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Abstract

In her transnational novel, *A Map of Home* (2008), Randa Jarrar narrates the diasporic experience of immigrants who had been forced out of their land after the 1967 war in Palestine. Displacement of residents and memory formation constitute significant concerns for the novelist who weaves a tale of two generations in a struggle; the Palestinian father in opposition to the out-rooted daughter. To reconstruct “*A Map of Home*,” as the title indicates, Jarrar narrates a hybrid contemporary story emphasizing the fluidity of nationhood. As such, the present paper proposes a discussion of the methods through which the novelist departs from the classical Post-Colonial Arab novel via encouraging non-binary modes of representation and transnational hybrid models of perception. In this context, different contesting views of the meaning of a nation will be highlighted.

Keywords: Nation, Home, Hybridity, Postcolonial, Travel.

ملخص

تحكي رواية رنده جرار (2008) *A Map of Home* العابرة للحدود تجربة المهاجرين الشتات الذين أجبروا على مغادرة أرضهم بعد حرب 1967 في فلسطين. تعتبر إزاحة السكان وتشكيل الهوية من المواضيع الرئيسية للروائية والتي تحيك قصة صراع جيلين، الأب الفلسطيني في مواجهة البنت التي تفتقر إلى جذور الهوية. ، تروي جرار قصة معاصرة متعددة الاطراف من أجل إعادة بناء خارطة البيت كما يشير إليه عنوان الرواية. من أجل التركيز على انسيابية مصطلح الامة ، يقترح هذا المقال نقاش للسبل التي اعتمدها الكاتبة من أجل الخروج من سياق رواية ما بعد الاستعمار الكلاسيكية عن طريق تشجيع طرق تقديم غير ثنائية المنظور بالإضافة الى سبل ادراك متعددة الاطراف وعابرة للحدود. في هذا السياق، يبرز المقال عدة وجهات نظر لمفهوم الامة .

الكلمات المفتاحية: الامة، البيت، مركب، ما بعد الاستعمار، ترحال.

1. Introduction

While the classical post-colonial Arab novel engaged in a counter-narrative project to express anger at the former empire, contemporary postcolonial Arab novels search for a frame to depart from binaries and traditional systems of representation. The fundamental premise of the classical postcolonial type lies in expressing the ability to counter-narrate the colonial discourse. Oppositely, contemporary postcolonial Arab novels made pluralism and transnationality their points of departure. Examples of the former inclination may include Tayib Salih's *A Season of Migration to the North* (1966); a novel that engages fiercely in reversing, contrasting, and opposing the colonial travel narrative to the Orient. The means of reversing the colonial discourse vary, including the reversal of the journey motif from South to North, mastery of the colonial English language, the theme of revenge, and negating stereotypes.

While keeping some of the strategies of the classical post-colonial Arab novel, the postmodern novel opens itself widely to different possibilities to depart from binary classification systems. The contemporary postcolonial Arab novel launched the project of transnationalism through taking advantage of emerging premises of postmodernity like ambivalence, hybridity, and pluralism. Randa Jarrar's *A Map of Home* is a remarkable endeavour of the contemporary postcolonial Arab novel that transgresses geographical, linguistic, and identity barriers. These obstructions have hindered the dichotomy of East versus West encounters and reconciliation since colonial days. *A Map of Home* accounts for displaced people who keep travelling from one nation to another looking for a safe space. In addition to the Israel-Palestine conflict and its aftermaths, Jarrar forecasts Iraq's bombing of Kuwait, political allies, and how the United States was involved. In-depth, *A Map of Home* is a multi-layered narrative that captures the life of Palestinians who were forced out of their land after the 1967 war and their trajectory search of a host nation.

The novel's account of Waheed is very significant as he stands for the prototype Palestinian who moved out of Palestine into Egypt, the United States of America, Kuwait, and finally back to the United States of America. It is also the narrative of Waheed's daughter Nidali

who like her father is searching for a nation where to live. These two characters hold opposed perceptions to the meaning of a nation and this opposition tensioned their relationship for a lifetime. Therefore, the present article suggests a reading against the grain of Jarrar's novel *A Map of Home* through locating different attitudes to the meaning of a nation. Whereas the father considers Palestine his only nation, the daughter holds a more pluralistic and hybrid conceptualization of nations. These different attitudes are symbolic of the generational struggle between older people who were influenced by an unjust system of binaries that dominated the world for an extended period of history on the one hand and the younger generations who are influenced by emerging hybrid forms on the other hand.

2. Discussion

The novel opens up with an epigraph from Kafka's letters to his father, where he pictures "the map of the world spread out" (2008, p. 08). The epigraph anticipates an anecdote about the importance of space, maps, locations, homes, and nations. As the narrative of Jarrar's *A Map of Home* unfolds, it reveals the dominant thematic concerns ranging between displacement and anxiety about the meaning of one's nation. Jarrar's novel shares cross parallels with the 19th-century novella *Heart of Darkness* by Joseph Conrad. It is a narrative that casts the dominant colonial attitude of Europe to divide the map of the world into colonial territories to make a profit from these places. Conrad depicts the protagonist Marlow as a young man with an extreme passion for foreign places and far-distanced dark territories like the Congo. Upon arriving at the Congo, however, Marlow appears surprised and shocked at many instances of witnessing the cruelty and degradation of human beings. Marlow witnesses the brutality of the colonial system and how man is robbed out of dignity while being enslaved in labour. The colonial expedition includes the perfect components to dominate a nation: obsessed drives about conquering nations/maps, equipped with colonial attitudes based on a binary representation system.

Marlow's obsession with the map of the world is evident from a young age, but it comes to fruition with his visit to the Congo. Although he acts passionately with the natives in his colonial travel,

Marlow's character symbolizes a byproduct of the European colonial system that divides the world into superior nations and inferior ones. Upon arriving in the Congo, Marlow witnessed first-hand the demarking line separating the whites from blacks. Binaries manifest through the dichotomy between the superiority of the white race and the inferiority of the blacks; intelligence contrasted with imbecility; and power opposed to weakness. Accordingly, the novella exposes concerns about space occupation and how some nations acclaim control over other nations. Similarly, Jarrar's novel *A Map of Home* entails the motif of maps and space hegemony. This hegemony is justified on the ground of binaries as the main barrier that handicaps East-West relations, as is going to be detailed below.

Since *A Map of Home* is a contemporary example of fiction, an understanding of the recent trends of writing is essential. Contemporaneity turned its back to old established norms of perceiving the external world and necessitated revolutionary new approaches suitable to the current moment. Contemporary writers of fiction reject traditional static Meta narratives and remodelled new ways of expression like self-reflexivity, parody, pastiche, magical realism, and meta-fiction, among other stylistic features that were innovated. To bridge the superiority versus inferiority complex, the contemporary novel seeks new zones of meeting. Stuart Hall confirms that postmodernism is the moment when "old certainties began to run into trouble" (Critical, 1996, p. 134). In an age ruled by technological progress, borders and classifications are narrowed down in privilege for a reconciled world of peace and equality where nations corporate to erase all types of racial, economic, or political differences. As such, writers of contemporary fiction in general and the postcolonial Arab novel particularly made a reconsideration of the former binaries that governed modes of knowledge and perception as core concerns in order to highlight the importance of the emerging hybrid consciousness instead.

Writers of hybrid genres grant everybody a voice and mastery over his/her speech, the hybrid narrative encourages a total erasure of boundaries between different racial groups as well as different nations. These are former criteria that classify people according to class, race, titles, or gender. In this context, cultural studies played a fundamental role in gaining a new understanding of literature. Emerging literature

from the Arab world ,for instance, benefited mainly from the decentering point of view that cultural studies offered. The latter acknowledges the effects of globalization and the gradual demise of national boundaries, which urged a new study of world literature. These studies encourage the reader to look at the social, artistic, political, economic and linguistic frame in defining one's identity. Cultural studies manifests itself in a wide array of interpretative dimensions, including the politics of nationalism. Cultural studies adheres to a heterogeneous form of contemporary life as it explores tensions between different cultural forms. Looking at the novel from a cultural dimension, one sees that the tensions between the culture of the Palestinian father and the trans-cultural attitude of his daughter Nidali constitute the primary driving force of the novel. For this, a theoretical background is necessary to explore the nature of strains in Jarrar's *A Map of Home* and the effects of these tensions upon forming one's identity and the perceptions of "the Other". Being an interdisciplinary phenomenon, cultural studies' interpretative tools provide us with means for exploring the cultural codes of a given work. Hall points out that cultural studies came to refute "master discourse or a meta-discourse of any kind" (Cultural, 1992, p. 278). For the sake of deciphering the intricate tensions between the father's and the daughter's conceptualization of nationhood, a reading of the novel through opening a dialogue between the two main characters Waheed/Said and his daughter Nidali is necessary via the theoretical foundation of the cultural critics Edward Said on the one side and Homi Bhabha on the other side.

The gap between the Palestinian father Waheed/Said and his daughter Nidali is not only a generational gap but also a cultural one. Due to his upbringing in Palestine, Waheed lived firsthand the Israel-Palestine conflict. Childhood memories constructed his eastern origins and the perception of Israel and the west as enemies and oppressors who robbed his land, took him away from his family, and obliged him to move into another nation to study and live in peace. The ways Waheed communicates and treats his daughter perfectly reflect his eastern formation and violent attitudes. When the daughter was born, Waheed wished that she was a boy and named her Nidal –a male name that signifies fight- accordingly. The father appears so surprised to discover the gender of the newborn and decides to add the "I" letter to feminize her masculine name instead of changing it entirely. One of

the possible reasons why Waheed prefers boys to girls is the fact that he is the only man among his sisters, as his name Waheed indicates loneliness. The narrative reveals some traditional practices in Palestine, like the fact that people did not celebrate girls' birth in contrast to boys; an act that Jarrar denounces. The novel contests some degrading anti-feminist attitudes like privileging boys over girls, and this is why Waheed names his daughter Nidal hoping that she is a boy. Nidali's winning in the Koran contest as a girl and the awkward way the headmaster looks at her are examples of the conservative and patriarchal eastern attitudes against women in her society/nation. The head of the school was surprised, and he was even obliged to add a feminized letter of the winner's name on the ready-made male certificate. The way Jarrar contests this masculine attitude against women is a point

of departure from the traditional postcolonial Arab novel because the novelist does not defend these patriarchal societies but instead exposes its illegitimacy boldly. As such, criticism from within becomes another tool to depart from classical postcolonial novels.

Although Waheed loves Nidali and wants to ensure her formal education, his manners and ill-treatment of her perfectly solidify the stereotypes of an Arab Eastern man, especially when he keeps beating the daughter, refusing to let her experience life by herself. In her growing up and adolescence, Waheed was the constant supervisor of his daughter, and his attitudes reinforced oriental stereotypes about patriarchal societies. Through pinpointing the father's mistreatment of Nidali, Jarrar confirms that some Western stereotypes about the Orient are relatively accurate, and one needs to confess it instead of escaping it. The twist here is the fact that the father, though eastern, conservative, and violent, he loves his daughter undoubtedly. For the West, however, stereotypes, no matter if true or wrong, are fabricated, exaggerated, and exposed as truth all the time. In his *Orientalism*, Edward Said (1991) points out that the east is known with "its eccentricity, its backwardness, its silent indifference, its feminine penetrability" (p. 206). Waheed's crisis with his daughter intensifies upon arriving in the United States of America and his daily encounter with western culture. This nation symbolizes everything in contrast to Waheed's eastern cultural background. The father neither allows his daughter to befriend boys nor to stay outside the house for a late hour as followers of her new culture and nation.

Jarrar contests patriarchal societies and the dominance of binaries that overwhelm people like Waheed and push him to consider the culture of the United States as an enemy and threat to his family and daughter in particular. Said (1991) argues that “No one seemed to be free from the opposition between ‘us’ and ‘them,’ resulting in the sense of reinforced, deepened, hardened identity that has not been particularly edifying” (p. 235). Indeed, Waheed keeps beating his teenage daughter making Nidali even more rebellious. The father-daughter crisis reaches a breaking point when Waheed prevents Nidali to choose freely which university to attend and obliges her instead to enrol on a local university to ensure that he keeps watching over her. Waheed lives in the United States, but he seems never to absorb or fit in its culture, especially in his way of treating his daughter. Waheed’s talks to Nidali reveal his hatred of the west, a feeling that he wants to transmit to his daughter accordingly. On one occasion, he tells Nidali, “Never. Singing is not bad, but you can do better. You can be a doctor! A big professor of literature! Write poetry like I used to do. Write poetry and teach in England. Show those bastards the greatness of our literature. You can be whatever you want.” (p.60, emphasis added). Waheed was Nidali’s teacher of Arab history and the one who made her memorize the map of Palestine or “the map of home”, as he calls it (p.62). Waheed is an excellent storyteller because he was a writer and a poet before becoming an architect. Through storytelling, Waheed preserves Palestine’s cultural memory, a memory that became a burden preventing him from adapting to the new world. Jarrar’s novel attempts to move beyond binaries that separate the world into two different camps in a continuous struggle. The debate arises between traditional easterners who hold firm to their national memory, identity, and difference from the West like Waheed and the second side that calls for a more hybrid and pluralist national form exemplified by characters like Nidali.

Trying to find a meaning for a nation, defining the sense of belonging to a nation, or even agreeing on the criteria of fitting to a particular nation are among the most complex recent questions in contemporary life. Contemporary fiction and the postcolonial Arab novel, in particular, are raising these questions urgently. While Said in his *Orientalism* (1991), points out that even if it is unreal, “there was no escape from origins and the types these origins enabled; it set the real boundaries between human beings, on which races, nations, and

civilizations were constructed” (p. 233) insisting on binaries in defining one’s belonging. Bhabha’s studies, however, offer a space of “hybridity” whereby the meaning of a nation becomes unconditioned by origins or unity. In his *Nation and Narration* (1990), he maintains The ‘locality’ of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as ‘other’ in relation to what is outside or beyond it. The boundary is Janus-Faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new ‘people’ in relation to the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism and unpredictable forces for political representation (p. 4 emphasis added)

While Said’s and Bhabha’s visions seem opposed, this contrast constitutes the core debate between the Palestinian father Waheed/Said and his up-rooted daughter Nidali. Said’s significant contribution of oriental studies lies fundamentally in his extensive discussions of colonialism and the binaries that separated the world into the mighty West and the weak East. This division parallels the perception of “the Said” of the novel: Waheed. His binary vision of the world translates to his angry attitude towards his daughter. Bhabha’s conceptualizations, however, resonate with Nidali’s perceptions of nationhood which stands in opposition to her father’s.

The studies of Bhabha offer an interesting point of departure to uncover new spheres in reading contemporary fiction like Jarrar’s *A Map of Home*. Bhabha constitutes a close link between the concept of hybridity and the meaning of a nation. As far as the concept of hybridization, Ashcroft (2000) clarifies that hybridity “refers to the creation of new transcultural forms. Zones of hybridity include linguistics, culture, politics, and race among others” (p.108). In this context, Bhabha calls for a hybrid understanding of the term nation. He argues that a nation has neither origins nor unifying factors, but rather it is a fluid concept. In his introduction to *Nation and Narration* (1990), Bhabha offers a very challenging understanding of the nature of the nation and deems it being “ambivalent”, lacking the sense of belonging, unity, order, self- identification...etc.

Though Bhabha’s understanding of a nation is outraging for many nationalists ,particularly those who call for the unity of the nation and

the importance of nationhood, Bhabha's linkage of hybridity and nations correlates very well with the emerging trends of contemporaneity. Within

the postmodern world, the "traditionally valued qualities of depth, coherence, meaning, originality and authenticity are evacuated or dissolved amid the random swill of empty signals" (Baldick, 2001, p.201). The postmodern world becomes a site for disrupting all possible meanings of coherence and understanding the cultural phenomenon. In correlation with the postmodern world, the American Palestinian Jarrar weaves the threads of *A Map of Home* through crossing several traditional boundaries with the aim to open new possibilities for the joy of the human being. The novel outspeaks the struggle of understanding one another and the disputes to find meaning out of chaos. The novel sets a map of different meanings of a nation, and the plot is developed in such a way as to find out some clues along the map of a nation. Jarrar's *A Map of Home* can be described as an excellent example of hybridity combining different races/origins, countries, politics, languages, genders, among other hybrid characteristics mingling all together.

The daughter Nidali appears in a constant struggle between clinging to the abstract meaning of home/nation that her father teaches her about and the reality of her upbringing in different nations and displacement from one nation to another. In this context, Bhabha enlists Palestinians as people with no nation (Nation, 1990, p.07). This is very evident with the daughter Nidali who feels distanced from the homeland of her father Palestine, and finds it difficult to affiliate with this nation.

Talking about the meaning of a nation necessitates discussing the unifying basics that construct one entity called a nation. These elements may include language, religion, land, origins, the past...etc. In Jarrar's *A Map of Home*, these elements tend to be decentering rather than unifying or self-identifying factors. If we examine the use of language, for instance, throughout the narrative, the reader signs that Waheed talks a Palestinian tongue, the mother talks an Egyptian tongue, while the daughter Nidali accentuates her language wherever she goes. Among the three characters, Nidali is the most rapidly open adopting different languages. This is evident when she moves to Texas as her classmates keep referring to her English as if she is talking on the radio. Nidali thought that she talks a lot because in

Egyptian metaphors one who talks like a radio means he is talkative. Later, she discovers that it means simply that her English is different from the slang used in her new neighbourhood. Quickly, Nidali acquires the necessary code-switching, which is the slang American English and emerges in her new society/nation with no linguistic barriers. From a postcolonial point of view, Nidali mimics the American accent but at the same time preserves her difference. Bhabha argues, “colonial mimicry is the desire for a reformed, recognized Other, as a subject of difference but not quite.” (Of Mimicry, 1984, p. 126). In other words, Nidali accentuates her language in order to establish herself in the new society that looks at her as the “Other”.

The linguistic shift that the family undergoes in the United States is significant, and code-switching became a necessity. The narrative indicates that the parents at the beginning of their arrival to the United States kept using Arabic at home as a medium of communication to preserve the link with their roots. However, with time passage, English became the most used language. The possibility of language being a source of unifying one family and one nation fails to link Waheed and the others with the Arab/Palestinian roots. As far as the language of the novel itself, Jarrar; the Palestinian American, writes her story through the medium of the English language; nevertheless, it is fused with Palestinian, Egyptian, and Arabic words like

Flafel, jeddo, sitto...etc. In such a way, the linguistic sphere of the novel institutes a space of hybridity welcoming different voices, accents, and tongues.

Religion could be another unifying factor to people belonging to one nation. On a large scale, many nations do have the religious factor as a unifying force, like being a Muslim nation or a Christian nation dominantly as an example. In the novel, the family of the Palestinian father is Muslim as the father Waheed keeps teaching his daughter about Islamic traditions and morals. In Kuwait, Nidali participates in a school contest of Koran and wins the first-class reward. Nevertheless, Nidali opens herself to other faiths as she keeps hanging out with Christian classmates and when her Christian grandmother dies, she visits her grave in the Greek Corporative Cemetery. When Nidali flies off to the United States of America, she breaks many Islamic religious rules and gets involved in an intimate relationship with Medina, although her father already explained to her that in Islam, such a

relationship between men and women is forbidden before the legal marriage.

Besides the religious factor, land could be another unifying factor for people living in one nation. A nation's land is the physical space through which geographical borders that define its beginning, and its ending are acknowledged. The land of the father Waheed is Palestine, which is under war and constant changes in its geographical borders due to Israel's expansion. The main concerns of the father revolve around seeking refuge from wars and securing a job, two conditions that drive the father to move from one nation to another. In Kuwait, Waheed's family lived in peace, running from the war in Palestine (the father's nation) and joblessness in Egypt (the mother's nation). The situation remained so until disaster took place when Iraq started bombing Kuwait. Consequently, the family's peace was threatened, and they decided to flee to the United States of America once the father secured a job in Texas. Again, the reader notices that the motif behind moving from the land of Kuwait to Texas is war and job. Thus, the factor of land becomes a dispersing one driving the family to travel constantly rather than unifying the family in one nation. Although Waheed tells his daughter while describing the land, "you can go wherever you want, but you'll always have it in your heart" (p.15), but Nidali is profoundly affected and hesitant to move out from Kuwait this time, especially that she adapted herself very well and she was scared to start from the beginning again in Texas.

Another possible unifying factor of people in one nation pertains to origins, which are one's background and roots. The father, Waheed is Palestinian, but the mother is Egyptian from a Greek mother, while the daughter Nidali was born in the United States of America. The narrative accounts for the family's three different passports and how these differences separate the family's members from one another. This combination of roots from East and West refutes the very idea that there is something called origins or uniting roots that could bond people. Indeed, Nidali states, "I was Egyptian and Palestinian. I was Greek and American" (Jarrar, 2008, p.15). Palestine represents the family's past where the grandparents tell and retell stories, tales, and Palestinian folklore. Nidali listens carefully to some stories that represent legends of her nation. However, one wonders how much she will keep of this past with her constant displacement, her growing up, and her encounter with different cultures, including the western

culture of the United States of America. The father keeps teaching his daughter about Palestine. Moreover, he made her memorize its map, but Nidali appears in a constant struggle to overcome many abstract ideas about her father's nation and hers.

The daughter's dilemma crystalizes on one occasion when she asks her father what the 1967 war is, and he is shocked that the foreign school does not teach her. He asked her about the point of history subject and that she should change to an Arab school. The school follows an English curriculum and cares less to teach its pupils the history of Arab nations like Palestine, especially since it was occupied by Israel. The past which constitutes a common root that holds one to his nation became so fragile because of time, and space factors. The more the individual distances himself from his nation in terms of place and time, the less attachment he feels and the more abstract the idea of a nation become.

As such, the unifying factors of a nation like land, religion, origins are dispersed in this novel and become more a source of anxiety and a complex issue, especially from one generation to another, symbolized by the constant quarrels of the father and the daughter. Bhabha contends that culture as a postcolonial discourse has become connected with displacement and travel from one place to another, which makes the significance of culture "a rather complex issue" (Location, 1994, p.172). This complexity intensifies between Waheed and Nidali remarkably, since the father symbolizes the stable definition of nationhood resembled by his attachment to Palestine, his Arab-Muslim identity, and his culture. Waheed wants to transmit to his daughter Nidali the same ideals that he learned from his parents to preserve the Palestinian identity. The daughter, however, appears in constant clash to accredit her father's teachings. The more she grows up, the more rebellious she becomes. She constantly challenges her father's orders, especially when she accompanies boys from school, a behaviour that outrages the father immensely and causes a schism in their relationship.

The narrative is told via the voice of Nidali since she was born following her childhood up to her entry into the university. She is a child, and her narrative voice represents a camera-fidelity narrating events as factual as possible. Following narratives of travel, Nidali accounts for her different travels from West to East and then back to

West. Along with these displacements, Nidali is searching for the meaning of nation and looking for a nation. Part thirteen of the novel is entitled "Finding the Center", and literally, Nidali is looking for a centre, a place where she could live in peace. Waheed tells the daughter that Palestine is in constant struggle with enemies since old times because it is situated in the center of the world, Nidali doubts this abstract idea, and through her travels, she was looking for her centre; a nation that could welcome her regardless to her difference. Nidali's narrative indicates that a nation for her would mean a good school, shelter, peace, and freedom.

In his *Orientalism* (1991), Said contends that "such locales, regions, geographical sectors as 'Orient' and 'Occident' are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West." (p.5) In contrast, the father Waheed holds very tight to stable and strict notions of nationhood as he reminds his daughter persistently that they are in the United States to seek refuge from war, to find a job, and good education not to change themselves and make friends. The father's constant struggle and opposition with his daughter coalesce with Said's project of binaries and the mode of representation that governed Eastern/Western relationship largely. Waheed states,

" ' I lost my home,' Baba said, leading me outside, 'and I gained an education which later became my home' "(p.91). Waheed perceives the world in binary opposites as he sticks to fixed norms and refuses to look beyond. The novel nullifies static notions that define one's belonging to a particular nation or form a unique identity. As an alternative, the novel offers an open ending as Nidali succeeds in putting pressure upon her father to choose a different university and live on campus by herself away from her family. In Texas, Nidali finds out that everybody is "half-half" like her making her strangely feel at home. Nidali appears embracing her new American life fully.

Towards the end of the novel, the father appears silent, approving of his daughter's choice to leave home and pursue her higher education, a choice which has been fighting against since their arrival in the United States. Waheed appears lonely, as his name indicates, and obliged to conform to the new life condition in the United States of America consequently. He watches his family having a Christmas tree

and his daughter hanging out with boys. Twisting this end, Jarrar rebelled against binary opposition and fixed norms that set man's actions into right or wrong solely, which puts the novel in a post-Saidian frame. Bhabha explains, "as a mode of analysis, it [postcolonial theory] attempts to revise those nationalist or 'nativist' pedagogies that set up the relation of Third World and First World in binary structure of opposition" (Location, 1994, p. 173). This is the reason why the novel can be labelled as a hybrid space negotiating different possibilities that set man free, and this hybridity is generated upon the "Interactions between global and local, transnational and National, identity and difference" (Aschcroft et al., 2000 p.49) which go hand into a hand with the aim of cultural studies. The cultural phenomenon is transmitted from one generation to another, but if this transmission is disrupted, the cultural memory is lost. This is precisely what happens in the relationship between the father Waheed and the daughter Nidali as the father clings to his inherited cultural memory of Palestine, Nidali seems disrupted and uprooted from this memory. Jan Assmann and John Czaplicka (2012) contend that a person's distinctive character and behaviours that characterize his society is not biologically inherited but rather is maintained "as a result of socialization and customs" (p.125). Accordingly, communication and contact are essential to maintain cultural memory.

Although uprooted, Nidali triumphs in achieving her wishes and experiencing life to the fullest. She experienced success and failure at school, and she experienced love with both genders (Jiji and Medina), she desired to become a writer, left her home, and studies at a good university. Nidali learns to be her hero succeeding in assimilating within western standards of life; although assimilation might mean turning one's back to his origins in the contemporary world, frontiers are vanishing, origins matter less, and identity becomes a fluid matter of existence. Nidali is the Eastern who is coming to the West while expressing the voice of the new forthcoming generation.

3. Conclusion

The paper presents a discussion of Randa Jarrar's *A Map of Home*; a novel that departs from many postcolonial Arab angry novels that reject the colonial discourse and the binary system of representation in favour of a transnational narrative that embraces the dialogue of Difference, love, freedom, and peace. The discussion presents a perception of the nature of the conflict between the father, who symbolizes the memory of Palestine before the 1967 war, and the daughter, who symbolizes the violent abrupt that immigrants endure while travelling to the host nation. It is a novel that maps the world in different colours of joy and opens second chances for diasporic people, war refugees, and displaced people. Because of its rich and dynamic space, *A Map of Home* becomes a transnational novel that starts everywhere and ends nowhere. This is a novel that advocates the meaning of home, displacement, and the sense of belonging. Jarrar weaves a tale of displacement between Palestine, Egypt, Kuwait, Greece, Texas, and Boston to state a note about the hybrid nature of nations.

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