic events in general disrupt the attachment between the self and others and convey a profound loss or fear on individual or collective levels. There is a barrier in the unwitting memories of traumatic events and of those traumas that is being spoken. In the spoken version of trauma, there happens to be an external force of how the event is and how it is being shown. Another defining feature of the trauma novel is "the transformation of the self ignited by the external force and the dynamics of memory that inform the new perceptions of the self and world" (Balaev 150). As Balaev states, "depending upon the type of trauma one experiences and the place of its occurrence, the protagonist sees the self differently before and after the trauma because it gets introduced to a new view of reality." And each time the protagonist recalls the traumatic experience and tells it to different individuals, "the meaning of trauma changes with respect to external realities and the internal experiences" (Balaev 162). Hence, each person, especially in a historical catastrophe, may experience trauma differently, and the perception of taking in those experiences keeps changing for the subject and audience. For the unspeakability of trauma, during post-traumatic events, in the prior times, trauma is

repeated for the subject because the unconscious mind wants to recuperate or adjust to the present times. Only when the mind wants the other to listen in order to be acknowledged, and there is a certain gap between when the traumatic event occurred and the present time is the trauma speakable from subjective stances. Because, at the end of the *Salt Houses*, it is seen that Atef is giving the whole details of the war, of how he has endured the suffering, and also, by whose decision, Mustafa's death becomes inevitable, unleashing the secret of which no one knew. Thus, the knowledge of what has actually happened during that gap could only be apprehended from the subject, but many years later, when the event does impact other existing lives.

Caruth claims that "traumatic history is transhistorically passed across generational gaps primarily through verbal or written acts of remembering. She also said that trauma is amnesia and unspeakable," as it is for Dalia, Amal, and then Atef. However, for McNally, "trauma is memorable and describable" (Pederson 334). Indeed, trauma is describable, but the listener is either in some relics (letters/ or artwork) or someone who comes from a much later generation. Trauma forces the self into hiding; the disruption of the self is often so distorted that the previous self gets lost all the way in the healing process, in forgetting.

Caruth argues that "through the notion of trauma, a rethinking of reference is aimed not at eliminating story but resituating it in our understanding, permitting history to arise where immediate understanding may not" (11). In these two novels, *Mornings in Jenin* and *Salt Houses*, the history of displacement across generations (1947, 1967, 1982, and 2002) is used as references for understanding the impact of trauma on displacement. On this, Balaev stated, "There are multiple models of trauma, and the memory has always been the close intervention of

the place because it portrays the effects of trauma in metaphoric and material means” (159).

Thus, displacement is the core example of the use of a referent along with memory and history in understanding trauma from different means and perspectives.

2.6 *Hiroshima Mon Amour* and the Betrayal of the Sight

From Caruth's interpretation of trauma in *Unclaimed Experience: Trauma, Narrative, and History*, the movie *Hiroshima Mon Amour* is being used as a referent in understanding the denial of the catastrophe and how trauma is being used to manipulate in historical and national narratives. In the movie, whenever the Japanese man told the French woman that “you saw nothing in Hiroshima. Nothing.” The French woman would reply, “I saw everything. Everything.” The denial of the Japanese man because he, himself, did not witness the destruction in Japan; what he saw was absence; he only witnessed the aftermath when nobody lived any more. Thus, there was a ‘temporal gap’ between the Japanese man and the incident of the atomic bomb. In the popular trauma theory, the abreactive model suggests that traumatic experience produces a “temporal gap” and a dissolution of the self. The abreactive model in trauma is a kind of catharsis that implies the subject’s unconscious reaction amidst the triggers of painful memory or the reaction during reliving the traumatic situation of the past. Caruth argues that “traumatic experience in cognitive chaos and the possible division of consciousness are inherent characteristics of traumatic experience and memory” (Balev 150). The possible division of consciousness is meant to understand the man’s denial of the French woman’s repeatedly claiming that she saw everything. From the reference of this movie, it is evident that the French woman is representing war trauma from individual experience because, only for her, the moment

of death of her boyfriend escapes her; it was a loss of her own in a historical catastrophe. She couldn't feel her body because she was too busy in her unconsciousness to feel the pain over and over again. The next day, French people celebrated the victory, freedom. It was also a freedom of that French actress's mind. Hence, either the traumatic event signals some events deep rooted in history, or the experience of trauma that comes from the survivor is always subjective, depending on the way the individual sees it happening. Such as from *Salt House*, when Atef was in a cell being tortured alongside Mustafa, and suddenly Mustafa was taken away and killed. The exact moment of death escaped Atef, and he alone, in forgetting (by writing letters to Mustafa), was able to recover from the wound.

While the Japanese man is representing the trauma from more historical stances and that he was fighting war from a distance, his sense of self has splitted, and he is in denial that there is no way anyone who isn't from the same place would understand the grave importance of their collective loss. The repetitive saying of the French woman that she, during her visit to the museum of Hiroshima, could feel the destruction in her and that she cried, the Japanese man never for once agreed to her perspectives. As in the *Salt House*, Alia is in denial too because she was in Kuwait when the destruction was happening in Palestine; the only source she was able to connect to the catastrophe was through the TV news channel. She watched and listened to everything but was unable to take part in any action.

Moreover, Balaev stated, "In the broad area of psychology, it is not clear about what triggers the particular trauma responses in particular individuals; in collective or individual trauma, which might or might not be passed down in generations, the traumatic experiences can produce dissociation or intrusive recall, yet this is not the only response to the loss or violence in

the trauma novel” (154). Hence, the dispossession of different timelines, the massacre of Shatila camp, or the violence of the concentration camp that made the victims mute—these are not witnessed or even recognized by the Israeli people, and in a way many of them deny the destruction or hold up a reason not to speak, for instance, Ari Parlestine or David. Since each traumatic experience, of different historical context, is seen in a subjective way, in *Mornings in Jenin*, Ishmael (David Avaram) or Ari Parlestine would not be able to understand what the dispossession of Palestine is bringing on to the people because they were absent in the catastrophe. Therefore, when the Japanese man asks the French woman, “What’s the film you are playing in?” She replies, “A film about peace. What else do you expect them to make in Hiroshima except a picture about peace?” (Caruth 29). For her, it is peace, which likewise turns the very actuality of catastrophe into the anonymous narrative of peace (Caruth 29). Therefore, history changes in geographical stances either subjectively or objectively.

The woman’s denial is not in the collective sense but rather how she is perceiving the death as an individual. And then the actual moment of death escapes her. This faithfulness in perceiving the death of the lover pushes the character into a sense of timelessness. From the primary texts, In *Mornings of Jenin*, when Amal lost Majid and her sister-in-law Fatima, her faithfulness to their memory did not allow her to be the same Amal who would nurture the baby Sara, or later, when she was again with Huda visiting, to her faithfulness, she came out of the door. As from the discussion of traumatic experience, trauma forces the self into hiding, and the sensory manifold keeps “recording” sights, sounds, smells, and feelings; the brain fails to work through them (Pederson 335). And for Caruth, “trauma is an event often marked by its lack of registration.” Therefore, the traumatic memory in the narrowing of the conscious mind often

goes on unregistered, and the mind can delve into amnesia. However, the memory that has been registered in the unconscious keeps coming back, thus pushing the self to come out of its veil with certain sensory triggers. The faith that she is still perceiving since the death of her cousin, little Ayesha, in 1967. The moment of death of little Ayesha escaped her memory, and the reason why Amal could not understand that there is danger waiting outside of the house was because she was yet to recover from the wound and the unavoidable reintegration of the body, and in the betrayal of forgetting by the sight, she was pushed into several years back where she was stuck with Huda, or self coming out of the hiding. This denial that she was to face was yet subjective, but this betrayal of sight is what made Amal stand in front of the gun and was shot dead. This time, in her moment of death, the actual moment of death escapes her too, and it was due to the fact that she, in her unconscious mind she was living the moments of the past and not the present. Furthermore, in *Hiroshima Mon Amour*, when the French actress said, “the moment of his death escaped me” (Caruth 38). There was a question of time, like she could not figure out exactly when her German lover died; even though she was stuck with his body, she could not feel the slightest difference. Likewise, when Amal was stuck in the kitchen hole with Huda and the bomb dropped in the kitchen, the baby Ayesha was killed in Jenin camp. As Amal said, “I looked down at Aisha. She was sleeping. Her face calm. Seraphic. Her sweet little rosy lips were slightly parted, almost a smile. I did not understand” (68). Hence, there arise questions about time, “when.” The missing of the “when” within the shock of sight is experienced as confusion of the body; for missing the moment of his death, the woman is also unable to recognize the continuation of her life” (Caruth 39). And Amal from *Mornings in Jenin* and Atef from *Salt Houses* both have been in the midst of all violence and loss and have escaped from the near-

death experience; the question, “Am I dead?” introduces them to the moment of reality, but the moment that has escaped them puts its effect on them for so long only that they change forever. Hence, there is a thin line between the conscious and unconscious self that pushes those certain characters to do things that would finally allow them to forget or gain freedom from those traumatic memories.

2.7 Time and Place in Historical Catastrophe of Trauma

In understanding historical trauma, time and place have an intricate connection because it affects the lives of those who experienced those horrifying moments, particularly in terms of how suffering developed in various geographical areas. Such as the “end of the war” for the people of Israel was possible because they can now unload the trauma into another geographic area, Palestine. It is also about the place where the national trauma changes its meaning. As it says, “Hiroshima and Nevers are linked, in their forgetting, through the ceaseless betrayal of bodily sight” (Caruth 33). This betrayal leads to the path to freedom of forgetting. Hence, even though the experiences are different; the devastation of war for each nation was always subjective; thus, history is always epistemologically objective, and experiences are subjective. For example, in *Mornings in Jenin*, the trauma of the loss of two mothers, Dalia and Jolanta, in different geographic locations. Jolanta was made barren from torture in the concentration camp in Holocaust, and later she took shelter in Palestine and abducted the baby Ishamel from Dalia in the meantime of displacement. The land was taken by the Jews along with the Ismael; thus, Jolanta found something to nurture, an escape from her own trauma, while Dalia lost her child—the loss she will endure forever. This loss can be seen metaphorically as the loss of land, while

the Jews found something to recover in exchange for the Palestinian loss. In addition, this loss of experience of trauma is subjective, while the history itself is epistemologically objective.

Now this memory and forgetting—memory, what was imprinted in the catastrophe of the events, and forgetting, which implies the liberation from madness—there is always a residue part that wants the other person to see and hear of those painful events. As forgetting announces the rescue from the madness, and the residue part later wants the ‘other’ to acknowledge the pain by saying “listen to me” again and again. Forgetting has a great emphasis on understanding that residue part because, after the painful events, in its belated impact, the person may have some new shaping in their characteristics, and that includes place as well.

The protagonist in the traumatic novel has greater significance in relation to culture and place. As Balaev claims, “In trauma narratives, landscape, imagery, temporal fissures, silence, or narrative omissions withhold the graphic, visceral traumatic details” (159). In addition, the role of place has a both material and metaphoric value in the imagery in the experience and remembrance of trauma; it can have multiple views and meanings for the individual and the community. Balaev stated that “the primacy of place in the representations of trauma anchors the individual experience within a larger cultural context because place attains its meaningful import based on the individual's perception and symbolic significance accorded by culture” (160).

Because for the individual in his trauma in a specific location, the way it carries its significance in a particular culture; for the other, it will not hold the same importance because the culture is now different and so is their relation to trauma experiences. It also has multi-sensory quality from the subjective stances with the place. The place is the referent of how the subject or victim has perceived the trauma moment with consciousness. Even after the age of amnesia, it is mostly

the place that brings back all the memories and details of those trauma events. The term ‘place’ in literary trauma theory refers to the physical environment that one is attached to and derives meaning from it, which is why Balaev says in his essay that “It can be understood as a locus where nature and culture converge to construct meaning and inform both individual and collective identity” (160). Thus, the conception of identity in trauma, which splits the conscious and self, has an unconscious force working in relation to place and history.

The actual experience of the Jews in their historical development, as Caruth argued in her book, *Passing Monotheism*, has a significant impact and a determining force that implies their sense of being chosen by God. As she said, “This sense of chosenness has enabled the Jews to survive till the present day. This sense of chosenness is an unconscious force, which Freud himself has called ‘tradition’ ” (68). Hence, this unconscious force sometimes results in trauma manipulation, using their own trauma as a shield and to defend themselves afterwards. Here to stop the repetition of trauma, as Freud argues on the structure of the Jewish monotheism, after the return of the repressed murder of Moses, the sense of being incomprehensibly chosen by God to survive is similar to the survival of trauma. Therefore, forgetting the wound and only carrying the residue part to make others acknowledge it while literally forgetting the wound of others. The murder of Moses is suffered as the traumatic separation from father; it has been shifted into an endlessly incomprehensible violence that has been suffered repeatedly. However, as the traumatic repetition of violent events is inevitable to occur and the attempt to return to the safety of chosenness has made their history of survival an unending confrontation with the returning violence of the past (Caruth 69). The enigma of the repetition confrontation of trauma and survival, in the core of larger history, to protect themselves in their unconscious force might

make them relocate the repression to the other in a defense mode. Because the place attains meaningful import in the trauma novel—the disruption of self and others while describing the place of trauma—the physical environment gives a great opportunity to examine the individual and cultural histories. Therefore, trauma has a locational meaning for each culture, such as in Jewish monotheism, the repressed murder of Moses, has enabled them to the unconscious force, which helped them survive through the violence of the past. And when trauma is being communicated from dual perspectives, it is always one side of the story that diminishes the momentousness of another's affliction, and there is a barrier between them that the words, even in the same language, are failing in each other's understanding. In that barrier, there happens a manipulation using trauma in order to be acknowledged by the other group of people. This manipulation happens when one tries to say that I know what happened, but it is all in the subconscious, the desire to be acknowledged by the self. As MacNally suggests, “the traumatic memories are speakable, and a new generation of trauma theorists should have the accessibility of the trauma memories and that the victim may construct reliable narratives to it” (Pederson 338). Primarily, as Caruth said, trauma is unspeakable; however, this study claims that it is only speakable when it broadens up in geographical stances and when it is long gone and not subjective anymore. It is then speakable or could be communicated only for the residue part, by the spectator of some distant generations to be recognized as a history, and sometimes to take advantage of other cultures and nations. Therefore, the language of the spectator provides an impartial perspective on historical events and their impact on people.

2.8 The Survivor's Trauma and a Missing Experience

From Caruth's definition, "Post-traumatic stress disorder describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often uncontrolled, repetitive appearance of hallucinations and other intrusive phenomena" (58). Here, the trauma of any individual does not only lead to the effect of destruction but also an enigma of survival. In *Beyond the Pleasure Principle*, "the psychic disorder appears to reflect the unavoidable and overwhelming imposition of historical events on the psyche" (Caruth 58). This striking occurrence of such violent events is called war neuroses. The pathological conditions, such as the repetitive intrusion of nightmares and the relivings of battlefield events, are experienced as neurotic pathology. For instance, in *Salt Houses*, Atef was repeatedly living in the loss of Nablus, the loss of Mustafa; he kept revisiting the moments of torture in the camp, such as when Alia peeked in the bathroom, she saw the bathtub where Atef sat naked, water full of blood from dozens of cuts in his back, shoulders, and chest (69). The repeated intrusion of nightmares only stopped for him when he started to write letters to Mustafa, where he shared every detail of his traumatic suffering and later his daily life with his children. And in the way to healing, he sometimes escaped his mind into thinking that Mustafa might be alive, living one of his dozen lives (79).

After some time of the catastrophic events, Caruth claimed, "this repeated flashback of traumatic events signals the absolute inability of the mind to avoid an unpleasurable event that has not given any psychic meaning" (59). Thus, in denial, the subject, who had gone through traumatic events, finds a way to avoid the distressing event that already befell upon him. In addition, when a survivor is trapped in any traumatic event; time slows down for them because,

although they are actively watching those traumatic moments pass, they are unable to do anything but survive. This certain moment where time runs slow for them and their psyche records those moments of what they are seeing at that moment, and these specific moments are the ones that haunt the survivors in repetitive nightmares. The perplexing surviving of these experiences is what leads the person to have those dreams and traumatized flashbacks. Hence, it is the witness to the survival who had to go through these repetitions.

The intricate relation between trauma and survival has a paradoxical structure of indirectness of the psyche. For consciousness, as Caruth mentions, “survival does not seem to be a matter of known experience at all” (60). Because the return of the traumatizing event appears in many aspects, like a waking memory, and “it can occur in the mode of a symptom or a dream, traumatic experience in its forcing itself upon that person’s sleep in revisioning those moments imply how much control and the strength of that experience, thereby in their waking lives they are more concerned with not thinking of it” (Caruth 61). There is a close yet paradoxical relation between consciousness and survival, according to Freud. Thus, it occurs that the rise of consciousness is gravely important to provide a protective shield from those repetitive compulsions of nightmares. In regards to that shock that “damages the molecular structure of the nervous system, there are effects produced on the organs of the mind. The return of traumatic memory in the dream is not the signal of direct experience, but it was never fully grasped in the first place” (Caruth 62). In most cases, the survivor does not even know the threat of death experience; they are forced to experience trauma over and over again. Because for the traumatized subject, survival becomes their life, an endless testimony to the impossibility of living. This living in the mode of survival shapes the individual’s life; they tend to live through

that abstract loss, a missing experience. Thereby, those missing moments come to haunt so frequently only because of the inability of the mind to understand them more vividly, which results in nightmares. In these nightmares in traumatic neurosis, the patient ought to go back to that situation over and over again, and in fright, the subject experiences waking into consciousness, that one which can also be identified as the reliving of trauma. The moments where the patient is repeatedly taken aback to relive the same situation are not because of his escape from death but because of the incomprehensibility of one's own survival.

The incomprehensibility of survival is what Freud introduced as 'death drive.' The origin of this drive is the response to the awakening of the nightmares. The first drive is the return to the inanimate state; here the survivors might experience a lethargy; for them, the triggers of those accidents or the tortured memories may take time to grapple with the conscious mind. The drive is interpreted as the failure to return to the moment of survival of its act of living.

Chapter 3

3.1 Escape of the Moment of Death

Time and place in accordance with trauma in historical catastrophes have a gruesome impact on the individual's conscious and subconscious mind. Location works as a metaphor in conveying the memories of trauma events. And the individual experience is often unspeakable in the prior time, but it could suddenly appear in a rush after many years of the post-catastrophe. The book *Mornings in Jenin*, written in 2006 by Susan Abulhawa, a Palestinian writer and human activist, has portrayed the multi-generational trauma and displacement of different timelines. It has depicted the displacement of the native people in Palestine that has started from 1948 as the Israeli settlers began to come in to invade the land. The generation, which started with Yahya and then ended with Sara, is packed with historical evidence of how the catastrophe has brought the characters into scattered places and has shaped the identity. The thesis in this part will focus on how time and place are dominant issues in shaping the identity and how each individual of generations suffers from trauma and the perceptions change after the catastrophe takes place. Caruth has claimed that triggers of trauma occur often delayed, uncontrolled repetitive hallucinations, and other intrusive phenomena. This intrusive phenomenon in a subject and its limitations of occurrence are never fully known. In the novel, after 1948, the first generation Yahye and his son Hasan have experienced the first wave of displacement, which has shifted their new home in the refugee camp of Jenin. The second wave of displacement was experienced by the third-generation Amal, who has only heard of their native home in Nakba but never been there. For her, home is imaginary, and she has grown up with the idea that they ought

to go back to the real homeland. In her subconscious, there is always a nostalgia for home lurking inside.

In 1967, during the six-day war, Amal faced the brutality of the invasion from the Israeli army alongside her friend Huda. When Dalia made Amal and Huda go into hiding in the kitchen hole with their three-month-old cousin, Aisha, and stayed put there for days; as it says, “The baby screamed until it could cry no more. We heard other screams... We heard destruction and blasts of fire. We heard chants. The odor of burning flesh and scorched foliage mixed with the smell of our own excrement in the past” (67). Here, Amal, with all these kept going on, has gone through near-death experience and with its awakened mind, it has recorded all the sensory details—sight, sound, odor—as from the narrative. As Amal says, “A loud explosion blew off the tile cover. Suddenly there was light and we were covered with the dust and debris. My ears rang with blast. I was screaming and crying, but I could not hear myself... I peaked at Huda and saw her suspended in mid-scream, a mute screech of absolute horror. Her hair was matted, white with dust and wet with blood; her face was covered with filth” (67). Amal is here the only one to record all those details of the destruction in the near-death experience. For in a near-death experience, the consciousness was split, and one part kept recording the details and the other part was concerned about keeping alive. In the mass destruction, when Amal looked at Aisha, she found her death: “Her abdomen was gaping hole cradling a small piece of shrapnel. The world squeezed itself into my heartbeat as I took the bloodied metal in my hands. So small and light, how could it have cut her open like that? How could it have taken a life with such ease?” (68). In the midst of all this crying and screaming, Aisha died in Amal’s lap, and she did not understand exactly when she died. Evidently, the moment of death has escaped for Amal. The death that has

escaped for the individual in the catastrophe was a moment of present when the consciousness has recorded all the horrifying death and kept it in latency. There is a “temporal gap” for the victim, and that trauma in its first witnessing often hides the self in belated truth; it only comes out in its second occurrence of destruction to fix the division of consciousness. And during this in-between time between the first occurrence of trauma and its second coming, in that fixed duration, trauma is unspeakable. And if it is unspeakable, then the forgetting of trauma, or in Caruth’s language, the freedom from traumatic memories, cannot be attained easily until its recurrence in the same sensory details. Later, it is seen that Amal is living her life, primarily to understand that she has moved on; however, only in 2002 is it seen that in the same location, Jenin, now that she visited Huda with her daughter Sara, the invasion that happened in 1967, has been happening as if the second occurrence of a trauma event for the protagonist. The moment that has escaped her memory in 1967 that she wasn’t present there has begun to come back to her as a belated truth. Back in 1967, Aisha was in the hands of Amal, and she could not save her; the ‘present moment’ that is now past has come to adjust the split consciousness of memory. Amal is now in 2002, with the same sensory details that she is now with Huda in the kitchen in Jenin, and now instead of Aisha, it is now her daughter Sara that she ought to save. Only in this scenario is it evident that the ‘forgetting’ of trauma never happened for Amal before, and the wound was never recovered for her either.

In 2002, as Amal visited Huda in Jenin, the night when the attack came from Israeli soldiers, it says, “In time, other sounds came. The raspy shelling of tanks. The shrill of helicopter missiles. The thunder of airplane bombs. The clap of explosions... The sounds of death and destruction rose and fell, lasting nine days, which we spent in the innermost, lowermost room. A

bigger kitchen hole” (269). Here, the same details of sight, sound, and odor are faced by Amal alongside Huda and her daughter Sara, just with the passing of time, but they are exactly like the same situation as in 1967. In all these years, Amal has never spoken about the trauma that she was the forbearer of the experience from 1967. As Balaev has stated, that place has both material and metaphoric value; indeed, it was the place with the same details that withheld the memory of Amal and pushed her to be the same 11-year-old little girl, carrying Aisha with Huda in a kitchen hole. As now she is palpable in getting to those times, the belated truth has come through to save her daughter this time with the cost of her life. In addition, these nine days, Amal has talked about all those trauma memories that she has never spoken off, and this helps her to understand the belated truth more evidently; her forgetting of those burdens becomes easier, unlike Dalia. In Amal’s unconscious, she was pushed with the betrayal of sight, in the presence of all those sensory details; likewise, in 1967, a red crescent car comes to help Amal and Huda from the piles of rubble; this time too, when she hears the large vehicle, she thinks it was all over. However, in reality it was a military truck; as Amal says, “I turned in horror toward the shrill of metal switching on itself and felt the muzzle of a rifle at my forehead before I saw the young face of the soldier standing before me” (273). She was betrayed by her own conscious mind in the sight because now that the time that escaped her has come back to the present, she could not possibly figure out in which time she is acting. Now that she was killed while saving Sara from the gunshot, it was her second wounding. In the moment when she was in front of death, she got to know the belated truth/impact of the catastrophe. This time while dying, the actual moment of death escapes her twice, because she too was not thinking in the present and the fact that she was living in her corporal, in the split version of herself, and her mind was living in a different time

zone in gaining freedom from the past trauma memories. The repetitions of trauma have led the protagonist Amal to get her freedom from the hiding of traumatized events, and the push that comes from the unconscious made the characters take certain actions, which are part of the belated impacts.

Salt Houses, a debut novel written by Hala Alyan in 2017, explores the present, past, and trauma in accordance with displacement. The male protagonist, Atef, from the second generation of displacement, a trauma victim of the 1967 war, has gone through inhumane torture by the Israeli army, and during the invasion, he lost his childhood friend Mustafa. Now even though the trauma for Atef was happening in the historical catastrophe when it comes to the loss, it was more about the individual loss with all the torturing details that have splitted his consciousness and pushed him to live in a shadow. Thus, Atef, the bearer of the trauma, is also part of the catastrophe, so when the violence and loss were taking place, there were no external or internal forces working on him. The loss was individual, and the trauma only focused on him in the midst of catastrophe for him to suffer alone. It was Atef's survival through the trauma of the loss of Mustafa, the post-violent events, and then that he had to leave Nablus behind him forever. It was not only that Mustafa's death has escaped him, and after madness, he recovered till the 'forgetting' of trauma memories; the loss has led him to post-traumatic stress disorder, for which he often faced those repetitive nightmares, hallucinations, and other intrusive phenomena. The loss of Mustafa was unforeseen, as in the novel it is stated, "Suddenly Atef is in a dim room, his wrists in handcuffs. Across the table sits a soldier with a scar above his lip. "You camel-fucker," the soldier snarls at Atef. "He's dead" (74). Mustafa was taken from Atef in the camp, and suddenly he came to know that Mustafa is dead, along with other tortures going around him. It

was as much as the moment of death of Mustafa has escaped Atef, and due to the war neurosis, repetitive intrusions of nightmares begin to come in the psyche of the person who has experienced these torturing cells of uncalled events. One of Atef's nightmares was, "Drink," a male voice says in Arabic, and Atef reaches for the flask, and suddenly he is gripped with the most fear he has ever known, fear that has nothing to do with the soldier or death but with some abstract loss, with the sudden knowledge that he is dreaming, just as the flask begins to fade and he loses his breath and, catching it, wakes" (75). Indeed, Atef was reliving all those traumatic moments in his dream repeatedly, and it was those fixed memories where his sense of consciousness was split, and he kept the record of memories of those specific tortures that he could not bear to suffer in an awakened mind. His consciousness is divided; one part is living in the present in Kuwait with Alia and children, and another part is still in the torture cell where he has lost Mustafa. Before reaching to the forgetting, he had to live in all the madness where not only his consciousness was split, but in timelessness, he actually relived the memories in the cell, in its unspeakability. Whenever Alia attempted to make him speak, it was as if Atef was living a life only in his corporal, and he did not possibly know what to say about Mustafa. As previously mentioned, Atef had to suffer the escape of the moment of death of Mustafa, leaving a void in his mind. When he talks of his experience, he says, "I don't know when they killed him. Or where. They just told me he was dead" (69). The question of when or time comes here too, and in madness, during midnight, Atef goes to the washroom to sit alone in the bathtub, and one day, as Alia follows him, she sees "blood crimson around Atef in the bathtub, streaming down his chest. She blinked, her eyes adapting to the light. The blood wasn't from a single wound, she saw. No. It had gathered in the bathwater, where Atef sat naked. Dozens of cuts ornamented his back, his

shoulders, his chest... She hadn't seen her husband's body, his nudity, since his return; she hadn't known his new skin" (70). Due to the fact that Mustafa's death has left a void in Atef's consciousness and that in that void he was still living in the past, trying to find the belated truth of how the death came upon Mustafa in the repeated act of ripping the scab of the tortured area in the bathtub, Atef was trying to find the belated truth. He disagreed with not getting back into Jaffa and meeting the old people who would remind him of Mustafa.

Slowly, his dream subsided and came into a certain focus, and the vision of the tortured cell has been transferred to something that related to him alone; as it says, "as he was for years jerking awake from the edge of consciousness, convinced his palpitations were a heart attack, his dry mouth the result of a stroke" (76). It was all part of those intrusive nightmares as a result of the post-trauma conditions. In addition, Atef's dream later, in its way of forgetting, was focusing on himself because he did not see the death of Mustafa but other tortures that were imposed on him and what was going on in the cell; to get relief of those haunting memories, his unconscious mind made him suffer with claustrophobic feelings. Because these traumatic memories too were unspeakable for him, Atef did not share anything regarding how they were caught by the Israeli soldiers or how exactly the torture cell treated him with Alia or anyone else. So, to speak of the memories, in order to get relief from trauma, Atef chose to write letters where he could put all the details of his nightmares or what happened back in Nablus when he and Mustafa were both taken by the Israeli armies to put in a cell. As Atef continues to write, it works as if the trauma is being spoken to somewhere safe in a relic; the nightmare lessens and helps him to "forgetting," or "freedom," from trauma memories. For Atef, the time was stuck in the catastrophe until he started to write letters; it did not only help him to for 'forgetting' but also

worked as a ‘confession’. And this time, as has started to write and relieve all the traumatic memories, the motion of time begins to run in its pace with new details in Kuwait.

In his letter, when he addresses Mustafa, telling all the suffering and the present moment of his Kuwaiti life, the writing of the letters for the post-traumatic patient here for Atef has worked like a residue part,’ and that the protagonist is being introduced with the belated truth and finally the recognition. The residue part, however, here has worked in a passive way because when he started to write, he did not give any name to whom the later is being written, but as days passed, he got more comfortable in starting the letter towards Mustafa’s name. Because the residue part comes after the ‘unspeakability’ when the trauma is being healed or speakable, but a little part of it wants the recognition from the listener, which proves that Atef was healing and moving towards total forgetting of trauma memories. In addition, once forgetting the memories of trauma events, the characters of post-trauma victims, especially for them, the moment of someone’s death escaped, strongly deny going back to the same place of the ruination because it has the possibility that the same sensory details would take them again in reliving the moment to fill the void. Hence it would undo all the recovering and forgetting, and sometimes the victim could even take actions in those moments of awakened consciousness that have been hiding from the real world and the self. As it is already discussed on what led Amal in *Mornings in Jenin* to stand in front of the Israeli soldier, it was an action she did for the belated truth in the same place with sensory details. It is just the same for Atef, because he never again visited the place or people with whom he grew up with Mustafa. He never dared to relive any of those memories where Mustafa lived. For instance, Atef, in one of his conversations in Kuwait, says to Alia, “We’ll be happy here... We can start a new life. In Amman, it’s the same people—the old neighbors, the

people we grew up with. How can we return to that? How can we look at them without remembering what we lost?” (67). Here he finalizes the decision of staying in Kuwait to live in a place where he can suppress his awakened mind and live a life on the edge in a shadow where nothing would give him any hint of the trauma and post-trauma moments before forgetting. Because in the presence of the sensory triggers, he might be revealed to the awakened consciousness and commit the self-harm again to reach the belated truth.

3.2 The Denial

In a historical catastrophe, denial happens when the characters are absent from the place of violence or tragedy; they suffer from the absence of location or people where they thought they ought to belong. In *Salt Houses*, Alia was away living with her sister in Kuwait when the catastrophe took place in 1967. She was not present during the time of Mustafa's death, Atef and Mustafa in the cell, and the final displacement from Nablus. Alia was getting all the news from the TV, and in the news, when the victim's name and face were on broadcast, it says, “Nobody said Mustafa's name, or Atef's. It was clear there were more capture sites—dozens, maybe hundreds more. And the dead bodies, the piles of corpses feasted on by flies, stacked in the desert—the camera had whizzed by them, Alia's eyes neither fast nor willing enough to scan for faces” (61). Alia was far from the location where the catastrophe is happening; she is absent there, so all she could do was reach their pain through the unconscious mind to keep the unwitting oppressed feelings of what could possibly happen to Mustafa and Atef. There was an abstract loss of place carrying all the sensory details for Alia in her mind, even in her imagination. As Caruth said, trauma often goes into the psyche unregistered, and it could bring certain changes;

even the mind can delve into certain amnesic disorders. Unlike the escape of the moment of death, the major difference is that in denial there is a locational absence; therefore, in the awakening of the mind or the forgetting of trauma, the mind cannot heal itself in the presence of others or in different locations. Rather, it desires desperately to go back to the place where the trauma subject could connect herself again, so the absence seems less apparent. There, the denial works because they could not fix themselves in the presence of others or other locations; their mind always stuck with the absence where they ought to be present in the moments of catastrophe. In addition to the loss she had to bear being outside of the catastrophic location, there are external and internal forces going around her that led the subject into an emptiness of time. That is why in denial, the mind lives in a void; there is no locational memory of how the disaster actually occurred, so they live in an urge to go back to merge with what was missing. For instance, from *Salt Houses*, Alia, “she thinks, to remember nothing, to enter a world already changes, then have it transform before your eyes... Nostalgia is an affliction... Not just the unbearable losses, but the small things as well. Alia thinks her bedroom in Nablus. The seashells she filled with bobby pins. The tangerine dress she’d bought right before her trip to Kuwait and never worn. Photographs, necklaces, the glasses and silver *ibrik* her mother had given her” (71). Hence, it is seen that the destruction of Nablus never happened literally in Alia’s mind; she did not know in her consciousness that she could never go back to the place, thus the void led her to nostalgic memories of the pre-1967 war, and then suddenly she is living with Atef and her children in Kuwait. For her, this nostalgia is the trigger of why she never could settle down in Kuwait because she was there—in Kuwait at that moment and not in Nablus. This difference of where she was and where her consciousness was living in the imagining of destruction of the

possible disaster happening around Nablus led her to certain discomfort, and she could never be the same Alia she was before coming to Kuwait. Alia is now more rigid and strident and the discomfort was she was never cool enough in Kuwait and always felt the burning in the skin. The burning of the skin was the first impression when she arrived in Kuwait, and it remained with her due to the loss of certain memories; she was fixated on feeling that burning in her. As it states, “How she hated the heat and the dreaded summer, had nightmares of being buried in hot sand, how she found the city oppressive always felt numb, as though moving in swamp water” (134). Alia behaved in one way in Kuwait, always holding the detachments with everyone, and on the other hand, she was in her old self in Amman, a place where she could meet with her nostalgia and of the feeling that nothing is lost. In her fighting in staying in Kuwait, Alia even says, “If not Palestine, then Amman, it whispered. Anywhere but this hot, unwelcome country” (133). She never, for a second, believed that Kuwait would be the country where she could stay for the rest of her lives. Because after their three children were born and that her root has grown its branches, she always acted absently, like in her mind she is living somewhere else. In the novel, it is stated, “But there is an absent-minded quality to her love, as though she is only just remembering this is her home, her husband, and her three children. Other times, she moves through their house with impatience. Atef had thought at first it was a temporary reaction to leaving Nablus or to her first pregnancy that she was overwhelmed with at all. But the preoccupation never quite abated” (89). She was changed living in two sides of the mind, and in the end, when she could not find any memories or any belated truth from those previous absences, it led her to suffer the Alzheimer, a loss of memories of a certain period of time. It was more like a historical absence that she lost in making the dwelling to some other place. Even in

Alzheimer, Alia was only able to remember the time when she was married to Atef, and after that, no memories of her having three children or their life in Kuwait faded away from memories. In that stage, she was only able to remember her life in Nablus when she was in her eighteens and was about to marry Atef in her bridal costume. The sensory details in her memory have stopped collecting anymore pleasant things from post-1967 till later. And her amnesia was not active in her Kuwaiti life, but she always felt oppressed towards that altered lifestyle; the absence was never filled with anything, thus the memory did not quite capture anything after that. In addition, Alzheimer is a type of anterograde amnesia that does not allow the formation of new memories, but the individual can still remember things before they develop this amnesia, which fundamentally goes with Alia's case. As Balaev stated, each individual experiences trauma differently depending on its place and type, so here, the amnesic episodes that Alia is suffering due to that her time has stopped, when she dives into to find the belated truth, she finds it empty and in void, only keeping the memory before the loss of Mustafa, the occurrence of catastrophe of their displacement. Because there was no memory left, there was no chance of the second wounding so that she could match bits and pieces to know what had escaped her mind. In *Salt Houses*, when everyone stayed in the Beirut apartment, it stated, "It is Nablus and she is eighteen... Beyond the window is the day, vast and unfolding, a banquet filled with people awaiting her... Mustafa will walk her to the car, they will do a zaffeh and she will spin in her white dress. And Atef he is waiting... "You can't see the bride yet," she teases, Mama will be furious" ...His face has changed, she sees. His hair is gray... for she sees he isn't Atef but a stranger—suddenly she knows she will not wed, that Nablus and the party, the candles, the white dress all of it will be ruined" (272). Here in these lines, it is certain that the memory has stuck

only to her wedding with Atef in Nablus and after that, she gets hit with the present time and does not recognize the Atef she is living with. In her mind, her age has stopped at eighteen, and when Linah gets her to clean all the make-up she has done thinking herself as the bride, she says, “I want to go home” (272). The nostalgia is the striking phenomenon here that has trapped the mind for the individual who has skipped a certain moment of catastrophe that has reshaped her life as a whole.

In *Mornings in Jenin*, the central character Amal has gone through the same absence of historical catastrophe, a locational loss that she did not witness but had to endure the internal and external forces that have reshaped her life as a whole. The only difference here between Alia and Amal is that during the time when Alia was introduced to her Kuwaiti life, her first appearance as some guest or outsider always remained intact with her; however, for Amal, when she was back in Philadelphia again to protect the unborn child and whatever she could do to make the rest come and join with her in the new place to abate the danger, it was a safe place for her from the beginning. The impression of both characters in terms of the locational changes was different, so the matter of the subject stepping to the emptiness of time could be seen differently in Amal’s cases, such as not so much as in the amnesic episodes of Alia. However, from the subject’s perspective, the trauma where she was not present connects directly to the imagination of what could have happened to those moments. As Amal was already accommodated in Philadelphia, the loss of Majid and then Fatima and Falasteen, the sensory details, and the way the incidents were carried out to Amal of different locations, Beirut, Sabra, and Shatila camp in Lebanon, led to the acute sense of denial. Because the subject, even in their absence of place in catastrophe, tries to connect with the memory, but here Amal’s sense of belonging in the West was already

preordained. The memory that surrounded her from afar of the people in Sabra and Shatila camp and Beirut, everyone was already dead except Yousuf. Yusuf cannot be held accountable in this stage because, after delivering the news of the deaths of Majid, Fatima, and Falasteen, he never contacted Amal again in this regard. So, for Amal, there was no person near her who would constantly bring out the trigger like what Atef was for Alia. Nevertheless, it does not mean that Amal has not gone through that denial phase; it was resolved with the birth of Sara. The details of Majid's death, however, did not consist of any picture or any other proof by which the scene could be narrated. For this part, the death scene was in void; as it says in the novel, "Five hours later, an Israeli bomb leveled at al-Tamaria, and another leveled the adjacent building. "I looked everywhere, Amal. But I'm sure he was inside. No one survived it" (Abulhawa 199). The grief was described through the memories which Amal had of Majid, living at al-Tamaria but not of anything of the death itself, as Amal in her mind says, "Memories of rain beating on the windshield of Majid's Fiat; the callouses on his feet when they rubbed against my bare legs; the hair on his chest when I lay my head there;... the smooth skin on his back when he sat up in bed; his touch, his kiss, his integrity, his love... Until at last, I sat captive in a vacuum of thought, numb and rocking on the floor, still holding the receiver as my brother's voice, with its unbearable sadness, faded in emptiness" (199-200). Hence, there was a void running through the consciousness in Amal's mind that no other details except for her nostalgia with Majid were available there. Only in the death of Fatima and Falasteen was that part of the narrative too vivid for Amal; all the details of the death toll were already being broadcast, similar to the situation in *Salt Houses*, when Alia was receiving all the news of death and massacre from the TV, and other than that, there was no way in that situation she could partake in. Explicitly for Amal, as she

could only engage herself from the news report of the first western journalists, Robert Frist wrote in *Pity the Nation*, as it says, “we were unable to register our own shock. We might have accepted evidence of fewer murders; even dozens of bodies, killed in the heat of combat. But there were women lying in houses with their skirts torn up to their waists and their legs wide apart, children with their throats cut, rows of young men shot in the back after being lined up at an execution wall” (202). And when it came to the part of the massacres in Shatila camp, the women who celebrated Amal’s wedding and Fatima and Falasteen, and then the description of their dead bodies on the pile of presents, gave Amal a clear picture of what had happened to them. Here she was not in a complete absence of memory, as later Amal found a picture in *Pity the Nation*, a picture that explained and carried visual details of how actually the death occurred to Fatima and Falasteen, as in the novel Amal says, “I saw the photo in the Arab press and first recognized the woman’s pale blue dress. Fatima’s *favourite dishdasha*, worn thin in nearly two decades of use. The curly-haired little girl behind her was my niece. *Falasteen*” (203). Even when Yousuf called Amal to tell how Fatima had died, he said, “They ripped my Fatima’s belly with a knife!... They killed my babies!” He screamed more. “They killed my babies, Amal. Oh God! Oh God!” (204). With this screaming agony and horrific details of death, the situation was also delivered to Amal vocally. So, only the absence of her presence of those tragic moments was the corporal absence, unlike Alia’s absence in conscious and unconscious, where the mind kept only the pleasant memories due to its inability to think of the situation. Amal in these deaths was not present, but the details except for Majid’s death were delivered to her. The question comes with these details: if the subject is still in denial due to her absence. Indeed, the subject got the most details from broadcasts, books, and even from Yousuf, but Amal is still in denial

because she was trying to live what Fatima has suffered during her giving birth to Sara. She in Philadelphia wanted to feel the same feeling as Fatima felt when her belly was ripped open, as it says, “I wanted the pain to last longer, to become more intense, to kill me, too... The head began to emerge tearing the flesh, and I thought of Fatima’s belly ripping at a murderer’s blade. I yelled her name like a battle cry—“Fatima!”—pushing harder and harder to rip my body as hers had been ripped. I wanted to bleed for the penance and torment of purgatory. Why should I live while Fatima lay rotting in an unmarked mass grave?”...I pushed for a heart that loved and longed for Majid. I pushed again, with the determined force of self-punishment, of contrition, and of apology for living.” (205-206). In denial of this loss of pain, Amal’s psyche has been split into two parts: one part wants to die the same death as Fatima; it is because she got all the details of her death in that location, so in her mind she is imagining it repeatedly. To get rid of that cycle of imagination of death, she wanted to experience the same fate to avoid it and to get rid of the pain. And other parts, while suffering from child labor, wanted to live to fill the absence of Majid’s death because there was no one with her to remain as an aide-memoire to remind her of Majid’s love and compassion. Therefore, one part of Amal’s self dies, but the remaining part of the corporal self keeps on living to fill the void of Majid with their daughter Sara’s presence, and it has been repeatedly mentioned by Amal that Sara’s face reminds her of Majid with the perfect details of facial features. The presence of Sara has definitely worked as a coping mechanism, a hope for the corporal self by which Amal keeps on living against all odds of psyches.

3.3 Formation of Cultural and Diachronic Identities in Diaspora

Mornings in Jenin

Culture is a crucial matter when it comes to diaspora because it brings the subject into different geographical stances where the oneness of the subject gets blurred all the way. The in-between space, as Bhaba says, provides the reader with a double edge that represents the subject in a hybridity, a difference “within,” a subject that inhabits the rim of an in-between reality (148, *The World and the Home*). The distance between the borderline existence and the world shaped the characters as a double-self in a political moment as well as in historical events.

In *Mornings in Jenin*, the four generations are introduced in different timelines, in different geographical places. The oneness of identity starts to split starting from the displacement from 1948 *al-Nakba*, 1967 (six-day war), 1982 in Lebanon, and then 2002 in Jenin. The exile of the characters with Yehya, Hasan, and Dalia upholds the status of refugee, as Said argues in *Reflections on Exile* that the word refugee has more political perspectives and that it indicates a larger number of innocent and bewildered people who require international assistance (187). However, the definition of diaspora implies longer distances, more like an exile, a constitutive taboo that postpones return to a remote future. In Amal’s context of diaspora, she leaves Palestine in order to occupy the safety and education of a first-world nation; however, the tension of locational and geographical displacement ends in the fourth generation with her daughter Sara, as she by birth is the citizen of a first-world nation. Each of the generations has experienced the exile differently, first and second within the borderline, and then in the third generation, the characters have shaped their identity to fit into the Americanness, and then it was to be continued for the rest of the generations. As Said argues, “exile is a discontinuous state of being, and they

are cut off from their roots, their land, and their past, and they do not have armies or states, even though they are always in need of search for them” (183). These characters stay in the frontier between “us” and the “outsiders,” a perilous state of not belonging that Bhaba has named “third space.” In third-space, the cultural identity is most recognized because the oneness of identity then transcends in different time, space, history, and even culture. The change of this authentic sense of being at its becomes is the most observable in Amal when getting a scholarship in Philadelphia; she changes herself in Amy, a shadow existence in the multiculturalism platform of first-world nation, America. Before her, when Yehya, Dalia, and Hasan were shifted from EinHod to Jenin refugee camp, the changing and new shapings of characters were not so much as visible now that they have been seen in Amal. She merges herself in a new shell to hide all the wounds and memory of her authentic wounded self with the name “Amy,” a whole new identity, therefore, a discontinuity of the past. When the name was pronounced with the meaning Amal, *with a long vowel of hope*, it carried the common historical experiences and the shared cultural codes. However, with “Amy,” it changed the significance of the name—Amal without the hope. The lifestyle and the way of adapting to the pace of a first-world nation brought Amal into whole new circumstances—a polar opposite life in Jenin camp. As she says, “What I recall most vividly of my first night in the United States was sleeping for the first time in a real bed. I reached to the past, moving my mangled skin of my belly... I was starting a new life. But like the scar beneath my hand, the past was still with me” (155). This new landscape and the opportunity it provided Amal for the first time in life, in opposition to the life she led in Jenin in fear of the Israeli military and the gunshots, the girl from the third space became occupied with the idea of hiding her authentic self and in becoming someone new, a hybridized identity. Hence, a Western nation-

state or first-world nation with a plurality of cultures that introduced them in from unbiased conviction and impulsed them on “becoming,” which would not categorize this hybrid identity in self or other. The doubleness of her identity has brought her into a cultural vicissitude, as she says, “I metamorphosed into an unclassified Arab-Western hybrid, unrooted and unknown... I lived in the present, keeping the past hidden away. I did not write to Huda, nor to Muna or the Colombian sisters... But sometimes the blink of my eyes was a twitch of contrition that brought me face-to-face with the past (156–157). Therefore, Amal, when she settled down in the diasporic identity in a whole new culture, opposite from where she was born and grew up, in an uncertainty of place and living, America gave her a chance to the discontinuity of the past, putting an end to the oneness in terms of national and cultural Palestinian identity. The doubleness of her Arab-Western hybrid identity, where the new hybrid identity shifts Amal to *Amy* in its epistemological representation; however, she always reminded herself of the root of her identity, the shelter that Amal took from third space, has never really allowed her to forget the oneness of her identity, the autochthonous self. Amal says, “Palestine would just rise up from my bones into the center of my new life, unannounced. In class, at a bar, strolling through the city. Without warning, the weeping willows of Rittenhouse Square would turn into Jenin’s fig trees reaching down to offer me their fruit. It was a persistent pull, living in the cells of my body, calling me to myself. Then it slouches back into latency” (158). The genetic pull has never really left her to the core, because she herself is hiding, but at the same time, she witnessed the displacement and has lived in the camp with the Palestinian people. Conscious or unconscious, she ought to go back to her innate identity through the memory she has of it, which makes it easier for her to reclaim the autochthonous. Also, as Amal mostly holds on the position of

expatriates in some senses, this Payel Pal in her articles says, “exiles or emigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt (8). The subject's desire for originality threatened by its division of race, color, and culture is evident in Amal; the connection she has with Palestine through memory and nostalgia has always pushed her to hold onto the Palestinian identity beneath the layers she has developed in the first-world nation. In particular times, it even made her build a shield of not being feared in a foreign land, especially when she took a part-time job in West Philly, and was being mugged by some native plunderers. She recalled her memories of holding on to the point of M-16 assault rifles in Palestine every time threatened and frightened. The previous nerve-wracking memories have enabled her more to settle down in the midst of Americanness.

Now comparing Amal with her daughter Sara, who was a born American and whose only way of connecting to Palestine was through the Palestinian parents. Unlike Amal, she never had any memories of Palestine, not even verbally or through any relics. Because after her birth, and with time as Sara developed the consciousness of her identity, she never really had shared any supreme bond with Amal. Amal was detached, and as to hold onto her innate self, she became a duplica of her mother, Dalia, who was mute and never spoke a word of what she actually felt, in confusion of identity and loss. And when Amal visited Jenin Camp in 2002, it was easier for her to reconnect and reclaim her very own identity in the presence of Huda and the land where she grew up. Thus, the identity for Amal was fragmented because it was consciously or unconsciously being shifted in America and in the memories of Jenin camp.

But for Sara, it was still a whole, not being interrupted with other national or cultural memories or connections. Sara was first introduced to her Palestinian genealogy through the introduction with her uncle, David Avaram, the long-lost brother of Amal, who was lost during the *El-Nakba* catastrophe. And then when Amal decided to take a tour with her daughter and brother in Palestine, it was the final merging for Amal to embrace the autochthonous identity, and for Sara, it carried more like a historical significance, an account that she would be more likely to know of her distance genealogical connection. The more the generation passes down in different places, the more the connection with the genealogy splits till it has connection only in the epistemological sense. Only when they were trapped in Huda's kitchen and Sara got to know her father and the many details of why Amal took shelter in America to save Sara and avoided any such conversation that would remind her of the long-distance connection with the land, Palestine. There was cultural and ancestral connection, and the memories and histories are still passing down, blending them with a notion of Palestine and how it was supposed to be the homeland for them and why it is not. Amal has never really been to EinHod, the village where her mother Dalia was married to Hasan, and Amal's grandparents, Yehye and Basima, built the home and cultivated the olive and rose in the front yard. Olive and rose here carries a metaphoric yet valued identity of how the land belonged to them and how their authenticity is still preserved somewhere in the land through the memory of their belonging. And Sara had the fortune to meet her long-lost identity—the core place that shaped her whole identity even before she was born. There, they read Fatiha in front of Basima's grave, and it was led by Hasan's Jew friend, Ari Parlestine. This part of the novel has greater significance in terms of the cultural reconciliation because Ari Parlestine was the friend who, in the post-second-world war period, took shelter in

Palestine. Hasan befriended him, taught him his culture, and in return he was taught Jew culture, and many years later, Ari, in the same land, was guiding prayers and Sura Fatiha to Hasan's great-great-grandchild, Sara. It was culture that was held in latency in Ari Palestine and was passed the scrap piece of it to Sara, a citizen of a first-world nation, and the diasporic identity connected with distinct culture in Palestine.

Salt Houses

In *Salt Houses*, the issues of identity in different placements are seen throughout the novel in different catastrophic timelines. The very first displacement during 1948 was when Salma and her family shifted from Jaffa to Nablus, where Alia and Mustafa grew up. In this, there was not much change to their identities in terms of cultural and national. However, after the 1967-six-day war, as Alia and Atef moved to Kuwait to rebuild their home, their identity likewise took shape but did not quite change to different categories, nor did it lie in-between spaces where they would be holding guard for the third-person representation, in the middle between central and peripheral. The changes happened in identity, but it did not quite diminish the oneness of the self. Thus, the first and second generations in terms of identity merely changed because they shared quite the same culture, language, and lifestyle.

However, the changes occurred from the third generation with Souad as she went to France, then Beirut, and then Boston, a way through the diaspora, and a shift of identity in cultural diversity to adapt to a new language, culture, and nation. For Souad, during the time Kuwait was invaded during the 1990 Gulf War, she was in Paris being introduced to the new culture and language. As she was constantly being informed of the invasion, firings, and

bombings in different parts of Kuwait, her being in Paris was an escape from her Kuwaiti identity to hide in new perceptions of cultures on a multicultural platform. In that sense, she was an expatriate of what Said has defined as someone who voluntarily lives in an alien country, usually for personal and social reasons; however, the diasporic identity fits her more because she by then has a strong connection to the native land, yet there is not much longing to get back to fit with the native permanently. Because of the epistemological view that Souad had of the new hybridized identity and that she had left the old autochthonous life to save herself in the first world nation, her identity cannot be categorized as self and other. Thus, with Souad, the journey of diaspora begins, and her identity is being shaped in cultural diversity in an unbiased conviction that then continues in the later generations, such as Manar, Zain, Linah, and Abdullah. Here, the reason was more likely to not face the banishment from her Kuwaiti life. Souad is now in exile, and if she returns, she will have to move to Amman with her parents, not Kuwait, to her familiar home. This nostalgia of belonging and then being exiled from the familiar bedroom, lifestyle, and roads—all parts of culture—so to shift identity without facing exile was easy for her, and as an expatriate and then diasporic, she can choose to live in a different location, merge herself in a sort of hybridity, yet has a strong connection to the land. As the city has been invaded and she did not want to ‘belong’ to a different place now, amongst the strangers and the new culture of Paris, she thought it would be the best for her if she could preserve her Kuwaiti identity. And to avoid the loss of oneness of identity, when Elie proposes to her, she only agrees, as in the novel, it says, “And she feels not love but detachment, an odd calmness as she watches him, as if she's appraising a house she's not sure she wants to live in. I wouldn't have to live in. *I wouldn't have to leave*, she thinks. The realization settles over her,

imagining tomorrow, her mother's fingers dialing the phone, a lifetime of *Souad, Souad, where were you, where will you be home*" (159). For Souad, home is always her familiar bedroom in Kuwait, and she wanted to preserve her sense of belonging in her primal identity. And in returning, she would have to live her life in Amman, far from Kuwait, so there is a chance that if she returns permanently, she would face cultural difference and so discursive ambivalence, which is more evident in the later generations.

In *Salt Houses*, in terms of preserving and at the same time shifting the identity in different placements from diasporic notions, it is metaphorically portrayed with sea imagery. Here, sea is the metaphor for land, and each character embraces it in search for the long-lost identity, a sense of belonging. In one of the articles, it said, "One may even view 'the sea vs. houses' dichotomy as a divide between exile and displacement on the one hand and belonging and rootedness on the other (Awad 25)." From the beginning of the novel, Salma and Hussam's home in Jaffa has been narrated as "on the top of the small hill that overlooked the sea, with orange groves banded beneath it in strips" (11). Every time the members of each generation have shifted from the place, there have been significant changes in their identity, sometimes an irritation and the feeling that they lost something, an abstract piece that they could not identify. As Hussam says when they are placed in Nablus, "They took my home; they took my lungs. Kill me, kill me," even though he had a strong belief that his illness is tied with them being exiled from their home, Jaffa, the city with peach-coloured they'd left behind" (8). Thus, the loss of identity ascends bit by bit, and this loss continues for the rest of the genealogy in accordance with their displacement from their homeland. Most significantly, their identity along with land is tied with the sea imagery, or it could be claimed that the sea in this novel has played like a catalyst, like time or

historical memories, has always been there, and each generation has visited in different timelines, from different places and circumstances. Then in 1967, Alia was displaced from her homeland in Kuwait, and at the time she was confronted by Atef that they were going to live in Kuwait, not somewhere beside Palestine. The first thing that Alia does is bond a tie with the sea; she feels that the sea is suddenly everywhere, a living snarling, a barreling thing, and she feels the uncomfortableness that Bhaba named in his essay, "unhomely," a staring sense of relocation of the home and the world in an unhallowed place associated with the uncanny literary and social effects of enforced social accommodation, or historical migrations and cultural relocations, a shock of recognition of the world-in-the-home, the home-in-the-world" (141). Alia registers her feelings of unhomeliness with the sea, which she has lost in Jaffa and now in a new place in Kuwait, forcibly to a meaning to stay, a new beginning. Thus, with every relocation, the identity breaks and again forms a new hybrid identity in a new place. The bits and pieces of the identity that have been decaying create a sense of unknown cravings, as Alia often desired something but she never could identify that thing. In Kuwait, as she was craving something so desperately and as she tried to locate the source of her longing, most of the time it was something familiar that would remind her of food in Palestine or something so common that she could not differentiate it for quite some time. Once she was craving fig with the sheep's milk cheese with rosemary, it indicated her desire for the origin, as she goes to the nearby sea to have it alone. This study intends to say that this unknown craving which Alia was having was tied to her Palestinian identity; it was her memory, which has been decaying for long enough that in her every shift of place, it reminded her twice. As in *Salt Houses*, it says, "Alia remembers her mother telling her, back in Nablus, that she used to cry for something when they left Jaffa. Though she cannot

remember what. She has now forgotten twice” (142). It is already mentioned that Alia here is from the second generation; her forgetting twice is just the statement of the way through proving Jan Assman’s “floating gap.” It said the communicative memory can last only till third generations, as the durability of memory depends on the durability of social bonds; here, her forgetting twice was just like a prophecy of the later generation’s ultimate loss of memory because they would not find their communal bonds; thereby, they would not be able to be connected due to their diaspora and blending themselves in cultural diversity.

This feeling could also be interpreted as “unhomeliness,” which was carried over with Souad when she was married and then left by Elie, her pining for home, for memory by which she could connect herself, from Paris to Boston, and then she felt that maybe Beirut could fill the emptiness and would find her home. She says, “Home as in somewhere people look like us, talk like us, where you guys can learn Arabic and be near your grandparents and never come home asking what raghead means” (187). There is a strong attachment to the language and cultural forces that would tie them to the place they could call home, if not Palestine, then somewhere near it.

Moreover, if the connection to the sea is to be compared with Alia’s two daughters (of the third generation), Riham and Souad, the connection to the land is portrayed as when Riham almost dies in the sea and then, with faith in Allah, she keeps trying to be saved, to go near the land. In the novel, it says, “if she doesn’t open her mouth and speak and say anything, anything.... she will be dead, and the water will take her... Allah. Him, oh, Him, oh, that warm rush at the mosque, that hope that quickened her heart when her grandmother fitted the veil around her head and they sat on the carpet... She thinks of it and it overcome with a hot, liquid

love (117).” It was the religion, the culture, that she could hold onto the hope of living and being kept from the sea, to grab the land. Here, the sea, the symbol of danger, raised the hope to grab the land, of which Riham succeeded in keeping hold of the identity. If it could be compared with Souad, she was always eager to swim in the sea; as it is said, “She looks like a dirty, beautiful urchin in a Victorian novel (113).” As Souad was not pushed into the sea to overcome danger to grab the land, she did not fight much like Riham to hold onto the identity. Later, it is seen that her identity was carried away by hybridity, the cultural diversity, and merged herself in the different parts of the world.

In the last part of the novel, when Manar, Zain, and Linah moved to the first-world nation, the only relics that would hold their attachments to Palestine—Atef’s letters—the identity by then has been distorted, hybridized, been different parts of the world, and a loss of sense of somewhere that they could call home, a deep longing for memory faces hard knocks. For instance, when Manar decides to visit Palestine during her pregnancy, it is due to the fact that she wanted to hold on to the last generation’s echoing of the land and pass it on to her next generation. And when she was standing in the land, in the midst of longing for memories of authentic identity, she could not find the resemblance of what she had thought of Palestine because there was a lack of symbolic representations. As it says in the novel, “For years, Manar nursed an image of herself, dusty, solemn, walking onto the land of Palestinian soil, squinting in the sun... Her pang for Palestine had always been an amorphous thing. It was a hat rack for all her discontent. But suddenly Palestine is real. It is filled with people who have her hair and voice; people live here, she realized stupidly. They wake under the same sun, celebrate anniversaries, march at funerals, watch settlements and checkpoints multiply. While she was

busy sleeping with American boys and writing essays about the diaspora, there were people over here being Palestinian” (251-252). It was all imaginary for her because mostly communicative memory by then had faltered and there was not much to represent the authenticity of land, only the language that she could use in Beirut in the presence of her blood relatives. The doubleness of identity and its perception has led Manar into ambivalence, which caused her to see herself as “periphery” or “other.” In cultural difference, and that by time and place, the diasporic people have metamorphized in the traditions of other cultures, and they personally or collectively orient themselves in time. Thus, historical memories or the place in reality exist in each person’s imagination and slowly lose authenticity and are shaped into diachronic identity.

Now the diaspora people having returned to their native land, they could not find any similarities with the imaginations of the land or of what they are told upon; in cultural difference, they find themselves in discursive ambivalence. People in discursive ambivalence, when they return in native, especially from the fourth generation, most of the time, these diasporic people’s identities are pre-assumed by the locals because in the symbolic representation, they do not uphold meaning much in the fixated meanings of food, lifestyle language, or symbol. To understand discursive ambivalence in a deeper context, the diasporic people have to face the biases of cultural authority and the power of dominance that is held by the occupiers. For instance, Manar’s standing in the passport line and the interrogation of each generation’s whereabouts suffice the whole incident of the biased authoritative account. When one Israeli soldier pulls out Atef’s letter, the only relic where memory is engraved and the bundle is evidence of their belonging in Palestine, it causes a sense of danger in them that the occupiers would lose their power to establish the institutional and oppositional discourse. In discursive

ambivalence, it shifts into the nation's political struggle because the backward notion of diaspora is what gives the occupiers the power of dominance; thus, the authoritative account always fears, due to the old conception of diaspora, if this identity really comes back. To answer this and to banish the idea of coming back once the identity is settled in a first-world nation, the linguistic difference in cultural performance holds significant details. When she was dancing in the Jaffa beach along with other American people, she suddenly opened the grip and went out from them and started to walk by the sea, even though the feeling of uncanny or unhomely remained in her, but still she wanted to be recognized with her original, ancestral homeland.

In the dawn, when she was alone again in Jaffa Beach, she drew a family tree consisting of the four generations and even her unborn child's, in the place where their identity had started to be distorted. From Salma and Hussein, then Alia, Atef, then Riham, Kamal, and Souad, with whom the journey of Diaspora has started, and lastly, with Manar, Zain, and Linah and Abdullah, whose nationality was from the first-world nations but in their blood and genealogy, they are still Palestinian. Later, Manar was approached by one of the local fishermen and his son, and she could see herself in their eyes as one of the *Ajnabiyeh*. She was there in quest of her primal identity, the lost "oneness." She then says to the fisherman in Arabic, *I'm leaving*, and the man nods, and his expression changes in a manner that he recognizes her as one of them. Here, the words are linguistically not just the subject of proposition but the subject of enunciation, which explains the context of her subjectivity that she is one of them and also the proclamation of her leaving the land. Because at the same time, with minimum symbolic representation of the native and only through the unrecognized latent generational memories, she could never be the pat of the core identity as the fisherman, as it in its primal sense has already been disaggregated. Thus,

both the recognition and leaving of identity—how Manar has come all the way from Manhattan to Palestine only to find the reconciliation from her code-switching of identity near the sea, in an endless desire for memory and to urge to return to home.

3.4 The Belonging of Identity in Nation/nation-state

In Diaspora, the identity loses its authenticity; it cannot be preserved from the mixing or other cultural influences. It changes and modulates the identity; however, for Palestinians, being diasporic for the third and fourth generations, they still have language of the indigenous, food, and other scattered elements inside or outside the border. By outside the border, it implied to the near nation-states such as Lebanon, Kuwait, Amman, etc., which they could introduce them as a nation. As Clifford claimed and is mentioned above, the borders of diaspora are defined against the nation-state as common territory and are subverted by diasporic attachments. From above, this study has already claimed how the people, once crossing the border of their indigenous land, become a peripheral or "other." Naturally, in diaspora, the questions of nationalistic aspirations are a critical issue because nation and nation-state are not the same. From *Mornings in Jenin*, the abduction of Ismael has a major significance in understanding how he is, metaphorically as a state handed over from an Arab family and then nurtured by an Israeli family and named anew. Because once the occupiers abduct the state, their need for adaptations becomes the first priority. For instance, as seen in *Mornings in Jenin*, in the cases of Ari Parlestine, Moshi, and even Jolanta, their settlement in Palestine does not have any correctness because they do not have any genealogical, national, cultural, or any other ideologies to connect with the land that has been owned by the Palestinians, as Yehya mentions, for forty generations. In the novel, Moshe, during

the abduction of Ismael and invasion of the villages of EinHod in 1948, it is said, “Moshi helped to deliver the new state, a Jewish state rising from Europe’s ashes.” Still, they could not conceive of their own” (39). This signifies that there is no genetic connection to the state that they could claim as their own.

The Jewish definition of diaspora in the older notion that the returning to the homeland of the past, to merge with the hegemonizing from of "ethnicity," but here in this study context, it was more like longing for a nation-state and to occupy that state; here, Ismael, the metaphoric resemblance of Palestinian land was abducted from an Arab woman’s chest. From above, in the cases of Sara and Manar, the distant generations, even for them, the return is not feasible, and even if they are connected, it is of some connection through the relics as historical evidence or memories or as the nation's perspective that they have from communication memory or epistemological representations.

And when Yehya, Hasan, and Dalia were running the way through in the fear of gunshot, Ismael was at her chest, and the next moment the six-month-old child was gone. As she screamed, “*Ibni! Ibni!*” the child had by this time already been handed over to Jolanta. This is the same as stealing the land, because then it says, “Yehya tallied forty generations of living, now stolen. Forty generations of childbirth and funerals, weddings, and dance... Forty generations with their imprinted memories, secrets, and scandal. All carried away by the notion of entitlement of another people, who would settle in vacancy and proclaim it all—that was left in the way of architecture, orchards, wells, flowers, and charm—as the heritage of Jewish foreigners arriving from Europe, Russia, the United States, and other corners of globe” (37). This is how Moshe and other Israeli people here have remade their state, a national identity, and a

new habitation because the Jewish diaspora did not have any natural connection in pre-1948 Palestine. For the Palestinians, the Jew people held on to an anti-nationalist agenda of a nation without a state and claiming the state as their own. Here, in the abduction of land and the child, trauma manipulation is also a prominent matter, which has brought a justified belief that their decision of invading was a rightful decision. In addition, during the invasion of land, Hasan asked Ari, "How do you feel about it? I mean, making a Jewish state here." On this Ari replies, "I'm a Jew. I mean, I think it's wrong. But you know what it was like before... It killed us what happened, even though we escaped. And now we aren't sure if we will be safe... Father is empathetic that what they're doing is wrong and he wants no part in it... They are determined that this land will become a Jewish state. But I think if the Arabs just accept it, it'll all be fine and we can live together" (28). Thus, the conversation shifts from the family of Ari Palestine or the whole Jewish community; they were tortured and displaced; now making the nation-state in another's territory using force is the justified belief, and making it as an ideology, to consider if they will let the Arab stay, and if they could not hand over the land then, the total war or mass invasion will just be enough to uproot them; thus, it was more like the abducting of a nation-state, using trauma and making the indigenous only entitled to "nation" without a state.

Trauma manipulation could be best understood from *Moses and Monotheism*, where Freud has discussed the sense of being chosen by God. This sense of chosenness is most evidently seen when Moshe decides to steal Ismael from Dalia and gives her son to Jolanta to nurture and a way to recover her trauma. This sense of chosenness in Moshe, the Jew soldier, as he thinks he is on a mission from God. And when he just abducted Ismael, as it says, "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? The injustice of it all solidified in him a resolve to take by force if necessary—whatever was needed." (39). Therefore, the sense of oneness that has legalized for Moshe to snatch away an Arab child is, in a figurative sense, the land. To resolve the abduction, Ismael was given a name by Jolanta; as it says, "Then his name is David, in the memory of my father," Jolanta decided, and Moshe returned to EinHod with the liquor, happy. He felt complete. First the British, then the Arabs." (40).

This signifies that there is no genetic connection to the state they are claiming to have; it was all to make something they have to return to, building up a nation-state. Lastly, when David was confronted by Moshe of his real identity, that he belonged to an Arab woman, Dalia, he met his sister Amal in Philadelphia, of an eagerness to know his part of genealogy, the lost identity. Later, he says in one of his letters to Amal that, "I'll never be wholly Jew nor Muslim. Never wholly Palestinian nor Israeli" (285). The identity of David by then was divided in the midst of nation and nation-state, for as he knew of his real identity, he is innately Palestinian, but at the same time, all apparatuses of state proclaim him as a citizen of Israeli nation-state.

The abduction of the Arab son that happened in the beginning of the novel, a Jewish soldier's belief that he is the chosen one, reconciles in the end, as David gets to know his authentic identity, but it never really finds space to merge in. And when David's son Jacob and then Sara and Mansour, as they shift to Pennsylvania, start to live in the same home, as Osama says, "our children live like siblings together in Pennsylvania. One American, one Israeli, and one Palestinian" (285). It is like the reconciliation of the three diverse nations is the first-world nation and that they are already divided from political and national stances, so a place them together does not really bring the authenticity or the return to the land for them as one exiled, one

emigree, and one already living a diaspora identity; together, political or autochthonous reconciliation is never possible, so is not the return of diaspora.

Chapter 4

Conclusion

This study has identified how trauma and dispossession are closely linked together in shaping the identity in Diaspora. Because in the trauma, the protagonists may act differently if they were placed in different geographical locations; for them, returning to the same place might be a triggering moment to suffer the loss, while the other might be in desperate need to merge in to know exactly which moments have escaped their consciousness. In addition, at the moment of escape of absolute loss that later comes to the subject in its second wounding, a latency arises to fix the mind in accordance with time and place. In *Salt Houses*, Atef and Alia have portrayed the traumatic disorder from different placements, one staying in the midst of catastrophe who later had to go through this denial, and Alia, from the outside catastrophe, has suffered both the external and internal dilemma of being outside the catastrophe. In *Morning in Jenin*, too, the trauma has been layered with the different placement and historical reference. As trauma has been implying to the subjects and been passed down to the generations, it shapes the identity, and the later generations reshape accordingly.

In changing terms of identity, as from the analysis of both of these novels, the characters have been shifting place to place, being refugees, and then in diaspora, the cultural and historical factors, which are latent in their bloodline, have shifted them into a kind of hybridization, an amalgamation of Arab-Western identity. Each novel has been narrated in accordance with four generations, of which there is no identical experience, except of them being exiled into different categories. The language, culture, and space where the subject sometimes could neither fit to the ideological representation of the self nor other. Also, while shifting to different places, as it is

seen in *Salt Houses*, the unhomely feelings which have pushed them in an ambivalence state, that all their life they have been looking to merge with their primal identity, to repair the loss, a fragmented self into a complete one. In diaspora, the identity already merges into hybridization; thus, to remodulate the identity in its primal notion, to find the source of what they are longing for, does not become possible.

Furthermore, this study discussed the dilemma of whether it is possible for the diasporic identity to return to their long-lost homeland because, as it is seen, from this context, the diasporic people find themselves in ambivalence. From the fourth generation, the communication memory does not happen and gets lost on the way, so their attachment to their autochthonous self keeps decaying until the fragment pieces of language or any relics remain no more. And while they return, there happens to be a constant dilemma of the unhomely feeling that the subject has come to a foreign land; thus, a total return is never possible without any close genealogical connection. Once the subject has left their country of origin, oneness changes and keeps changing until it gets lost.

Also, how the nation and nation-state juxtaposed identities in polar opposites, here from *Mornings in Jenin*, the abduction of state and child has given this whole scenario of the victim's account of how the trauma manipulation and the sense of chosen one, a working agenda to work of the Israelis against the Palestinian people. In this study, this is the prime notion of how the identity has started to scatter in the first place. And that in this context, Ari, Moshe, or Jolanta, no one possesses any connection with the Palestinian land, nor do they have any genealogical, distant, cultural, or linguistic connection. This has shown the split in the identity and the state until the subject cannot distinguish or put into a category any of these Israeli or Palestinian in

reference to nation or nation-state. The reconciliation part that this novel has shown in America in terms of togetherness of three distinct identities is that the fourth generation has been living under the same roof, upholding different identities: one Palestinian, one Israeli, and one American. The truth is, once taken foot outside the country of origin as an exiled, expatriate, or emigree, the notion of diaspora automatically emerges, and in diaspora, the reconciliation of identity never becomes feasible until it is one of the first-world nations; here it is America.

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