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Cultural Hybridity in Fadia Faqir's Willow Trees Don't Weep

A B S T R A C T

The novel as a literary form becomes the subject of critical scrutiny as the principal genres of twenty-first century fiction rise in popularity. The author is Fadia Faqir, who is always experimenting with storytelling approaches. As a result of transcending multiple borders, the current research examines and analyses how narrative and cultural identities are depicted in Faqir's novel *Willow Trees Don't Weep* (2014). Fadia's narrative depicts the current problem of fragmentation, rootlessness, unbelonging, and bewilderment in a society where a man/woman finds himself/herself suspended in a vacuum of meanings. As a consequence of identification and self-construction, Faqir's response to these notions comes from those protagonists who turn into new individuals in their own world by inventing new locations, voices, and representations. The aim of this study is to examine the novel through the prism of Homi Bhabha's hybridity. The novel's critical analysis indicates that Faqir's protagonist, Najwa, supports the practice of hybridity in *Willow Trees Don't Weep*. Other characters in Faqir's novel force Najwa to adopt their chosen kind of identity, putting Najwa in a state of hybridity and unease. She is irritated by the weight of dichotomy between the Western and Islamic worlds. It may be said that Najwa's father's Jihad, as well as her mother's secular views and aspirations, had a key role in her state of life being broken. Najwa has been searching for her father, who has been missing since she was three years old, all over the globe. Because of Jordanian culture's harshness, which traditionally regarded a household without a man to be a home without honor, it becomes critical for her to find someone after she is twenty seven and shortly after her mother's death. Najwa is encouraged to go on the trip by Jordanian patriarchal society, and along the way, she experiences cultural hybridity and an unsettling sense, a sense of cultural hybridity and apprehension.

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التهجين الثقافي في رواية فادية فقير (اشجار الصفصاف لا تبكي)

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الخلاصة:

أصبحت الرواية كشكل أدبي موضوع تدقيق نقدي مع ازدياد شعبية الأنواع الرئيسية لأدب القرن الحادي والعشرين. المؤلفة هي فاديا فقير ، التي تعالج دائماً مناهج السرد القصصي. كنتيجة لتجاوز الحدود المتعددة ، يعالج البحث الحالي ويحلل كيفية تصوير الهويات السردية والثقافية في رواية فقير اشجار

الصفصاف لا تبكي (٢٠١٤). تصوّر رواية فاديا المشكلة الحالية المتمثلة في التجزئة وانعدام الجذور وعدم الانتماء والارتباك في مجتمع يجد فيه الرجل نفسه معلقا في فراغ من المعاني. نتيجة لتحديد الهوية وبناء الذات ، يأتي رد فقير على هذه المفاهيم من هؤلاء الأبطال الذين يتحولون إلى أفراد جدد في عالمهم الخاص من خلال اختراع مواقع وأصوات وتمثيلات جديدة. الهدف من هذه الدراسة هو فحص الرواية من منظور تهجين هومي بابا. يشير التحليل النقدي للرواية إلى أن بطلة فقير ، نجوى ، تدعم ممارسة التهجين في رواية أشجار الصفصاف لا تبكي شخصيات أخرى في رواية فقير. تجبر نجوى على تبني هويتها المختارة ، مما يضعها في حالة من التهجين وعدم الارتياح. إنها منزعة من ثقل الانقسام بين العالمين الغربي والإسلامي. يمكن القول إن جهاد والد نجوى ، وكذلك آراء والدتها العلمانية وتطلعاتها ، كان لها دور رئيسي في تحطيم حياتها. نجوى تبحث عن والدها المفقود منذ أن كانت في الثالثة من عمرها في جميع أنحاء العالم. بسبب قسوة الثقافة الأردنية ، التي اعتبرت تقليدياً أن الأسرة بدون رجل هي منزل بلا شرف ، أصبح من الضروري لها أن تجد شخصاً بعد أن بلغت السابعة والعشرين من عمرها وبعد وفاة والدتها بوقت قصير. يتم تشجيع نجوى على الذهاب في الرحلة من قبل المجتمع الأبوي الأردني ، وعلى طول الطريق ، تختبر التهجين الثقافي والشعور المقلق ، والشعور بالتهجين الثقافي والتخوف.

I. INTRODUCTION

The clash of civilizations has raged for millennia. When it comes to building an atmosphere of differentiation between two parties and a scenario of differences and distinctions, many words typically win out. All of these causes lead to a situation of separation between classes, civilizations, and countries: white and black, fundamentalism and atheism, the West and the East, the elite and the lower classes. Many studies have been published in an attempt to identify the challenges associated with the integration of many civilizations and to develop strategies to help reduce the divergence that obstructs progress in developing a way of life that ensures a peaceful existence of cultural exchange and integration. As in the colonial debate, some intellectuals and philosophers took on the mission of correcting many of the wrong paths that had been created on assumptions and fashioned to suit the aims of one side. The aim of this study is to examine the concepts of hybridity and un belonging as they are explored in the novel and to shed

light on a variety of challenges, points of divergence, and points of civilizational convergence.

Faqir is an Jordanian british author, she moved to the United Kingdom in 1084 to pursue her MA in creative writing at the University of Lancaster, where she got her BA in English Literature. She graduated from the University of East Anglia with a Ph.D. in Creative and Critical Writing in 1990. Faqir is a well-known author of fiction. According to Conwell and Taylor, Fadia Faqir is one of the most prominent voices in modern postcolonial studies who portrays the suffering of Eastern women against patriarchal civilizations (Conwell and Taylor, 2011,p. 12) Fadia seems to be concerned about the perception that women in Arab nations are persecuted, and she appears to be attempting to reverse it.

In one of her publications, "*Engaging Democracy and Islam in the Arab World*," Faqir expressed her desire for eastern women to have a genuine voice in fields of life where women's participation is appreciated on a larger scale, as is the case in contemporary nations (Faqir, 1997). Faqir published five novels, a collection of short stories, three play screenplays, prose poetry, essays, and magazine pieces throughout her lifetime. She has won various literary honors, including the ALOA Literary Prize and the Women in Publishing New Venture Award. Faqir lived in a strict Muslim family; however her mother was a little more liberal than her father. Her relatively diversified compositions were influenced by the variety within her own family, as well as her parents' contrasting perspectives.

Faqir concentrates on Eastern and diaspora women in her artistic works. She is a feminist novelist who often discusses women's rights and discrimination in Jordanian society in her works. Her pieces also touch on issues like migration, in-betweenness, and the lives of Third-World women, all of which are influenced by cultural differences between the East and the West. Jordan's art is heavily influenced by the patriarchal society of Jordan. Her books were written completely in English, but they were translated and published in a variety of languages throughout the world. In an interview with Fadia, she emphasized that English is the ideal language for oriental authors to discuss their difficulties and bring east and West together (Faqir, 2010, p.4). The English language is undergoing a transformation, she observed. It is used by writers of many races, who infuse it with their own

cultural inclinations. There is currently a language known as "Indian English." Translations from Arabic to English will be available soon (ibid). Fadia stated why she chose to publish her work in English in her article "Lost in Translation," noting government constraints on Arabic literature (Faqir, 2012, p.166.), Faqir teaches creative writing at Durham University/St Aidan's College as a Writing Fellow. Faqir's writings are influential in current academic study and debates, particularly on themes of Arab culture. Yousef (2016) examines Faqir's style in her works to see whether she has a postcolonial perspective, focusing on concepts like "the subaltern, Anglo-Jordanian linkages, language, otherness, and identity" (p. 373). Benenhaley discusses Faqir's significance in Middle Eastern cultures dealing with female problems (2014). Fadia Faqir's creative works, particularly her two novels *Nisanit* (1987) and *Pillars of Salt* (1996), which show a female resistance milieu (Awad, 2011).

Willow Trees Don't Weep, Fadia Faqir's fifth novel, was released in 2014. Najwa, the protagonist, embarks on a long journey in search of her father, who abandoned her in Jordan when she was three years old. She can no longer live alone in patriarchal Jordanian society, where a family without a father or male presence is shunned. She must locate her father. Faqir's tale attempts to convey what it's like to be a woman in a patriarchal society, as well as the oppression that women face.

The novel also touches on a common theme in Arab societies: men abandoning their family responsibilities in order to join so-called "jihadist organizations" or the concept of "Global jihad." Fadia Faqir warns against war, its horrors, and devastating consequences, as well as how it affects people, particularly women. She emphasizes cultural diversity and reminds us that civilizations come in a variety of shapes and sizes, while also emphasizing humanity's good nature. She also shows how difficult and insecure our lives are under colonial politics' primary forces, as well as how perverted religion leads to extremism and radicalism. A dad, for example, may forsake his family to join the Global Jihadi Movement in Afghanistan and work as a physician to treat injuries, but he is still a terrorist who murders innocent people in cold blood.

I. Notions of Hybridity

The current research comprises a close examination of Fadia Faqir's *Willow Trees Don't Weep* (2014) in light of Homi K. Bhabha's concepts of hybridity and unbelonging. Bhabha is a researcher and thinker in English literature and cultural studies who is of Indian and English descent. He is widely regarded as one of the most significant individuals in postcolonial studies today.. Bhabha contributes key ideas and concepts to postcolonial discourses, which are reflected in a variety of texts. One of his most important publications (a compilation of his essays) is *The Location of Culture* (Bhabha, 1994), in which he provides a set of notions that seek to undermine the basic separation of people between self and others. Bhabha proposes a critical realignment of the Western approach to cultural research, away from transcendentalism and toward a "performative" and "enunciatory present." He ensures that such a move gives the West the opportunity to create less violent interactions with other cultures. The foundation of the Western impulse to conquer, according to Bhabha, is commonly regarded to reside in classic Western depictions of faraway nations. Bhabha expresses his views by creating and utilizing notions as hybridity, mimicry, ambivalence, in-betweenness, the third space, and unhomeliness, all of which have a distinct place in postcolonial studies. In this study, the concepts of 'hybridity' and 'unhomeliness' are investigated in Faqir's *Willow Trees Don't Weep* (2014). The word "hybridity" has a lengthy history, and its significance has fluctuated over time. According to linguistic research, Bakhtin (1981), a philosopher and linguist, defines hybridity as a language created from two social languages that is conveyed in dual voices, although being a single word (p. 358). The phrase was originally used in the area of philology in 1862 to refer to a composite word fashioned of components having a place with multiple dialects, according to Young (1995) in his book *Colonial Desire* (2005). He also points out that in the eighteenth century; the term "hybridity" was often used to refer to a living organism made up of supports of several sorts (p. 5). To put it another way, hybridity is a term used in biology to describe the crossbreeding of two separate species of animals or plants to produce a new species.

Inner struggle, social differentiation, articulation, generalization, imitation, unhomeliness, and third space are some of the notions that lie under the umbrella of hybridity that Bhabha has revived in current postcolonial

studies. Bhabha's concept of hybridity refers to the cultural endeavour of fusing two or more diverse cultures, identities, or traditions in the contact zone of an assemblage of cultures. According to Bhabha, the goal of the cultural hybrid process is to create a new culture that varies from or is independent of the source cultures in some manner. Hybridity is therefore a meeting point between two distinct cultures—for example, the cultures of the colonizer and the colonized—with the goal of negotiating the creation of a new culture that is "neither the one nor the other" than the original two (Bhabha, 1994, p. 37). In a similar vein, Abrams and Hogg (2015) set out to investigate the possibility of overcoming the identity stability barrier, defining identity as an individual's conception that is primarily made up of: "self-descriptions in terms of the defining characteristics of social groups to which one belongs" (p.7).

According to Bhabha, is especially important for diasporic individuals to eliminate or at least lessen the discrepancies and gaps that may be an impediment to their cultural integration with the culture of the host nation (Bhabha, *ibid*, p. 37). Hybridity refers to a person's capacity to be interested in and a member of at least two cultures on a personal level. As a consequence of the amalgamation of more than one culture, the person's way of life is strengthened as he or she molds himself/herself with double cultural awareness. Hybridity, according to Bhabha, is a luxury that creates a shift in "the dominant accent" and allows suppressed cultures to express themselves (Bhabha, *ibid*, p. 159). The colonizers may find hybridity debilitating since the colonized tend to feel less inferior as a result of the discrepancy between them and the colonizers when they adopt some features of the colonizers' way of life as their own. Bhabha proposes hybridity as a "third space" in which cultural identity is negotiated in a way that subverts colonizer-colonized power relations (Gyulay, 2011, p. 636). To put it another way, the colonized would begin to challenge colonists' working dichotomies like first-rate/second-rate and self/other.

Young also claims that acceptance of this hybrid culture enables for the contribution of hitherto unheard voices to a new cultural shaping (Young, 1995, p. 21). Young concurs with Bhabha that hybridity reduces the potency of colonial discourse by "reversing the colonial situation's prevailing dynamics" (Young, *ibid*, p. 21). Dayal (1996)), on the other hand, contends that hybridity permits diaspora groups to be represented in host country

forces and then reject misinterpreted notions via "a radical theorization of negotiation" (p. 57). Hybridity, according to Hall et al. (1996), is an ideal opportunity for disadvantaged voices to express themselves and become active members of larger communities, and it frequently permits colonial people to deploy their culture (p. 58). Bhabha's concept of hybridity is rooted in postmodern associations and refers to "a reading of identities that foregrounds the work of difference in identity resistant to the imposition of fixed, unitary identification, which is, in turn, a hierarchical location of the colonial or subaltern subject" (Wolfreys et al, 2002, P.51). Identity is a "'creation' that is never done, always in process, and always formed within, not outside, representation," according to Hall (1990, p. 222). Cohen (2006) emphasizes the hybrid's utility, characterizing it as an excellent example two cultures). According to Kalra et al. (2005), hybridity is a shifting cultural scenario that occurs in the diaspora's life, encouraging individuals to break away from their previous traditions and practice the host countries' culture (p. 77). According to Bhabha, unbelonging refers to the weird sensation of someone who confuses his or her home during the transition from his own culture, which created his identity, to the culture of the other country. In order to compare and contrast two conflicting ideas, he uses the 'uncanny space' as a point of contemplation (Bhabha, *ibid*, p. 76). "The borders between home and world get tangled; and, uncannily, the private and the public become part of one another, forcing on us a viewpoint that is as divided as it is uncomfortable," Bhabha argues (*ibid* 13). As a result, (unhomely moments, unhomely feelings, and an unhomely world) is a state of perplexity that occurs when a person is stuck between two cultures. According to Bhabha, unhomeliness is a mental condition that seizes a person and compels him or her to choose between two cultures: the colonizer's and the colonized's. According to Britton and Glissant (1999), unbelonging is "a state in which the boundaries normally separating private and public are erased" (p. 119).

III. Representation of Hybridity and Unbelonging in the Novel:

Willow Trees Don't Weep (2014) delves into the novel's postcolonial setting to see whether Homi Bhabha's concepts of "hybridity" and "unbelonging" apply to Najwa, Faqir's protagonist. Uncomfortability appears to be used by/during Najwa's epic journey. The art of Fadia Faqir bears a social message from two strong Middle Eastern factions: secularists and Islamists.

Fadia presents her novel as a model containing some inquiries into those groups by representing two characters, Raneen stands for Omar Rahman, a fundamentalist, and a secularist. Najwa, on the other hand, is a dynamic person who balances the two extremes, seeking to establish her identity and often enquiring about true knowledge and culture as the novel's protagonist. Sarnou (2017) uses Najwa's journey as a case study to demonstrate "how moderate Islam must be viewed" to readers (p. 156). The present study portrays the events and conditions that cause the protagonists, Najwa and Omer Rahman, to experience "hybridity" and "unhomeliness" while going from one country to another.

The ideological framework of Najwa's family (contradictory parents) has a tremendous impact on her intellectual issues, leading her to question her own identity. Najwa's visits to various countries also cause her to reconsider her religious identity:

"Muslim? I had never been asked this question before, so I hesitated. What was I? A believer or a non- believer? Did I have faith? Was being secular a sin? Was it imposed on me by late mother?" (Faqir, 2014, p. 88-89).

Raneen, Najwa's mother, is a Muslim schoolteacher, but her abandonment by her husband, Omar Rahman, has changed her life, and she has become a secular woman, claiming that Islam has taken Omar away from her family. She despises Islam and wishes to keep Islamic customs out of the lives of herself and her daughter. "I lost my husband to religion, and I have no intention of offering my daughter on a plate to the nasty Sheikhs. My name wouldn't be Raneen if I allowed that!" (Ibid., p. 20).

Faqir Raneen's education of her daughter reflects Najwa's shaky identity, and she emerges in many locations throughout the novel as she tries to avoid contact or the observance of Islamic rules. Najwa, for example, does not fit in with her classmates at her primary school. Her feelings of being different and alone are still bothering her. She admits at one point, "I know I was different. I was not allowed to cover my head, wear a long school uniform or trousers, recite the Quran's, participates in Ramadan procession or wear prayer clothes and go to the mosque in the evening with the other children, who carried lanterns" (Faqir, ibid 11). "To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres," writes Bhabha,

despite the fact that Najwa lives in her own country (Bhabha, 1994, p. 13) Omar Rahman, Najwa's father, is the second person who has influenced her personality and identity. Omar Rahman, a former Al-Qaeda warrior in Afghanistan, is a family traitor, according to Raneen. He abandoned his wife and children when Najwa was three years old. Omar's main reason for going to Afghanistan was to see his friend Hani, who had joined the Al-Qaeda Organization. In Afghanistan, Omar, on the other hand, has joined Al-Qaeda as a worldwide jihadist fighting the Soviet Union. He falls in love with Gulnar, an Afghani widow, marries her, and creates a new family with her. His Jordanian family suffered as a result of these occurrences. When he unexpectedly departs, Raneen's life is flipped upside down, prompting her to reject Islam and embrace secularism instead. "When he left, twenty – four years ago, my mother changed. She took off her veil, cut her hair, packed my father's clothes, Quran's books, prayer beads, aftershave, comb and tweezers in a suitcase, hurled it in the loft and forbade me from mentioning him" (Faqir, ibid, p. 10). Najwa's identity is shaped by a mix of cultures: her secular mother, her Muslim wise grandmother, and Jordan's patriarchal society, which thinks that a household without a male is a home without respect. Najwa recalls her nightmares about her neighbor's son rejecting to marry her since her house was devoid of males. All of these facets of identification combine to produce an uncertain identity, forcing Najwa to question her identity and reconstruct it.

The story recounts Omar's sudden transformation from an educated man who finished his studies at the College of Nursing and was the father of a family living in relative safety in Jordanian society to an Al-Qaeda terrorist. "I don't know why I went along with such drivel. After the ordeal he had gone through, I had this unexplained compulsion to protect him. How many times did I put my love for him and for my family on scale?" (Ibid., Faqir, p. 54). Omar continues to live in jihadi camps and serve as a medic to injured militants despite his discontent with his status. Despite his sorrow and love for his wife and children, he was unable to return owing to his engagement with another family and his involvement in these jihadi camps. Omar was in a state of unbelonging, as shown by his guilt and anguish at having to live in exile. "I wondered what the hell I was doing in this country. Why did I follow my heart and travel with Hani? What am I fighting for? What am I running away from? Accordingly wife? Is this devastation, my reasons seem feeble." (Faqir, ibid 75).

Zainab, Najwa's wise grandmother, did not hesitate to teach Najwa about the general public's standards only days after her cancer-stricken mother died. Unlike her late daughter, who promoted atheism in the family at the price of familial affection, the grandmother did it with love and dedication. On the other hand, Najwa's connection with her grandmother is marked by reciprocal care and sympathy. Faqir portrays Zainab as a moderate and intellectual Muslim prepared to do Hajj in Mecca. "I don't long to live and you'll end up alone in this house," Zainab urges Najwa to find her father (Faqir, *ibid* 9). Despite her initial reluctance, she went out of her way to locate him. "Why would I go searching for him? He should look for me, his daughter." (Faqir, *ibid*, p. 10) She takes notice of her grandmother and resolves to look for her father "sent you letters, gifts, and photographs, but my daughter - may Allah forgive her - destroyed or hid them," Zainab explains to Najwa, explaining her journey (Faqir, *ibid*). Najwa seems to have little option than to search for her father, whom she has no recollection of. Najwa's decision to go on a journey to find her father is the first step in unraveling the mystery surrounding her father. It's the only way she can free herself from her mother's spirit and restrictions and discover the truth about her. When Zainab says, "You must go and look for your father. The past might make you whole impact on you (Faqir, *ibid*, p. 22). Faqir depicts a patriarchal Jordanian society in which males are venerated and women are denied the freedom to choose or reject following a man's decision. In this context, Rosida and Soraya's (2017) appraisal on Jordanian society is noteworthy, stating that "women could not escape men's shadow" (p. 17. (

Najwa is driven to go through her father's pictures and belongings, which her mother had hidden in an attic suitcase. Najwa learns both the past and the present while searching through her father's stuff. Among the objects she finds are a prayer shirt, many photographs, a golden ring engraved with her parents' initials and the wedding date, and other jewels.

In the black-and-white photos, he had curly hair and a scar across his left brow. Najwa also comes into an expired box of chocolates, which sends her back to her mother and portrays an image of her that is different from the one shown at the beginning of the story: compassionate, caring, and loving. Najwa recalls her mother sneaking up behind her and rummaging through Omar's possessions with desire and anguish; she used to come up to hug and smell Omar's clothes and weep on a daily basis. Fadia may be striving to

bring Raneen's actual character as a loving wife to light, which lies underneath her dogmatic, harsh, and stern persona. Najwa gets some information about her father's address from the imam of the mosque that he visited. "Go to Afghanistan to look for your father, you must go via Peshawar in Pakistan. Go straight to the al- Zahrani Mosque and ask for BU-Baker; he will help you travel through the khyber pass" (Faqir,Ibid., p. 51). Najwa starts her journey from Amman to Pakistan with a few indications and names that may lead her to her father, and she has a sense of discomfort and identity crisis during the journey. Fadia is seeking to represent a character who is striving to build her identity in contrast to other identities, or "the difference of the same" as Bhabha puts it (Bhabha, ibid 33) .When Najwa comes in Pakistan, she disguises herself as a tourist interested in Pakistani music, which she tells Pakistani authorities when she gets at the airport .Najwa is gripped with dread, despair, and perplexity throughout her risky journey across Pakistan. "A fruitless, futile errand. My mother had died recently, my grandmother was in Mecca doing the pilgrimage , and I was miles and miles away from my home on a wild goose chase, searching for a father I hardly know" (Faqir, ibid, p. 51). Najwa discovers, however, that her new community does not share her views of inferiority and scorn for women during her visit to Pakistan and encounters with the locals. When she checks into a hotel in Pakistan and is asked about her trip plans, she notes that Zakir, the receptionist, does not bother or utilize her, despite the fact that he is aware that she is alone and perhaps vulnerable at the moment.

While looking for Sheikh Abu-Bakr as a guide to informing her to find her father at one of her Pakistani stations, Najwa sees other Muslim females at a place of worship. As a result, she pretends to be a devout Muslim like everyone else. Najwa reads the Quran verses, "have we not expanded thee thy breast? And removed from thee thy burden, which did gal thy back? (ibid, p. 52). Following the completion of the verses, Najwa seemed to have faith in Allah's teachings and to have found solace and guidance in them. She wishes her mother had read these verses from the holy Qur'an because she believes she would have shown more patience and perseverance. "If only she [Raneen] had read this verse from Qura'n , she would have realized that each trail carried the seeds of healing within it " Najwa sadly continues (Faqir, ibid, p. 53).Najwa begins to develop her faith as a consequence of the hope and direction she finds in the Holy Qur'an.

Because her mother forbade her from reciting the Holy book, she had never heard of God's Word before. She encounters Abu-Bakr, who allows her to cross the border into Afghanistan, where her father is supposed to be hiding. Najwa sets off on her second land journey, this time from Pakistan to Afghanistan. It was a long and dangerous journey; she donned a shawl and chador and avoided eye contact with others so that no one would know who she was or why she was traveling. Najwa is encouraged by the fact that her grandmother is now doing the Hajj. At the moment, Najwa compared herself to her grandmother since they were both beginning on such a long journey to pursue a great aim. "Would she finish the haj she had spent years dreaming of performing? And what about my own pilgrimage? Would I find my father?" (Ibid, p 68). In Afghanistan, Najwa finds more about her father, including the fact that he married an Afghani widow called Gulnar and that she had a sister named Gulnar. Najwa spends several days with her father's Afghani cousins, worrying about her father, who had abandoned Afghanistan seven years before to join the global jihad in England. Omar is described by the author as a deluded and irresponsible guy who fails to care for his Afghani family for the second time. Faqir may be seeking to highlight the problem of patriarchal culture, in which the male character is incapable of caring for his family and as a consequence, the family suffers.

After spending several days in Afghanistan and witnessing the war's horrific events, including the bombardment of mujahedeen camps, one of which was Amani, her half-sister, Najwa sets out for London, her final destination, carrying a forged study visa and a letter of recommendation from a university in the hopes of finding her father there. Najwa meets Andrew, an Englishman, and via a sequence of events, she ends up joining him to his house, drinking wine, and developing a short intimate relationship with him. Alcohol use and having an intimate relationship outside of a legal marriage are both believed to be against Islamic law and principles."I was cautioned against getting emotionally or physically involved with any one" (Faqir, ibid 106). Through her relationship with Andrew and other activities that are not sanctioned by religion, tradition, or custom, Najwa creates a hybrid cultural identity.

"I'd travelled for miles and miles on my own, had wine, and allowed strange men to touch me," she explains (Faqir, ibid, p. 139). When Najwa sees her father Omar in a prison .Their first meeting was tense and alienating for both

of them. Najwa accuses him of not being a devoted father and holds him accountable for what happened to her and her family. It was a farewell meeting after the second meeting, which had left her feeling guilty for the blame and accusation she had previously expressed. She then travels back to her homeland without her father.

III. CONCLUSIONS

It's probable that Faqir included Najwa to emphasize her characters' hybridity and the effect of unhomeliness in *Willow Trees Don't Weep*. Faqir's characters attempt to impose their chosen type of identity on Najwa, leaving her in a condition of hybridity and unhomeliness. Her family is torn between having a Western and an Islamic cultural identity. Despite her bad situation, Najwa examines the interior space, thinking that human activities in her interior space might provide self-relief. As a consequence, she remains enthusiastic and grows despite the mazes of her life. She is adamant about finding her father, who has been missing for a long time. Omar is obsessed with negative spaces and distorted images. He's a secular person one minute, a religious man the next, and a terrorist the next. After a lengthy journey, the narrator encounters her father in Frank land prison, Durham, in June 2011; she despises him for abandoning her, murdering her mother, and killing her half-sister. He does, however, justify all of his acts and goals by invoking mystical forces as well as fate and destiny. Omar gives Najwa his notebook, which are his legacy and a gift to her, so that she might learn the truth about his disappearance. He also denies going missing in order to spare his friend Hani's life. Becoming a religious person is watershed moment in his life, as well as a reaction to the insecurity, uncertainty, and fragmentation that his position, family, and national identity have generated. As a consequence, he realizes that the imams have brainwashed, manipulated, and deceived him. Omar transforms himself into a religious person who is existential, humanistic, and realistic, shifting away from dominant traditions and viewpoints. As a consequence, Omar emerges from this dark, empty inner space as a separate free man with his own individuality. , The narrator according to Najwa, eventually finds her father after a fake journey, but she is dissatisfied with his explanations and laments for his absence. When Omar finally meets his daughter, he begs for forgiveness. She wants to start a new life with the lessons she's learned and the challenges she's solved. She decides to return to Jordan and live the rest of her life without her father, but

under a new name and image. It's a new beginning for her, the construction of a new home. She feels as though she's been reincarnated. Furthermore, crossing boundaries represents these identities, and it is these borders that provide a sense of having roots, belonging, and identity integration, which is driven by multiple dislocations. This internal pressure is the source of her feeling of separation and imminent character crisis, which she may overcome simply by trying the educational journey that took her from an Eastern and Islamic culture to a Western and popular civilization. Najwa's complex trip helped her to get more acquainted with one-dimensional identity and figure out how to embrace them in order to create a fair fragmented identity type for her, in addition to discovering her father and learning his identity's thinking processes.

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