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Home and Identity in Randa Jarrar's A Map of Home

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Abstract

This dissertation aims to shed light on how Arab American author *Randa Jarrar* handles the concepts of *identity* and *home* in her semi-autobiographical coming of age novel *A Map of Home.* She gives a specific perspective of her country and what ancient Palestine means to her, in her portrayal of the lives of a diasporic Palestinian American family. The novel's protagonist describes her family's adversity while also reflecting on her own experience of traveling and experiencing different cultures**.** Using past-colonial and physical analytic theory, we apply two key methodologies to investigate and analyze the ideas of *"home"* and *"identity"* in this dissertation. Examining the role of home in defining identity and evaluating the connection between *"Home"* and *"memory"* are the goals of this dissertation. Presenting the Protagonists' cultural heritage, identity, and their surroundings at home affect them.

Key words: Home, Identity, Diaspora, Culture Identity, Memory.

List of Contents

Introduction

Texts written by Arab Americans are a component of Arab culture, American culture, and something that is continually forming. Arab-American authors express themselves through their writing by drawing on their identities as Arabs, Americans, and the identities created when these cultures collide. It is literature produced in English by American citizens of Arab ancestry. It is not the same as Arabic literature or that has been translated from Arabic. Thus, the creation of Arab-American literature written in English by the children and grandchildren of Arab immigrants can examine in order to gain a deeper understanding of the language utilize in this current genre: Arab American literature. The Arab-American book begin as a direct result of the modern Western novel, as well as the beneficial relationship of Arab immigrants with other ethnic groups in America**.** It influences by newly written Arab novels at the close of the nineteenth and beginning of the twentieth centuries. It is well known that the novels written in Arabic at the time influence by Western literature via the mainstream of the translation movement and the educational experiences of Arabs who study in America and Europe such as *Taha Hussein, Tawfiq al-Hakim, Mohammed Hussein Haikal, Naguib Mahfouz,* and others. The Arab-American novel arise at the close of the twentieth century, with *Diana Abu Jaber's* works regards the true beginning of the Arab-American novel. The political, social, and cultural realities of Arabs in America, as well as immigration, results in a distinct storytelling style. They move beyond typical storytelling genres to write novels, memoirs, biographies, and stories with stunning structure and style. They give various points of view base on their extensive experiences as Arabs in general and Arab-Americans in particular. In its existence and styles, the novel in Arab-American literature is unquestionably regards modern writing. Arab-American novels often address problems such as identity, anti-Arab racism, marginalization, immigration and refugee circumstances, nostalgia, and exile. They also highlight socioeconomic issues that Arab-American groups face, such as heterogeneity, generational

differences, oppression, stereotyping, social injustice, and anti-assimilationist attitudes. Furthermore, Arab-American books attempt to build reconciliation between Western and oriented cultures, as well as reconciliation between Western and Eastern culture and values, as well as the displacement of Palestinians, violence, and poverty in the Middle East. Many Arab-American writers, like *Mohja Khaf, Soheir Khashoggi, Laila Halaby, Diana Abu-Jaber*, and *Randa Jarrar*, find *homelessness, home, identity,* and the story of identity to be important topics to tackle. This shifting personality and the concept of identity see attractive traveling subjects as a continuous and never-ending process. As a result, personal identity and human ambition inextricably link to conceptions of *home*. *The Passing There* by *Mohja Kahf*, a Syrian American writer, is a prologue to *The Road Not Taken* by *Robert Frost,* in which *Kahf* discusses the sorrow of a divide identity, the pain of not belonging anywhere but being in between as an Arab American.

My brother knows this song:

How we have been running

To leap the gulch. between two worlds

Each with its claim.

Impossible for us to choose one over the other

And the passing there makes all the difference (Kahf).

The attempt to cross the gulch appears to be an eternal challenge of hyphenate identities**.** The poet seeks a sense of belonging, a safe and happy home. In the poetry, it is hard for an Arab American to pick one culture over another**.** Identity, sense of belonging, and the concept of home all intertwine, especially for hyphenate identities **.** Belonging and rootedness are important means of connecting with one's surroundings. However, finding a solution as the poet recommends is difficult for people who have no place or more than one place to call home**.** It is similar to what we will discuss in our dissertation, which uses *Randa Jarrar's A Map of*

Home as corpus; nevertheless, after reading it, we draw to its plot and devise a title that include all of the preceding works to analyse this novel, which is *Home and Identity in Map of Home. A Map of Home* is a biographical novel. The author portrays a rebellious girl, the daughter of a Palestinian father and a mother with Greek and Egyptian ancestors, similar to the author herself. The novel's plot takes the main character, a young woman named *Nidali*, to the United States, Egypt, and Kuwait. The girl born in Boston, Massachusetts, and became a citizen of the United States. She addressed her parents as *baba* and *mama*. *Nidali* is a Kuwaiti native who has absorbed the country's culture and traditions. After spending her adolescent years in Egypt, the girl learns of her mother's Egyptian ancestors. She feels her hometown in her heart and spirit as she travels from one country to another, adding, "Our people carry the homeland in their souls (Jarrar 9).

In the narrative, the girl presses by the Gulf War in Palestine, the traditions and customs of her new nation - the United States of America - as well as her conflict with her strict father, who has his own intentions for the daughter. *Nidali* travels to Egypt to stay with her sick grandfather, who grants her greater independence and freedom, in order to escape her tyrannical father and his dictatorial laws. The girl in Egypt falls in love with a boy named *Fakhr*. Relationships become the couple's first mental and sexual experiences. As a result, *Nidali* defies all of her father's limits and rules. Later on, the girl travels to the United States. The novel's relevance stems from the narrative's complexities. Our research guides by the following questions**:**

•What is the meaning of “Home” in A Map of Home? And, how the characters developed their Identity?

Also, we have a sub-questions, such as:

•How does one establish one's self and identity in the face of homelessness?

• How does Jarrar use the term of Culture in building her Protagonists in the novel?

Introduction

The protagonist of the novel offers a new dimension to the ongoing discussions and theories on diaspora by offering her own concept of home. As a diaspora person living between homes and identities, she finds her way *home* in the novel through a process of Awareness. The methodology that we use in this study is the psychoanalytic method. It applies in certain contexts to analyse particular characters, while the postcolonial approach invokes in addressing the Palestinian-Israeli territorial issue. Narratology as an interpretation model uses in deciphering the core of the Palestinian narratives. There are some previous researches found related to the study. The first *is Edward Said's book Out of place A Memoire* released in 24,1999. *Said's* compassionate and lyrical memoir explores his feelings of displacement in both his cultural setting and his family, revealing the roots of his intellectual, political, and personal unfolding. The book examines the same themes in *Jarrar's* novel; multiple cultures, diaspora, Homelessness. The second is an article journal titled *Home in Contemporary Arab American Literature: Randa Jarrar's A Map of Home* by *Esra Öztarhan* from Pamukkale University (2018). The same theme, diaspora, is the subject of this study, but *Randa Jarrar's* book *A Map of Home* serves as the primary source. The author of the novel used in this article is the same even though the corpus for the study is different. This study aims to pinpoint the three stages of the awareness process between houses and identities: the search for *home*; realization and acceptance; and celebration of non-belonging **.**

The conclusion demonstrates that, in the novel, *home* is still a work in progress and remains a flexible concept. The third study is a journal paper by *Jameel Ahmed Alghaberi* (2018) titled *The Concept of "Home" in Palestinian Diaspora Fiction a Critical Study of Randa Jarrar's Fiction* **.** This article's concentration is on the idea of *home, cultural identity,* and transnationalism while the study's focus was on the diaspora. There is also another work, *Cultural Identity and Home in Randa Jarrar's A Map of Home***.** University of Ichraq Chadli in Valladolid, Spain The Barcelona Conference on Arts, Media & Culture 2021 highlights *Nidali's*

perception of the rigidity and contrast between her cultures and sense of self, as well as how she is continuously divided between being American and being Arab. *Edward Ralph's Place and Placelessness,* in which he challenges the *taken-for-granted nature* of place and its relevance as an inevitable component of human life and experience, will be used to further examine *Nidali's* experience.

Additionally, *Nidali's* identity creation through *Erik Erikson's identity crisis* will reveal the complexity of her migratory experience. The final study *is A Map of Home: Towards a Pluralist Concept of Nations by Randa Jarrar. Hesna Laboudi's* novel *A Map of Home* in 31/12/2022, which encourages non-binary forms of representation and transnational hybrid models of perception, presents a debate of the approaches the novelist uses to break from the traditional Post-Colonial Arab fiction. Different opposing perspectives on what a nation means highlights in this setting. However, the ideas of *identity* and *home* combine in our work. We made an effort to convey the idea of *home* in respect to this book, its role in forming *identity*, and the connection it has to memory. This has to do with the house. We look at identity via three significant phases. We investigate how the house's surroundings influence these characters, and using this information, we integrate and combine each of these two notions in a novel way compared to other works**.**

An account of the life of a little Palestinian girl who travels in quest of her long-lost home, where she feels comfortable, and makes three attempts to define her *identity* and *home* throughout the course of the novel. A story that depicts a Palestinian family's fight to maintain its Arab-Palestinian identity and act as a constant reminder to its members that Palestine is their true *home*. A tale that makes us want to investigate it and pose questions. We address it and make an effort to define each *home* and its function in creating the characters in this story. We also seek to highlight the connection between each *home* and *memory* while presenting a study

and analysis for each character. As a result, we offer a fresh interpretation of *Randa Jarrar's* book.

Chapter one

Socio-Historical Background

Randa Jarrar describes maturation of Nidali, one of the most distinctive and unstoppable narrators in modern fiction in this new, humorous, and courageous book. Everyone who has ever pondered what his or her own map of home would look like will fall in love with this critically praised debut book. This Dissertation examines "*Home* and *Identity* in *Map of Home by Randa Jarrar*" To analyze and research it, we concentrate on chapter one, "The Socio-Historical Background," which is about historical occurrences in Palestine, Kuwait, and Egypt in the 1990s. It is essential to mention some details that accrued in those events, Arab-Israeli conflict comes first, followed by Palestinian-Israeli wars, then the Gulf War; this is the first section of chapter one. The second section, which discuss *Randa Jarrar*'s early life and her contribution to Arab-American literature. It focuses on her book *Map of Home*. The final section provides a theoretical framework for examining the concepts of home and identity in post-colonial and psychoanalytic theories

.1-Palestine, Kuwait and Egypt during 1990s

The novel set in 1990 during the invasion of Kuwait with the Palestinian-Israeli conflict playing a bigger backdrop. After Saddam's invasion in 1990, the protagonist of the novel Nidali follows her journey of personal development and discovery first in Kuwait, then in Egypt and the US. The story takes place inside the turbulent and ever-changing political, cultural, and social setting that inextricably linked to Palestinian identity. As a result, it is essential to analyze the Arab-Israeli struggle, the Palestinian-Israeli conflict, as well as the Gulf War because these historical occurrences closely relate to the lives of *Randa Jarra*r and the protagonist of Nidali's story.

1-1- Arab-Israel conflict

Arab-Israeli wars, a string of armed battles involving Israel and several Arab nations (1948–1949, 1956, 1967, 1969–1970, 1973, and 1982). Following the United Nations' partition of Palestine, Israel proclaimed itself an independent state, sparking the first war (1948–1949).

Five Arab nations—Egypt, Iraq, Jordan, Lebanon, and Syria—attacked Israel in retaliation for this action. In the end, Israel had gained a sizable amount of territory. Egypt's nationalization of the Suez Canal marked the start of the 1956 Suez Crisis. In response to international pressure, a coalition made up of France, Great Britain, and Israel attacked Egypt and took control of the Canal Zone. Israel launched attacks on Egypt, Jordan, and Syria during the 1967 Six-Day War. After the conflict, Israel occupied a sizable portion of Arab territory.

Egypt and Israel engaged in an unofficial attrition war along the Suez Canal in 1969–1970, which was resolved with the aid of international diplomacy. The Yom Kippur War, which Egypt and Syria launched against Israel in 1973, resulted in no clear victor for the Arabs despite their early successes. Egypt and Israel signed a peace treaty in 1979. Israeli troops invaded Lebanon in 1982 to drive out Palestinian insurgents stationed there. Israel left the majority of Lebanon by 1985, but they kept a small buffer zone there until 2000.

1-2- Palestinian Israel Conflict

By the end of the nineteenth century, the Israeli-Palestinian conflict has existed the partition plan, also known as Resolution 181, was adopted by the UN in 1947 and aimed to create separate Arab and Jewish states inside the British Mandate of Palestine. The State of Israel established on May 14, 1948, which precipitated the first Arab-Israeli War. Israel won the battle in 1949, but 750,000 Palestinians were forced from their homes, and the area was partitioned into the State of Israel, the West Bank (west of the Jordan River), and the Gaza Strip.

Between 1979 and 1990, there were many significant occurrences both internationally and locally, including things that made the situation of the Palestinian people worse and those that kept the possibility of an equitable resolution to the Arab-Israeli conflict alive. Conflict, with the Palestinian issue at its center. Some Palestinians have relocated and resided outside of

Palestine since the 1948 first exodus, either in smaller or bigger communities, in Western nations, or in refugee camps in adjacent Arab governments. After losing their primary residences in their respective villages, some continue to live as internally displaced people.

The Palestinian return struggle has persisted in part because of this history of loss and injustice. Despite the fact that many Palestinians were really born elsewhere, they were able to preserve their tight sense of national identification and support the struggle for the right of return to their ancestral country, viewing themselves as refugees or exiles. This loss and injustice-filled past contributed to the continuation of the Palestinians' battle for independence. Zionist militias and later the Israeli military employed terrorism, killings, and other atrocities to evict Palestinians from their homes before, during, and after the creation of Israel in May 1948. The Israeli IDF (the Israel Defense Forces) and Zionist militias both routinely destroyed and robbed Palestinian property. There were reportedly 750,000 Palestinian refugees at the time Israel signed armistice agreements with its Arab neighbors in 1949 (about 75% of the Palestinian population at the time resided on territory that would later become Israel.) (UNRWA).

Between 400 and 500 Palestinian towns, cities, and villages destroyed by Israel. The Nakba is not only a past occurrence; because of Israel's continued expulsion of Palestinians and annexation of their land, it still exists today and perfectly captures the conditions of Palestinian life under Israeli military occupation, apartheid, and settler-colonialism. Palestinians left their homeland and became refugees in some surrounding nations when Israel founded in 1948, which caused an exodus. Many of them still considered stateless, and authorities refuse to allow them to exercise their legal right to return to their homes and villages. Numerous people also went to North America and Latin American nations, and more recently, some people discovered Europe to be a popular destination for either refugees or Diasporas. The Palestinian-Israeli problem has not been resolved by the United Nations, and Jews who were previously tormented

and traumatized in Europe are again torturing Palestinians. The Palestinian diaspora has established a reputation as a victim diaspora. The literature created by Palestinian writers in exile primarily captures the agony, the suffering, and the aspiration of Palestine as an independent state. Their memoirs, short stories, and novels depict the Palestinian person's experience living in the host country.

Therefore, for Palestinians living in Diasporas, a feeling of place is essential to expressing their identity and reclaiming their country . While many authors make an effort to tie their characters to a certain location or locations, others, like *Randa Jarrar*, strive to transcend geographical and cultural boundaries. Place is more important in the Palestinian situation since the Palestinian identity is frequently characterized as peripheral and lacking in centrality.

Edward Said was one of the first whom supported the Palestinians in the Diaspora. He created a substantial body of work on the Israeli-Palestinian conflict, but the western canon gives it insufficient attention. Said persuasively makes the case for a reconsideration of the injustices experienced by Israelis and Palestinians on opposing sides of the conflict (Krever 10). The fiction of Palestinian-American *Randa Jarrar* crosses both time and location. She is one of the young writers from the Palestinian diaspora who champions the cause of the Palestinian people and challenges preconceived notions about Middle Eastern women.

1-3- Gulf War

The Gulf War features prominently in Randa Jarrar's novel *The Map of the Home*. The Persian Gulf War, or Gulf War (1990-91), International conflict precipitated by Iraq's invasion of Kuwait in August 1990. Though Iraqi leader Saddam Hussein justified the invasion because Kuwait was historically part of Iraq, the invasion widely assumed to be driven by Iraq's desire to capture Kuwait's vast oil fields and strengthen its authority in the area.

Fearing Iraq's greater strategic goals and acting under UN auspices, the United States eventually assembled a broad coalition, including a number of Arab countries, and began massing troops in northern Saudi Arabia. When Iraq failed to meet a UN Security Council deadline to withdraw from Kuwait, the coalition launched a massive air offensive. In retaliation, Saddam fired ballistic missiles at Israel and coalition allies in the neighborhood. The coalition has ground offensive (February 24-28) was successful quite soon. Up to 100,000 Iraqi soldiers thought to have died, coalition forces lost 300 soldiers. The ecosystem in the area severely damaged by the war as well (Krever 35).

Iraq complied with the terms of a ceasefire and a UN trade embargo until 2003, when the Iraq War began. However, this does little to improve the family's quality of life. The girl's parents frequently engage in loud, unpleasant arguments using foul language in front of their kids. In addition, the main characters own issues with her father soon begin. Waheed, the family's patriarch, aspired to work as a renowned professor in the future. Nevertheless, the conflict prevented him from succeeding in his endeavor.

Therefore, the man desires his daughter. Despite all the bad things that have happened in the main character's life, her story portrays in a happy manner. Even if she frequently does not understand her parents, Nidali accepts any obstacles in her path as regular things and is devoted to them .There are certainly autobiographical components in the book. Due to the war, the author herself had to endure the pains of leaving her family. However, the catastrophic incidents and how they affect people are not the main emphasis of the narrative. The main themes of the plot revolve around the teenage girl's life and perspective on the world.

It is simple to see how the little girl's thoughts at the book's beginning and the young attractive woman's at its conclusion diverge. The story recount in an upbeat, lighthearted style. There are episodes in the book that make anyone giggle. The reader may feel as though they are living Nidali's life alongside her by experiencing all she hears, sees, feels, and thinks from

her point of view on the world. She makes comparisons between her father's flowing moustache and her mother's hair, which makes the reader imagine the story as a cartoon.

Randa Jarrar turns her life into a book with the working title *The Map of the Home,* which explores the Arab identity, how it blends with Western culture, and the desire for a secure home while traveling across many nations. Since Kuwait is the starting point for these events and a war was taking place there at the time, that is where it all starts. The Gulf War, the first incident that surrounds *Randa Al-Jarrar's* story, starts the events of this book**.**

2-Randa Jarrar and her Novel Map of Home

Twenty chapters make up the book, starting on the day the Protagonist of the novel Nidali was born and ending on the day she left for her new life in America. As a result, the book split into three sections, each of which corresponds to a different locale: Part I describes Nidali's grade school experiences while she was growing up in Kuwait and eventually escaped from it. Part II covers her life as a high school student in her mother's native Egypt as the First Intifada and the Gulf War continue to rage. Part III investigates her fight for independence as a young adult in Texas getting ready to start college. The narration of the book is in the first person, with sporadic changes to tone and style throughout Part III.

Moving was a "part of being Palestinian" for both *Jarrar* and Nidali and a part of their life .It was therefore essential for them to consider their existence, identity, and sense of self. Nidali was curious and afraid, not knowing what it was like to live in America having been born there. She was captivated. Nevertheless, they are terrified of not fitting in and of having to restart. Nidali portrayed as this intelligent, disobedient, diligent, and inquisitive young woman. It should understood that Arab American women frequently endure comparable hardships, and their stories serve as their means of resistance

2-1- Randa Jarrar's Early Life

According to *Randa Jarrar*, a renowned author, translator, and professor at California State University, Fresno, "none of my characters are rooted to a particular place, and that makes all of them marginalized, outsiders, or outcasts." *Jarrar* integrates her own experience of battling for a sense of identity and belonging to her work as a Palestinian American.That's what good writing is, she claims, "When you write from the point of view of someone who is not inside the norm". What comes first, character or geography? Alex Espinoza questions *Randa Jarrar* in an interview. She responded to both questions and discussed her personal past, saying, to quote:

> "Character and geography — for me, because of the way I grew up, because I am a refugee — are intertwined. I do not have a hometown. I do not have a country of origin. I went through wars and to three different high schools. I was a frequent runaway as a teenager. I escaped one part of the US for another at the age of 20 because I was fleeing from a physically abusive partner. I have lived in four different places in Fresno alone, and I have lived here for six years. I am a mover. I can take down a house and put it back up in less than a day. I pride myself in that ،because I have never had the luxury or privilege to feel safe, or secure, or rooted, and I still am able to create homes for myself." (Espinoza 15).

Jarrar raised in Kuwait and frequently visited the West Bank and Egypt as a child. She was born in Chicago to an Egyptian-Greek mother and a Palestinian father. She relocated back to the United States in 1991 after the first Gulf War and enrolled at Sarah Lawrence College to study creative writing. Then, *Jarrar* obtained an MA in Middle Eastern Studies and an MFA in Writing from the University of Texas in Austin. University of Michigan creative writing. *Jarrar* now spends her days in Fresno instructing creative writing to both graduates and undergrads. She was previously the fiction and online editor for the literary periodical The Normal School (The Normal School). She explains:

"It's a majority minority school." "Many of my undergraduates are brown: Latin, Asian Americans, and Muslim Americans. They are first generation college students. Alternatively, they are children of migrant workers. Or they work full time, and parent" (IMEU).

Jarrar makes sure to devote time to her own writing while she is not instructing. The reviewer *Randa Jarrar* called her prize winning work *A Map of Home* (2009) "a novel that changes the landscape of Arab-American fiction." Jarrar wrote a piece on the appropriation of belly dance for Salon.com in March 2014, which generated a contentious online debate and quickly gained popularity. Her story collection, *Him, Me, Muhammad Ali*, was published in 2016.

Jarrar is also involved in RAWI (Radius of Arab American Writers Inc.), a nonprofit that helps both published and unpublished Arab authors of fiction, nonfiction, graphic novels, and academic works. The writers treat to workshops, readings, discussions, and movie screenings at RAWI's biennial conference. *Jarrar* says it is a great approach to foster a sense of community. Communication with other Arab-American writers is essential to *Jarrar's* sense of self both personally and professionally and aids in her pursuit of her Palestinian background. ", "We come from families that have members still in Palestine, still suffering. But as members of the diaspora we aren't directly suffering, so there was a time when I thought I wasn't Palestinian," says Jarrar. "Then I started thinking about how this experience of being in the Palestinian diaspora is a real one. I didn't realize that when my family was unable to return to Kuwait it was because my dad was Palestinian". "Being Palestinian-American is always going to inform my writing," she adds. "I think even if I don't mean to write from that state, it is still going to emerge, and I'm really happy about that. According to Bitch Magazine, *Jarrar* "As a queer, Muslim, Palestinian-American and proud fat femme ،*Jarrar* lives the complexities of intersectionality. Fortunately, for her readers, she infuses those complexities into her characters".

2-2. Randa Jarrar and Arab-American Literature

Arab-American literature has been in the US for over a century, but in the past 20 years, it has become more recognized as an ethnic voice. This is due to the community's inventiveness and evolving circumstances, which have given them new platforms for expression. The history of Arab American literature began in the late 1800s, when Arab immigrants from the Syrian province of the Ottoman Empire, particularly from what is now modern-day Lebanon, first started to come in North America in substantial numbers. The initial immigrants, who were mainly Christians, arrived mainly as sojourners rather than immigrants. They established colonies in cities like New York and Boston with the full intention of returning home one day. This is obvious in their journals, which were frequently sectarian, political, and focused on Middle Eastern events.

Nevertheless, they discovered themselves residing in a highly assimilationist American environment. The early immigrant community placed a great deal of emphasis on the issue of how to respond to these pressures while also preserving Arab identity; newspapers and journals published discussions about how to preserve Arab identity in the American-born generation while also discussing practical issues of integration. Racial notions of American identity complicated the process of Americanization and threatened to exclude Arabs. The Naturalization Act of 1790 had guaranteed the right to citizenship to what it called "free white persons." However, the definition of "white" generated a lot of discussion in the early 1900s. Arab immigrants, among others, affected by naturalization regulations that based citizenship eligibility on non-Asiatic identity.

In his essay "The Arab American Novel," written in 2006, Orfalea mentions that one reason why Arab Americans write novels is "Because humanness has been so lacking in American novels that treat Arabs in English [...]."(Orfalea 90). The aim of the Arab American novelist goes beyond simply creating compelling art. Images of humanity are being born thanks

to the Arab American novelist, according to page 117 (Orfalea 117), Arabs are therefore unable to escape the pressing problems that plague their countries, which are evident in the themes they write about. Salaita (2011) also mentions a few significant concerns. Some of the themes in Arab American fiction seem to be unique to that genre. Although, based on many of its authors' shared experiences, including the politics and histories of the Arab world, the Israel-Palestine conflict, the Lebanese Civil War of 1975–1990, and Islam phobia. Social themes in Arab cultures, such as gender and national identity, as well as the multiple identities associated with being Arab American "Modern Arab American Fiction" (Salaita 7-8).

As a result, the Arab-American book has received a lot of attention in Arab writing, from the beginning to the present. The easiest way for Arab-American, novelists depict the political, social, and cultural interests of an Arabic character is to write a novel. The Arab-American novelist's duty and purpose appear to be obvious. They think that writing novels that capture the experiences of Arabs in America urgently needed. One of their responsibilities is to make an effort to dispel the inaccurate perception of Arabs held by Westerners and portrayed by the Anti-Arab movement. Outlines the justifications for the necessity of this literary form in her work "New directions: Arab American writing at century's end," which corrects the incorrect perception of the Arabs' reality in Western discourse. She states; we need to make writings, especially novels, that put political reality into human terms and that allow readers who may otherwise be disinterested to feel empathy. We are especially in need of prose—writing that is expansive in form to convey reality as well as emotion—given the depth of ignorance and misinformation regarding the Arab world […] We expect historical fiction that not only engages readers but also educates them about Arab realities without sacrificing literary quality to didacticism (Majaj 20).

According to the study, the connection between Arab culture and the heterogeneous milieu in the new nation is what led to the publication of Arab-American novels. The goal of

Arab-American authors is to reflect their viewpoint on many subjects and share their ideas with both Arabs and readers in the West. The study makes an effort to illuminate several Arab-American fiction samples in order to analyze the topics and themes they address. It aims to draw more attention to the idea of identity as a contentious topic in Arab-American writings while also providing a brief overview of other concerns and themes present in contemporary Arab-American novels.

However, *Jarrar* says that being Arab in America means being "hyper-visible and invisible." Therefore, the club does more than just provide each other advice, support, and challenging readings. They are creating spaces, if not permission, for people to write about all different types of human experience as well as platforms for people to examine the Arab-American experience. Simply put, they are creating a community. "Our stories are for each other," declares *Jarrar*, "and that's a prize in and of itself." An American work Award given to *Randa Jarrar*, a novelist and associate professor of English at Fresno State, for her most recent work, *Him, Me, Muhammad Ali.* The charity Before Columbus Foundation's prize, one of six given this year, honors outstanding contributions to diversity in American literature. Previous winners of the honor include Sherman Alexie, Louise Erdrich, and Toni Morrison. The story collection by *Jarrar*, which Sarabande Books released in 2016, earlier this year, won the Story Prize Spotlight Award. She is an instructor at Fresno State's Master of Fine Arts in Creative Writing program. The New York Times Magazine, the Utne Reader, Salon, Guernica, the Rumpus, the Oxford American, Ploughshares, the Sun, and other publications have published *Randa Jarrar's* writing.

A Map of Home, is now required reading at several colleges. It released in a dozen different languages, received a Hopwood Award, an Arab-American Book Award, and listed in the Barnes & Noble Review's top novels of 2008 list. *Him, Me, Muhammad Ali*, her most recent collection of short stories, honored with an American Book Award, a PEN Oakland

Award, and a Story Prize Spotlight. There is a subtle understanding of the various gradations of class and status that shape the experiences of ballerinas, house cleaners, aspiring authors, pregnant college students, and irate immigrant parents throughout Jarrar's work in addition to the candor expressed by a wide variety of female protagonists. The Arab American Stephanie Abraham in an interview with *Randa Jarrar*, he asks her:

STEPHANIE ABRAHAM: *When did you realize that you wanted to tell stories about Arabs and Muslims?*

RANDA JARRAR*: I grew up with a few different types of stories. They were either oral stories that people around me told, or poetry, usually being recited by heart, or stories that I read in Arabic. Actually, I read an essay about this recently that explained that when young kids in the Middle East start reading Arabic; it's a strange moment because Fusha Arabic is so different from dialectic, spoken Arabic. I really enjoyed verbal storytelling, and it was difficult for me to engage with written Arabic for a long time. [.....] Honestly, I think it is a strange question. People have talked so much about this. When they asked Jonathan Franzen if he would write a novel about race, he said something like, "I have Black friends," which, first, wow, but then he said "no" because he had never been in love with a Black woman. So our culture has this thing where we, as in people of color, are constantly expected to mold and bend and imagine ourselves as a straight white man. That is the so-called hero or narrator of most media we consume. Yet supposedly, "our greatest American novelist" cannot even imagine creating another character because he has never been in love with a Black woman. Those stretches and that openly racist rhetoric is part of why I write Arab-American characters. Besides, who has to say my books are not about whiteness or a critique of whiteness in some way?* (abraham).

3-Theoritical Framework

3-1 The concept of Home and Homelessness in post-colonial theory

Our lives revolve mostly around our homes. When we think of home, we often relate ideas such as safety and comfort, and when we return home, we want to feel welcomed and safe. According to John McLeod, "to be 'at home' is to occupy a location where we are welcome,

where we can be with people very much like ourselves"(McLeod 210). "We want to understand who we are, where we came from, and how we fit into the world. Where is one's home nation when they leave the one they were born in and relocate to another? Because migration is always a process and entails a struggle of identities, this topic is challenging to address. Where do members of the second generation belong if the host nation does not recognize them as full citizens when they are born there? In a world as complex and multicultural as ours, the concept of *home* is extremely ambiguous.

The literature on *home* aims to shed light on the genuine nature and meaning of *home*, as individuals from all aspects of life understand it. A strategy use to build the "social" *home*, according to which a place of residence is associated with feelings and emotions, most of which are good. *Home* appears as a profound center of meaning and a key emotional and occasionally physical reference point in a person's life (Sixsmith 290).This idea is effectively illustrated by one of homeless participants: "Home is where you're emotionally and physically at home." (Mallet 710) .However, the definition does not inform us of what "*home*" actually is. Somerville 1997 notes the various approaches attempted by various schools of thought in order to build a concept of "home" based on meaning. Some observers concentrate on particular elements that relate to an individual's traits, such as class, gender, tenure, and age. Others emphasize *home* in a broader sense, such as territoriality, psychological needs, bonds, and connectivity (Somerville 228).

A significant portion of literature is devoted to the interpretation of *home*, emphasizing individual aspects of the worth or significance of *home*, where persons are characterized as having a complex and varied lived experience of *home* (Mallett 64). Therefore, it can argued that people need to have a *home* experience in order to form an understanding of what *home* is or means to them. According to general theorizing on the meaning of *home*, which asserts that *home* is an experience of housing, meaning will vary since housing experiences vary, Tomas

and Dittmar (p. 499) stress this idea. To put it simply, comprehending the meaning of *home* depends on the experiential memory of *home* that is captured in housing histories (Mallett 70).

Now, one would wonder, why does *home* change in a postcolonial context? In order to grasp the nature of the colonized territory, the experiences and writings of the colonized people, and the aftereffects of imperialism, it is necessary to understand "post-colonialism" and the culture of "postcolonial literature." Conflict and resistance between conquerors and colonized people characterize the postcolonial era. In light of this, post-colonialism, also known as postcolonial theory is a critical method for studying literature created in formerly colonized nations and founded on the ideas of otherness and resistance.

However, the word *home* has a lot of meaning in a postcolonial setting, as seen in terms like Postcolonial Home, Diaspora, Homelessness, Nation, Nationalism, or Nationality, among others. It is because a person's sense of self or national identity entwined with their postcolonial home. *Home* defined and articulated by the individual, communal, and national characteristics that delineate one's identity, according to Maloney's assessment of Rosemary Marangoly George (Maloney 188). It implies that the concept of *home* shaped by actual geographic locations, much as racial, ethnic, and cultural heritage influence personal identity. Aside from that, the concept of *home* is much more complex than just a single location, symbol, or image in literary and political contexts within particular schools of thought, particularly those connected to postcolonial theory, the Diaspora, or multiculturalism. Postcolonial *home* is a place that is no longer a person's personal space but rather an expanded space that connects to the public sphere. As a result, *home* transformed into a collection of places denoting a larger idea that fosters a psychological sense of belonging to an imaginary space, homeland, the country, or the actual home. It is picturing one's (domestic) ideology in an extended space, in George's opinion (George 115).

Rosemary Marangoly discusses postcolonial relocations and the 20th-century literature in her book "The Politics of Home." In colonial and postcolonial English-language writing from the 20th century, George examines the idea of *home,* and claims that the relationship between inclusion and exclusion makes the idea of home into a social construct (George 117). To clarify her viewpoint, she says that during colonization, the colonizers seize control of everything belonging to the colonized, including their minds. As a result, the colonized are kept out of their own territory not just physically but also psychologically through oppression, exploitation, religious instruction, etc.

As the colonized people left with nothing to call their own, it renders them an "outsider" in their own country. Mato quotes George's analysis on the article "Feminist Politics: What's Home Got to Do with It?" by Bidday Martin and Chandra Mohanty. And claims that "not being home" is the realization that *home* was an illusion of coherence and safety based on the exclusion of specific histories of oppression and resistance, the repression of differences within oneself" (Mato 26). "Being home" refers to the place where one lives within familiar, safe, protected boundaries. The latter refers to colonization and postcolonial conditions, in which people who have been colonized view *home* as nothing more than a place devoid of psychological elements like a sense of belonging. The place where our ancestors formerly lived, the location of our origin, can utilized to establish the concepts of *home* and *belonging*. Because of this, this definition focuses on the past rather than the present. *Home* is a fixed location as a result, and it is a relatively passive and static concept. According to this conventional notion, people identify their identities in relation to their ancestry. According to John McLeod, the idea of "*home*" frequently serves a significant purpose in our lives. By helping us understand where we fit within the larger picture, it can serve as an important orientation tool. It reveals our origins and our sense of belonging (McLeod 210).

However, so many people have left their homelands in the course of colonization and up to the present time. They have to get along in the host country even though they feel somehow still committed to their old country. Furthermore, for plenty of first generation immigrants it is easier to idealize their home country and see it as the only real home, than to assimilate into the new host country. According to John McLeod, Robert Cohen, Avtar Brah and Salman Rushdie (208-210) home can imagined in diaspora communities as a "Mythic Place" or an "Imaginary Homeland."

In the eyes of migrants, their native country is a picture-perfect haven of safety and protection where they are welcomed and where others share their racial, ethnic, or religious identity. Discrimination against migrants occurs frequently in their host country. Idealizing their home nation and considering their host country to be simply a temporary residence is one method to cope with this experience. According to Avtar Brah, "Home is a mythical place of desire in the diasporic imagination." (Brah 192). This notion holds that *home* is a mental representation: According to this formulation, home is essentially a mental construction made from the fragments of memory that have survived from the past.

The postcolonial *home*, however, appears to be the opposite, portraying a vision of homelessness, unhomeliness, and a place that must be escaped. In a postcolonial setting, homelessness might result from diaspora, migration, or any other type of forced movement, as the North Korean defectors or the Syrian refugees.

Unfortunately, forced migration, internal exile, and displacement are causing great majorities of people around the world to experience a homelessness or unhomely crisis. Only literary works can provide us a thorough comprehension of the causes for this with a recognition of the changing circumstances. Without literary works, their voices go unheard, their deaths go unacknowledged, and their perspectives of *home* go unnoticed.

3-2 The concept of Identity in Psychoanalytic theory

It would certainly be rather problematic as people age if they constantly engaged in behavior to state their id's urges, needs, and desires. All of the survival instincts, which Freud thought influence behavior, are contained in the id. With age, this part of personality remains constant. It remains primitive, instinctual, and childlike. It does not adhere to societal norms, logic, or reality. It just aims to satiate a person's most fundamental desires and requirements. The pleasure principle guides how the id behaves. The pleasure principle compels you to eat when you are hungry. You are more likely to drink when you are thirsty. Of course, there are times when you cannot immediately sate your cravings. Sometimes it is necessary to wait for the ideal opportunity or until you have access to the resources, you need to meet your needs. Tension develops when a need cannot met right away. The primary procedure used by the id to shortly ease stress. The main step is to conjure up an image in your head through daydreaming, fantasizing, having hallucinations, or any other method. For instance, you might begin daydreaming about a tall, icy glass of ice water when you are thirsty. You might consider ordering your favorite dish from your preferred restaurant when you are hungry. You are able to manage the tension brought on by the id's wants by doing this up until the point at which you can really meet those needs. The "dark, inaccessible part of our personality" is how Freud referred to the id in his 1933 book New Introductory Lectures on Psychoanalysis. He asserted that studying the content of dreams and neurotic behavioral cues was the only effective approach to monitor the id.

According to Freud, the id is a source of innate energy propelled by the pleasure principle that tries to satiate our most fundamental desires. A "cauldron of seething excitations" is another way Freud likened it to the id, which he also said lacked any true organization. So how do the id and ego relate to one another? Freud likened their bond to that of a horse and rider. The horse gives them the power to move forward, but the rider directs these strong motions to choose a

course. The cyclist might, however, occasionally lose control and end up just riding along. In other words, the ego may occasionally only need to guide the id in the desired direction.

The id is the earliest of three psychic domains in development and comprises all psychic content that inherits and present at birth as well as psychic content associated to the body's basic instincts, including sex and violence. The id, which referrers to, as "it" in Latin, has no awareness of the outside world or the passage of time. It has the capacity to simultaneously hold intensely contrasting or mutually contradictory impulses since it lacks order, logic, and reason. It operates solely based on the pleasure-pain principle, with impulses that either seek instant satisfaction or settle for a subpar level of satisfaction. Despite the fact that the id's internal workings are unconscious in adults (less so in children). The id provides the energy necessary for the growth and continuing operation of conscious mental existence. The id provides the energy required for the development and ongoing functioning of conscious mental life, despite the fact that its inner workings are unconscious in adults (less so in infants). Many psychoanalysts as being unduly simplistic today view the idea of an id, yet it is nonetheless helpful in highlighting the unconscious drives and illogical impulses present in even the most normal of people.

In the majority of literature by Arab Americans, the issue of identity becomes prominent. In literature in general and in novels in particular, it receives more attention. For instance, Arab-American authors have a significant impact on literature by bringing attention to the question of identity and presenting it as a socially and politically contentious one. They make an effort to demonstrate through their literary works how the identity of Arab-Americans produced, rebuilt, negotiated, and enacted both inside and outside the homeland. The inability of an individual to fit into the social environment in which they reside is another factor contributing

to identity crises. This occurs when an individual's wants, desires, and self-beliefs conflict with those of the neighborhood.

Black cultural studies' Welcome to the Jungle: New Positions Mercer (2013) notes that "identity only becomes an issue when it is in crisis, when something assumed to be fixed; coherent and stable is displaced by the experience of doubt and uncertainty" (Mercer 43). It is true that Arab-Americans come from a variety of backgrounds, including those influenced by imperialism, religion, social conditions, history, language, and cultural diversity. For instance, Diana Abu Jaber addresses the Arab-American tensions that arise from living in a foreign cultural environment in Arabian Jazz (1993). She concentrates on the experiences of the Arab Americans of the second generation, portrays their cultural realities, and draws attention to the issue of identity crisis among them. Through its fictional plot, the book also aims to show readers how Arab-Americans perceive themselves and how they recognize their place in Western culture. For example, the characters in Arabian Jazz are Arabs who reside in America, yet they are unsure whether to adopt their American or Arab identities. The characters in the book struggle with having to choose between multiple identities, ethnicities, and worlds. As a condition of being subject, oppression is the unfair treatment or control in one's life.

Chapter Two

The significance of Home and Identity in Randa Jarrar's A Map of Home

1- The significance of home in A map of Home

1-1- Definition of "home" in the novel

In literary studies, it has become crucial to strive to understand the meaning of home, both literally and figuratively. Authors and critics usually agree that *Home* can refer to both a physical location and an emotional sanctuary. Although the term "fixed residence" or "domestic setting" is frequently used, the concept goes beyond the physical construction of a home to include a psycho-emotional place of being. Home, according to Carole Després, offers a feeling of "physical security" for people, turning it into a "haven" or "sanctuary" where one may escape "outside pressures" and keep "privacy and independence" (Després 98).

The idea of home for the migrant writer form by the interaction of the past and present, with memory playing a significant part. It is the consequence of conflicting factors that include ideological allegiances, identity politics, personal and national experiences. As well as the circumstances surrounding migration away from one's original home. You will probably get a range of responses if you ask folks what home is to them. Some will claim it has to do with where you reside. While some will use the well-known adage "home is where the heart is." A comfortable and safe place to be is at home. A place where we may live, adore our dogs, and socialize. A place to make enduring memories and a way to make money in the future. A place where we may truly be ourselves without restriction. So what does "home" actually mean? Is that where you call home? The region where you were brought up? Instead, where did you first fall in love? These things and many more are what a house is.

The truth is that no one term can adequately capture what home really means. Each of us has a different conception of what a *home* should be. In *Randa Jarrar's* novel, "the novel's main character, Nidali, who is a Palestinian refugee's daughter, separates from her homeland from the beginning of the book. Due Israel continues to occupy Palestine. Palestine is the missing home in the book, as seen on maps and in brief glances. Nidali recalls hearing her grandmother

tell tales and going through a strip search at the Allenby bridge connecting Jordan and the West Bank. Beyond that, migration defines Palestinian identity "moving was part of being Palestinian." (Jarrar 10) — And return denied. "I'd never see them again," (Jarrar 12) becomes a refrain. It is also a hindrance. Mother, father, and child must wait in separate lines at airports. Waheed's "pity passport" (Jarrar 42) from Jordan prevents him from entering Saudi Arabia. Nidali's American passport and his wife's Egyptian passport are invalid in Saddam's Iraq. Because Palestinians collectively punished for Yasser Arafat's backing of Saddam Hussein, Waheed is not allowed to go back to Kuwait after the liberation.

When Nidali crosses the borders she has marked on her map of Palestine, it is a beautiful moment "I stared at the whiteness of the paper's edges for a long, long time. The whiteness of the page blended with the whiteness of my sheets. 'You are here,' I thought as I looked at the page and all around me. And oddly, I felt free." Another advantage of homelessness is that the homeland becomes portable. "Our people carry the homeland in their souls," says Waheed (Jarrar 9). The protagonist of the novel offers a new dimension to the ongoing discussions and theories on diaspora by offering her own concept of home as a diasporic person living between homes and identities; she finds her way *home* in the novel through a process of awareness consisting of three phases. The first phase is the quest of home because of the uneasiness of non-belonging. The second one is the realization and the acceptance of her in betweenness, thus reconciliation with having no home. The third step brings out her celebration of non-belonging to any particular home.

By presenting her own definition of home, the novel's protagonist adds a fresh perspective to the continuing debates and theories on diaspora. The protagonist of the book navigates a three-phased process of awareness to find her home as a diasporic person who lives between homes and identities. Due to the unease of not belonging, the initial step is the search for home. The second is the acceptance and realization of her in-betweenness, leading to her acceptance

of not having a home. She celebrates her non-belonging to any one particular house at the third level .

Home for *Randa Jarrar* remains in fluidity and built as a process rather than a place. This process is the change in the perception of diaspora from a negative experience or existence to a positive one. There are two primary views on the theories of diasporic people's position in terms of belonging and rootlessness. The first school of ideas believes that being a migrant without a home generates a perpetual loss and pain for the individual. William Safran describes the fundamental standards of the term diaspora, in his article (Safran 55). According to this collection of views, being away from home always has negative connotations. For classifying the common traits of diasporic communities, he lists six qualities, a strong desire to return to the ideal homeland, the conviction that the homeland will be peaceful, secure, and prosperous, and finally a continuing relationship with the home country and its people are some of these (Safran 65). Dispersal from center to periphery, the creation of a collective memory, not belonging to or even being accepted by the host country are some others،Lack of a homeland creates a new dimension for those who are in diaspora, according to the second group of theories, which are the positive interpretations of diasporic situations. Homelessness and being entrenched in one place can provide a sense of ongoing unease, yet this sensation can also have some benefits for the person. For them, having a home means that the person living there is always stable and has no desire to change. Furthermore, the ongoing evolution of Nidali's definition of home is another crucial issue to discuss in this context. Jarrar mainly focuses on a personal account of homelessness that occurs in the background of the history of Palestinian displacement, which began in 1948 and continues to have an impact on the newer generations of Palestinians growing up in exile. The reports include first-person narratives entwined with the background of the Palestinian conflict. She describes herself as a hybrid, a mix of here and there, saying, "Mama is an Egyptian, her mother was a Greek, my father is a Palestinian...I was

Egyptian and Palestinian. I was Greek and American"(Jarrar 8). Though her parents are both Arab, their attitudes and attachment to Palestine are different as they come from different Arab countries. Nidali, from the start, finds herself straddling between two cultures, leading to a sense of being out of place or a sort of estranged،In particular, during the first few months of her existence in Texas; she struggles to translate her Arab identity in an American context since she cut loose from an anchoring concept of home· (Bujupaj 16).

Home in *Randa Jarrar's* writing experiences in highly aesthetic terms .Waheed Ammar idealizes Palestine and considers the loss of Palestine as a loss of paradise. Nidali has never been to Palestine; she only receives her narrative through her father. He tirelessly tries to teach her how to draw the map of historic Palestine ،though the actual map distorted and redrawn from times to times. Therefore, she imagines Palestine as a place of blossom. Eventually, her 'map' is complicated, as it does not exist in reality; it only imagines.

In *Randa Jarrar's* literature, *home* is a very beautiful experience. Waheed Ammar views Palestine as the ideal and sees its loss as the end of paradise. Nidali only hears about Palestine through her father; she has never gone there. Despite the fact that the actual map occasionally distorts and redrew, he perseveringly attempts to teach her how to sketch the map of ancient Palestine. As a result, she sees Palestine as a blossoming place. In the end, her "map" becomes challenging because it is merely an imagined version of reality. Waheed is eager to impart to his daughter knowledge of the geography of ancient Palestine as well as its history and culture. Nidali first takes her father's lectures well, but over time she creates her own sense of place and makes her own map of Palestine: *Baba* instructed me to find a blue book with the words "Palestine is My Country" written in large white letters on the back from the bookcase. Baba forced me to repeatedly trace and sketch the actual map of Palestine on a page that he had just turned. He referred to it as the home map (Jarrar 65). Waheed's conception of home is sentimental, idealistic, and nostalgic, whereas his daughter approaches the concept of home

with pragmatism. Waheed's main objective as a father is to help his daughter learn about Palestine's history. In an effort to preserve Palestinian roots for the coming generation, he is trying to build memory and history. In this regard, Nidali claims: I was a child; I had no memories about where I belonged. We were a family with a short history then; my parents were making my memories. It must be strange to be a parent, to be like a filmmaker who is always on, always rolling one memory or another for your child (Jarrar 287). In Jarrar's book, the idea of home is supple and permeable. Nidali has a very different conception of *home* than the Palestinian diaspora as a whole. She views home as a place where one feels safe and at ease because she has never tied down to one particular location, Without having that particular sense of being roots in one location, she travels back and forth. She establishes friendships and feels at home in Kuwait, but due to the Gulf War of 1991, the entire family forced to evacuate to Egypt. Nidali also has friends in Egypt, but this interrupt when her family returns to the United States. Her notion of home crystallizes because of this type of travel, which can relate to the hybridity that distinguishes later diasporic generations. It would appear that moving to several locations entails building new multiple dwellings for Nidali. Such an optimistic viewpoint just reflects a Palestinian's willingness and genuine desire to own a property.

In light of this, it is intriguing to compare the daughter's modified version of home with the father's original home map. Waheed's map depicts "historic Palestine," which Israeli settlements have since engulfed. Waheed, a Palestinian who lives in exile, nonetheless remembers every detail of his home country, including the olive trees and his childhood memories of the villages and neighborhoods. Putting her newly gained knowledge of Palestine and its map to the test. She attempts at drawing a map of Palestine and shows her father. Although he likes it, he gives a pragmatic comment in response to her question about whether the map is accurate, which reflects the ongoing loss of Palestinian territory. Is it right? She

inquires of him. Who knows, he answers (193). He still does not convince Nidali, so she asks for additional information.

Waheed replies with annoyance and pain, expressing uncertainty about his identity and profound despondency for his vanished homeland: "That map is from a certain year. The maps that came earlier looked different. In addition, the ones that came after, even more different. I mean…there is no telling. There is no telling where home starts and where ends home" (193).

1-2- The Role of Home in shaping identity

Identity, sense of belonging, and the idea of home all closely relate, especially for hyphenated identities. Significant means of connecting to one's environment include belonging and rootedness. However, it is challenging to find a solution like the poet suggests for those who do not have a house or who have more than one place to call their own (Öztarhan 225).

Trans locational Positionality and Identity According to Jameel Ahmed Alghaberi (2018), migration seen as a grave danger to the national identity of the Palestinian people since it shatters the fundamental link and expects relationship between location and identity. The exiled refugees struggle against their stateless status on the grounds that they lack a valid passport because Palestine is not recognize as a state by the international community, as describes by "out of place identity, without center, and constant journey" (Jarrar 39). Iain Chambers (1994), in a similar vein, describes migration and its striking impact as "a movement in which neither the points of departure nor arrival is certain, it is a site of constant mutation always in transit with no promise of homecoming" (Chambers 5). He views the process of constructing his identity as an unfinishe journey with an unending destination (Chambers 25). Such ideas are in complete agreement with Sara Ahmed's (1999) explanation of the identity of people in transit, which states, "nomads resist socially coded modes of thought and behavior" (Ahmed 334). Homelessness here disrupts establishes boundaries, norms, and set identities. "By refusing to

belong to a particular place, the world becomes a nomad's home," says Ahmed in a later manifestation (Ahmed 337).

Maloney's appraisal of Rosemary Marangoly George is that *home* is define and articulate by the personal, social, and national elements that form one's identity (Maloney 188). He argues that just as racial, ethnic, and cultural background affect human identity, the idea of "*home*" is shape by actual geographic locales.

Aside from that, the concept of *home* is much more complex than just a single location, symbol, or image in literary and political contexts within particular schools of thought. Particularly those connect to postcolonial theory, the Diaspora, or multiculturalism.

Postcolonial *home* is a place that is no longer a person's personal space but rather an "expanded space" that connects to the public sphere. As a result, *home* transforms into a collection of places denoting a larger idea that fosters a psychological sense of belonging to an imaginary space, homeland, the country, or the actual home.

A Map of Home is written in the style of a memoir, Jarrar's protagonist builds a flexible and freeing homeland within herself, separating herself from the cultures that surround her, the nations, and even her own family. In the Palestinian narratives of *Randa Jarrar* and, the premise that conceptions of identity, home, geography, Positionality, and belonging are flexible and permeable is strongly supports. Nidali is a prime example of a person with a fluid identity who was born in the United States, raised in Kuwait, spent his formative years in Egypt, and then eventually settled in Texas. Her initial exposition makes clear that she is constantly trying to find a place for American culture within the context of Palestinian (Arab) society. To quote "My little passport, the one that looked nothing like Mama's medium green one or Baba's big brown one, said I was American, I didn't have to stand in a different line at airports yet, but soon I would. And Mama would stand in a different line and Baba would stand in a different

line. It would make me believe that the world wanted to split up my family, so I'd pull to them even more." (Jarrar 9).

Nidali's journey is unusually too fragmented and dispersed to settle into a new house. This truth is apparent in how she responds to boundaries and how she sees Positionality as fluid:"One afternoon, I sat at the dining table and drew a map of Palestine from memory. I pointed at the western border…That map is from a certain year. The maps that came earlier looked different. And the one that comes after, even more different. I mean there is no telling where home starts and where it ends (192-193).

After Nidali was born in Boston, her family gave her the name "Nidal", which literally translates to "struggle" in Arabic. Her father was interested in her name because he tries to fight the feminization of men and wanted it to be used on boys' names for kids. Amar's family originally appeared in Kuwait .It demonstrates how Nidali must constantly remind herself of her origin and determining her identity! In addition, how she can adapt to a new culture and live in this unfamiliar region with its mixed-up societies .This will be the key idea to serve as the home for all categories and cultures. Typically, in these kinds of novels, we can find out some types enhancing life in globalization and expose foreign nations to support. "I think that the American would make me feel home externally, but internally I feel lost, which make me sad and give me the feeling of loneliness," said Nidali. "I think that every individual person in America has two parts, half of them belongs to the original nation and another half belongs to the American environment" (52).

Jarrar explores how significant historical events like the loss of Palestinian Territories, overthrow of Nasser, and Saddam Hussein's invasion of Kuwait shaped her childhood and family dynamics. Nidali can only live in the present and feel liberated from the limitations imposed on these maps in her life when she is able to remove the boundaries of these maps. In an effort to make her happy and try to accept her view of America as her homeland, her parents

promised to buy her a house for themselves. However, she is not happy with that at all and stated, "I still missed thousands of images and things in my mind, which is very difficult for me to neglect and forget about them and starting a new life by new mask." (220).

It will be impossible for her to accept that purchasing a home makes her happy and provides many releases can make her live as an American girl and living her past life as an immigrant, despite the fact that having an original home to live in and everything she missed in terms of material things may greatly relieve her.

Like existential space, perceptual space, and pragmatic space. Additionally, there are other, more ideal and abstract forms, like planning space, cognitive space, and abstract space. For instance, existential space can experience in a way that is extremely self-conscious, such as when Nidali overcome something's beauty, or in a way that is unself-conscious, such as when she simply sits there and does the same thing every day without noticing her surroundings, like spending hours in the library. Existential space is the taken-for-granted environmental and spatial constitution of Nidali's everyday life that constructs through culture and social structure. Numerous geographers investigate space and location individually or explain how they relate conceptually and existentially. Relph believes that place's ability to spatially organize and focus human intentions, sensations, and actions is its singular quality. One must comprehend these two modes, Insideness and Outsideness, in order to better comprehend the concept of place. Relph believes that being within a location and having a deep connection to it can help a person feel secure, unthreatened, and like their identity is growing stronger because of that place. On the other hand, feeling outside of or alienate from a place causes a person to experience a sense of disconnection from the outside world. . In this way, depending on the various families or places Nidali moved to, she felt both at home and outside of it: "I knew from the beginning that home meant fighting, arguing, and embellishing, and that's why I loved school. School was where my parents were not. Teachers were there; they taught us facts based on reality. They

were not t supposed to love us, and they did not. They were English and cold and did not resemble us at all. I liked this, that they did not hold a mirror up to me. Like some kids felt about play, school was my true escape (10).

Nidali considered school to be her home since there she felt secure, under less stress, less bound to her surroundings, and partially free. She also preferred poetry to all else, but her father wanted her to fulfill his aspirations for her, such as obtaining a PhD and becoming a respected academic. Although she only desired to compose poetry, he recognized himself in her: "I hated how he created this folklore around himself so that I could never hate him," she said. "The folklore constantly reminded me of how history fucked him (messed him up) and how he just couldn't do a PhD. He could not afford to"(240). Nidali's parents had a significant impact on her life. Her father Waheed, a Palestinian who struggled with identity issues, and mother Ruza, an Egyptian, are both from different ethnic backgrounds. After the 1967 war, he prohibited from returning to Palestine, and Nidali received the same restriction. Because he never felt like he belonged with his family, her father believed that Nidali's life was a projection of his own. Nidali resembled her father in some respects but differed slightly in others. She was more eccentric, constantly curious, and determined to go against her father's wishes in order to do things her way. She found that living in America was helpful. Because that is what the police do, she even learned about the law and how things worked in order to escape her strict father and give him a lesson. She says: "Cops in America do not like Arabs and they definitely do not like Arabs who hit their daughters and chase them around the house with knives" (249).

In light of this, the construction of Nidali's national identity influence by a variety of causes, with migration serving as both a formative and a transformative force (Reyes 110). Yet the repeat movements force rather than voluntary. The result is that the forced migrants have little to no control over their lives and are unsure of their ability to find acceptance anywhere.

Rootlessness is a movement trauma condition that *Randa Jarrar* describes in *A Map of Home*. The main character of the novel, Nidali, divides her journey into three stages for viewing after leaving her real home in this book. During her first stage, she expresses her numerous concerns about the unease of living in other cultures and homes while having no place to call her own. Because Randa Jarrar wants to write about finding a home that is her own actual home, her hopelessness may be the book's dominant and guiding subject. However, she faces numerous challenges in her uneasy life because she is aware of how tough it is to find her own place. For so long, they resided in Kuwait, a country where none of the family members felt at home. Then they relocated to Texas, where everyone in the family felt a strong sense of belonging for the first time. However, it was particularly challenging for the little child who was looking for a place to call home and feel like she belonged. When they relocated to Egypt when she was a teenager, close to her grandmother's house, it brought back the same old sense of not belonging: "This was our home now; our old home was gone...I cried a mini Mediterranean of tears" (jarrar 162). She was the target of jokes and inquiries about her nationality from students at school. She was "sad, sad half and half self" all the time (167). "I didn't tell them that my heart was broken. I did not tell them how I always felt like I 'd left something behind at home until I realized that what I'd left behind was home" (166). After Egypt, she is compelled to relocate once more, this time to America. She has spent her entire life adjusting to new situations. She resists by saying that: "I can't move to America….I have nothing to wear and my hair is stupid. I didn't want to tell her the truth: that I didn't want to move again, to work at feeling of home again, to lose that home again, then have to start all over again" (207). As a result, looking for a place to call home is the logical response to all the uncertainty and unease that come with having anywhere to call home. She unhappily trapped in a loop of various houses, multiple identities, and imagined homelands.

Her battle with the negative effects of being homeless, such as ongoing unease and ambiguity, comes before having a house. It might interprets as the heroine's ongoing battle to find her place and sense of belonging in the clash of Arab and American cultures, which is a recurring theme in the works of ethnic writers of many backgrounds.

Through her second stage, she can also see that, despite the negative connotations associated with being homeless and lacking a place to call one's own, she is capable of imagining her own home and accepting her situation. The true reason you feel uneasy about having no place to call home and having no identity seems to relate to the ideas of diaspora because it refers to one's home . Accepting her in-betweenness and homelessness is more important than having a place to call home for her. The theme of *A Map of Home* is navigating across many cultural and ethical systems. Nidali has experienced this throughout her life, and rather than resisting it, she chooses to accept the situation as it is. Due to Nidali's Family diversity, she resembles Russian "matrushka dolls", particularly the tiniest one in the middle:" the empty bellied one that goes in her mama, the mama that is cradled in her mama and so on...I knew that the biggest doll, the biggest mama on the outside was Greek but that I was not a Greek. I noticed that all the dolls were split in half except me, even though I was split in half: I was Egyptian and Palestinian. I was Greek and American"(8). Nidali matures as she realizes that trying to find a house is pointless for her, yet she still struggles with the discomfort.

In addition, in her third stage, from which she advances, she celebrates homelessness and accepts the culture, home, and identity that she does not belong to. The concept of liberation and her point of view on not belonging in one's home and being an immigrant can be the result of having a hybrid identity and either having two homes or none at all. Possessive of you. Last, she is aware that being homeless and having multiple residences belonging to may result in personality changes and nationality changes (Majaj 68).

Sara Ahmed's opinion on home is quite close to the idea of a homeland as a place one can never return to. According to her: "narratives of leaving home produce too many homes and hence no home"(Ahmed 330).

Similar to Nidali, who loses her sense of belonging after traveling to several locations and cultures. She made progress accepting her in-betweenness. The protagonist of Jarrar struggles to identify where the home is, as suggested by theories on diaspora and homeland. She lived in too many different houses, and throughout the brief period of her adolescence, she traveled too many borders.

Her father came up with the idea of an imagined homeland. You can move wherever you choose, but you will always have it in your heart, adds her father, "Our people carry the homeland in their souls (9).

Nidali finds it initially challenging to comprehend her father's definition of "home." She has a more concrete idea in her head. She considers, for instance, how challenging it must be for her father to carry his memories of Palestine in both his body and soul: "That's such a heavy thing to carry. I'd visited this homeland once, noticed that there was a lot of grass, several rocks and mountains, and thousands of olive trees and donkeys"(9).

However, as it is impossible to go back to a house, her only option is to imagine an idealized version of the one her father had. By reading this statement, we can see that Jarrar's concept of switching between narrators just intends to draw the reader's attention to Nidali's surroundings rather than her actual existence as an immigrant girl in America, as she reveals in an interview with Yaman in 2009. In addition, she claims that moving to the USA causes her personal identity to detach; as a result, she calls for readers to experience sadness and pain. Through her travels, Nidali saw several cultures and situations that made her feel she had no identity and dispersed without a place to call home. Because she had so many houses to select from, it is plausible to argue that the author's main character struggles to decide where she calls

home. Throughout her brief existence as a teenager, Nidali traveled more than once. She is as uneasy and unhappy as she was before, or she is more than that, and she says, "I've doubted and worried about my future and my continued life. To know whatever that is happening to us or to me, I simply need more imagination (180).

She felt as though she was missing her home country, her old stereo, which serves as her musical instrument, as well as her bed, piano, friends, and school. She is aware, however, that she will never be able to return to her prior life, even when Kuwait liberates once more and everything is as it was when she left it (9-178).

Particularly in Arab American literature, themes like homelessness, third spaces, and never-ending identity creation stories are common. For instance, Palestinian-American poet Naomi Shibab Nye claims that one discovers one's identity as an Arab American "in process, by making sense of disparate experiences and cultural contexts and by nurturing the sparks generated by their juxtaposition" (Majaj 20). The becoming of migratory subjects seen as a continual, never-ending process by this transforming identity notion. Therefore, the idea of homeland is also a process because identity and belonging strongly relate to the concept of home. The novel's main theme is Nidali's sense of not belonging, which she experiences because of her hybridity and mixed ethnic heritage.

The best aspect of Jarrar's work is her talent for developing a sympathetic, appealing protagonist with a unique, sardonic, self-reflective, and humorous voice. Nidali is funny and humorously self-deprecating as she recounts her numerous mistakes, misunderstandings, and encounters with culturally inauthentic followers. She was seen as a wonder woman as a small child, but from the perspective of a young Arab woman, it is unusual to see a woman with black hair become a celebrity so quickly or for her to represent elements of her Egyptian, Palestinian, and American ancestry. While this kind of misunderstanding appears to be humorous in the

book, trying to piece together the parts of a single heritage or find a method for everyone to fit together in the whole thing is heartbreaking.

Randa Jarrar's traits in *A Map of Home* are amusing and painful, giving people two distinct personalities and characters. Nidali Ammar chronicles her dysfunctional family life, her parents' tragic, violent divorce, as well as her own struggle to find her place and identity in the midst of war, as well as her previous homelessness and the challenge of being a female teenager in a traditional culture. Nearly as diverse as the Arab world it is Nidali, an Arab Muslim woman from such a society. Nidali's Family national differences caused multiple cultures, which has an impact on hybridity. As a result, the character finds it difficult to identify any location on a map of the world that she may name *home* because she has no place to go to and no place to feel at ease. Additionally, her ambiguous circumstances because of frequent moves have led to several homeless mental states (Jarrar 120).

Nidali creates a home within herself while also attempting to distance herself from her real culture and the country of her own family. She does this by discovering new systems that are a call to freedom or a call to liberate her homeland when she is a child. A journey to find a house begins with her struggle to overcome the negative effects of being homeless, such as ongoing unease and ambiguous uncertainty. Which we can see in the first chapter of stars her lifetime struggle to find Nidali's place among two distinct countries, such as America and Arabian country, that they have many differences among them, for example in ethics, music, meals, customs, and so on.

In general, and especially in Arab American literature, homelessness may be a fascinating topic to examine, and the tale of identity sees in several forms. This changing personality and the concept of identity see appealing traveling subjects as a continuous and never-ending process. As a result, personal identity and human ambition inextricably link to conceptions of home.

1-3- The Connection between Home and Memory

When we ask about the concept of home, Mahmoud Darwish summed up the connection between memory and home. According to Darwish, home is a place where you have memories; without memories, you have no real tie to a place. It is also impossible to return. Nobody ever crosses the same river more than once. I will not locate my childhood if I return. There is no turning back since history moves forward. Return is simply a visit to a memory or the remembrance of a place (Darwish 77).

Darwish's portrayal of home illustrates that the sentimental migrant has little possibility of recapturing the recall home. The idealize memory of home is in the past and beyond restoration. The nostalgically recalls home is a memory construct, because the memory of the place being home "represents not a copy of an original but, more precisely, a version of it (Whitehead 51). Darwish realizes that home is a fluid concept that is not limit to a single location. Home is not a fixe concept from which one may regularly depart and return. This concept implies that home is much more than just a physical location. That is, for Darwish, home is more than just a physical location; actual presence in the remembered place does not answer the question of home. Similarly, Boym defines home as a state of mind that does not always correspond to a specific location (Boym 251).

Words serve as a compass, and place-speech physically enchants the landscape by singing it back into existence and oneself into it (Macfarlane 12). Our home associates with our memories, which is a compelling explanation for this. Your memories store in a home. I first learnt how to ride a bike at home. I fell at home, leaving a scar on my nose. I recall counting down the days until Christmas with my brother, comforting people who were hurt, and saving our kitty from a tree. The person we are today shapes by our recollections, both positive and negative. We would be quite different people if not for these personal memories. We stand on their shoulders as we develop (Macfarlane 14).

Memory is the record version of the past in literature. In addition to shaping by social, political, and religious events in literary characters' lives, memories also shape by the historical past. Memory uses in texts in three different ways, often simultaneously: first, to establish the legitimacy and significance of a text based on the knowledge and reputation of previous authors, second, to evoke nostalgia in readers, and third, and most universally, as a means of forming personal and cultural identity. Many metaphors concerning memory and remembering that frequently compare human memory to a camera, a recording device, or even a storehouse encounter in our daily lives . Unfortunately, the majority of these metaphors are flimsy and frequently false. In actuality, this is not at all how human memory works. It is not even capable of accurately and completely storing and retrieving copies of our experiences. Human memory, on the other hand, is never static and is constantly fluid and dynamic (Steinbock 11).When we recollect our experiences, memory reconstructs them into a meaningful whole based on our beliefs, motivations, thoughts, and current understanding of the universe. Memory stores bits and pieces of information about our experiences.

One of the pioneers of cognitive psychology, Ulric Neisser, writes that "the model of the paleontologist... applies... to memory: out of a few stored bone chips, we remember a dinosaur" (Neisser 271). He compares how human memory functions to the task of reconstructing an entire dinosaur from a few pieces of bones. Therefore, many academics take the view that it is challenging for humans to remember our experiences in exactly the same way each time we recall them due to the complexity of the recollection process and how human memory works.

It is also challenging for a group of people who share the same experience to recall it precisely the same way due to this intricate process. In his seminal work on memory, Remembering: A Study in Experimental and Social Psychology, British psychologist Frederic Bartlett makes the case that the process of remembering entails an ongoing reconstruction of memories, which explains why people frequently recall the same experience differently at

different times (Bartlett 213). The various circumstances surrounding the recall process are what account for this variance. People remember their life experiences depending on their current worldviews and beliefs, which causes people to recall the same events in different ways every time.

Sara Ahmed notes that the issue of "being home" is one of the "discontinuity between past and present" (Ahmed 343). Thinking about one's native country is "an act of remembering" to a migrant (Ahmed 343).

The idea of home depends on time: a subject's steady investment in a place alters their experience of it over time, making the new location feel more like home. In order for a place to become a home, repetition is a crucial component (Ahmed 326). The absence of time and familiarity means that the new environment in which the immigrant has just arrived cannot yet perceived as home. These migrants, who only have memories of their home country, draw to one of two forces: familiarizing the foreign and actively making their new home; or nostalgia (as homesickness), which keeps them clinging to the idea that home fixes in the location they left behind (Ahmed 329).

The 2012 publication Immigrant Narratives by Wail Hassan. He clearly distinguishes between writing by minorities, immigrants, and Anglophone Arabs, but he emphasizes Arab American and Arab British narratives more so (Hassan 113-222). With the exception of his brief treatment of literature by Palestinian American writers, Hassan does not engage with the portrayal of the concept of 'home' itself in his study, which still provides a wealth of information regarding novels by authors of Arab ancestry who reside in both the USA and Britain. Even so, Hassan's examination of what home means to Palestinian American writers is limited to reading memoirs in which the idea of home intimately connects to the destruction of the Palestinian homeland (Hassan 114).

The perception of home as movable, acquired, and dynamic or fixed, stable, and lost determines by the "dynamics of remembering and commemoration" (Gilroy 204). According to Layla Maleh "memory becomes a pretext that frames the content of the authors' experiences, and a pretext to construct a dual or juxtaposed picture of their mental and emotional make up" (Maleh 37). Thus, these stories offer a rich environment for probing the authors' perceptions of home away from home and their experiences with it.

The undisputed home is one of closeness and familiarity, where the person gets protection from their awareness of the surroundings "To Feel at Home Is to Know That Things Are in Their Places and So Are You" (Boym 251). As a result of these characteristics, a home is a cozy location to live. Before migrating, one can get the most familiar with their immediate neighborhood and surrounds there (Terkenli 327).This comfort implies that the person has control over their environment (Hage 410). It establishes the issue of personal and domestic stability.

Randa Jarrar makes an effort to explain in her book what "*home*" means to a Palestinian growing up in a diaspora. She passionately promotes the rights of the Palestinian people while also developing her own sense of place. Randa Jarrar sees herself as a global citizen, and *A Map of Home* is fundamentally a transnational text. She upholds what Palestine's entails, although she has many different homes. Jarrar makes an effort to portray Waheed Ammar as the ideal Palestinian diaspora member who upholds loyalty to his nation. Jarrar's literature also plays a crucial role in validating the narrative of Palestine by illustrating the experiences of crossing borders, traveling between countries as refugees, and living in the diaspora as stateless people. Though the book frequently categorizes as a bildungsroman or a coming-of-age tale, it excels at capturing the state of the modern Palestinian Diasporas. Though it is satirical in nature, it is funny and witty. Jarrar emphasizes the unique Palestinian experience rather than being overly

focused with the idea of the romanticized home. Even yet, she incorporates feminist ideas throughout through the novel.

Nidali experiences a sense of alienation or a form of detachment from her cultural identity from the moment she discovers she is straddling two cultures. Being a hybrid of several cultures and origins, Nidali is determined to study this mix and find a method to stop always traveling and mingling. In particular, during the first few months of her existence in Texas, she struggles to translate her Arab identity in an American context since she cuts loose from an anchoring concept of home (Bujupaj 118).

Maps frequently appear as metaphors in this potent book. Waheed forces his young daughter to trace the map of Palestine until she can draw it from memory. When she is older, he acknowledges that it is impossible to draw the lines accurately because they vary every year. There is the mental image Nidali has of the high school cafeteria, complete with designated areas for the various subgroups of students. Third, there is the notion that the physical body itself might function as a kind of map due to its great ability for producing both fear and love. The book's epigraph, which is a statement from Franz Kafka—another author with a notoriously controlling father—hints at this idea: "Sometimes I imagine the map of the world spread out and you stretched diagonally across it." The map of home in Jarrar's title depicts a process, a tale of transformation, rather than a specific location.

Waheed essentially dictates the history of the Arab-Israeli struggle to Nidali out of fear that he would even lose Palestine as an idea (Jarrar 66). Additionally, he demands that she master the art of cartography and have a decent education so that she might always call Palestine her home (106). Nidali eventually realizes that even her own name, which her father chose for her, actually refers to her father's struggle rather than her own. Nidali opposes this imposing of the national homeland. Since he never lived in Palestine, the younger author Jarrar has no personal memories of the country. Without having a personal recall of a home in Palestine, she

simply remembers her experiences in Palestine as a shared story passed down from one generation to the next. She is able to distinguish clearly between a just political cause and a private residence, which reflects this.

Even though Nidali cannot recall Palestine as her home, because of her mixed Palestinian, Greek, and Egyptian ancestry, migration itself becomes a part of her very own personal identity. As Theano S. Terkenli argues in his paper "Home as a Region", she knows that home is movable and that it requires investment over time because she acknowledges that "moving was part of being Palestinian"(Terkenli 326). Her father believes that one can find their home in education, preserving the Palestinian homeland in his soul.

As a result, Nidali finds herself wondering, even when her family has the opportunity to construct their own home, "how long that home would hold [them], how long that home would last" (Jarrar 279). She thinks of home when she subsequently flees from her house in order to enroll in the college to which she applied without her father's permission, remembering the recollection of "the old apartment in Kuwait" (283), the memory that came before her first journey.

At the end of the day, Nidali's home is one that she creates for herself from her own special position as a traveling Palestinian, not one that corresponds to her father's memories of Palestine, his given history, or his forced map. The junction of several languages and cultures reflects in her own words as she tells her narrative. The rare Arabic word written in the Latin script, such as "Yalla" (82), and Aiwa (80), as well as her literal translation of Arabic expressions like "O'eye" (78) and "O'heart" (79).

Nidali views Palestine as a just cause rather than as a place to call home . She recalls the tales her Palestinian grandmother had told her, and she goes into detail about the day she strip-searched at the Allenby Bridge while traveling to Jenin. The Palestinian experience continues

to be mostly one of solidarity with a people who have wronged, and only occasionally poses practical challenges to the family's travel because of her father's Palestinian identification.

The reality of living as a Palestinian follows her wherever she goes, despite the fact that Palestine is not her home. Nidali quotes herself as saying, "We were barefoot, like on the West Bank Bridge" when recalling her evacuation from Kuwait during the Gulf War (139). She remarks as she crosses the border from Kuwait: I did not know there would not be a fence stretched out for kilometers, or a clearly designated thick black line in the sand spread like the Gulf's horizon. A straight line on a map is not actually straight, someone once told me (147). As she was observing the tourists on a flight to Egypt, she remarks "I wondered how nice it must be to leave one country for another willingly...for fun!" (159). Nidali discovers that Kuwait was the only home she had ever known when she arrives in Egypt after spending the majority of her childhood there rather than Palestine, which her father had repeatedly instructed her to sketch on a map . She considered her family's house, her friends, and her daily schedule at school to be her *home.*

The metaphor "journey" is common in Palestinian literature, and we can see it in the places and movements of Nidali's family. Being a Palestinian means fighting against historical injustice and making an effort to establish one's roots and identity.

Waheed is eager to impart to his daughter knowledge of the history, culture. And, more significantly, how to create a map of historic Palestine in an effort to redraw the map of his home in the midst of such frequent movements. Nidali first takes her father's lectures well, but over time, she creates her own sense of place and makes her own map of Palestine: Baba instructed me to find a blue book with the words "Palestine is My Country" written in large white letters on the back from the bookcase. Baba forced me to repeatedly trace and sketch the actual map of Palestine on a page that he had just turned. He referred to it as the "home map." (68). In light of this, it is intriguing to compare the daughter's modified version of home with

the father's original home map. Waheed's map depicts "historic Palestine," which Israeli settlements have since engulfed. Waheed, a Palestinian who lives in exile, can still vividly remember every detail of his home country, including the olive trees and the towns and neighborhoods where he spent his formative years. As a result, he believes it is his responsibility to pass along this collection of memories to his daughter in an effort to ignite a passion for Palestine in future generations. The father's map, which might have shown Palestine prior to 1948 or 1967, is no longer relevant. Because of its dissolution, it now appears fragmented and inflated alongside the Israeli settlements.

According to Israeli plans to enact land confiscation, Palestine as defined by the UN resolution of 1948 essentially does not exist today. Because the west is ignoring the Palestinian-Israeli conflict, Israel continues to take land from the Palestinian territories of 1946. This severe extraction causes the Palestinians to suffer more on their own land.

After some time, Nidali give the task of putting her newly gained knowledge of Palestine and its map to the test. She attempts at drawing a map of Palestine and shows her father. He likes it, but when she inquires as to if, the map is accurate, he responds pragmatistically, highlighting the ongoing loss of Palestinian territory.

"One afternoon, I sat at the dining table and drew a map of Palestine from memory…I pointed at the western border and asked (my baba), is that right? Who knows he said…What do you mean Baba, when you say who knows? Oh habibti. That map is from a certain year. The maps that came earlier looked different. In addition, the one that comes after, even more different. What do you mean? I mean…there is no telling where home starts and where it ends…I noticed that Baba's eyes were filled with tears. I took the map I draw to my room, flipped my pencil and brought the eraser's tip to the page. I erased the eastern border, the northern border. I erased the southern and eastern border. I surveyed what remained: a blank page…I stared at the whiteness of the paper's edges for a long, long time. The whiteness of the

page blended with the whiteness of my sheets. 'You are here,' I thought as I looked at the page and all around me. And oddly, I felt free"(192-193). He still does not convince Nidali, so she asks for additional information. Angry and frustrated, Waheed replies, expressing uncertainty about his identity and profound despondency for his vanished homeland: "That map is from a certain year. The maps that came earlier looked different. Moreover, the ones that came after, even more different. I mean …there is no telling. There is no telling where home starts and where home ends" (193).

The map of Nidali's home that her father previously forced upon her is fictitious. She has no memories of Palestine and only hears her father tell the story of Palestine. Thus, her map is fictitious. This does not imply, however, that Jarrar does not intend to support the Palestinian national cause. It is quite challenging to distinguish between the political and the personal in this situation. Moreover, in this instance, it is crucial to note that many writers have never lived in Palestine, despite the fact that their literary and non-literary works more strongly reflect their Palestinian identity. Jarrar lacks any personal memories of Palestine, in contrast to other diasporic Palestinians. She only has a collective narrative passed down from one generation to the next through which to see Palestine, much like her protagonist does. She nevertheless objects to the ongoing erasure of Palestinian territory by highlighting the challenge of returning home.

Since Nidali's home is primarily psychic and virtual, it does not have much physical room. Further investigation reveals that Nidali's viewpoint has influenced and formed by her family's ethnic and historical heritage as well as her frequent border crossings.

One can call several locations home, which gives them the diversity of perspective and capacity to live and thrive across cultural boundaries. Nidali adheres to this philosophy whether she is residing in Kuwait, Egypt, or the United States. Helena Schulz and Juliane Hammer

observe that metaphors relating to what grows and what the land provides use to describe the relationships between the land and the people.

Waheed Ammar, who was scattered after the 1967 war, carries his native Palestine in his soul. Nidali quotes Baba's dictations: "Our people carry the homeland in their souls", he would tell me [...] this was my bedtime story when I was three, four [...] you can go wherever you want, but you will always have it in your heart (jarrar 9). It is clear that Waheed idealizes Palestine as evidenced by his concern and attitude towards his daughter as well as the fear of losing Palestine as an idea. He wants Nidali to understand the historical context of the Palestinian-Israeli conflict by essentially dictating history to her.

However, Nidali's image of home is different from her father's conception of ancient Palestine .She was able to create her own concept of home despite the limitations imposed by his dictated history and the map that he worked so hard to imprint in her mind. Later on, it becomes clear that she does not consider Palestine to be her home, despite the fact that she supports the Palestinian cause. She developed a cosmopolitan mindset, because of her travels across locations and civilizations. "Mama is an Egyptian, her mother was Greek, and my father is Palestinian. I was Egyptian and Palestinian. I was Greek and American"(8). In other words, Nidali's true home is wherever she feels at ease; Palestine is only a cause she supports since she is a Palestinian by birth.

Nidali's development can followed by carefully examining her interactions with others throughout the many places she occurred to be for specific amounts of time. She endured a psychological and perceptual growth. In 1990, as war breaks out in Kuwait, the entire family flees the country for Iraq and eventually Egypt. Palestinians were not welcomed after the war since their leader in Palestine had backed Saddam Hussein's invasion of Kuwait. As a result, they were unable to go back to Kuwait. There was no longer any need for them. Nidali bemoans

it, adding, "Kuwaitis collectively decided to punish all Palestinians." My father's employment authorization had been permanently cancelled" (192).

Waheed Ammar views Palestine as the ideal and sees its loss as the end of paradise. Nidali only hears about Palestine through her father; she has never gone there. The genuine map of historic Palestine is occasionally warped and redrew, but he persists in trying to educate her how to do so. As a result, she sees Palestine as a blossoming place. In the end, her "map" becomes challenging because it is merely an imagined version of reality. As a result, the novel solely depicts Nidali as a Palestinian diaspora on its symbolic map. For her, home is 'mobile'; it is found in motion.

The novel also refers to the post-Nakhba memories. Layla Maleh as saying that "memory becomes a pretext that frames the content of the author's experiences, and a pretext to construct a dual or juxtaposed picture of their mental and emotional make up."(Maleh 9). Jarrar is attempting to evoke memory to preserve the tale of Palestine from oblivion by portraying Waheed as a worried Palestinian who is frightened of losing Palestine as an idea. Jarrar respects her Palestinian heritage and speaks out against the suffering and perpetual moving of the Palestinian people even as she tries to understand what it means to be at home in both literary and metaphorical aspects.

Ihab Saloul demonstrates the value of oral history for Palestinians in his book Catastrophe and Exile in the Modern Palestinian Imagination: Telling Memories (Saloul 175). In a similar spirit, Waheed Amar's portrayal in A Map of Home represents an extension of Palestinian memory. Jarrar asks for rerouting and sprouting, or a reconstruction of home wherever residency may be, in addition to expressing sympathy for Palestinians. It is an appeal for the diaspora to come together and preserve the strands of Palestinian identity and culture.

In addition, a close reading of the text reveals that it means to upend Orientalist interpretations of the Middle East, particularly with regard to how Arab women are view. The

dichotomy between "East" and "West". "Arab" and "American", and "here" and "there" obviously rejects by Jarrar's novel, which also refuses to be polarized. Furthermore, Nidali contests her status as a cultural heroine, upending the sacredness of societal mores in the process (Bujupaj 201). By sharing her story, Nidali shows that women of all cultures go through adolescence at the same time. Nidali embodies the ideal Arab feminist, defying her father and his traditional rules for the sake of her own welfare. Her projection of feminism ideals does not negate her father's contribution to the development of her personality. The conflict between him and Nidali views more as a device to further the novel's plot.

He observes honestly attempting to further his daughter's education. He encourages her to work hard in school and, as a result, he develops her burgeoning creative writing potential. Even though she occasionally hates him, he plays a crucial role in the formation of her identity.

He gives this advice when she tells him what she wants to be "singing is not bad, but you can do better. You can be a doctor! A big professor of literature! Write poetry like the one I used to do. Write poetry and teach in English. Show those bastards the greatness of our literature (Jarrar 65).

Waheed helps Palestinize Nidali by associating her with "historic Palestine." His main objective has been to instill in his kids a love and devotion for the country of their father. In her account of the incident, Nidali says, "Baba dictated history to me"" I found about the Suez Canal and how my geddo was a fighter called a 'free officer. Baba treated him a historical figure. He told her about his family in the Palestinian side, the connection to land, and how Palestinians fought all along…" (67). She added; "In their first year of marriage, my parents had already moved twice. Babasaid that moving was part of being Palestinian. "Our people carry the homeland in their souls," he would tell me at night as he tucked me in. This was my bedtime story when I was three, four. "You can go wherever you want, but you'll always have it in your heart." I would think to myself: "That's such a heavy thing to carry." I had visited

this homeland once, noticed that there was a lot of grass, several rocks and mountains, and thousands of olive trees and donkeys. It helped to know this when I was little, forced me to have compassion for Baba who, obviously, had an extremely heavy soul to drag around inside such a skinny body" (16).

Nidali is a woman who is looking for her agency as well as a place to call home. The book often says to as a coming-of-age tale in which Nidali defies social conventions and prevalent preconceptions that think to influence how women behave in the Middle East. Waheed portrays as a stern and inflexible father who wants Nidali to become a professor and, more importantly, follow his rules and expectations.

The protagonist, Nidali, and Jarrar seem to have a lot in common in this loosely autobiographical book. The book also discusses the Palestinian problem and how they abroad view Palestine. In order to illustrate the legitimacy of the Palestinian narrative, Jarrar frequently uses analogies that are widespread in Palestinian discourse. Palestine's national and iconic tree is the olive, which is widely grown there. Waheed does not keep olive oil beside him when he is homesick because he uses it, but rather because of the meaning, the olive tree represents. The olive tree has stood in for the Palestinian political approach adopted starting in 1967 as the ultimate representation of rootedness and steadfastness (Saloul 198).

As a result, it serves as both a cultural signifier and a symbol of perseverance in Randa Jarrar's book. Only Waheed Ammar, chosen to represent the older generation of Palestinian refugees, understands its significance. Nidali does not appear affected by these cultural markers, and she does not even acknowledge being relocated. She revels in her homelessness, and she sees crossing international boundaries as a crucial stage in her ongoing personal development. The other crucial issue here is how Nidali's definition of home is always changing . Jarrar mainly focus on a personal account of homelessness that occurs in the background of the history of Palestinian displacement, which began in 1948 and continues to have an impact on the newer

generations of Palestinians growing up in exile. The reports include first-person narratives entwined with the background of the Palestinian conflict.

2- Identity in A Map of Home

2.1 Cultural background of the characters

Since everything seems regular when it occurs to you, protagonist views these experiences as being a part of daily activities such as school, friends, family, and shopping. The themes of sexual awakening, learning to love a parent while firmly saying no, and struggling for independence and a place in the world are universal, so the book will appeal to all but the most easily shock readers despite the geographical and cultural specificities of the story. Additionally, it takes into account the displace individuals who keep moving from one country to another in search of a safe haven. *Jarrar* foresees Iraq's bombing of Kuwait, political alliances, and how the United States involves in the Israel-Palestine conflict and its repercussions. The novel has a wonderful blend of current historical events, such as Iraq's attack on Kuwait in 1990, with many personal experiences. Perhaps it is not just about Nidali's interesting story, but rather because of the important world events, she is currently experiencing. As a result, through her unique point of view, she can teach us about these historical events, and her many experiences on this history give us insight into who she is. *A Map of Home* is so alluring to merge physical with funny attitude in addition to connecting Nidali's past with personality through reading novels (Jarrar 69). Actually, it gives the reader a more realistic sense of how a young Arab girl might exhibit some form of power, which increases the strength of the story overall. Nidali describes as the "uncontrollable daughter" (3), which may be enough to incite the reader's rage. The writer Randa Jarrar is one of the young authors who transcends regional limits, opposes fixation, resists clichés, and depicts the daily struggle of the Palestinian individual.

The protagonist's family frequently relocates, location plays a significant part in the plot, forcing her to both redefine herself and what home and family means to her. Nidali is continuously battling to liberate herself from the limitations and restrictions that geographic maps place on her life. This is because she is constantly forcing to analyze herself in the context of many ethnicities and cultures. The search for home, identity, and belonging in constantly altering cultural landscapes conceptually exemplifies by the idea of maps, which emphasizes in the book's title and scatter throughout the text. The novel also examines the turmoil of adolescence with its developing sexuality and the sense of otherness, in addition to the fight of displacement and adjustment and the individual search for identity. There is self-described biographical material in *Map of Home*.

The Novel is the kind of story that is distinct from comprehending culture and has a dissimilar nature. Nidali has always fought to discover her own map of home while looking for her own identity, even with herself. However, she ultimately makes the decision to give up, feeling free to roam anywhere she pleases and no longer having a place or home to call her own. She also decides to battle against the idea of critical civilization in all matters pertaining to her life. She creates a home within herself while also attempting to leave the country of her family and her own traditional culture. This leads her to discover a brand-new concept known as freedom or the liberation of a homeland. A journey to find a house begins with her struggle to overcome the negative effects of being homeless, such as ongoing unease and ambiguous uncertainty. Which we can see in the first chapter of stars' lifetime struggle to find Nidali's home and the location between two very different countries, such as America and Arabia, that they have many differences between them, such as in ethics, music, meals, customs, and so on (Majaj L).

As a brave young girl caught between discovering her personality and managing her conflict in those cultures where women were viewed as having a very limited personal

character, Nidali's traits and identity have evolved over time and place, taking on wonderful, comical, tragic, and powerful identities. As a result, the plot of this book begins with the father's desire for a boy to be born, which may have been embarrassing given the difficulties that Kuwaiti women faced during childbirth. The father had named his son Nidal, but later changed it to Nidali, the name of the main character. Because of Nidali's conflicted feelings about her mixed-cultural origin, the concept of the homeland and the idea of homelessness are major themes in this novel. For example, Nidali once said, "therefore I knew if I'm holding an American passport it makes me feel proud and it's better than my parents' passports, wherever I go any airport I'm standing in different line with better security." (Jarrar 9). For instance, when Nidali, age 7, requests God to bless the "people of Ibrahim" during prayer, her companion Zainab tells her that the Ibrahims are "a family that throws big barbecues at Eid."

Waheed is a member of a Palestinian peasant family, battles the effects of exile and being separated from his native country. In the hopes of graduating and moving back to Gaza, where his family still lives, he left Palestine as a teenager to pursue his education at a university in Egypt. His hopes of returning to Palestine, however, dashed by the 1967 war, which left him overnight a destitute refugee in Egypt. He marries an Egyptian woman of Greek descent out of loneliness and sorrow, believing that marriage can make up for his loss and feelings of alienation. Nevertheless, to no avail; instead, he causes his wife and unborn children to be destitute and displaced. Waheed is particularly important because he represents the archetypal Palestinian who left Palestine and migrated to Egypt, the United States, Kuwait, and then back to the United States. He might be said to fall under all three headings. However, *Jarrar's* book requires the careful reader to comprehend *Baba* in a way that is very different from what this media cliché would suggest. *Baba's* ability to provide for his family, the effects of diaspora and displacement, and interpersonal factors in his birth family are all layers that add to the complexity of his character. The novel sensitively explores immigrant parent-child dynamics

against the backdrop of the past and current imperialism. In spite of facing violence and misogyny within the family and community, the text reveals how a writer might avoid creating a stereotype of an Arab, Muslim, and immigrant male in fiction written in English. Waheed refuses to extend Nidali's curfew and becomes furious when she crosses these boundaries, imposing stringent limits on her travels and, quite literally, her sexuality. Waheed controls her behavior and sexuality, but she also has a strong influence over her academic performance and career aspirations. She demands that she would be a top student, pursue graduate work, get her PhD from a local institution, and strive to "write the greatest dissertation of all human times" (239). He is outraged when he learns that Nidali's British school in Kuwait has not taught her about Arab history or her Palestinian heritage; he says, "Goddamn your school!...They've taught you nothing!" and makes her stay up all night drawing and redrawing the map of Palestine (66-68). He is also insistent that Nidali identify strongly with Palestine, with being Palestinian, with her Arabness, and with the Arabic language. Additionally, he requires her to submit essays later on in the book about "something purely Arab, or relating to [her] Arabness" (260). He requires her to write essays in both English and Arabic, hopes she will become a professor extolling the virtues of Arabic literature, and commands her to take an interest in Arabic music and the Arabic language. When Nidali disobeys him, leaves the house without his permission, or does not do extraordinarily well in school, Waheed frequently beats her, further asserting control over her actions, mobility, decisions, body, and identity.

2.2 cultural identity

If you look at the front cover of the Penguin Books 2008 edition of the book, you will see a silhouette of a woman riding a bicycle overlaid on a map of the Middle East. The bicycle may represent various things. Movement is one among them, particularly with the woman's hair blowing behind her. She must be traveling, one can assume. In addition, the woman's hair hides

half of her face, leaving only her eyes clearly visible **.**Her eyes meet the reader's eyes directly and speak without saying a word.

A Map of Home begins with the story of the protagonist's birth and is full of vivid, believable characters throughout. Without checking to see if she is a boy, Nidali's father gives her the name Nidal, until he realizes his error and adds a "I," at which point he and her mother get into a heated argument about how he could have given her daughter such a horrible name as "struggle." The narrator narrates the day she was born in Boston: "On August 2, the day I was born, my baba stood at the nurses' station of St. Elizabeth's Medical Center of Boston with a pen between his fingers and filled out my birth certificate [...] He scrawled in his finest English handwriting, Nidal (strive; fight), with a trembling hand (1). The following day, after learning that his daughter is a girl, Nidali's father changes her name to "Nidali" (2) to sound more feminine. The narrator in the passage describes this. It is abundantly evident that Baba wants a son, not a daughter, in order to increase his patriarchal power. Jarrar confronts the patriarchal system by portraying her protagonist as both a powerful infant girl and a "rebellious" daughter, complicating the idea of name with gender in the process. This uprising is evident throughout the book, which frequently shows Nidali objecting to her father's "unfair" choice for her by visiting the library at night and attending poetry night at the local pub, among other actions. Because of this, Jarrar gives her main character the titles Nidali or jihad to emphasize her struggle to strengthen both herself and her female allies**.** Nidali, whose voice develops from infancy through youth and adolescence, provides the narration of the book. She goes through these stages of life in three different nations, and the encounters there influence how she views the world. Much of her adolescent experience dominates by her tumultuous relationship with her father, who occasionally hits her and pushes his own goals on her life. The map of home, which appears in the book's title, alludes to the map of Palestine that Nidali creates using her father's memories and imagination**.**

Nidali resides with her mother, a talented pianist, and her father, an architect who used to be a poet but is now unable to write. He therefore lives through his ambitions for his daughter to be a writer and scholar. The pair first met through music and writing, but now fights and arguments are a constant part of their lives in Kuwait. She also lives with her younger brother Gamal, who is a minor character for the majority of the narrative. She says of her father, "He had an idea in his head, but that was unfortunately all he had" (109). She is aware that her father makes no effort to contact other Palestinians in Kuwait or Egypt because he "didn't want to live with his own because he never felt like he belonged with them" (59). Instead, he always has olive oil nearby (178). And continues to idealize Palestine as a philosophy that transcends practical implementation. As a result, he struggles as a poet and writer since he is unable to express his thoughts and ideas. Waheed, fearful of losing Palestine as an idea, insists on Nidali understanding the history of the Arab-Israeli struggle, effectively dictating history to her (66). He also urges that she learn to sketch a map of Palestine and that she has a solid education in the country that will always be her home (106). Nidali opposes the imposition of the national homeland. Waheed portrays as a domineering and stern parent who wants Nidali to be a professor while also adhering to his standards and laws. Waheed puts olive oil by him whenever he misses home, not for its utility, but for the meaning that the olive tree conveys. The olive tree has functioned as the ultimate emblem of steadfastness and rootedness, embodying the Palestinian political approach adopted since 1967 (Saloul 198).

Nidali's family is one where everyone has a separate passport, birthplace, and concept of home**.** Nidali has an American passport and a precociously peripatetic personal past to go with her mixed-up background. Nidali's journey shapes by terrible realities such as ethnic conflict, political uncertainty and war.

Jarrar is a witty, astute writer who is positively heroic in her unwillingness to indulge in simple sentimentality or false pathos**.** She appears to be a bold eastern girl who grew up in

places like Kuwait, Egypt, and Texas at first glance. She described a girl as the primary character in her work who is emulating herself in the character's demeanor. While this character's perception is very complex, funny, and challenging. It is difficult for Jarrar to comprehend her adolescent existence in such a conservative environment with such parental demands, risky friendships, and sensuality. Her lively voice and impeccable judgment, on the other hand, makes her a standout personality. Nidali is funny and ironically self-deprecating as she recounts her numerous gaffes and misunderstandings with cultural imposters. As a young girl, she regards to be a wonder woman, but in the eyes of a young Arab woman, it is not normal to see a woman with black hair become a star so readily, and she might be emblems for parts of her Egyptian, Palestinian, and American national identities. She is intelligent for her age, rebellious, studious, and inquisitive, and like any other child, she yearns for a place she can call home forever. However, the frequent moves and the not so normal living compound this.

To analyze the characters' experiences in the novel, and their attachment to cultural identity, we must look at them from several angles**.** Nidali, whose voice develops from infancy to childhood to puberty, recounts the work. These stages of life occur for her in three nations, and the experiences affect her perspective on life. Her turbulent connection with her father, who beats her on occasion and imposes his own dreams on her life, dominates much of her adolescent experience. The map of home in the novel's title refers to the map of Palestine that Nidali creates based on her father's imagination and recollections. The novel divides into three sections, each concentrating on Nidali's life in one of the nations where she and her family live. Thus, location plays an important role in the story: each time the protagonist's family relocates; she must not only redefine herself, but also redefine what home and family means to her. Nidali is continuously striving to liberate herself from the weights and limits that geographical maps place on her life, as she forces to analyze herself in the context of numerous ethnicities and cultures. The idea of maps, which appears in the title and throughout the work, serves as a

conceptual metaphor for the search for home, identity, and belonging in ever-shifting borders and cultural landscapes. Aside from the inner desire for identity and the challenge of displacement and adjustment, the novel delves into the turmoil of adolescence, with its emerging sexuality and sense of otherness. The outsider invaded Nidali's current identity; by the "other", because she comes from a mixed culture creates by colonization. Furthermore, she feels a sense of distinction and rigidity between her cultures while gaining a new sort of hybrid identity. According to Homi K. Bhabha, all culture characterizes by certain "mixedness" in which it merges two worlds into a create political, economic, social, and cultural world, which in turn co-produces hybrid political orders and allows the international and local worlds to co-exist. Moving from place to place, being barred from accessing Palestine, fleeing fighting in Kuwait, and having to start again every time she moves left her confused, distanced, and caught in the middle:

After she told me the news, I sat on the balcony, perplexed. "I can't move to America," I explained. Mama glanced at me as if she was waiting for a reason. "I have nothing to wear." And my hair is stupid!" that I didn't want to move again, to work at feeling at home again, to lose that home again, then have to start all over again (Jarrar 207). According to Bhabha, the first feeling a person has while experiencing a new culture is a sense of "unhomeliness." This sense of "unhomeliness" causes by the change of location and the fact that home or a part of it is absent, which is how Nidali felt when she began having dreams in the middle of the night. She had no idea whether she was in Alexandria (Egypt), Kuwait, or Texas. She would wake up to the sound of birds chirping and wonder whether it was the quiet before the storm. Then she would remind herself that she was in America, the country that attacks people but never is attacked; she felt protected but guilty for being in a country that does that (218). Furthermore, she was so confused and full of questions that she missed "a hundred different things from

home, and she thought she was starting to forget what they were and where home truly was" (221).

Despite the fact that her parents are both Arab, their attitudes and attachments to Palestine, differ because they are from different Arab countries. Nidali finds herself straddling two cultures from the start, resulting in a sense of being out of place or alienation in her cultural identification. Nidali, who is a blend of numerous cultures and backgrounds, determines to investigate such a combination and carve a path for herself amidst the constant journeying and intermixing. She separates from an anchoring sense of home, and as a result, she struggles to translate her Arab identity in an American environment, particularly in the first few months of her existence in Texas (Bujupaj 200). Diaspora is a concept that refers to the mixing of two cultures that originates from one or a group of people with a certain cultural background who generally move with their own will to a new country that have different cultural values, customs, a very contrasting environment, and more advances than their country of origin. People who find it difficult or impossible to adjust to a new environment after migrating generally express their sentiments into various written works such as novels, short tales, fiction, poetry, and prose (Raina 115).

Cultural identity is one of the symptoms that many diaspora people suffer. This cultural identity can interpret as a form of cultural mixing from a single diaspora individual or someone with two contrasting cultural backgrounds; it describes either how a person's cultural experience distorts by a new culture in a new place, which then influences shifts and changes in one's behavior, positively or negatively (Hall 222-237).

Diaspora persons must generally build their own identity by juggling two cultures, one from their homeland and one from their new home, in order to deal with numerous situations that can make them feel alienated. This also seeks to avoid the identity crisis that might occur when someone comes from two different cultures. Those who have multiple identities must

adjust to the disparities between the two cultures that they get because of their experiences (Laxmiprasad 98).

According to Fitria (2022), a diaspora individual must battle to define his cultural identity. This identity is complicate. At the same time, the diaspora influences by the culture of their homeland and expects to adapt to the new culture in order to accept the host society. This situation causes the diaspora character to have dual cultural identities. This also shows in A Map of Home novel, in which the diaspora is stuck between Muslim and American society. And as shown in the life of the characters. They have been in Kuwait for many years, yet no one in the family feels like they have a true home. Then, by a complicate process, they escape to America-Texas, where they experience the same loneliness as before. As a result, it was quite difficult for them, especially for a young child who has many questions about where her home is. In addition, to whom does she belong. When her family went to Egypt during her adolescence to visit her grandmother, she felt the same impression that Egypt was not her real home, and she said, "Was this place be my homeland now? Because we left our previous house! I was crying such as a baby with fall my tears from my eyes" (Jarrar 162). In addition, in her elementary school, her friends and classmates mocked her since she did not have a homeland and did not know her identity, as they had "I didn't tell them that my heart was broken." I did not tell them how I was always feeling like I "had left something behind at home until I realized that what I'd left behind was home" (166).

Apart from moving to Egypt, they are required to go again, this time to America, and Nidali, as usual, is quite sad and sick of familiarizing herself in new environs in different countries where they are going. She is constantly arguing with her family about how she cannot relocate to America that she does not have anything to wear, that her hair is awful, and that she knows nothing about American fashion style. Nidali did not want to tell them the truth and wanted to act like that, but she did not want to move again, to lose that house they built in Egypt

and have to start all over again (207). On the other hand, this cycle of life brings numerous ambiguities for her with many different kinds of homes and making many places for her country. *Jarrar* succeeds in constructing a brief, borderland story in which the English language represents the hybridity of both Middle Eastern and American culture while investigating the use of language in her novel.

Furthermore, the text's language variety matches the novel's contexts; in other words, the linguistic elements establish a type of bilingual creativity aims to represent both Middle Eastern and Western contexts and how the narrator negotiates them. Kachru identifies four principles/features of bilingual creativity in the examination of World Englishes: first, the use of two or more codes, or languages, must construct within a work. Second, the work should understand as using stylistic conventions rooted within culture (but not necessarily Western). Third, the work must approached as an authored text, rather than as a spoken conversation, and fourth, the creative language the term "borderland" can refer to geographic boundaries, political constructions, territorial lines, but most importantly, cultural meeting places (Anzaldua, 1999, p. 20). Borderland space when discussing identity and culture. May not always indicate physical borders but rather an interaction of cultural realities such as language, religion, history, tradition, customs, and so on. Nidali's trip from the Middle East to the United States as a refugee from the Gulf War exposes her to a wide range of cultural experiences at a critical juncture in her life. The discussion sheds light on some of the bilingual creativity strategies represented in the novel: Code mixing, Eye dialect and Shift of view. Moreover, how the use of these techniques depicts the struggles of cross-cultural interaction and signals the hybrid identity and borderline state of Arab-Americans.

What we mean with Code mixing is the combination of multiple language codes into a single dominant medium, whether through the incorporation of distinct lexical items, phrases, or idioms. *A Map of Home* features a wide range of transliterated, Egyptian Arabic vocabulary

words that hybridize into the text via italics. Occasionally, when lexical items first appear, translations in Roman letters strategically offer for phonetic intelligibility and to further minimize the linguistic barrier. Family and household terminology, for example, are usually accompanied by translations to help the reader feel at ease: yiayia - grandma, baba - father, geddo - grandpa, 'amaatik - your aunts, bint - girl. School-related Arabic words include yatathakkar (remember), tilmith (student), and imla (composition). Other translated lexical objects include locations, abstractions, music, and various other items: karamti - my dignity, el-daffa - the bank (Palestine). "Al Toba" means "Mercy," in Arabic. Tamsiliyya is a soap opera, and the discourse marker is frequently used. Yes, aiwa. Other instances of code mixing occur when Nidali starts her Kuwaiti school. When confronted with Western Christian components, Islamic clichés such as La hawla wala quwata ilia bi 'llah - there is no might or strength except from Allah - are used. Furthermore, many transliterated Arabic short phrases or idioms interrupt the flow of the text in appropriate areas for a translation that stands out. Nidali, for example, encounters her grandmother, Sitto, who tells a folktale and ends with a peculiar Arabic word. Nidali tells the story: By the end of the tale, all the cabbage rolls were stacked in the pot and Sitto put the pot on the flame and said, "W-hay ihkayti haket-ha w'aleki ramet-há- And that's my tale, girl ،I've told it, and to you, girl, I've thrown it." (103). "The use of the author's heritage language... strengthens the tie between the author's work and the heritage culture," writes (Martin 411). Jarrar creates a language gap from Standard English tradition by emphasizing the presence of her Middle Eastern culture using Arabic transliterations. Moving on, Eye dialect is the use of non-traditional spelling conventions to emphasize speech.

After Nidali returns to America, the narrator changes the tone of the dialogue to emphasize language contact and to employ the technique of eye dialect: the use of non-standard spelling for speech to draw attention to foreign or dialectal pronunciation (Walpole. 55; Dufresne 70). Although, Nidali's mother depicted without accented English before moving to

America to convey her comfort in speaking her mother tongue. Her English now has confused phonetic variances typical of Arabic transfer into English. z and s for voiced dental non-sibilant fricative and voiceless dental non-sibilant fricative ö, 0: When Nidali's mother discusses her and her husband Waheed's first trip to America and their meal at a restaurant, she uses Izl and Isl for /ö **:/** "So‹ we had an apartment near ze Charle River‹ and ze first morning in America‹ your Baba took me out to breakfast... I told her neizer‹ chocolat milk please‹ because Isought (thought) Americans loved it and also because I love it." (Jarrar 214).

Finally, shift of view refers to a change of voicing by the narrator, such as a transition from first to second person narration**.** Though abrupt and disconcerting at sections, Jarrar's shift in narration interacts within the narrative to immerse the reader in Nidali's surroundings. After her family travels to the West, Nidali's first person usage of me and I shifts to her, you, and the proper noun Nidali to describe numerous cultural problems. In doing so, Jarrar creates a border crossing of voice, effectively creating two worlds "…one that is distinguishable by its specificity and demonstrative evocation of authorial presence from the implicit and unstated communication that always exists between author and reader" (Daleski 239). Some significant examples can see in Chapter 14, where many declarative speech acts use the pronoun you. The narrator, in a wryly-ironic tone, remarks on her parents' trouble managing the language when they relocate to Texas: "When you to go to the movies, you have to explain to your parents why the jokes are funny… There is nothing sadder than a fourteen-year-old explaining a movie to her middle-aged parents... not understanding a movie is the same as being illiterate" (Jarrar 232).

Nidali moves about and attempts to learn the local language or dialect, but she also makes an effort to blend her own history, experience, and personality into her speech. Beyond speaking, cultural fluency and musical references play an important role in the work, with Arab musicians such as Fairuz and Abdel-Halim discussing alongside American hip-hop acts such

as A Tribe Called Quest or TV shows such as Dallas. Nidali's insistence on multiple languages, on not sticking to Arabic or English (or Egyptian Arabic or Kuwaiti Arabic or Standard English or colloquial English), but rather mixing her languages and different music and pop culture together in her narration, shows that she refuses to choose. She speaks in all of her voices and languages and refuses to give up aspects of herself in order to fit into easily defined identification categories. Her refusal to choose allows us to reimagine identity outside of fixed borders and rigid hierarchies and inside a third place where diversity, fluidity, and equality are possible**.**

After moving to the United States, the protagonist, Nidali, attempts to fully translate herself, to not only speak English, but to speak it in a way that represents her Arabness. To write pieces in English that influence by her Egyptian-Palestinian background, to listen to both hip-hop and Arabic music, and to recognize that they are not completely separate from one another. She also attempts to figure out where she belongs - Kuwait, Egypt, Palestine, Texas; her map of home covers numerous countries - but she never makes a final decision, not because she cannot, but because she does not want to. She is not define by a single location. Her father encourages her to consider Palestine or Texas as permanent homes, but Nidali opposes, not because she has no attachment to either area, but because she knows that allowing anyone else to choose *home* for her would be giving someone else control over her. She chooses plurality and fluidity, speaking Arabic and English, recognizing numerous places as home, and defying everyone's assumptions of what an Arab woman should be or do.

2.3 personal identities and the impact of home environments

The novel tells in first-person perspective, with occasional shifts in tone, and concludes in Boston, USA. The story explores Nidali's experiences in Palestine, Kuwait, Egypt, and America as *home*. *Jarrar's* witty and observant narrating style is a coming-of-age novel that

challenges traditional understandings of national, political, and religious identities. We explore the Protagonists' identities, and how they influenced by their environment.

Nidali and her family have separated from their homeland, and Waheed's memories of Palestine accompany him wherever he goes. Nidali narrates her family's journey to Egypt to attend Waheed and Fairuza's wedding, and *Jarrar* describes the security checkpoints at the seized areas' borders. Nidali is astounded to see both "boy and girl soldiers" at the border checkpoint, which involves passport examinations, disrobing, body scanning, garment theft, and entrance to the home/land. The Ammar family represents Palestinians in general.

Nidali's grandmother "Sitto" is an excellent storyteller who uses her imaginative stories to connect with Nidali. In the novel, Nidali reflects on her hybrid heritage in a positive light, which is initially a result of her mixed heritage. Sitto's stories are often allegories, and she tells Nidali about a half-and-half son who was half a human and stronger than the kids that came from the whole pomegranate. This is the first time in the novel that Nidali reflects on her hybrid heritage in a positive light. Nidali is able to feel complete in Jenin due to Sitto's declaration that she is stronger and better than the kids from the whole pomegranate. Waheed's decision to attend university is what ultimately frees him and brings him to Egypt. Waheed actually admits to Nidali "I lost my home and I gained an education...which later became my home" (Jarrar 106).

Waheed's idea of *home* is broader than a country or region because he is unable to live there. He insists that Nidali complete her schooling because it is his adopted *home* and he considers it important. He laments that all of his sisters "got married before they were fifteen except for Kameela [who was] seventeen" as he shows Nidali the hilltop mansion where he grew up. *Jarrar* challenges the cliché of "woman as nation" by portraying Waheed as a person who regards freedom and education as mutually exclusive, emphasizing the necessity of giving his daughter access to the same chances and liberties. This description serves as a figurative

assurance of the liberation of the Palestinian people since, if women are a nation, then their freedom attains via opportunity and prosperity.

Al-Jabriya, Kuwait is the first *home* that the reader fully encounters in Part One, Nidali was born in a Boston hospital at the start of the book, but her parents' existence there is only mentioned as a brief stopover. In Part one, Nidali's formative years highlights, and details regarding Waheed and Fairuza's courtship are included. Jarrar paints the characters as flawed people with passions, desires, and unfulfilled dreams. The use of storytelling as a meta-narrative tool is a major theme in Part 1. Waheed is a poet who wrote about his native Palestine before working as an architect in Kuwait**.**

He aspires to publish a memoir on his life, which he has given the working title "Evergreen, A Memoir, Waheed Ammar," in which he documents Palestine and records the history of occupation. Nidali is informed that his goal is to record "your great family, on the Palestinian side." Waheed is certain that the memoir must dictated, and tells Nidali to sit with him.

The Ammar family travels to Fahaheel, the Palestinian ghetto in Kuwait, to visit Waheed's cousins. Nidali is aware that her father did not want to live with them, which explains why her family does not reside in Fahaheel. This passage encapsulates the internal and external conflict that Waheed is going through. Waheed describes as a person with a disturbed spirit and abuses his wife and children. His internal issues are a reflection of the Palestine-related exterior territorial conflict that led to his displacement.

The most important details in this text are how Jarrar interacts with the geopolitics of the Gulf War and how Nidali and her family's decision to leave Kuwait influences by their legal citizenship. Jarrar uses the passport as a motif to explore the intricate dynamics of occupation. The Ammar family was able to enter Iraq from northern Kuwait thanks to Waheed's "Jordanian pity-passport" because Nidali holds an American passport and Fairuza has an Egyptian one.

Waheed enlists the help of his wife and kids in his pity-passport in the hopes that their admission into Iraq will not cause any extra complications. According to Nidali, the "Jordanian pity-passport" is the kind of passport Jordan gave to Palestinians born after the 1948 partition but before the 1967 war.

Jarrar uses humor to confront a fictionalization that base on truth through Waheed's holding of the Jordanian pity-passport. According to UNHRC, Palestinians can get a legal document known as a Jordanian "temporary passport" that serves as a travel document but does not serve as proof of nationality. The passport serves as a literary metaphor that emphasizes the "nexus of space, mobility, and narrative" as described in *A Map of Home* (Gulddal 115). According to Higgins and Leps (95), the passport serves as a matrix in which specific relations of power and domains of knowledge are articulated. The Jordanian pity-passport is a symbol of authority and control, providing personal freedom of travel within government constraints. It was inspired by Waheed's forced escape from Palestine and ensured the safe passage of the Ammar family from Kuwait. Jarrar uses the passport to show how geopolitics affects occupation.

The novel examines the Ammar family's struggles to adjust to their new situation after leaving Kuwait during the Gulf War. Nidali's father attends a university in Alexandria and her mother is Egyptian, but the tone of the book emphasizes their exile and the dialogue brings their suffering to life. Jarrar's use of Arabic in an English-language novel evokes the dynamic of a borderland space, which Albakry and Siler (2011) describe as an unstable, fluctuating force of moving borders. Nidali personified by this concept of hybridity, as she constantly traverses geographical, ideological, and cultural boundaries, finding it difficult to adapt to life in Egypt due to her mixed origin and residence in other places.

Michelle Hartman updates Albakry and Siler's research in Breaking Broken English and examines Jarrar's inventive language use. According to Hartman, Jarrar uses a number of

breaking language strategies, including the repetition of Arabic words to construct a soundscape that symbolizes Nidali's developing awareness and identity. Despite being written in English, there are numerous Arabic terms and phrases scattered throughout the book, which are transliterated in the text and italicized. The integration of diverse lexical items, phrases, or idioms is an example of code mixing, which defines as "the mixing of language codes into one dominant medium". In some cases, Jarrar does not translate the Arabic and instead leaves it in its original form, leaving the reader to deduce the meaning of the Arabic word or phrase.

Nidali is a "half-and-half" character who negotiates her identity in a new way while residing in Egypt. Jarrar blends Arabic-English bilingualism in the novel's narration by keeping some words from the Arabic original. Nidali experiences a lack of belonging while attending school in Egypt, primarily due to her mixed Palestinian ancestry. Jarrar discusses the connections between the two conflicts, which is an important story component. Waheed, however, qualifies as a "thrice refugee-" individual since he has lost his home and/or land twice.

The most important details in this text are that Waheed's experiences have made him a "thrice refugee-" individual, and that Nidali is the only half-Palestinian student at her Alexandria high school. Waheed is driven out of Palestine, forced to flee Jordan, and now driven out of Kuwait, making him a triple refugee. He informs Nidali that after he came to this city in 1967, he never got a chance to say goodbye to any of his friends or belongings, and that he survived "what a wonderful family, a lucky people we are to have Egypt!" (jarrar 192).

The novel's third section, set in Texas, USA, explores the difficulties associated with international migration. Nidali, the protagonist, transitions from an "Arab" identity to an "Arab-American" one as it takes place. She is conscious of her foreignness as a migrant in these settings as she transitions from Kuwait to Egypt and eventually to the United States. Jarrar depicts the incorporation of Nidali into the social and cultural landscapes of the US through

narrative devices of conversation and shifting point of view. The vocabulary Jarrar uses in Part III corresponds to the changes in narrative voice.

The use of Arabic words and phrases declines and Jarrar emphasizes Waheed's and Fairuza's accented English by using eye dialect. Jarrar's use of eye dialect to draw attention to Waheed's propensity to use the labiodental plosive uses to illustrate his Positionality as an alien in the US cultural scene. Language flexibility is depicted as a crucial aspect of cultural citizenship, and Nidali's lexicon transforms as she becomes used to life in Texas, employing phrases like mad money, haul ass, y'all, and banging' booty. This is an illustration of how malleable Nidali's identity is, as language changes reflect geographic changes, which in turn reflect the evolution of an "Arab" identity into an "Arab-American" one. Hartman cites that national identity is the centre of how people identify themselves and others in Kuwait, Egypt, and Palestine.

Nidali has fair skin and a mixed heritage in the Arab world, but this does not translate to Texas. Fairuza, as opposed to Waheed, is seen as making *home* in America in a more organic and fluid manner. When Fairuza relocates to Texas, both phenotypic markers (such as darker skin and curly hair) and external symbols (such as her dress style) radicalize her. *Jarrar* highlights the racial and geopolitical problems at the Southwest border. To investigate what it means to be "native" or "Indigenous" to the Americas, the author turns to the writings of Chicana feminists like Gloria Anzalda and Norma Alarcón.

Conclusion

Conclusion

In conclusion, this study delved into the themes of *identity and home in Randa Jarrar's* novel, *A Map of Home*. The novel vividly depicted the journey of a Palestinian family forced to emigrate following the 1967 war in Palestine. Our aim was to define the concepts of *home* and *identity* within the context of this powerful narrative. To achieve this, we meticulously followed a structured approach. In the initial chapter, we extensively examined the social and historical backdrop of the book, including significant events like the Arab-Israeli conflict, the Palestine-Israeli conflict, and the Gulf War. Our objective was to explore the impact of these occurrences on the storyline and establish their relevance to our research goals.

Subsequently, we delved into *Randa Jarrar's* biography and her novel, while also discussing Arab American Literature in general and her contributions to the field. The theoretical framework of postcolonial theory employed to elucidate the concept of home, and psychoanalytic theory utilized to analyse the key characters and their identities in the novel. The second chapter divided into two pivotal sections. The first section focused on the concept of home in *A Map of Home*, highlighting its significance and its role in shaping identity. Additionally, we explored the relationship between *home* and *memory*.

The second section delved into the concept of identity by examining the cultural backgrounds of the main characters and analysing their cultural identities. We also explored how their home environment influenced their identities and life experiences. Our aim was to provide a comprehensive understanding of home, offer insights into its meaning for Nidali and her family, and capture the profound significance of home in their worldview. Furthermore, we sought to delve into the background and cultural identity of the main characters, considering their responses to our earlier questions about the significance of *home* and its relationship to *identity* and *memory*. We examined how the family environment affected the protagonists' personal experiences, taking into account their origins and cultural identities.

Based on our analysis, it is evident that "*home*" holds a deeply beautiful sentiment in *Randa Jarrar's* writing. Waheed Ammar, viewing the loss of Palestine as the end of paradise, instils in Nidali the desire to learn how to draw the map of ancient Palestine, despite her limited knowledge and lack of personal experience. For *Jarrar*, *home* is not merely a physical location but a dynamic process. The importance of identity, belonging, and rootedness emphasized for individuals with hyphenated identities, while the struggle to find these aspects becomes daunting for those without a home.

Our exploration of memory revealed that *home* intertwined with our recollections. Waheed's daughter learns to draw Palestine from memory, cherishing it as a lost home. In terms of identity, Nidali and Waheed emerge as protagonists who constantly grapple with finding their own map of home while seeking their real identities. Jarrar portrays Nidali as a strong-willed young girl and a "rebellious" daughter, complicating the connection between name and gender. Waheed, on the other hand, portrays as a domineering and strict parent.

Examining the personal experiences of the characters and their impact on their home environment, we discovered that this family, regardless of their location, is deeply influenced by the houses they inhabit, encompassing language, culture, and other facets. Nonetheless, Palestine remains their true home, conspicuously absent in this narrative.

ملخص

تهدف هذه الأطروحة إلى تسـليط الضـوء على كيفية تعامل الكاتبة العربية الامريكية رندا جرار مع مفاهيم الهوية والوطن في روايتها شبه الذاتية عن بلوغ سن الرشد "خريطة الوطن". إنها تعطي منظورًا محددًا لبلدها وما تعنيه فلسطين القديمة بالنسبة لها في تصويرها لحياة عائلة أمريكية فلسطينية في الشتات. تصف بطلة الرواية محنة عائلتها بينما تعكس أيضًا تجربتها الخاصة في السفر وتجربة ثقافات مختلفة. باستخدام النظرية التحليلية الفيزيائية والاستعمارية الماضية، نطبق منهجيتين رئيسيتين للتحقيق في أفكار "الوطن" و "الهوية" في هذه الرسالة وتحليلها. إن دراسة دور المنزل في تحديد الهوية وتقييم العلاقة بين "الوطن" و "الذاكرة" هي أهداف هذه الرسالة. ووضحنا أيضا كيف أثر كل من التراث الثقافي والبحث عن الهوية والمجتمع المحيط بالشخصيات الرئيسية للرواية على حياتهم.

الكلمات المفتاحية: الوطن، الهوية، الشتات، الهوية الثقافية، الذاكرة.

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