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**Memory, Home and Belonging in Nada Awar Jarrar's**  
**Somewhere, Home.**

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## **Declaration**

we hereby declare that the dissertation entitled, "Memory, Home And Belonging In Nada Awar Jarrar's Somewhere, Home" is our own work and that all the sources we have quoted have been acknowledged by means of references.

## **Dedication**

This dissertation is honestly dedicated to my mother, the most giving and tender woman on the planet. Thank you for your support, sacrifice, devotion, love, and tears.

To My father, who is always by my side.

To my beloved sisters and brother.

**Safia**

## **Dedication**

I dedicate this work to my lovely mother and to my dear father whose love and support encourage me to continue my study and realize my dreams. To my wonderful sisters and to my supportive brothers as well. I also dedicate this work to my close friends and to my dear partner **Choucha Safia**.

**Bothiyna**

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## **Abstract**

Nada Awar Jarrar's *Somewhere, Home* shows the unresolved, agonizing impacts of war and displacement on the unique memories of Jarrar's female characters. It offers an unconventional translation of common women's psyches. These women feel that the outside world, rather than them, determines the course of their lives. In this way, Jarrar exemplifies the Lebanese female writers who avoid the overt depiction of war violence that the majority of their male counterparts do in favor of investigating the less overt psychological dimensions of war through three female protagonists, each of whom is given a voice in one of the novel's three sections. Aside from the earlier psychological disorders, Jarrar addresses the attachments to the 'home' country that are at the heart of the novel's sentimental memories. In this study, the researcher demonstrates that the protagonists' nostalgic memories do not depict the actual past but rather the tensions of the present and their attempts to escape them.

**Keyword:** displacement; memories; fragmented; identity; war; nostalgic.

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## **Introduction**

Migration, displacement, and exile are common themes in postcolonial literature. There is a journey from one place to another, whether in migration, displacement, or exile. This voyage, however, can be undertaken either voluntarily or involuntarily, depending on the circumstances that force the individual to alter his position. During this journey, the migrant, the displaced, and the exile encounter many questions about their identity.

Somewhere, Home by Nada Awar Jarrar is a post-colonial work to a large extent. The dissertation seeks to answer a variety of questions in order to evaluate this notion. The central question guiding this dissertation is how Somewhere, Home can tell us about migration and migrants experiences. A number of sub-questions need to be posed in order to answer the latter question. This study reveals some repressive behaviors, such as migration, and the impact of Lebanon's civil war on the individuals who suffer from them.

This study also looks at how Somewhere, Home depicts the fate of the displaced characters caught in the crossfire of many cultures. Furthermore, it clarifies how the experience of migration and displacement can be psychologically determinant for the displaced.

In this way, Jarrar epitomizes the Lebanese female writers who avoid the overt depiction of war brutality that the majority of their male counterparts do, instead focusing on the less obvious psychological components of conflict. There are three female protagonists, each of whom is given a voice in one of the novel's three sections.

Aside from the previous psychological problems, Jarrar addresses the ties to "homeland" that are at the heart of the novel's nostalgic memories. The researcher demonstrates in this study that the protagonists' nostalgic memories do not depict the actual past but rather the tensions of the present and their attempts to escape them.

Memory, belonging, and home issues will be addressed in Nada Awar Jarrar's *Somewhere, Home* using post-colonial theory. As a result, the current study intends to highlight the post-colonial features of *Somewhere, Home* through a descriptive reading by delving into its primary themes: migration, home, nostalgia, belonging, and displacement. It also tries to highlight the negative effects of home on the protagonists' minds. Because the data in this study is in the form of text, this study is conducted using the qualitative method. The information in the form of words, sentences, and paragraphs is carefully chosen as textual evidence to answer the study questions. The following corpus of studies will aid in the conduct of this study and the achievement of these goals.

This review attempts to identify the various impacts of the new home on the migrant psyche ,and also it seeks to know how the feeling of belonging to the motherland has developed during *Somewhere, Home* . Each researcher has chosen to investigate a location close to home from a unique perspective compared to other novelists and writers. As a Lebanese writer, Nada Awar Jarrar has received little attention from literary scholars and critics, yet a number of studies have investigated his works. For *Somewhere, Home*, she won the Commonwealth Best First Book Award for Southeast Asia and the South Pacific in 2004.

This dissertation supplements your reading of Nada Awar Jarrar's *Somewhere, Home*. It highlights the effects of relocation on the displaced as well as how this experience contributes to her self-discovery and maturity.

One of the reasons for selecting this work is that post-colonial fiction is an intriguing literary genre. More importantly, *Somewhere, Home* is a literary work that addresses contemporary issues. Displacement, home, and belonging are difficulties that all of us face on a daily basis, even if we don't realize it. Our interest drives us to begin this study because of this achievement in Arabic literature.

The following is an outline of this dissertation: The first chapter, "Contextualizing Migrant Literature," is the dissertation's theoretical section. It introduces the migrant literature under the post colonialism shadow. It also provides several definitions for essential topics such as migrant literature, memory, home, and nostalgia. In addition to that during this chapter we discuss other important elements such as :distinguishing between home and homeland, the literature of Lebanese diaspora and Lebanese migrant writers. Following that, in order to contextualize the novel, a biography of Nada Awar Jarrar is provided, highlighting some key features in her writings. The second chapter, "Images of Home in *Somewhere, Home*" on the other hand, represents the heart of this work, in which the characters of this novella are suffered from exile and displacement. The first portion of this chapter looks at the themes of memory, home, and belonging in this work, while the second section looks at the search for home through the eyes of Maysa, Aida, and Salwa.

## **Chapter one**

### **Contextualizing the migrant literature**

The first chapter of this dissertation provides context for our investigation. In this chapter, we aim to provide some definitions of migrant literature as well as demonstrate how this literature originated and why it is significant to migratory people. We also talk about some of its primary topics, such as migration, nostalgia, and home, and how these affect the subject's memory. Second, the social and historical environment in which *Somewhere Home* is set is required as a prerequisite for this investigation. In addition to that this chapter is concerned with distinguishing between home and homeland. According to migrants and others who have experienced exile. finally, towards the end of this chapter, we attempt to provide some information regarding Lebanese diaspora literature and Lebanese migrant writers.

#### **1. Migration in post-colonial theory**

For over two centuries, authors and autobiographers have pondered the human implications of movement. These authors have investigated what it means to be uprooted, freely or involuntarily, from one's homeland, as well as the difficulties of adjusting to an altogether new environment, in hundreds of stories, novels, and autobiographies.

The transition from one community to another is frequently accompanied by significant psychological dislocation. Migrants frequently endure deep loss when leaving

their birthplace, as well as the pangs of adjusting to a new society. Many writers claim that migration frequently inverts generational connections, because the young find it simpler to acquire a new language and make new friends to learn new customs than their parents. Many scholars argue that women are often more successful than men at adjusting to a new situation.

One project that can bring the subject of migration to life is to look at primary sources that allow them to analyze migration's human meaning: the pain of leaving home, the dangers of travel by sea or land, the disorientation after arrival, the traumas of resettlement, and the problems of acculturation. In a nutshell, what is it like to leave one's home and become a stranger in a distant land?.

Migration has grown in recent decades; it is a global phenomenon connected with the movement of people from one region to another. Internal migration and international migration are the two types of migration. Internal migration is the movement of individuals within a country from one location to another. International migration is the movement of people from one country to another in search of work, a place to live, or a better quality of life (Kainth 1). The three stages of migration are pre-migration, migration, and post-migration. It is crucial to distinguish between immigrants who leave on their own volition and exiles and refugees who are forcibly removed from their home country. If migration is forced, they depart against their will, frequently in a hurry, to avoid danger, especially asylum applicants. They only transport themselves. Exile and asylum seeker migration, in contrast to immigrant migration, are frequently prompted by sociopolitical traumatic events.

Because of the world's growing mass migrations, refugees hire smugglers to bring them to safety, but there is no safe haven because no one wants them. Refugees confront rejection, dehumanization, and shame as a result of political and religious terror, death threats, and persecution, including rape or forced labor, in addition to emotions of powerlessness, loss of dignity, frustration, and rage since no one wants them. Their thoughts of escaping to a safe "haven" have become nightmares of shame and fear as varvin stated in his work "our relations to refugees: between compassion and dehumanization" .

On the other hand, the massive surge of immigrants to the West from poor nations in Asia, Africa, and Latin America has made migration a key issue in many national and regional discussions and strategies. In other words, postcolonial theory is an important theoretical framework for understanding migration from postcolonial countries where issues of class, race, and religion are significant, as well as issues of national purity and pollution, both at home and abroad.

Migration has been utilized by postcolonial theorists as a "metaphor" for displacement and as a "site for interrogating fixity in identity" (Naguib 22). Migration is defined as shifting from one place of residence to another permanently without crossing national borders. A migrant who has been exposed to other cultures can only be assured of the relative nature of things.

Similarly, Home Bhabha claims that "metaphor, as the word's etymology suggests, transfers the meaning of home and belonging across the middle passage... across those distances and cultural differences that span the imagined community of the

nation's people" (139). Bhabha believes that migrants can provide imaginative perspectives that differ from those of the nation.

In one of his famous lines in his work "The Disappeared How The Fatwa Changed a Writer's Life", Salman Rushdie expressed the idea that migrants used to abandon their homelands in quest of a better life. However, migration eventually leads to a catastrophe for them, everything about the migratory individual or group is called into question, including identity, selfhood, culture, and belief. So, if this is a novel about migration, the act of inquiring, as well as the catastrophe presented, must be undertaken. The vast majority of those who engage in "migration" are writers, thinkers, and scientists. They regard migration as a means of gaining the freedom to write and seek solutions to their problems, giving rise to the concept of "migrant literature" or "migrant writing."

Migrant literature is either written by migrants or tells migrants' stories. Following the official end of worker migration in 1973, the term "migrant literature" replaced "guest worker literature." Immigration or diaspora literature became more popular during the twentieth century; it is associated with the works produced by globally dispersed minorities, communities that share a common ancestral homeland and share the same issues and interests. Their works portray the various issues that immigrants face. "Aside from multilingual content and engaging in globalization discourses, new world literature needs to reflect them on the level of narrative and poetic structure," writes Ottmar Ette (76). "Branes sees migrant literature as a defining movement in the nineteenth century, propelled by the turmoil of the French Revolution," Thonsen writes, "and the importance of the migrant writers and the general spirit of the transnational movement is obvious." (76).

Despite these principles, old classifications, differences, and assumptions continue to impact the perception and reception of migrant and migratory literature. That is, it is still primarily viewed as autobiographical or documentary writing, with little concern given to its literary worth (Rösch 89). Migrant and migratory literatures exist inside a hierarchical discourse and will continue to do so as long as they are read in the context of migration. In contrast to exile literature, which classifies authors as contributing to the literature of their home country, authors of migrant and migration literature orient themselves primarily towards their host society and contribute to the literature of this nation while remaining affiliated with their home country.

Because both postcolonial and migrant literature are particularly interested in studying how the world's cultures know each other, postcolonial literature is classified as migrant literature. In his book *The Location of Culture* (1994), Homi Bhabha stated, "The study of world literature may be defined as the study of how cultures recognize themselves through projections of "otherness." Whereas national traditions were once the primary theme of world literature, perhaps we can now suggest that the transnational histories of migrants, colonized peoples, or political refugees—these border and frontier conditions—may be the terrains of world literature". Migrant literature frequently focuses on the social contexts in migrants' home countries that prompt them to leave, the experience of migration itself, the mixed reception that they may receive in the country of arrival, and experiences of racism; all of these factors help migrant writers be creative in their literary works.

Migrant writers came to be regarded as capable of challenging entrenched worldviews and identities based on "ancestry, passport, or geography" (Smith 249). As a

result, migration and the figure of the migrant became "a kind of metaphor, a symbol that captures many of the shared understandings and assumptions that give postcolonial studies its parameters and shape" ( 250).

Lijtmaer in his article "splitting and nostalgia in recent immigrants: psychodynamic considerations" discussed that Complex psychological processes involving significant losses with long-term consequences for the individual are some of the overarching characteristics of migration. When a person arrives in a new country as an immigrant or exile, for example, they may experience psychic depletion. Whatever the circumstances, these changes can cause chaos, pain, and frustration, as well as a devastating sense of loss. This state of being homeless is an emotional one. As a result of constant contact, a new culture has emerged. Migration experiences liberate a process that results in the transformation of internal structures and internalized object relations.

In immigration, "culture shock" is a reaction to the impact of a new culture on those who attempt to integrate into it as newcomers. Culture shock severely tests the overall sufficiency of personality functioning, is accompanied by mourning for the abandoned culture, and severely jeopardizes the newcomer's identity (Garza Guerrero 409). However, once the initial shock wears off, the immigration experience can aid in the development of character and resilience. It can be a time of new beginnings and a bright future.

## 2. Remembering Home "Memory"

According to Douglas Dorteous, "home" can only be understood from the perspective of a traveler, whose momentary loss of that experience causes them to seek to restore it (387). In "In Theory: Classes, Nations, Literatures" Ahmed said that "When immigrants initially arrived in their new homes, which were often distant from their original homelands, they strove to restore a sense of belonging by establishing a location that was similar to their motherland, Migrants who cross borders help to shape a sense of home in a variety of circumstances ". These contribute to the expansion of transnational geographies of migrant settlement as Brickell Data confirmed in one of his famous works "Trans Local Geographies: Spaces, Places And Connections".

Migration and Memories contains useful information about the relationships between memory, place, and displacement; remembering one's home is "an act of remembering" for migrants (343). Home is defined as a physical region of place as well as a set of relationships and ideas that identify and sustain it across time according to Blunt and Dowling. "Home is the result of repeated, regular investments of meaning in a context that people personalize and identify with through some measure of control" (Terkenli 325). A "personal and frequent investment of meaning in one's home" has a unique quality to it.

Home is where we feel the most at ease. And, for many people, home is a warm, joyful place where they may live, laugh, and study; it is a place where they are loved, respected, and cared for. From the outside, a house is just a house. Many people believe

that a home is a collection of feelings rather than a physical location, yet for others, the home where they grew up is sacrosanct in their hearts.

According to Layla Maleh, "memory becomes a pretext that frames the content of the author's experiences and a pretext to construct a dual or juxtaposition picture of their mental and emotional make-up" (37). the author's experiences with and interpretations of the concept of a home away from home are explored in depth in these stories. "Most authors construct a dual or juxtaposition picture of their mental and emotional make-up based on their experiences" (37).And because of the author's experiences with and interpretations of the concept of a home away from home are explored in depth in these stories.

According to Pierre Nora, places of memory, also known as "lieux de mémoire", are spaces where "memory crystallizes and secretes itself" or locales where the exhaled capital of collective memory condenses and is expressed(7). As Paul Ricoeur argues in his seminal work " Memory, History, experiencing physical locations" is critical to memory phenomenology and recovery:

The transition from corporeal memory to the memory of places is assured by acts as important as orienting oneself moving from place to place, and above all inhabiting.it is on the surface of this habitable earth that we remember having travelled and visited memorable sites. In this way, the "things" remembered are intrinsically associated with places. And it is not by chance that we say of what has occurred that it took place. Is it indeed at this primordial level that the phenomenon of "memory places" is constituted, before they become a reference for historical

knowledge...these places "remain" as inscriptions, monuments , potentially as documents, whereas memories transmitted only along the oral path fly away as do the words themselves "(40).

By asserting that memory is a "reconstruction of the past" and only a "faithful reconstitution" (qtd in Lavenne 6). Memory is thought to be the storehouse of prior experiences centered in a local setting. According to Eric Hobsbawn, memory is "less stable than the events it recalls, and knowledge of the past is always subject to selective recollection, innocent amnesia, and tendinous re-interpretation" (qtd in Brow 3). The interaction of persons who grow up dominated by the memories and overpowering experiences associated with the previous generation is referred to as "post memory" by Marianne Hirsch in "The Generation of Post Memory" (2008), emphasis added. The "post" in "post" memory signifies "an uneasy oscillation between continuity and rupture," as well as a chronological gap or an interruption( Hirsch 106).

### **3.Nostalgia as homesickness**

Nostalgia in literature refers to both a general and a special interest in the past. A writer may opt to create a specific, nostalgic character. Someone who is always remembering and preparing for the past They could also choose to tinge their text with nostalgic images. I'm hoping to pique the reader's interest in a different era. Exilic literature is more common than diasporic literature. Exilic literature believes that there is a single fixed home anchored in space to which one can return to relieve the misery of exile. The term "nostalgia" is derived from the Greek terms nostos, which means "to return home," and algia, which means "longing" (Boyn Xiiii).

The term "nostalgia" refers to a wide range of emotions, including joy, affection, and thankfulness, as well as sadness and the related loss of security and historical continuity as Howell stated. Nostalgia appears to always incorporate elements of distortion as a means of relating to the past. Because there is no literal return in time, nostalgia becomes an incurable mental state, a symbol of "absence" and "loss" that can never be made "present" except through recollection and the creative reconstruction of the past. Looking back on the past elicits a bittersweet, warm, and good relationship with what has been lost. They reflect a difference between "there" and "here," "them" and "now," in which absence is appreciated as better, less fragmented, and more understandable than presence according to Hirsch work "The Generation of Post Memory" .

Stephen Legg proposed three definitions of nostalgia: the first is a sentimental yearning for a bygone era; the second is a regretful or wistful memory of a bygone era; and the third is severe homesickness (100). Nostalgia was regarded as an illness for which doctors gave remedies in the 17th century (Boyn XiV).

In the seventeenth and eighteenth centuries, this medical-pathological definition of nostalgia dominated understanding of the term, but by the nineteenth and twentieth centuries, a significant semantic shift had occurred in which the word lost its purely medical connotations: nostalgia went from being a curable medical illness to an incurable condition of the psyche as the modern cultural disease per se.

Psychodynamic theorizing defined nostalgia as an obsessive mental state, a repressive compulsive condition, or an immigrant psychosis and argued that its primary

cause was "an acute yearning for a union with the oedipal mother." Part two of homesickness is created by wistfulness for bereavement, which makes home a valuable good rather than the intrinsic appeal of one's native land. It's easy to see why going home causes more disappointment than relief from one's bad feelings.

The individual who is experiencing nostalgia people cling to the unreal, highly romanticized past; also, nostalgia has no remedy because the object to which they hold is illusory. Whereas homesickness is preoccupied with space, nostalgia is preoccupied with the uniqueness of past events as well as the passage of time. In both circumstances, a distinction must be made between broken-hearted pain and morning renunciation.

Similarly, Mahmoud Darwish noted while analyzing the idea of home and its relationship with memory that home is a location where you have a memory; without memories, you have no meaningful relationship to a place. It's also impossible to go back. Nobody ever crosses the same river twice. If I return, I will not find my childhood. There is no turning back since history is irreversible. Return is merely a visit to a memory or a place's memory (77).

Lebanon had to go through a second transition because the pre-war country that they had imagined and fantasized about had changed radically. The nostalgically recalled home is a memory construct rather than a reality because the recollection of the place being "home" conveys a vision of it rather than a duplicate of it (Whiteched 51).

The Lebanese who returned to surprise us after the civil war ended were not in line with their idealistic images. According to Craig Larkin's article "Beyond the War," returnees opposed all types of change "as an impulsive reaction to the erosion of familiar

landmarks and icons," according to "The Lebanese Post-Memory Experience" (2010). He refers to this phenomenon as resistance memory, and it is "the growth of Lebanese nostalgia as a means of resisting postwar change and (even) the globalizing and homogenizing forces of reconstruction" (618). They hoped to return to their "home" nation one day, when they would be acknowledged for their ordeals. Instead, they were met with an exhausted post-war country that didn't remember or care about what they had been through at home or in exile. Where many Lebanese were forced to flee.

#### **4.Distinguishing between home and Homeland**

The term "home" usually refers to a person's primary residence, where they live with their family or on their own. It is a place where they feel at ease and at home. On the other hand, "homeland" refers to the country or region where a person or their ancestors were born or have a cultural or historical connection. It is frequently associated with a sense of patriotism or national identity. Use phrases like "our special spot," "our hangout," "our meeting place," or "our gathering spot" to describe a place where you and your friends play and do something meaningful. You can also include more descriptive details such as "our favorite park bench," "our community center," "our secret hideout," or "our favorite cafe. "If you're talking about a place where you and your friends or partners live together, you can use terms like "our shared apartment," "our communal living space," or "our co-housing arrangement." You can also include additional information like "our cozy bungalow," "our spacious loft," or "our modern townhouse."

Although home can refer to any location, including a temporary one that can be established or rebuilt, homeland is a legendary location in the mind carried through memory. It is the concept of a nation, a place of origin, and a battleground as nacity

noted. And also Adorno uses the German words Heim and Heimat interchangeably, which mean home and homeland, respectively .

The overlapping of home and homeland exists not only in Adorno's mind but in the majority of ours as well. It is difficult to distinguish between the two concepts (14), which have become extremely destabilized in a modern world experiencing massive migration and rapid development of communication and information exchange among its remote parts.

Ha Jin explains in *The Writer as Migrant* that the term "homeland" can refer to either a person's native land or a land where a person is currently present (65). Previously, these differences were easily reconciled because "home" in homeland also referred to one's origins and past in one specific country While the definition of "home" in homeland has evolved to the point where one person can have a home in multiple locations and thus refer to more than one country as a homeland (65), multiple locations, referring to more than one country as a homeland (65). As Hamid Naficy writes that "the empirical and metaphorical house, home, and homeland are in crisis" today ( 6).

Somewhere, *Home* by Nada Aware Jarrar exemplifies how these conceptions have been destabilized. Some people reside in their own nation but do not feel at home. Others have succeeded in constructing homes and feeling at home despite living thousands of miles away.

from the homeland, Another group regards nostalgia away from home as the only promise or prospect of being or feeling at home. There are even some who believe themselves to have a home in a country where they were neither born nor have ever

visited. Indeed, scholars from a wide range of fields are preoccupied with coming to grips with home, whether literally or metaphorically. It is no longer sufficient to say that one's homeland or home is the country of origin (Jin 65).

Because of the variety of personal experiences with home, it is difficult to discern between home and the (national) homeland or home country. These encounters further confuse the relationship between "exile" and nationalism (as a kind of belonging), because the concepts of home and homeland call into question nationalism, nationality, and their connections to identity. Consider this comment by Edward Said: "Nationalism is an assertion of belonging to a place, a people, a heritage." It affirms the home produced by a community of language, culture, and customs, and in doing so, it repels exile and fights to avert its ravages." (176) While Said's definition of nationalism emphasizes "cultural intimacy," Rejai's definition emphasizes the country as a project of state creation. Nationalism is one form of identity that assures oneself of the presence of one's home, whether actual or imagined. Similarly, Rejai et al. (141) state that "nationalism refers to an awareness of membership in a nation (potential or actual), together with a desire to achieve, maintain, and perpetuate that nation's identity, integrity, and prosperity."

Following Hout's and Boym's ideas, we argue in our dissertation, with the help of the selected novels, against emphasizing the dichotomy between nation as a political aim and exile as an alienated condition from the nation while reading Middle Eastern migrant literature. Instead of reading a novel as an act of either advocating or rejecting the nation or nationalism as a political cause or a national project—or even as an act of rewriting a nation, as postcolonial critics have claimed—I will clarify and highlight

aspects of "cultural intimacy" ( 42) as the novelist's human engagement with the idea of the nation as a home, people, and a compilation of early memories.

The change from exile to migrant literature "confronts this binary logic by emphasizing movement and the mixing of cultures, races, and languages. "The characters' world is no longer conceptualized as 'here' and 'there'(Mardorossian 17). We agree with Mardorossian that the migrant oscillates between the two places and, in fact, resists seeing them as separate, polarized entities from the start. The novel examined show that the concept of home is no longer limited to a geographical location or site, or even a culture or set of customs. The concept of home is no longer stable or homogeneous, and neither is it regarded as desirable. In reality, the representation of "back home" journeys in the selected literature frequently reveals the novelists' distrust of the fixity of the concept of home.

## **5.The literature of Lebanese diaspora**

The importance of Lebanon's civil war (1975–1990) on this writing cannot be overstated; it has inspired writers in the Diaspora to "respond artistically, in a variety of genres, to the destruction of lives, families, institutions, and infrastructure." Narrating the conflict and its consequences is a responsibility shared by both fact-based historical interpretations and fiction. Thus, this literature provides a historical archive that seeks to preserve and reflect on one of Lebanon's dramatic chapters in history while combating "amnesia." Literature about Lebanon produced in this Diaspora seeks to shape and correct perceptions of the nation's history, at least in part, by bringing its members' irksome experiences of displacement to light.

Emigrants fled the Arab continent between the nineteenth and third decades of the twentieth century for political, economic, and cultural reasons (Elad-Bouskila 41). The literature of these emigrants became known as diaspora literature or "Adab al-Mahjar" (41). In the 1950s, additional Arab migrants moved out of the Arab world to countries in the West for similar reasons, as well as rising dissatisfaction with their own home countries' limited freedom (42). The Lebanese diaspora, for example, emerged throughout these two phases of migration. Between 1898 and 1914, 100,000 Lebanese citizens departed from the Lebanese state. During the civil war between 1975 and 1990, 274,000 Lebanese people relocated to countries other than Lebanon. The movement between the two primary stages never halted (Humphrey 35). Today, "some of Lebanon's most influential literary figures [are known to have] lived their adult lives and produced the majority of their works outside their native land" (Manganaro 374). In addition to the substantial Lebanese migrant population, the Palestinian Nakbah of 1948 and the Anglo-American war in Iraq in 2003 resulted in the two largest waves of migration from the Arab Middle East (Marfleet 397). More than four million Iraqis were made refugees as a direct result of the invasion (Sadek 43), and the circumstances in Iraq do not make repatriation a safe choice (Amos), while roughly half of the Palestinian population was made refugees after 1948 (Peteet 168).

Belonging to the more complicated 'exilic' Lebanese female writers adds a lot of weight to the problems of displacement, nostalgia, and identity crisis that Nada Awar Jarrar raises in her writings. According to Syrine C. Hout, a professor of English and comparative literature at the American University of Beirut, there has been a rise in "a full-fledged branch of Lebanese exilic (mahjar) literature" (190). Despite the social and

political peculiarities of the Lebanese environment, these female Anglophone and Francophone writers elicit a resounding response from universal readers. They assist various readers in accessing the horrific experiences of women who have long been regarded as marginalized in a marginalized section of the world. They use the act of writing to make others aware, and they are read all over the world.

At this point, it is critical to discuss the many classifications of literature based on the way of departure from the native nation. Although the selected book was written by migrant under various conditions, they are frequently described as exile literature or diaspora literature. Such a term is deceptive; the word exile carries with it ideas of force and misery that the phrase diaspora does not. Because diaspora and exile derive their meanings from diverse historical conditions, using them interchangeably undermines their differences. Both phrases are concerned with how the home is perceived outside of its own country. However, in a world that is experiencing rapid and dramatic changes in terms of migration and communication, these words appear to have lost contact with their original meanings and are now used to refer to the experience of migration in general.

Despite the fact that the novel is set outside of Lebanon, Hout identifies it as diasporic rather than exilic. In this context, diasporic literature refers to a novel written by an "exile" whose writings reflect a preoccupation with the adaptation aspect in the new country rather than the pain associated with longing for the home country, as well as an active investment in the homing process in the new location (190). In other words, Hout contends that, whereas exilic literature (recalling Said's definition of exile) can be identified thematically through the writers' fixation on the past with a dominant tinge of nostalgia, diasporic literature is identified thematically through the absence of a longing

for the home country and a vision that balances the past and the future. In this regard, unlike exilic writing, diasporic literature offers reconciliation and acceptance of both new and old settings.

Exile and diaspora are closely related concepts. In comparison to the concept of exile, the term diaspora is thought to imply more control over the process that decides migrants' departure. "That is, one must acknowledge the difference between the personal, economic, social, and political circumstances of, say, Henry James or Ezra Pound and, say, Richard Wright or Ngugi wa Thiongo," says Israel (13). According to Clifford (310), the term diaspora describes a "loosely coherent adaptive constellation of responses to dwelling in displacement. "When discussing the language differences between the terms diaspora and exile, Israel emphasizes this point. While exile contains both an element of force and a sense of progress, diaspora "indicates the dispersal or scattering of a body of people from their traditional home across foreign lands; yet, like the agricultural sowing of seeds from which the word comes to us (from the Greek *speirein*), it also suggests an anticipation of root-taking and eventual growth" (Israel 1). To write about the predicament of displacement between exile and diaspora in this framework is to accept the claim that exile denotes "the existential stability of the individual and the nation" and diaspora denotes "the claims put forth for a migrancy that reroutes or revises them" (1). In this sense, displacement is being theorized; it no longer merely refers to the misery of being alienated in a particular place, but also to one way of perceiving place. Our goal is to work within the scope of these discussions.

We plan to investigate the complexities of writing about home at a geographical distance from the nation of origin in the history of the contemporary Arab Middle East

through a discussion of home in the selected novel. We contend that people do not easily identify with a single migratory position; rather, they change fluidly between multiple migration experiences. Along the same lines, Hammid Shahidian explains that "exiles can become immigrants, just as circumstances can make the latter exiles" (71–72). The experience of displacement forces the migrant to construct a home in the shadow of these fragile identities of migration, where displays of national belonging can no longer be seen in absolute terms.

## **6. The Lebanese migrant writers**

Lebanese civil war, which lasted from 1975 to 1990, forced hundreds of thousands of Lebanese civilians to flee, many of whom are still writing about their experiences. Jumana Bayeh delivers an important and significant analysis of Lebanese diaspora literature. The exhibition focuses on novels and writings created in the aftermath of Lebanon's protracted civil war. At this point, it is crucial to address some of the concerns leveled at this theoretical overvaluation of the site of migration. Bhabha's most striking assertion is that migrant writers at this location have the potential to reinvent the concept of the contemporary nation due to their position outside the control of nation-states (37). Many critics object to the requirement of a consistent depiction by any writer who is deemed a migrant. In short, they reject the assumption that all migrant writers, regardless of their individual or collective backgrounds, would challenge traditional notions of identity. Caroline Nagel notes that in actuality, immigrants prefer to adhere to one another as a group with a similar background, so that "there is little indication that culture itself is contested" (252) in the actual site of migration. In other words, even while they live away from the real land of their home nation, many migrants attempt to

form relationships that preserve ancient customs and values. Culture is not contested in the new location; rather, there is evidence that the culture of the original home country is recreated at the new distinction. "The problem with much diaspora literature, however, is that it fails to acknowledge that diasporas can also reproduce the essentialized notions of place and identity that they are supposed to transgress," says Sean Carter ( 54). Indeed, many diaspora communities may be involved in asserting the very conceptions of national identities that they are expected to reconstruct.

In a similar vein, Aijaz Ahmad contends that postcolonial thinkers have offered an oversimplified image of the migrant. He criticizes Bhabha's prioritization of some works depending on the travel status of their authors. He also dismisses Bhabha's claim that all migrants are capable of bringing about the predicted revision of the nation-state. Both Ahmad and Smith criticize the unrealistic description of all migrant writers as persons whose presence in nations other than their original home countries necessarily signals an escape from "state control" ( 245). Ahmad adds that because there is such a vast range of migration experiences, we cannot speak of refugees, immigrants, political exiles, and their variants as a single cohesive entity ( 86). He contends that immigration itself contains contradictions: "Many have been propelled by need, while others have been driven away by persecution; for some, there truly is no longer a home to return to; in many cases, need and ambition have become ambiguously and inextricably linked" .He criticizes the "image of 'theorist' as 'traveler,' as well as literary production itself as a ruse of immigration, of traveling lightly" (86).

Others believe that celebrating a metaphor for migration harms the term itself. They underline the gap that exists between the famed migrant writer and the actual figure

of the migrant, which includes immigrants, refugees, and other displaced people. For the majority of the world's citizens, migration is a "terrifying option" (Smith 246), with continual reminders of required identity documents and sufficient cash. These authors, including Aijaz Ahmad, Michael Hanne, Andrew Smith, Graham Huggan, Peter Van Der Veer, and Rudolphus Teeuwen, argue that the symbolic migrant should not be celebrated at the expense of the actual migrants.

The many depictions of home and country that Hout continued to bring out in Lebanese novels produced by Lebanese writers abroad from Lebanon reflected the diverse realities of the Lebanese diaspora. These migrant writers, who share Lebanon as a country of origin, do not share the same experience of Lebanon or of living in exile. Their perceptions of home and their attachment to the Lebanese country differ. These variances stem from a variety of factors that extend well beyond the literary text, such as the history of Lebanese migration, the composition of Lebanese demography, and the many individual influences on literary expression and language. On the differences amongst the Lebanese diaspora, Michael Humphrey asks:

So what constitutes the Lebanese diaspora? Is there a Lebanese diaspora nostalgic for home? Do those who identify as Lebanese in the diaspora share the same imagined homeland? Is the idea of the concept of the Lebanese diaspora just too historically, culturally and politically diverse to be of much use? To what extent does diaspora continue to shape by [sic]transnational nationalist polities after the war? (34).

Indeed, the number of novels written about the Lebanese civil war experience, whether in Lebanon or abroad, stands in stark contrast to the state's policy of dismissal and forgetfulness, which preferred approaching the postwar era as a blank slate, with as little official discussion of responsibility for incrimination, vilification, or victimization as possible; waving the banner of "no victor, no vanquished" (Haugbolle 193); and dismissing the war's at. Indeed, Haugbolle says that Lebanese society was so reluctant to confront the civil war that the first attempts to hold a public debate on it did not occur until the mid-1990s (192). This hesitation was due to a combination of "legal, political, and sociopsychological factors" (193). This attitude regarding the war permeated from the state and societal levels onto Beirut's streets, where the signs of conflict mostly vanished due to restoration initiatives that supported the elimination of the war episode from national history. As Manganaro pointed out, they became part of a larger wave of migration that shaped Lebanese hyphenated identities in many Western countries. These authors write in a number of languages, including Arabic (Hanan al-Shaykh), French (Andrée Chedid), German (Jusuf Naoum), and English (Patricia Sarafian Ward, Rawi Hage, and others). During the early phases of the war, Lebanese novelists such as Hoda Barakat, Elias Khoury Hassan Daoud, and Rashid al-Daif were among the first to write about the experience of civil war (Sarkis 132). These were the Lebanese writers who lived and wrote about the war as it unfolded on Lebanese land and who, after the conflict ended, had come to see the quiet that greeted any mention of the war in Lebanon.

## **Chapter two**

### **Images of Home in Somewhere, Home**

The second chapter of this dissertation is solely descriptive; it is a biography of Nada Awar Jarrar. The first section of this chapter addresses how memory, home, and belonging are conveyed in Nada Awar Jarrar's *Somewhere, Home* through the different experiences of the characters, particularly the protagonists. It clarifies The characters' experiences of migration and subjection as a result of their captivity Furthermore, this chapter discusses the various impacts of displacement and oppression, such as fear, loss, expulsion, inbetweenness, and non-belonging. This chapter also looks at displacement fluctuations . The last issue to consider is what home means to Aida, Maysa, and Salwa.

#### **1.Nada Awar Jarrar and the Novel Somewhere ,HOME**

When we talk about Nada Awar Jarrar's biography, and according to the Educational Magazine Encyclopedia ,Nada Awar Jarrar is a Lebanese novelist who was born and raised in Beirut, where she still lives with her husband, Bassem, and their daughter, Zeina. However, when Israel attacked Beirut in July 2006, she and her family were forced to flee into the mountains in search of a safer place to live. The relocation is terrifying for family members, both within the country and those living overseas or traveling. War entails rationing, insufficient supplies of essential items, concerns about access to medication, and unreliable power sources. The family is faced with a never-ending series of options regarding whether to stay in their mountain community or cross the border into Syria. . Jarrar is also forced to think about the previous conflict, which

occurred in 1975. She had been out of the country at the time, a schoolgirl visiting England with family, and would not be able to return for many years. Will they be able to return home if they leave again? Jarrar recalls her sentiments the first night after the fighting began in an essay for the London Times Online: "All I can focus on as I wait for sleep is my anger at Hezbollah for making the decision to go to war without consulting anyone else in the country."

Jarrar's experiences as a child during the civil war and as an adult confronted with even more warfare have shaped her perceptions as a writer(Farah 6). In 2004, her first novel, *Somewhere, Home*, received the Commonwealth Best First Book Award for Southeast Asia and the South Pacific. *Dreams of Water*, her second novel, was written in the midst of the current battle. The story follows Aneesa, a Lebanese girl whose brother has vanished, most likely as a result of the war and violence. Aneesa flees to London, unsure of her safety, yet her links to Lebanon remain strong even thousands of miles away. She gets involved with another refugee and eventually returns to Beirut. There are major themes of family relationships and loss, as well as the bewilderment that comes with moving to a nation that is so different from one's regular surroundings. According to a critic for the Bridlington Free Press Online, "Written in a non-linear style with short, austere prose, 'Dreams of Water' both irritates and captivates," criticizing the time leaps between sections. However, the reviewer went on to say that the work eventually settles into a "haunting paean," focusing on the triumvirate of tragedy that haunts Lebanon and other parts of the Middle East: bewilderment from constant loss, "the damage of war, and the accidental trauma caused by faith." Elinor Cook observed the disconnected aspect of the narrative structure in a New Statesman review, concluding that "this is a haunting,

impressionistic portrayal of exile, but its vague contours create a blurred, unsatisfying whole."(Ait Idir 356).

This novella is thoroughly embedded within the framework of Lebanese Civil War literature, and it explores the lives of three displaced women in search of a sense of identity and belonging. As a female-centered story, Jarrar's novella is divided into three parts, each of which tells the story of a separate female protagonist independently of the others. Maysa, whose husband refuses to accompany her to the highlands, flees Beirut as the Civil War breaks out to return to her grandparents' house in a Mount Lebanon village where she spent her childhood. There, she begins to collect the stories of other female members of her family. The second narrative is about Aida, who returns to the West after spending a long time there. Amou Mohammed, a Palestinian refugee who was like a father to her as a child, returns to look for her. Her devotion to this Palestinian refugee is most visible in her fascination with prewar Beirut memories. The final narrative is about Salwa, an elderly woman who recalls her life from a hospital bed in Australia, surrounded by her children. Although the three stories are unrelated, the unifying element in Jarrar's novella is a deserted rural house in Mount Lebanon; it is either the house of birth or childhood. The three stories work together to remember history by delving into the lives of individuals, primarily women, who underwent traumatic experiences during the conflict. Unlike previous novels that analyze and glorify the exploits of male migrants during wartime, this one emphasizes the exile and misery that women left behind must endure as a result of war. The book is broken into three tales. Each depicts the unique journey of a woman and her relationship to her surroundings. Each narrative follows the main female characters as they strive to reconcile their past and present. The novel

depicts these women's journeys through memory, bereavement, exile, and a sense of longing colored by fleeting moments of bliss and a desperate want to belong. Women in Islamic History, War, and Exile Women have played an essential role in combat throughout Arab and Islamic history.

Theirs is a world of memory, grief, exile, and war, tinged with fleeting moments of bliss and a yearning need to belong "[t]omorrow."I'll pack my belongings and hope to flee once more, hoping to locate you in that spot where my soul's secrets remain, somewhere where there is no further to go, somewhere home" (Jarrar 101). Thus, the final sentence of *Aida*, one of Jarrar's protagonists, summarizes the protagonists' desperate desire to belong and fit in. The novel expertly combines time and geography to reflect the book's core themes of memory and home. *Somewhere, Home* is broken into three sections, each of which focuses on a different heroine's attempt to reconcile with her present, her history, and, eventually, herself. This narrative technique encourages the reader to piece together the stories and analyze the war from several viewpoints, deconstructing the one-dimensional view of battle. As Jean Said Makdisi stated in his work "Beirut Fragments: A War Memoir":

Memory is the last gasp of life...Here in this sea of despair and waste and sadness that is Beirut, events call up moments that flash out of my past and interpret the present. I am led by them through a corridor of mirrors into which I have wandered, looking for understanding. Impelled by my own private agony as I flail against the overwhelming and pitiless force of

things around me, I am brought up short sometimes by the reflection and sometimes by the reality. I cannot always tell which( 97)

Violence engulfed everyday life during the Civil War years. Innocent civilians were subjected to irrational waves of mass violence. Mass murder, torture, kidnapping, random bombings, and other forms of violence were used. Assassination on the basis of people's sectarian identities. In her study, Celine Righi estimates the number of victims. What is commonly referred to as the Lebanese Civil War is a series of power struggles between competing religious and political Lebanese voices, as well as external factors (1975-1990). Each sect strives to maintain its power and autonomy by enacting its own laws and establishing its own schools and societal cleavages as 'apparatuses' to its own ideologies, and then tries to shape Lebanon's present and future by imposing its visions on others. Lebanon becomes a platform for long periods of destruction and brief periods of revival.

The first section of the novel begins with the story of Maysa, a pregnant Lebanese woman who returns to her ancestral home to give birth to her child. She abandons her husband and remains alone in the large house, attempting to sense the spirit of her grandmother had lived there for many years. This entire chapter is broken into sections that detail all of the important female figures in the heroine Maysa's life, including her mother, grandmother, and aunt. The chapter depicts the sense of longing and exile that each woman feels on her own. Maysa's sense of alienation and exile compels her to return to the only spot where her grandma managed to keep the whole thing together. She tries to feel her grandmother's strength and power as she conceives

her child inside her womb. She tells her husband that she is moving to the mountain village because she is afraid of the war and what it might do to her and the baby, but Wadih, her husband, knows that her reasons for returning to that house are more complex.

Maysa seeks the sense of security that one feels at home, and she is looking for it in that house. She is looking for a place where she can feel at ease. The desire to belong to one's home is vividly described in the lines where Maysa considers her child and says,

" To comfort myself I think that my child will be different from the rest. She will have my dark hair, the sultry green eyes of her father and her skin will glow somewhere between gold and olive. I shall call her Yasmeena and dress her in shades of blue and yellow, and she will grow up to recognize the scents of pine and gorse just like her mother". (jarrar 8)

Alia's story was unlike that of any other woman during her time period. Alia married at the age of nineteen, and her husband Ameen worked in Africa, leaving her to care for herself, the children, and the large house. There was always a feeling of Alia longing to see her husband and tell him how much she needed him and his care, but she never did. When Alia's children are saved from the collapse of the school building in one section of the novel, she feels vulnerable and helpless. She asks the village priest to write a letter to her husband in which she expresses her love for him, but she later confesses. She informs her daughter, Saeeda, that she did not send the letter. Alia and Maysa have a spiritual connection that allows one to draw strength from the other. The power of war and exile is described by the author in terms of what it can do to a person in the situation.

Alia lives in exile in her own home, away from her husband. 'I wrote him a letter once, asking him to come home,' she said with a weak smile.

'It was after the two older boys were hurt when the school collapsed over them.' She shook her head and looked past Saeeda. 'I never sent it.' Why didn't you let him know you needed him, mother?' Saeeda wanted to ask. ( 41)

In this context, the unsent letter becomes a metaphor for lost contact during conflict, occupying the liminal area between the urge to connect and the fear of erasure. She was a single mother who had no choice but to be strong for her children. Her spouse was working for them abroad, and war had driven him away from home in quest of a better opportunity. The war had also separated her from her spouse and her children from their father. This was true not only then, but also in many regions of the Arab world that the conflict has obscured with its gloomy shadows. Alia is perplexed about her husband's facial traits in one section of the tale. And try as I might, Ameen, even deep in the night when I am in bed and restless,

" I cannot see your face; your features, fine and grave, escape me. Are his eyes round or almond-shaped? I ask myself". ( 23)

Alia is curious about her husband's facial features because he is constantly away and she barely has time to spend with him. The preceding passage demonstrates how oblivion becomes an internalized condition during wartime, resulting in absences and interruptions. These minor details make a big difference.

Exile can also cause a lot of pain. Maysa recalls the strength Alia once brought into this old house and tries to feel it again, but all that remains are shadows: This house, this old, dilapidated house, was once a castle, alive and spilling over with energy. My grandmother sat in a wooden-backed chair at the southern window,

"watching for the last of her children running home from school, and now there are shadows where she has been, shadows without sunlight, clouding my vision, filling me with fear." (9)

Maysa appears overly concerned about where she will deliver her baby girl in the first part of the novel, and when she eventually decides to return to the big family house, she refuses to leave until she feels she has finally gained the strength to carry on herself. Relying on the recollections of the women in her family. When she returns to see her husband and daughter at the end, he asks if she's had enough of 'the mountain now?' and she asks, 'How did you know?' (72). Her husband inquires as to whether she is prepared to return to her real family and leave her family's memories behind.

The second section of the narrative begins with Aida's story and her struggle with the guilt of coming home. Aida leaves Lebanon with her family as an adolescent, telling Amu Mohammed, a father-like figure whom she adores, that she would return someday. Then he lifted both his hands above his head and waved to the cars as they drove away. Aida put her head out the window and shouted to him. 'I'll be back, Amou Mohammed. I promise I'll be back.' (jarrar 78). And when she learns of his death years later through a phone call, she is so overcome with grief that she begins to see Amou

Mohammed's soul, which continues to draw her back as she had promised. She turned to look at him, his handsome face and slim frame breathing beside her, and simply shook her head. They sat together until the sun began to fade and before he left he asked her, 'When are you coming home?' ( 80) .

Going back, however, becomes a pipe dream as the country's situation worsens due to war, and Aida and her sisters grow up away from home, embracing Europe as their new home. Aida feels guilty when she learns of Amu Mohammed's death because she could not prevent it. Keep her promise to return to her homeland. Aida's complaints to the ghost of Amou Mohammed , "I'm lonely here", "I feel so sad most of the time. It's as if the darkness will never leave me. I miss the light from home", and Sara's words, "I do know that you've never been happy here " prove that Aida feels that her day-to-day life in exile is a parenthetical period ( 101, 106, 108).She fantasizes about her alternative life if she had remained in Lebanon as a married woman with her former friend. Mark, "if it hadn't been for the war" (104).because of her conjuring of Amou Mohammed with his query "when are you coming home?" is a reminder of her longing to her land (jarrar 80).As a result, her decision to return coincides with the disappearance of Amou Mohammed's ghost.

In her last encounter with Amou Mohammed's ghost, who acts as her subconscious, he warns her that things have changed in Lebanon since the war. She ignored the warning until her arrival in post-war Japan. Beirut. The constant movement, the deafening noise in the airport, and the shabby dusty streets stunned her and filled her with doubts. She can't find anything from the window of her parents' house, where she grew up. She remembered seeing traces of Beirut. She can't find the old Beirut she

wandered along the Corniche with Amou Mohammed looking at the Raouche Rock, but she can see the scars of long years of war: of anti-crafts rockets being fired between neighborhoods, of people being dragged from their homes and dumped into mass graves half alive, of militias turned into protection mafias and of an absence of mercy in people's hearts (105).

Aida adopts an unconsciously critical attitude toward everything, particularly the fact that she cannot find her past memories that define her and cannot reach Amou Mohammed's ghost in post-war Beirut. When Aida pays a visit to Amou Mohammed's wife, the woman, says nothing about her husband's memories, as if telling Aida to let go of the unattainable past and move on with her life. Aida, on the other hand, continues to look for Amou Mohammed. Aida, like Maysa before her, is still tracing the illusion of the past by drawing parallels between the gone past and the unacceptable present. Their nostalgic memories keep them from following Yasmeena's steps to self-awareness and understanding.

Endorsing culture and keeping a true identity is another challenge that many people face with their children, particularly those born or raised in the West. IN the minds of many people, incorporating cultural, traditional, and religious values becomes challenging. These youngsters begin to acquire Western cultures, which can be a difficult issue for parents to deal with at times. This also creates a traditional divide between parents who have experienced exile and understand the value of home, and their children who have adopted the other culture and traditions and are quite content with it, not understanding why their parents are so concerned. When, in the third section of the novel, When old Salwa is on her hospital bed in the third part of the novel, she recalls how she

got married at a young age and had to leave her homeland, Lebanon, all of a sudden, leaving behind her mother and sister, which creates a fear in her mind that later comes out when her son Richard tells her that her grandson Nabil wants to stay with her and leave Lebanon:

‘You’re going to help him abandon his home?’

‘Nabil will be with us. We all love him and he’s happy being here. ’I shake my head and reach for Richard’s arm. ‘You mustn’t let this happen, Richard,

please. Promise me you won’t, dear. Promise you’ll send him back where he

belongs.’(192).

Salwa is concerned that Nabil will leave his home and become immersed in Western cultures, eventually forgetting his homeland and his values. Salwa's children grow up enamored with Western culture, with no love or attachment to their actual home. Salwa had previously. She left her home and moved to a foreign country, where she tried but failed to find a sense of belonging. She does not want her children and grandchildren to go through the same thing. Salwa's father abandoned her when she was a child, and her longing for him becomes a metaphor for exile. She misses the sense of security that comes from being in the presence of one's father. Salwa has felt the agony of exile more than once in her life. Salwa suffers from the effects of exile as a result of her father's death, her marriage to an older man, and her departure from the country and her parents' home, which contain all of her childhood memories by referring to Loomba work "colonialism post colonialism" :

The agony of being separated from her children is also a form of exile she endures in her old age .

For people who have gone through the same exile experience, the common feeling of being at home again is quite normal. Aida felt the same comfort and homeliness that Maysa had sought out in the mountain house. When Aida later tells Kameel, Her doctor friend suggested that she open a nursery in that house. Telling her what made her think someone would so easily give her home away. A home is filled with memories of love and family, and it is difficult for Kameel, a person who has witnessed the years of war in his country, to give away his home. Kameel 'It's always like this,' says the respondent.

Many women in history have demonstrated that they are equal participants in wars and battles; however, women have also suffered rape, violence, detention, and exile as a result of wars. Because of this, many women were forced to work in order to support their families financially. Because of the death of their husbands or fathers, or because they left or fled the country in search of a better life. Almost all of the female characters in the novel suffered from the same cause. They were all connected to one another in some way because they all felt the same longing for home. They are all linked by the agony of exile and the desire to belong. Each suffers in a different way, but they remain connected. In a nutshell, The author has written the story's narration in such a way that all of the characters appear to be linked to one central point, which is the mountain house. By the end of the novel, Salwa admits that the house in the picture is not her own, but it just looks so familiar. To summarize, this familiarity is the common sensation of living in

exile away from one's home that connects all of the women in the story, and the house becomes the door through which they will be set free someday.

## **2.search for home**

The importance of the search for home as a physical structure is not to be overlooked in Jarrar's story. Throughout the narrative, Jarrar employs a physical house to represent Lebanon. Each of the three stories takes us to the original big village home. With its various chambers, enticing perfumed herb-planted garden, and lengthy history on Mount Lebanon, where Lebanon's history began, it serves as a traditional personification of the national homeland. Homes as physical residences appear frequently in the story, and Jarrar goes to great efforts to describe them. According to Maysa and Aida, the old village house is made up of "four pointed arches...and a red brick rooftop slanted evenly upon them" (27-140). All physical dwellings in the story, with the exception of Amou Mohammed's home in the refugee camp, appear to be bereft of anything, in contrast to the village house.

### **2.1.Maysa's perspective**

Maysa describes the Beirut flat when she travels to see her husband and daughter at Yasmeena's request:

The apartment is uncluttered. I see Wadih's touch in its spareness, functional pieces outlined in pace. He leads me to a dark green sofa that is pushed against the white living-room wall. There is a glass coffee table in front of it and a squat off-white

lamp on the floor by its side. The windows are curtainless and there is no sign of Yasmineena's happy clutter here (76).

The apartment's description, which comes at the end of the first portion of the story, is that of a still and frozen vision, purely utilitarian. This cold depiction of the Beirut apartment contrasts with a considerably warmer description of the country cottage. It took into account the surrounding mountains and trees (4-5) and intertwines the description with family history and tales passed down through generations. Maysa's description of the village house is full of life, with surrounding pine trees, wild thyme, fig trees, and grapevines. Her depiction of the inside of the house necessitates an explanation of the complete family tree. Maysa recalls the process of accumulation of the objects inside that belonged to different people; she takes note of the furniture and the way it came to the house, such as the Persian carpet and an oak dressing table that belonged to her mother and grandmother. Every object in the house is a memory, actual or imagined, and develops a sense of personal belonging to the location. The house is already personalized in reference to her, with excessive use of the possessive pronoun: "belonged to my mother Leila" or "my grandmother's oak dressing table" (5). Personalization like this is still lacking in the "uncluttered" (76) Beirut apartment.

However, as important as the house is in cultivating her sense of belonging, Maysa's lone presence in the house generated anxiety in her, as she states:

This house, this old, dilapidated house, was once a castle, alive and spilling over with energy. My grandmother sat in a wooden-backed chair at the southern window, watching for the last of her children running home from school, and now there are

shadows where she has been, shadows without sunlight, clouding my vision, filling me with fear (10).

Maysa's resettling in the ancient family's home needs an imagination of its history as she walks about its rooms, where her grandparents and uncle formerly lived, ate, slept, and lived. This history oscillates between her grandma, mother, and aunt. She imagines and analyzes each of these women's encounters with this house. Maysa imagines Alia caring for the house by decorating it and making it a home, and she recalls how her grandmother, as a new bride, "placed seashells and colored stones on window ledges and embroidered tiny flowers wherever she could: on bed linen and tablecloths, and even on the small cloth sack used for making yoghurt cheese" (16). She imagines her grandmother's displeasure with raising a family alone in the absence of her husband in Africa. In contrast, her aunt, who traveled between two residences with an absent husband and an absent father, saw the house as a source of frustration and unmet dreams. Despite her regular care for the garden and planting perfumed herbs that entice guests to the property, Saeeda's existence in the mansion is filled with disappointments. Despite her regular care for the garden and planting perfumed herbs that entice guests to the property, Saeeda's existence in the mansion is filled with disappointments.

Leila, who lived abroad and met her future husband in the house and was first estranged by the language barrier, contrasts the weight of memories in the old village house with the weightlessness of her home in Virginia. Also, Maysa has Leila remark on the foreboding grandeur of the home from the outside (51), yet on the inside, the mansion exhibits evidence of wear and tear through the use of terms such as fading colors, slightly scuffed floors, and settled air beneath the ceiling. These are traces of a rich history, in

stark contrast to Leila's home in Virginia, which is "without memories, without a stirring weighted past" (52).

Maysa's mind wanders between the various interactions these three women had with the old village house. Maysa's eventual departure from the old house, packing so little and moving to Beirut, reflects her desire to be free of the burden of memories. Jarrar's reconstruction of the history of the old house, thanks to Maysa and her journal, changes the perspective of the house and, by extension, Lebanon as an ideal home.

## **2.2.Aida's perspective**

Aida sees the old village house as her refuge after a long trek to the village. It is regarded as a haven from the heat where she can rest her weary soul. The description of the house is also offered as a contrast to the apartment in Europe, about which we only know that it is "furnished" (101), with no reference to any investment to make it a home.

The same heavy weight of memories drives Aida back to Lebanon in search of resolution, serenity, and fulfillment. Aida believes she has found the answers she was looking for when she returned from Europe. Jarrar describes Aida's unexpected arrival on Mount Lebanon by saying:

She walked, her arms swinging, her feet crushing the dirt and pebbles underneath, and became aware of the sound of crickets. The road eventually veered to the right, towards the village main street. Aida turned left onto an unpaved road that led her further up and away from the Centre of the town. When she began to feel the heat, the sun beating down on her head and shoulders, she decided to find some shade to

rest in. She found herself standing in the dusty courtyard of an old stone house. It had a red brick roof and four pointed arches that lined the edges of its porch. The front door, windows and shutters were painted a rich green, as was the balustrade, which was rusty in places (140).

Maysa's description of the old house, on the other hand, is startlingly comparable to Amou Mohammed's refugee home. Aida recalls her early visit to the man who "had the ability to turn hell into heaven just by being there" (98).

They stepped into a small courtyard where leafy plants grew out of large tins filled with dirt, the ground had been swept clean and a sudden stillness filled the air. To the right of a low dividing wall Aida noticed a sink and a toilet behind a wooden door that had been left slightly ajar. The confusion they had encountered when they first entered the camp seemed very far away...[His]room was crowded with things and people....There were large embroidered cushions on the carpeted floor and what was clearly bedding for half a dozen people piled high in one corner. A curtain separated one end of the room from the rest. Although Aida had felt a sudden shaft of light when she first entered, she realized that only one bare light bulb hung from the ceiling (96).

It's possible that Jarrar was attempting to paint Aida's character as one for whom home was a refuge from hardships, and thus she was fond of both the old house in the village, which she encountered after a tiring journey in the heat, and Amou Mohammed's house in the refugee camp, where Palestinians escaped from neighboring Palestine over the years. Both houses are appealing because of the

security they provide from the outside world, as ill-suited and unfitting the description may be in the case of the refugee camp. It is more likely that Jarrar is referring to the false promise of such havens. Palestinian refugee camps have some of the worst circumstances in the world; even now, some of them remain in Beirut, serving as persistent reminders of a people abandoned, neglected, and sacrificed by surrounding neighboring countries.

Aida lost interest in her Beirut flat after discovering the old village house and sought a home that matched and embodied what she recalled from her childhood. She quickly came up with the concept of converting the house into a nursery school where she could work and educate children in the village. Kameel, who reminded her of the division between insiders and outsiders in Lebanon, destroyed her goal of fulfillment. Aida was reminded that she could not claim Lebanon as her home because she left during the civil war when she was 17 years old. Aida eventually decided to leave Lebanon in search of a new home where she might reconnect with Amou Mohammed. Jarrar's image contrasts with Maysa's.

### **2.3.Salwa's perspective**

The mansion on Mount Lebanon also serves as a memory repository in the stories of the other protagonists. Salwa's representation of her birthplace is loaded with visions from the past. When her father determines that her family should leave home in quest of education, employment, and a better life in diaspora, her mother cries, 'We can't leave. This is our town, our home. ' Why would we want to go somewhere else?'(Adam1).Salwa's mother describes the family's strong commitment to their home,

which serves as a constant reference point for their individual and communal identities. Gaston Bachelard agrees, stating that "our house is our corner of the world [...] it is our first universe, a real cosmos in every sense of the word" (Gaston 4). Going back to Mount Lebanon with May to visit the abandoned country house, Salwa's memories of it are tinged with ambiguity and confusion; the house is no longer the same, and it has experienced many modifications, as previously depicted. Salwa declares in front of the house:

“We are facing the house I am surprised by the how insignificant and unattractive it looks [...] ‘Even during my last trip when Mathilde and the children were still here...it was different then.’ May puts her hand on my shoulder. ‘Houses are like that, Mum,’ she says quietly. ‘They need to have people in them to stay alive’”(191).

Salwa considers the house to be insignificant and unappealing because it has altered her memories. People, as her daughter May indicates, are what give houses life, and the house was alive when the family lived in it. May's remarks imply that the house is a place of family and communal memory.

Photographs also play a role in the stories of the other protagonists. When Salwa's grandson, Nabil, returns to Australia from Lebanon, he brings with him a lot of images of the family and the old Mount Lebanon residence. At this point in the novel, Salwa is in a nursing home in Australia and is on the edge of death. Looking over these images with

her grandson provides her with solace and comfort because they remind her of her past, family members, and home. By looking at these images, she is able to give meaning and perspective to her past, present, and future grandson. Because images allow her to reflect on herself, they give her a platform to negotiate and reconcile her identity and belonging.

Despite the fact that she was forced to leave Lebanon, she was able to find new houses in different cities, which she toured with her family. What irritates Salwa is not the elusive search for home, but the perpetual separation from loved ones. Salwa's admission as an old woman on her bed in the nursing home that she has a "sense that life has better places to go" reveals her dissatisfaction with the way her life has gone. She insists that her grandson leave Australia and return to Lebanon to be reunited with his family, where he belongs, since "mothers and children must never be made to part" (200). when Salwa stumbles across the photo at the end of part three and recognizes the old house, she is unsure whether or not it is the same house from her youth. Because of Salwa's perspective toward housing, Salwa sees the old house in a less appealing light than both Maysa and Aida.

## Conclusion

One of the main concerns of postcolonial literature is the question of migration and its consequences on the subject. The issue of migration and its implications for the subject is one of the key issues in migrant writing. Using Nada Awar Jarrar's *Somewhere, Home* as a case study and *Migration in the Shadow of Post colonialism* as a theoretical framework, this study focuses on migration and its relationship to other themes such as home, memory, nostalgia, belonging, and displacement. Through the protagonists' coming-of-age stories: Maysa, Aida, and Salwa's coming-of-age story. Jarrar depicts the lives of the displaced.

The cause of the experience of exile in this novel is enslavement, which is a fairly widespread practice in the Middle East, particularly during the Lebanese civil war. It is a cultural crossroads where hierarchical suppression characterizes social ties and interactions.

After discussing the idea of what home means to each protagonist, it can be concluded that the story of Aida, Maysa and Salwa is the story of an Arab migrant. While coming of age, they unknowingly find themselves in psychological tensions and they find themselves in a journey for search about the real meaning of home and identity.

This dissertation has demonstrated that migration has shattering repercussions for the displaced based on a descriptive reading of *Somewhere, Home*. Psychological traumas plague the protagonists in their new setting. They are caught between the past and the present, between the memories of their parents' home and their new transcultural surroundings. They are hurt, banished, and lost, and they are always attempting to create a new identity to fit their new surroundings. They retain several identities as a result of displacement, depending on the new geographical and social context. As a result, their identities shift from static and fixed to fluid and ever-changing.

After examining the characters of the protagonists, Maysa, Aida, and Salwa, as well as the sequence of events that they had to endure, it is possible to infer that their stories are both those of displaced people and those of migrants. They inadvertently find themselves on a trip from a place that provides them a sense of security and belonging to a place that gives them a sense of in-betweenness and loss as they grow older.

Additionally, this research has demonstrated that *Somewhere, Home* is mostly a postcolonial novel not only on the level of its content but also in the level of its form. Jarrar uses an Arabic version of woman as migrant as well as an Arabic version of English to convey her postcolonial preoccupations. She also employs the strategy of narration to convey a multiple feelings.

This study will hopefully inspire future scholars to examine *Somewhere, Home* from the perspective of migration. It can give useful information about the negative effects of displacement on migrants. Furthermore, it can provide people with a valuable grasp of the Identity fluidity.

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