

**Identity Formation and Transformation in
Isabella Hammad's *The Parisian* and
Ghassan Kanafani's *Returning to Haifa***

التشكل والتحول في الهوية في رواية ايزابيلا حماد "الباريسي"
ورواية غسان كنفاني "عائد إلى حيفا"

Prepared by:

Maysoon Hasan Mustafa Ali

Supervised by:

Dr. Nisreen Tawfiq Yousef

**A Thesis Submitted in Partial Fulfillment of the Requirements
for the Master's Degree in English Language and Literature**

Department of English Language and Literature

Faculty of Arts and Educational Sciences

Middle East University

June, 2023

Authorization

I, **Maysoon Hasan Mustafa Ali**, authorize Middle East University to provide libraries, organizations, and even individuals with hard copies or soft copies of my thesis upon request.

Name: Maysoon Hasan Mustafa Ali.

Date: 07 /06 / 2023.





Signature:

A handwritten signature in blue ink, consisting of a stylized 'M' followed by a horizontal line extending to the right.

Thesis Committee Decision

This thesis titled "**Identity Formation and Transformation in Isabella Hammad's *The Parisian* and Ghassan Kanafani's *Returning to Haifa***" was successfully defended and approved on 07 /06 / 2023.

Examination Committee Members:

Name	Workplace	Title	Signature
Dr. Nisreen Tawfiq Yousef	Middle East University	Supervisor	
Dr. Mohammed Ibrahim Mahameed	Middle East University	Internal Examiner – Committee head	
Dr. Nasaybah Walid Awajan	Middle East University	Internal Examiner	
Prof. Fuad Abdul Muttaleb	Jerash University	External Examiner	

Acknowledgment

Praise God, the Most Gracious and Most Merciful, who has blessed me with strength for lighting up the lamp of hope, encouragement, and people who supported me through the journey of writing this thesis.

My sincere thanks go to my supervisor Dr. Nisreen Tawfiq Yousef, who supported me in completing this thesis successfully, was always there when I needed her, and has been a constant source of knowledge and inspiration.

My heartfelt thanks go to my great family and friends. I would not have been able to achieve this without their sincere encouragement. May Allah bless them more, and may you have happier lives.

Finally, thanks go to everyone who supported me in facing all struggles and hardships during the journey of MA. Thank you all.

Dedication

To the souls of all Palestinian martyrs,

To all Palestinians in the diaspora,

To the soul of martyr Ghassan Kanafani,

To Dr. Nisreen Tawfiq Yousef, I would not be here without your support.

To my great mother, Hanan Katanani, without your strength and kindness,
I would not be here.

To my daughter, Noor, and my son, Laith

To my best friend, Rima Abu Fraiha

Table of Contents

Subject	Page
Title.....	i
Authorization.....	ii
Thesis Committee Decision.....	iii
Acknowledgment.....	iv
Dedication.....	v
Table of Contents.....	vi
Abstract in English.....	viii
Abstract in Arabic.....	x
CHAPTER ONE: Introduction.....	1
1.1 Introduction: Representation of Palestinians.....	1
1.2 A brief biography of Ghassan Kanafani.....	9
1.3 A brief biography of Isabela Hammad.....	10
1.4 Summary of Ghassan Kanafani's <i>Returning to Haifa</i> (1969).....	11
1.5 Summary of Isabella Hammad's <i>The Parisian</i> (2019).....	11
1.7 Statement of the Problem.....	13
1.8 The Significance of the Study.....	13
1.9 Questions of the Study.....	14
1.10 Objectives of the Study:.....	14
1.11 Limitations of the Study.....	15
1.12 Definition of Terms.....	15
CHAPTER TWO: Review of Related Literature.....	18
2.1 Isabella Hammad's <i>The Parisian</i> and Ghassan Kanafani <i>Returning to Haifa</i>	18
CHAPTER THREE: Methodology.....	24
3.1 Method.....	24
3.2 Postcolonial Literature and Issues of Identity:.....	24
CHAPTER FOUR: Discussion and Analysis.....	31
4.1 Analysis of <i>The Parisian</i> (2019).....	31
4.2 Analysis of <i>Returning to Haifa</i> (1969).....	40

CHAPTER FIVE: Conclusion and Recommendations..... 49
5.1 Conclusion 49
5.2 Recommendation 52
References:..... 53

Identity Formation and Transformation in Isabella Hammad's *The Parisian* and Ghassan Kanafani's *Returning to Haifa*

Prepared by: Maysoon Hasan Mustafa Ali

Supervised by: Dr. Nisreen Tawfiq Yousef

Abstract

This is a postcolonial study that aims at exploring identity formation and transformation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969). The study sheds some light on two literary works written by two different authors in different times, circumstances, and cultural backgrounds. The study also examines the literary depiction of identity formation and transformation, and belonging, a timely issue that people around the world suffer from and which is a vital issue that several modern literary texts deal with. The significance of this study mainly springs from linking two important novels as far as the issue of identity formation and transformation is concerned and studying them in light of postcolonial concepts. To achieve the objectives of the study, some relevant concepts of Postcolonialism, especially those of Edward Said, Frantz Fanon, and Homi Bhabha, are applied to both novels in order to analyze them in terms of experience, characters, and different situations and to obtain an understanding of how Isabella Hammad and Ghassan Kanafani portray the identity formation and transformation and belonging in their novels. The discussion of the two novels shows the impact of colonialism on people's identity formation and transformation, which leads to problems and responses on the social and individual levels. The study thus follows a descriptive and analytical method in approaching the two works, and meantime relying on the critical works produced on them. The study finds out that Hammad, in her novel *The Parisian* (2019), presents a vivid picture of identity transformation using the character Midhat Kamal and his diasporic experience in France, which makes him suffer from a double identity and belonging. It also reaches the result that Kanafani in his novella *Returning to Haifa* succeeded in portraying the formation of the character of Khaldun / Dov and this led to his rejection of embracing a Palestinian identity and to his clenching of his Jewish identity. This identity crisis that the reader and critic encounter in both works is the outcome of colonization. The crisis shows the challenge of identity formation that the colonized often face. This raises important

questions about the human cost of war as well as the emotional, social, cultural, and psychological impact of colonialism on the colonized in different places and times.

Keywords: Postcolonial literature, Orientalism, identity, Stereotypes, Mimicry, Identity formation, Identity transformation, Decolonization.

التشكل والتحول في الهوية في رواية ايزابيلا حماد " الباريسي "

ورواية غسان كنفاني "عائد الى حيفا"

إعداد: ميسون حسن مصطفى علي

إشراف: الدكتورة نسرین توفيق يوسف

الملخص

هدفت هذه الدراسة إلى تفحص التشكل والتحول في الهوية في " الباريسي " لإيزابيلا حماد (2019) و "عائد الى حيفا" (1967) لغسان كنفاني من منظور ما بعد الاستعمار. وتأتي أهمية الدراسة من حقيقة أنها تلقي الضوء على أعمال أدبية كتبها مؤلفان مختلفان في أوقات وظروف وخلفيات ثقافية مختلفة. كما هدفت الدراسة أيضاً إلى استكشاف الصور الأدبية لتشكل الهوية والانتماء وتحولهما بتأثير من الفعل الاستعماري. وهي مشكلة يعاني منها الناس حالياً في أنحاء عدة من العالم وهي قضية حيوية تتعامل معه العديد من النصوص الأدبية. لذلك سعت هذه الدراسة إلى سد الفجوة بين العاملين الأدبيين من خلال تناول التشكل والتحول في الهوية في رواية إيزابيلا حماد "الباريسي" (2019) وغسان كنفاني "عائد إلى حيفا" (1969). ولتحقيق أهداف الدراسة، طُبِّقت بعض مفاهيم ما بعد الاستعمار على الروايتين لتحليلهما، وبخاصة تلك التي أثارها كل من إدوارد سعيد وفرانز فانون وهومي بابا، من حيث التجربة والشخصيات والمواقف المختلفة للوصول إلى فهم عميق لكيفية تصوير المؤلفين إيزابيلا حماد وغسان كنفاني للتشكل والتحول في الهوية والانتماء في أعمالهم. ويظهر التحليل تأثير الاستعمار على تكون هوية الناس المستعمرين وتحولها، مما يؤدي إلى مشكلات وردات فعل على المستويين الاجتماعي والفردي. استخدمت الدراسة المنهج الوصفي والتحليلي في مقاربتها للروايتين، واستعانت بالنقد الصادر حولهما. وجدت الدراسة أن إيزابيلا حماد في روايتها الباريسي (2019) تقدم صورة حية للتحول في الهوية باستخدام شخصية مدحت كمال وتجربته في الغربة في فرنسا، مما جعله يعاني من ازدواجية الهوية والانتماء. كما توصلت الدراسة إلى أن رواية غسان كنفاني "عائد إلى حيفا" تقدم تشكيلاً لشخصية خلدون / دوف من قبل المستعمر لأنه يرفض فكرة اعتناق هويته الفلسطينية. بدلا من ذلك يتمسك بهويته اليهودية. وتقدم أزمة الهوية هذه فكرة للقارئ والناقد في كلا العاملين أنها تكونت نتيجة لفعل الاستعمار. كما أنها تعرض صراع تشكيل الهوية الذي يمكن أن يواجهها المستعمر. وتثير هذه الأزمة أسئلة مهمة حول التكلفة البشرية للحرب بالإضافة إلى التأثير العاطفي والاجتماعي والثقافي والنفسي للاستعمار على المستعمرين في أصقاع عدة من العالم وأزمة مختلفة.

الكلمات الرئيسية: ادب ما بعد الإستعمار، الإستشراق، الصورة النمطية، التشكل في الهوية، التحول في الهوية، التقليد، الهوية.

CHAPTER ONE

Introduction

1.1 Introduction: Representation of Palestinians

The Palestinian people witnessed many tensions and conflicts throughout history. First of all, Palestine was ruled by the Ottoman Empire. After that, it became a British colony and faced the complexities of Israeli colonization as well as postcolonial issues.

During World War I with the Turkish Ottomans, the British and French encouraged Arab nationalists to launch a revolt against the Ottoman Turks, to help defeat their armies, and to liberate from the Turks. After the Allied victory, the British and the French divided the Arab countries into a group of small states. France created Syria and Lebanon, and the British created Iraq, Jordan, and Palestine as independent states. In 1917 Balfour Declaration by the British government, which promised the European Zionists a Jewish homeland in Palestine, was the most threatening for the Palestinians and other Arabs.

The British Mandate allowed and supported the establishment of a Jewish and Zionist state and encouraged Jewish immigration from all over the world to Palestine. (Aruri 2018)

Arabs refused both Zionism and Western imperialism, but Zionism was a Western colonialist project aimed at dividing and dominating the Arabs. They believed that Western and Israeli hegemony in the region must be resisted. The Palestinian revolted against the British mandate and against Zionist Jewish settlers. These mentioned circumstances created an Arab – Israeli conflict, leading to the Nakba War in 1948, ending with Israel controlling most Palestinian lands. (Aruri 2018)

In 1948, the Palestinian Arab people were forcibly dispossessed. Most Palestinians were uprooted from their country and their land. The Palestinian resistance and their costly sacrifices failed to avert the national catastrophe. (Sayegh 1965)

Western power and now the Zionist settler-state remain an alien body in the region that aims at occupying Palestinians' land and dominating the region. Despite the international recognition of Palestinian rights, Israeli occupation refused any way of settlement or any kind of declaration of Palestinian rights. They were excluded and uprooted from their country.

This led Palestinians to leave their homeland and emigrate to a safer place in Palestine and Arab countries to escape killing and violence, forcing them to live in exile.

The impact of colonialism was suffering from many problems in the national and individual domains, such as trauma, loss of identity, and displacement.

In his book *The Question of Palestine*, Said (1979) argues that Zionism denies the existence of Palestine and the natives of Palestine. The Zionists claim that the Palestinians are not worth considering and, therefore, nonexistent; they also feel entitled to claim that the natives of Palestine, and Palestine itself, have been superseded definitively and transformed completely. Here again the Arab Palestinian has been pitted against an undeniably superior antagonist whose consciousness of himself and of the Palestinian is exactly, positionally, superior. (p.15)

This refers to the bitter truth that the Palestinians were replaced, and the colonizer considers them unworthy and dominates them as a superior power. As an example of superiority, the Balfour Declaration was made by the British Government, which is very hard and unfair because it was made by a European power about the non-European land of Palestine. (Said 1979)

Similarly, in his book *Orientalism* (1978), Edward Said states that the relationship between the West and the East is a relationship of power and hegemony. He adds that the West claims superiority over the Orient and deals with Oriental people as inferior, uncivilized, and barbaric; he considers the concept of the "Orient" as an invention of the Europeans. He states that:

"There is, in addition, the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter". (p.5)

The West dominates the East stealing its wealth, destroying its identity, and acting as a superior, dealing with the Oriental people as inferior or as the "Other". The West founded the concept of the "Other" to describe non-western people and marginalize them. This is due to the West's false image of the East, which refers to a stereotype.

According to Said (1978), a stereotype is a set of inaccurate, simplistic generalizations about a group that allows others to categorize them and treat them accordingly. Also, it refers to how the Orient is viewed by the postmodern world. He adds that stereotypes are a concept that refers to how the Orient is viewed by the West. The media's resources have forced information into more and more standardized molds. (p.26)

This wrong idea, known previously in the Western community about the Oriental people, makes them deal with Oriental people as the "other". As an example, Palestinians, in defending their land, are presented as violent and aggressive through the media.

Many literary works endeavor to present the Palestinians' issues. It is a primary concern that a number of authors try to shed light on literary depictions and representations of Palestine. This study is a postcolonial study that tackles identity formation and transformation by providing an in-depth analysis of two works: Isabela Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969). In addition, the study sheds light on the relationship between West and East by making use of the lens of Edward Said's views in his book *Orientalism*.

Khalidi (2010) states in his book *Palestinian Identity* that Palestinians face identity conflict at many points in their lives, such as the borders and checkpoints, suffering from "special treatment" and being reminded of their identity: who they are and why they are different from others. He adds that traveling between borders as Palestinians generates sources of anxiety and a sense of belonging at every checkpoint making every Palestinian exposed to exclusion and sometimes worse simply because of their identity. (p.46)

Jamal (2018) argues that suffering from a loss of identity affects most Palestinians after losing their homeland, making them suffer from transformations of self-image caused by living as refugees and sometimes a transformation in identity because of their interaction with other alien people. After their dispersal, the Palestinians were denied the opportunity to come back home, and this led them to develop a new self-image. Palestinian

identity was identified with dispersal and loss. The refugee became the archetype of the Palestinian, whether he/she lived in a refugee camp or anywhere else in the world. (p.21)

Both writers Khalidi and Jamal argue that Palestinians faced a crisis of identity after they lost their homeland, suffering from trauma and transformation of identity because of their interaction with other people in the diaspora. Also, they suffered from a loss of identity which led them to self-construction.

According to Herman (2011), Identity formation is defined as a complex manner in which human beings establish a unique view of self and is distinguished by remaining. It is related to terms such as the self, self-concept, values, and personality development. The goal of personal identity formation is to establish a coherent view of self and inner unity through the process of normal human development.

Stryker (2007) states that "Identity transformation refers to a process by which individuals change their sense of self, either gradually or through a sudden shift in response to significant life experiences or events." (pp. 313-327)

This transformation can change one's beliefs, values, and goals, as well as the relationships with others. Identity transformation is a term that can be tackled directly depending on who you are and the perspective that is being used. Identity transformation is basically the conscious, subconscious, and unconscious changes that happen to someone's personality and eventually to his/her identity due to internal and external factors that result in changes in the way of behavior, actions, and choices, among many other things. Identity transformation can't be clearly and perfectly measured. Based on what was mentioned previously, identity is formed or transformed through interaction with others and leads to changes in personality and character that cannot be measured easily.

Guri et al. (2019) examine the transformation processes that take place between the past and future where the person struggles to take his/her position, and this leads to "a hybrid identity," which is one of the postcolonial concepts mentioned by Bhabha. They add that identity crises brought about the situations of immigrants and refugees as well as integration issues affecting the identity of migrants that make them leave their homes, their language, and their culture behind. They argue that:

Identity crises brought about the situations of immigrants and refugees as well as integration issues affecting the identity of second-generation immigrants. We can see what can happen when people have to leave

their homes, their languages, and their cultures behind. Some of the characters are unable to tackle the challenges and perish; Others take advantage of the in-between spaces and develop hybrid identities (p.5)

Isabela Hammad's *The Parisian* (2019) highlights a critical period in Palestine and the East that finally led to the occupation of Palestine by the Jews. In her novel, Hammad examines the relationship between the West and the East by presenting the character of Midhat Kamal, who goes to France in order to pursue his studies in medicine and gets exposed to a diasporic experience. Through such an experience, Midhat feels "Othered" as an Arab man due to the existing stereotypes of the Orientals in the minds of the West. Consequently, Medhat suffers from a split in identity as he keeps fluctuating between his Palestinian identity and his newly acquired French one.

Ghassan Kanafani's *Returning to Haifa* (1969) portrays a vivid picture of the colonization of Palestine and its impact on Palestinians' identity. The novel presents the experience of a Palestinian family that was forced to leave their homeland and flee. After the family leaves Haifa, they abandon their son Khaldun, who later becomes known as Dov. Consequently, he is adopted by a Jewish family and raised as a Jew. He becomes an Israeli soldier, and his experience contributes robustly to forming his identity.

1.2 A brief biography of Ghassan Kanafani

The Palestinian writer, journalist, and politician Ghassan Kanafani was born in Acre on April 9, 1936. His father was a lawyer, and his family belonged to the upper middle class. He studied at a school run by French missionaries in Palestine in French rather than Arabic.

After the cruel massacre of the Palestinians in a village called Deir Yassin, Ghassan and his family escaped to a village in Lebanon and then to the mountains in Damascus, and finally went to the Ghetto in Damascus. He took a job teaching at a United Nations Relief school in a refugee camp at the age of sixteen to help his family and to continue his education.

After that, he studied Arabic literature at Damascus University. He began to write short stories. While in university, he became active in politics; this led him to Dr. George Habash, the leader of the Arab Nationalists Movement, and he began to work with the movement. In 1961 he met Anni Hoover, a Danish teacher who had come to Beirut to study Palestinian issues. He married Anni within two months. During that period, he wrote *Men in the Sun*, dedicating it to Anni. After the disastrous war of 1967 and the Arab defeat, He wrote *Returning to Haifa* and *Umm Saad*. He was killed on July 8, 1972. (Kanafani 2000, p.9)

Anni Kanafani says about her husband, Ghassan:

In critical moments he was unbelievably strong and tried to give some of that strength to others. Later on, he would express his feelings in political and literary writing.

Ghassan Kanafani is known for his strength and solidity as well as his commitment to the Palestinian case. He continues to inspire generations about justice and equality around the world, even after his death.

1.3 A brief biography of Isabella Hammad

Isabella Hammad was born in London, England, and lives in Brooklyn, New York, US. She was born to a British – Irish mother and a Palestinian father. She studied English language and literature at Oxford University. In 2012 she was awarded a Kennedy Scholarship to Harvard University.

When she was 27 and after she had heard a lot of stories from her grandmother about Palestinians, she visited Palestine for the first time and spent months in Palestine collecting oral history and interviewing Palestinians and historians to transform this information and these memories into her debut novel.

Khatib (2019) states that *The Parisian* (2019) represents a period of Palestinian history through the journey of Midhat, a young man from his studies in France during World War I until his return to Palestine. (pp.1-5)

1.4 Summary of Ghassan Kanafani's *Returning to Haifa* (1969)

Kanafani's novella *Returning to Haifa* (1969) presents the story of Said and Safiya, who leave their home in Haifa during the 1948 Nakba and settle in Ramallah. When they escape, they leave their five-month-old son, Khaldun, behind. Twenty years later, when the Mandelbaum Gate is opened, they decide to return to Haifa to find their son and their former home in Haifa after a twenty-year absence.

When they arrive at their home, they find it occupied by Miriam, a widow whose husband died in the war eleven years earlier, and their son Dov / Khaldun, who has become a soldier in the Israeli military. Raised as a Jew, he rejects Safiya's claim based on flesh and blood. "Man is a case," he says, a statement with which Said agrees. Dov / Khaldun accuses his parents, Said and Saffiya, that they are weak and they didn't fight to come back home and find their beloved son.

1.5 Summary of Isabella Hammad's *The Parisian* (2019)

Hammad's *The Parisian* (2019) presents a story of a young Palestinian man named Midhat from the beginning of the First World War until the first Palestinian revolution against the British colonizer in 1936. This novel portrays a historical period in Palestine. In order to avoid being drafted into the Ottoman army, Midhat, a son of a wealthy textile merchant from Nablus, studies in a French school in Istanbul before being sent by his father to

Montpellier, France, to study medicine. He falls in love with little Jeannette, the daughter of anthropologist, Frederic Molyneu who lost her mother when she was a child.

However, when he learns accidentally that Dr. Molyneu welcomes him into his home to observe his behavior and use him as a test subject to demonstrate how difficult it would be for a young Muslim man to integrate into European society, he rebels and leaves Montpellier to Paris where he spends four years studying history at the Sorbonne and spending his time moving from one romantic relationship to another.

Midhat returns to his country after the end of World War I, which is now governed by the British, and experiences a state of the national revolution that quickly impedes his attempts to live up to his father's expectations and his own desire to fit in. To please his father, he accepts to marry Fatima because she is a modern and dynamic young woman. Fatima succeeds in gaining his admiration for a while. As everyone is discussing the mandate in May 1920, Midhat is taken to Fatima.

In his review "A Novel Whose Hero Is a Man Divided, as Is His Native Palestine." Benefy (2019) states that Midhat is given a nickname when he returns to Nablus "Al – Barisi" because of his Western behavior. This leads Midhat to a double identity which he describes to his girlfriend Jeannette: "I belong here (France) as much as I belong to Palestine." (p.1-5)

The writer presents to the reader that Midhat suffers from a problem of belonging because his identity shifts to a European one, and even when he returns to Palestine, he behaves like a European. Hence, people in Palestine call him Al – Barisi because of his Western style.

1.7 Statement of the Problem

This study aims to explore and examine identity formation and transformation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969). Both novels provide examples of identity formation and transformation by depicting the lives of characters who go through the experience of colonization.

1.8 The Significance of the Study

Up to the researcher's knowledge, there are a few numbers of studies conducted on Isabella Hammad's *The Parisian* since it is a very recent novel. On the other hand, there are several studies conducted on Ghassan Kanafani's *Returning to Haifa*, but not about identity formation and transformation as in this study. This study aims at tackling the two novels together and bridging the gap by providing and examining literary depictions of identity formation and transformation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969).

1.9 Questions of the Study

The study aims at answering the following questions:

- 1- How does Isabella Hammad present identity formation and transformation in her novel *The Parisian*?
- 2- How does Ghassan Kanafani portray identity formation and transformation in his novella *Returning to Haifa*?
- 3- What are the similarities and differences between the two works in terms of identity formation and transformation?

1.10 Objectives of the Study:

This study aims at:

- 1- Exploring identity formation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969).
- 2- Examining identity transformation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969).
- 3- Finding the similarities and differences between the two works in terms of identity formation and transformation in Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969).

1.11 Limitations of the Study

This study is limited to the time it has been written. The study is also limited to the authors: Isabella Hammad and her novel, *The Parisian* and Ghassan Kanafani and his novel, *Returning to Haifa*. The study and what it concludes with cannot be generalized to other authors' literary works.

1.12 Definition of Terms

The study makes use of certain critical terms in order to deal with the raised issues. It would be useful to elaborate on some of these terms. These terms include:

Postcolonial literature: challenges and moves beyond the colonialist way of representing the world and its people. From the onset of colonialism, marked by the arrival of Christopher Columbus in America in 1492, until its decline and demise in the twentieth-century colonizers met with resistance in various political forms; war with indigenous people, slaves' revolts, revolutions (such as in Haiti and America) mutiny, and anti-colonial struggles. (Knepper 2011, p.1)

Identity formation: It is the complex manner in which human beings establish a unique view of self and is characterized by continuity and inner unity. It is, therefore, highly related to terms such as the self, self-concept, values, and personality development. The goal of personal

identity formation is to establish a coherent view of self through the process of normal human development. (Herman 2011)

Identity transformation: It refers to a process by which individuals change their sense of self, either gradually or through a sudden shift, in response to significant life experiences or events". (Stryker 2007, pp.313-327)

Orientalism: Orientalism is a "style of thought" that relies on the opposition between the East (Orient) and the West (Occident) and what makes them different. It can also be defined as a system of portraying and constructing stereotypical images that target the "other". (Said 1978, p.10)

Identity: "designates the attempt to differentiate and integrate a sense of self along different social and personal dimensions such as gender, age, race, occupation, gangs, socio-economic status, ethnicity, class, nation states, or regional territory". (Bamberg 2012 p.1)

Stereotypes: According to Edward Said (1978), a stereotype is "a set of inaccurate, simplistic generalizations about a group that allows others to categorize them and treat them accordingly". (p.26).

Mimicry: According to Bhabha, mimicry is an exaggeration of copying language, culture, manners, and ideas; thus, mimicry appears when members of a colonized society imitate and take on the culture of the colonizers. (Bhabha 1994)

Decolonization: According to Fanon (1961), decolonization is a process by which the colonized become independent of the colonizing country.

CHAPTER TWO

Review of Related Literature

2.1 Isabella Hammad's *The Parisian* and Ghassan Kanafani's *Returning to Haifa*

This part provides an overview of previous related literature. It aims at presenting the point of view of previous studies that are related to both novels, tackling and exploring the idea of the representation of identity formation and transformation in Isabella Hammad's *The Parisian* and Ghassan Kanafani's *Returning to Haifa*.

Abdel Rahman (2021) conducted a study tackling "Mapping Spaces and Ideology in *The Parisian* (2019)". She thinks that Hammad presents the places and deals with the Levantine living in France, discussing the sense of identity in a very critical era that witnessed political, social, and cultural changes in the world between the two World Wars.

Benfey (2019) writes in his review "A Novel Whose Hero Is a Man Divided, as Is His Native Palestine" that when Midhat comes back to Nablus, he is known as The Parisian because he remains divided "He was two men". He added that Midhat writes to Jeannette from Paris, "I belong here, as much as I belong in Palestine" because Midhat acquires mockery in Paris, and in Nablus, he finds himself playing another role.

Midhat is divided into two men because he shifts his identity in Paris and he acts as a European man. He speaks French, adapts the European style, and loves a French woman. When he comes back to Palestine, he acts as a Palestinian but suffers from a belonging crisis.

Finch (2019) argues that Midhat is a "Parisian" only in the bitterest sense foreign there, eventually exiled at home, a victim of Paris's careless confidence in its own centrality. He adds that Hammad is writing something personal because she is writing about events and ideas in front of her mind. Based on this idea, she uses central characters bearing her last name, such as Fatima Hammad, the Palestinian woman who gets married to Midhat Kamal when he comes back home to Palestine.

Garcia (2019) claims that Hammad's *The Parisian* presents crucial periods of Palestinian history through the story of Midhat Kamal's trip to France and his transformation when he comes back to Nablus, later suffering from a sense of fragmentation and alienation and the inner problem of belonging to a place. She adds that Hammad is a talented writer with gifted use of language and a skillful researcher that impresses us with her ability to present such painful issues and present Palestinian suffering in exile.

West-Knights (2019) states that the protagonist of the novel, Midhat Kamal is a Palestinian man who goes to the West to study medicine and feels

like an outsider in France, but when he returns to Palestine, he hangs between French and Arabic "lost in the wild multiple."

Marah (2019), in her review "The Parisian: An epic novel of Love and Loss in Palestine," argues that the French professor calls Midhat an "Oriental guest" using Midhat as a study case as "a primitive Arab brain" making him feel like the "other." This humiliation makes him leave to Paris, but he remains feeling like an outsider in France. She adds that *The Parisian* seems like drinking tea with an uncle and hearing about family stories.

This refers to the false image of Arabs, which is a man-made invention that supports the superiority of the West and claims the inferiority of the East. This is one of the most important concepts of Said in his book *Orientalism*.

On the other hand, Badurais (2021), in her review "When Man is a Case: The Undecidability of Belonging in Kanafani's *Returning to Haifa*", claims that Dov/ Khaldun reflects the pain of the truth and that since then, he will not be able to settle; his identity is undecidable between Israel/ Palestine, Zionists/ Palestinian, and Colonizer/ Colonized. She portrays how complex the issue of Man is. She adds that Dov's / Khaldun's dilemma is symbolic of Palestine and Palestinian. Kanafani criticizes the Palestinians of 1948 for escaping from their homes and land and doing nothing.

Similarly, Jamal (2003) says in her research "Palestinian Dynamics of Self-Representation: Identity and Difference in Palestinian Nationalism" that there is a clear connection between place and identity.

Identity is transformed according to context and is constructed through experience as refugees. Palestinian identity was identified with dispersal and loss. The refugee became the archetype of the Palestinians. As a result, the refugee became a fighter who was willing to sacrifice his life to return home, despite the fact that most Palestinians did not take part in the real transformation.

Al - Hudawi (2003) conducted a study titled "Rediscovering identity: a study on the theme of resistance in Ghassan Kanafani's selected novels" to explore the historical importance of Kanafani's work as an example of "resistance literature". The study explores the Palestinian identity represented in Kanafani's novella *Returning to Haifa* and how Kanafani deploys his novel as a way to convey his message to the world.

Elhallaq and Habeeb (2015) think that "the " Nakba" rendered the Palestinians displaced physically and mentally; however, despite the ongoing Israeli attempts to erase the Palestinian national as well as individual identity" Palestinians resist. They add that Kanafani tried to reject those colonial attempts to erase the Palestinians' identity with his writings.

Kanafani's unique techniques enabled him to question the issue of identity on many levels and use his writings as a tool to highlight the sense of identity crises. (p.14)

El- Hussari (2021), in his conference paper titled "A discursive study of the unscheduled dialogue in G. Kanafani's *Returning to Haifa* states that the discursive features of the dialogic language painting the world of Ghassan Kanafani's Novella *Returning to Haifa* are more rational than emotional. All four characters are involved in a dialogue about big issues, such as victimhood, belonging, and identity. However, the outcome of the dialogue changes enough to affect a shift in the protagonist's attitude as he leaves Haifa and drives back to Ramallah after realizing that Khaldun / Dov has undergone a formation of a new identity.

Ashour (1977), in her book *The Road to the Other Tent*, states that Among the most important works of Palestinian literature is Ghassan Kanafani's *Returning to Haifa*, a powerful and moving narrative of a Palestinian couple who return to their home in Haifa after being forced to flee during the 1948 Nakba. Kanafani's work, like other Palestinian literature, came into being as an integral part of the Palestinian resistance to Israeli occupation and has had a lasting impact on Palestinian literary culture. (p.5)

Ashour maintains that "The novella revolves around the trauma of uprooting and displacement that was experienced by Palestinian refugees who were forced to leave their homes in 1948. The theme of displacement is central to the Palestinian experience, and it is a recurring motif in Palestinian literature". Ashour adds that "The novella depicts the complex relationship between those who were uprooted and those who remained, and it highlights the struggle for identity and belonging that has been a central concern for Palestinians since 1948. (pp.6,7)

Based on Ashour's argument, the reader is introduced to a struggle that the Palestinian face whether they stay in Palestine or leave it to live in the diaspora; in both cases, they will suffer from trauma and belonging.

Similarly, Wadi (1981) argues in his book *Three Marks in the Palestinian Novel* that *Returning to Haifa* is a rationalistic narrative structure that relies on the dialogue that represents the backbone of the novel. In addition, Dov represents a false ideological state and awareness that was formed in a Zionist society after they taught it twenty years how to be. (p.78)

Wadi argues that Dov is in a false ideological state because the Jew formed his identity from a Palestinian into an Israeli soldier, denying his biological parents and adopting a new identity.

CHAPTER THREE

Methodology

3.1 Method

This study approaches two novels: Isabela Hammad's *The Parisian* and Ghassan Kanafani's *Returning to Haifa*, with the objective of exploring literary depictions of identity formation and transformation in both works. The study makes use of postcolonial concepts. Additionally, the researcher will rely on Edward Said's ideas on Orientalism regarding the relationship between the East and the West as well as identity issues. Hence, the views of Edward Said, Homi Bhabha, and Franz Fanon are deployed to achieve the objectives of the study. Also, the study follows a descriptive and analytical method in approaching the two works in the meantime relying on the critical works produced on them.

3.2 Postcolonial Literature and Issues of Identity:

Knepper (2011) states that: Postcolonial literature highlights the legacies of colonialism or the ways in which the history of oppression lives on. Colonialism shaped ways of talking and writing about categories of identity, such as race, gender, culture, and sexuality. Racism, sexism, the disenfranchisement of ethnic minorities, religious conflicts, and other tensions are often among the legacies of colonialism as a process that involves relations of domination and subordination. (p.5)

Postcolonialism can be defined as a literary theory that deals mainly with literature produced in countries that were historically under colonization dealing with the concept of colonization and the colonized people. Also, Postcolonialism sheds light on colonized people's struggle for liberation.

Guerin et al. (2005) argue that Postcolonialism refers to a historical phase undergone by Middle East countries after the decline of colonialism. Clear examples are Asia, Africa, Latin America, and the Caribbean, which were separated from the European empires and left to rebuild themselves. Many writers focus on both colonialism and the changes created in a postcolonial culture. Among the many challenges facing postcolonial writers are the attempts both to resurrect their culture and to combat the preconceptions about their culture. (p.303)

As mentioned previously, postcolonial writers attempt to present the concepts of Postcolonialism in order to introduce literary depictions of the impact of colonizers on the culture of the colonized.

Postcolonial theories create the concept of Orientalism, which highlights the relationship between the Orient and the Occident. This concept is an invention of the West to control the East.

In this regard, Said (1978) defines the concept of Orientalism in his book *Orientalism* as follows:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it: in short, Orientalism is a Western style for dominating, restructuring, and having authority over the Orient. (p.3)

Said (1978) states that Orientalism is a style of thought based on a false image of the Orient and the claim of superiority of the Occident. Describing this relationship between the Orient and the Occident, Said states: "The relationship between Occident and Orient is a relationship of power, of dominance, of varying degrees of a complex hegemony". (p.5)

In addition, Said (1978) argues that colonization and imperialism had great effects on the colonized people, including their culture and their way of thinking, which led to a shift and loss of identity. He talks about the East and the West and the relationship that they share. Also, he discusses different stereotypical images of the Orient/East and how it was constructed by the West in order to achieve certain goals. Said believes that the concept of the East and the West is a man-made invention. In addition, this concept was invented to create superiority over the East to dominate it and to make use of it.

Fanon, in his book *The Wretched of The Earth* (1961), discusses the idea of decolonization after World War II and sheds light on the complexities that follow the act of colonization. In this aspect, Fanon states that "Decolonization is the veritable creation of new men. But such a creation cannot be attributed to a supernatural power. The "thing" colonized becomes a man through the very process of liberation". (p.2)

Fanon (1961) argues that colonialism leads to psychological problems and a split in identity and makes colonized people suffer from trauma, doubts, and self-questioning. He also states that "Colonialism forces the colonized to constantly ask the question: "Who am I in reality?". (p.182)

He also states that after the decolonization process, colonized people undergo a total transformation of their psyche. He explains, "Total liberation involves every facet of the personality". (p.233)

Fanon (1961) maintains that colonialism instills in the minds of the colonized people the notion that they are inferior to the colonizer and makes them believe in it. For Fanon, such attempts by the colonizer force the colonized to practice violence as a way of resistance and as a means of asserting identity. He states that violence is a cleansing power and the only way to free the colonized of their inferiority.

Fanon (1967) discusses in his book *Black Skin, White Masks* how colonialism produces psychological problems and also trauma for colonized people, including the desire of the blacks to be white, which causes them to lose their identity and feel like the "Other". He also explains how the colonizer creates inferiority by claiming that there is a difference between black and white people and, as a consequence, creates a European feeling of superiority. He states, "The feeling of inferiority of the colonized is correlative to the European's feeling of superiority. Let us have the courage to say it outright: It is the racist who creates inferior". (p.93)

Bhabha discusses the identity within the colonial state in his book *The Location of Culture* (1994). His work develops Fanon's argument of colonial identities and discusses many important concepts, such as Postcolonialism, hybridity, mimicry, and ambivalence which the researcher will use in her discussion. He explains that "Colonial mimicry is the desire of a reformed, recognizable Other, as a subject of a difference that is almost the same but not quite". (p.122)

Bhabha (1994) uses the term "mimicry" to talk about how the colonized people imitate the colonizer master in cultural values, language, and characteristics. He states that this creates an ambivalence in the relationship between the colonizer and the colonized. He also states that "What they all share is a discursive process by which the excess or slippage produced the

ambivalence of mimicry (almost the same, but not quite) does not merely rupture the discourse but becomes transformed into an uncertainty which fixes the colonial subject a "partial" presence." He argues that the effect of mimicry on the authority of colonial discourse tries to normalize the colonial state or subject. (pp.122-123)

Bhabha (1994) states that because of the affection of the colonizer for the colonized subject, the subject will evolve another identity and face a double identity suffering from ambivalence and feeling like an alien. He argues that "The concept of cultural difference focuses on the problem of the ambivalence of cultural authority: the attempt to dominate in the name of cultural supremacy which is itself produced only in the moment of differentiation". (p.51)

Bhabha (1994) states that hybridity refers to a process in which different cultures interact and merge, creating new identities which lead to many problems in belonging. He adds, "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal". (p.159)

As it was mentioned, the existence of colonial force creates new identities for the colonized people and shifts their identities to new ones, which supports the domination of the colonizer.

The postcolonial period produced a colonial experience that led to many themes that affected the literature in that era. This invented many new concepts like Fanon's theory about "decolonization" and Bhabha's debates about "mimicry" which explain how the colonized were affected by the colonizer's culture and behavior.

In addition, Said's "Orientalism" presenting the conflict between West and East, the concept of the "Other" and the inferiority of colonized people facing the superiority of the colonizer were other themes that came up.

Making use of the above-mentioned accounts, the study aims at exploring the literary depiction of identity formation and transformation in two works that deal with Palestinian identity: Isabela Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969). In order to achieve this objective, the study will make use of some relevant postcolonial concepts of Postcolonialism, mainly Edward Said's Orientalism, Homi Bhabha's concepts of Identity and mimicry, in addition to Frantz Fanon's ideas of decolonization.

CHAPTER FOUR

Discussion and Analysis

This chapter provides an analysis of the characters' experience of Identity formation and transformation. As one can notice, each of the authors presents identity formation and transformation in a specific style, in different circumstances, and in a certain dimension.

The Parisian (2019)

4.1 Analysis of *The Parisian (2019)*

As has been mentioned previously, Midhat Kamal the protagonist of *The Parisian (2019)* leaves his homeland Palestine while it was under the late Ottoman and the Britain Mandate era in Palestine during the period of the First World War. He travels to Montpellier in France to study medicine after he experiences colonization in his country.

Midhat struggles with the questions of identity and belonging. Through his experiences and relationships in France, he understands the complexities of the world around him. Overall, Midhat Kamal is a complex character who struggles with the challenges of living in an unfamiliar culture. On the other hand, he deals with the diasporic experience in France and how he is treated as the "Other".

The first stage of Midhat's identity transformation in France appears in his physical appearance. Midhat Kamal's style and clothes indicate his desire to look French and to forget that he was an Arab, pretending that he was a Parisian. When he returns home, he also looks like a Parisian "Midhat would smoke one of Adel's cigarillos, his double-lined robe de chambre flowing open, around his neck one of the printed scarves he had imported from France heavily scented with his farina Gegenuber cologne" (Hammad 2019, p.419)

As the narrator informs the reader, Midhat wants to look French and to be more European in order to be accepted by French society. He rejects the idea of asserting his original identity as he fears being looked down upon by the surrounding French community.

In the second stage of Midhat's transformation, he does his best to speak the French language even though he is unable to communicate fluently and unable to send the right message and meaning in the second language. He speaks poor French "... Each day he was more the fool, the foreigner unable to control his own meaning, lost in the wild multiple of language." (Hammad 2019, p.108)

Molineu does not accept Midhat and treats him as the "Other" because of his foreign language and considers him uncivilized. This is basically due

to the idea that language and civilization have a complex relationship. Language is essential to the development of societies. Accordingly, language and civilization are intimately connected together. For example, in this sense, Molineu deals with Midhat as inferior and the "other" because of his foreign language and considers him an uncivilized Arabian subject.

In addition, Midhat is impressed by the freedom and the culture in France that he can get there. For him, to be far from Palestine means being away from his Arabian society's rules. "He loved this country; he loved her lines of rationalism, the sciences that put a veil on the unknowable". (Hammad 2019, 179)

Also, while he is in France, he dreams of marrying Jannette, the French girl whom he loves, in order to be more European. In this regard, the narrator tells us:

"...Midhat was always either laughing down a boulevard with a woman on his arm or silent with a woman on his mind, obsessed by the next and the next" (Hamad 2019, p. 201)

He behaves as a European by experiencing life with fun, pleasure, relationships with women, and love in Paris.

Such acts and attitudes by Medhat remind the reader of Bhabha's concept of 'Mimicry'. Bhabha argues in his book *The Location of Culture*

(1994) that 'Mimicry' is a state where the colonized people imitate the colonizer master in cultural values, language, and characteristics. He maintains that "Colonial mimicry is the desire of a reformed, recognizable other, as a subject of a difference that is almost the same but not quite". (p.122)

Bhabha (1994) argues that colonized people imitate the cultural practices and behaviors of the colonizers in an attempt to gain social acceptance. He adds that mimicry is not a matter of copying the culture of the colonizer but involves a complex struggle between power and identity. In this sense, mimicry allows colonized people to adopt the language, dress, and customs of the colonizers but refuse the dominant culture within. He suggests that mimicry is a complex process that reflects the ongoing struggles between colonizers and colonized in the postcolonial world.

As the reader can notice in the novel, Midhat is fond of the imitation of European style, and even when he comes back to Nablus, he is called "Al-Barisi" because of his European style. As a result, Midhat develops a new identity besides his original identity, which makes him suffer from a split of identity. He thinks and speaks in the French language; he tries to dissociate himself from the Arabic language.

"Thoughts bloomed in French in his mind". (Hammad 2019, p.46)

Midhat's thoughts reflect the transformation of his identity from being an Arab to pretending to be French. This feeling of inferiority that Midhat suffers from is derived from his belief that as an Arab/Eastern man, French society will always treat him as an inferior outsider. This issue of the East/West dichotomy has been thoroughly discussed by Edward Said in his well-known book, *Orientalism* which was published in 1978 and paved the way for the thriving of postcolonial theories.

According to Said in his book *Orientalism* (1978), The West has a false image and a false understanding of the Middle East based on cultural and historical stereotypes. He argues Western representations of the Orient have been shaped by a long tradition of Orientalist scholarship, art, and literature that reinforce the concept of the East as exotic and inferior to the West. This leads to justifying colonialism, imperialism, and other forms of domination. Said adds that in this sense, the Orient becomes in a position of inferiority and otherness in relation to the West. The West claims that they are superior to Oriental people making the Eastern people look inferior and backward. These false beliefs make the West act as a dominant power against the East and non-Western people.

The great Western impact on Midhat Kamal and his transformation in character can be analyzed through the lens of Edward Said's theory of Orientalism and how he is seen as a representative of the East in the eyes of

the Western characters he meets in France. Midhat faces discrimination in France when Dr. Molineu makes a study on Midhat, which is insulting behavior for him because he discovers that he is studied as a case by Dr. Molineu; this study turns out to be conducted on Midhat to insult him for it indicates that he regards Midhat as 'primitive' as he is not European. Surprisingly, the study is entitled "The Effect of a New Language Learned by a Primitive Brain". (Hammad 2019,142).

The title of the study reflects the way Dr. Molineu perceives an Arab and shows how a French man can deem an Arab man as "primitive" based on his ethnicity. In the study, Midhat is referred to as an Arab Oriental who is uncivilized and backward. In this regard, one can argue that Dr. Molineu's views of Medhat represent the point of view of the West. This incident in the novel reminds the reader of Said's concepts and ideas of Orientalism and reflects the colonial perceptions of the colonized, which leads ultimately to the colonized perceiving themselves as inferior to the colonized. Consequently, Midhat finds himself unable to sustain his Palestinian identity and endeavors to transform from being a Palestinian to supposedly being French.

As the reader can notice, Mr. Molineu conducts a study about the relationship between language and non-Western people. This study insults Midhat and refers to the East as backward as well as inferior to the West.

Similarly, Carl Page refers to Midhat as "you are the famous oriental guest. Well then what's your take on this, as an oriental?" (Hammad 2019, p.72) This refers to the stereotypes about the Orient.

Fredric and Patric indulge in a conversation with Midhat, where they discuss Islamic civilization and religion. It is noticed how their response reflects how they perceive Midhat as being unable to think in "Western terms"; they tell him: "You are thinking of your Oriental". (Hammad 2019, p.101)

Again, such a statement reflects how Midhat is perceived by his colleagues to be inferior as he does not represent the European style of thinking. The statement corresponds to what Said calls the artificial dichotomy between the East and the West.

In this regard, Midhat is treated as an Oriental subject and treated as the "other" because he is not a Western man, and he represents a false image of the Arabs which is an invention of the West.

In his famous work, *The Wretched of the Earth* (1961), Fanon also explores the psychological and social impact of colonialism on colonized people and the role of violence in the process of decolonization. He also argues that colonialism is a system of domination that dehumanizes colonized people, and the struggle for independence and liberation is a

violent process, and violence is very important in this case. Fanon argues that the struggle for independence is not only an apolitical struggle but also a cultural and psychological one. He critiques the role of educated people in the decolonization process because he thinks that they should be involved in the struggle and use their knowledge to serve the interests of the people rather than serving the interests of colonizers.

Fanon, in his book *Black Skin, White Masks* (1967) explores the psychology of colonization and its effects on the colonized people, particularly on their psyche and identity. Fanon's central idea is the concept of "colonial alienation." He argues that the experience of colonialism creates a sense of alienation from one's own culture and identity. He argues that it is the root cause of many of the social and psychological problems faced by colonized people. This is because the colonizers impose their own cultural values and practices on the colonized people, often through violence. As a result, the colonized people see their own culture and identity as inferior and adopt the values and practices of the colonizers.

Fanon also talks about the psychological effects of colonialism, particularly the way in which it creates a sense of inferiority among the colonized people. He sheds light on the importance of understanding the psychological effects of oppression and the need to take action to overcome it.

In light of Fanon's ideas, Midhat suffers from belonging conflict when he writes to Jeannette "... I belong here as much as I belong in Palestine". (Hammad 2019, p.204)

Midhat suffers from a double identity or a shift of identity. He becomes half Palestinian and half Parisian because he feels that he belongs to Paris, which is not his country, as much as he belongs to his homeland Palestine. This feeling stems from his fear of being regarded as inferior and his admiration for the colonizer's culture.

The readers are told that Midhat was "... The figure of the Parisian Oriental as he appeared on certain cigarette packets in corner stoves". (Hammad 2019, p.187)

This makes Midhat feel his own "Otherness" and his desire to become European both inside and out.

Gracia (2019) argues that in Hammad's *The Parisian*, it is clear that Midhat comes back to Nablus suffering from a sense of fragmentation, alienation, and inner problems of belonging to a place. In addition, Midhat portrays a painful picture of Palestinians suffering in exile. Accordingly, when Midhat comes back to Nablus, he suffers from the division of character because he behaves like a European, and people in Palestine refer to him as "Al – Barisi".

Returning to Haifa (1969)

4.2 Analysis of *Returning to Haifa (1969)*

Kanafani's *Returning to Haifa* (1969) explores themes of identity, displacement, formation of identity, and the Palestinian – Israeli conflict. Also, it highlights the psychological and emotional trauma experienced by Palestinians who were displaced from their homes during the 1948 Nakba. Through the characters of Said, Saffiya, and Khaldun, the reader can see the complex and painful nature of displacement and how it can affect a person's identity and belonging.

The novella portrays the Israeli occupation of Palestinian land as a violent force that aims to erase Palestinian history, culture, and identity. The Israeli couple, Miriam and Iphrat, represent the dominant Israeli force that denies the rights of Palestinians their own lands and homes. A Palestinian couple, Said and Saffiya return to their former home in Haifa, which is now under Israeli control, to search for their lost son, Khaldun.

When they arrive, Said and Saffiya discover that their former home has been taken over by an Israeli couple, Miriam and Iphrat. Mariam is shocked to see Said and Saffiya, as she had not realized the previous owners of the house had been forced to leave. As Said and Saffiya explore their former home, they become haunted by memories of their past life in Haifa and the

trauma they experienced during the 1948 Nakba, which forced them to flee. They have many questions about their own identity as Palestinians and as belonging to a place where they are seen as outsiders. The characters of Said and Saffiya shed light on the experiences of many Palestinians who were forced to leave their homes during the Nakba and could not return. Moreover, when they come back, they find that their son Khaldun has been raised as an Israeli Jew and named Dov.

The formation of Khaldun/Dov's character shows how the colonizer can affect an individual's identity. When Dov returns to his home in Haifa with his Israeli family, he is affected by the presence of Said and Saffiya and the realization that he was taken away from them. His double Palestinian and Israeli identities reflect his trauma and the split identity.

The Israeli family forms Khaldun/Dov into a Jewish person. While he is supposed to be a Palestinian as he is a descendant of Palestinian parents, he is raised to be a loyal Israeli soldier: "The door opened slowly. At first, it was hard to believe since the light by the door was dim, but the tall man stepped forward: he was wearing a military uniform and carrying his military cap in his hand". (Kanafani 2000, p.178)

Kanafani, through Dov's character, highlights the way in which Israeli society aims to erase Palestinian identity and culture and shows the way in

which the colonizer can deeply affect individual lives and identities. The Israeli family makes a great impact on Dov's character and forms a new character and identity for him. In this way, the reader is told that there is another change in his identity and his belonging.

The youth stood up again. He began to speak as though he had prepared the sentences long ago. "I didn't know that Miriam and Iphrat weren't my parents until about three or four years ago. From the time I was small, I was a Jew ... I went to a Jewish school, I studied Hebrew, I go to Temple, I eat Kosher food... When they told me I wasn't their own child, it didn't change anything. Even when they told me – later on – that my original parents were Arabs, it didn't change anything. No, nothing changed; that's certain. After all, in the final analysis, man is a case. (Kanafani 2000, p.181)

The narrator tells us that Khaldun/Dov, denies his origin as a Palestinian and he acts as a Jew. When he knows that his parents are Arabs, this does not change anything for him because he has transformed into another character with a new identity. In addition, the appearance of his parents does not make any change for him either because he is on the other side, supporting a new case which is Israeli existence in Palestine.

Bhabha (1994) argues that because of the affection of the colonizer for the colonized subject, the subject will evolve another identity and face a double identity suffering from ambivalence and feeling like an alien. (pp.50-51)

Accordingly, through the character of Khaldun/Dov Kanafani explores the way in which individuals can be shaped and formed because of the colonizer's existence. Khaldun/Dov was formed into a new identity.

Kanafani portrays a picture of colonialism and its impact on identity formation in his novella *Returning to Haifa* (1969). Said and Saffiya are forced to leave Haifa, their homeland, and their son by the colonizer. When they are allowed to come back to their house in Haifa, they find that it is occupied by strange people:

Wednesday night, April 21, 1948, Said S. left Haifa on a British boat, pushed abroad with his wife, to be cast off an hour later on the empty shore of Acre, and Thursday, April 29, 1948. when a member of the Haganah, accompanied by a man who looked like a chicken, opened the door of Said S.'s house in Halisa. With that opening, the way was cleared for Iphrat and his wife, who had both come from Poland, to enter what from then on became their house, rented from the Bureau of Absentee Property in Haifa (Kanafani 2000, pp.165-166)

Said and Safiya were uprooted from their house and were excluded from Haifa to Acre by the time Iphrat and his wife settled down in their property.

Fanon (1961) argues that after the decolonization process colonized people undergo a total transformation of their psyche. "Total liberation involves every facet of the personality". (p.233).

He also discusses how colonialism leads to psychological problems and a split in identity and makes colonized people suffer from trauma and self-questioning about their identity. "..... colonialism forces the colonized to constantly ask the question: who am I in reality?" (p. 182)

Dov says to his parents, "..... I can't describe my feeling ...but perhaps in the future, I'll be able to confirm to you what I'm about to say now, I belong here, and this woman is my mother. I don't know the two of you, and I don't feel anything special toward you." (Kanafani 2000, p.182). Dov's words reflect how colonialism can make a shift in the identity of the colonized. Dov is unable to recognize his supposedly Palestinian identity as the occupation of Palestine deprived him of being raised as a Palestinian. through the lens of Fanon's outcomes, Dov is suffering from trauma and a problem of belonging because even though he knows that Said and Saffyia are his parents, he rejects them and he argues that Mariam is his real mother because

she raised him and took care of him for twenty years and transformed him into a new subject while Said and Saffyia were missing.

Fanon also discusses the role of violence in the revolutionary struggle. He argues that violence is necessary for the colonized people to reclaim their dignity and humanity, and nonviolent resistance is often ineffective in the face of the violence of the colonial system. Fanon states that: "At the individual level, violence is a cleansing force. It rids the colonized of their inferiority complex, of their passive and despairing attitude". (Fanon 1961)

Khaldun/Dov says to his real father, Said "... After I learned that you were Arabs, I kept asking: "How could a father and mother leave their five-month-old son behind and run off?" "How could a mother and father not his own raise him and educate him for twenty years? Twenty years? Do you wish to say anything, sir?" (Kanafani 2000, p.182)

In this novella, many Palestinians, including Said and Saffyia leave Palestine and flee to a safe place. They don't fight or use violence to release their homeland; they just escape. This makes Dov criticize his parents because they left him and fled.

In this regard, Dov says:

.... Twenty years have passed, sir! Twenty years! What did you do during that time to reclaim your son? If I were you, I would have borne

arms for that. Is there any stronger motive? You are all weak! weak! You are bound by heavy chains of backwardness and paralysis! Don't tell me you spent twenty years crying! Tears won't bring back the missing or the lost. Tears won't work miracles! All the tears in the world won't carry a small boat holding two parents searching for their lost child. So, you spent twenty years crying. That's what you tell me now? Is this your dull, worn-out weapon? (Kanafani 2000, p. 185)

Dov accuses his parents that they are weak and cowards, and they do not try to fight or come back to save their lost son. He asks them why they did not use weapons and kept crying all these years without doing anything to save Khaldun/Dov, who represents their land and home.

Making use of Fanon's ideas, one can argue that Kanafani tries through the conflict between Dov and his biological parents to imply that violence is needed to maintain one's identity. Kanafani tries to show that without resorting to violent resistance, identity cannot be preserved. For him, the formation of the identity of Dov is the natural outcome of colonialism in the first place and the lack of resistance. Said says, "Khaldun/Dov is our shame, but Khalid is our enduring honor. Didn't I tell you from the beginning that we shouldn't come because that was something requiring a war? Let's go"

He adds when he leaves the house, "You two may remain in our house temporarily; it will take a war to settle that". (p.187)

In this regard, the reader is told by Said that escaping from Haifa is a shame, but resisting war is the only way to release Palestine from the colonizer because violence and resistance are the only way to freedom. Thus, it can be argued that for Kanafani, violent resistance is needed to defend the land and to assert one's national and personal identity. Kanafani's *Returning to Haifa* (1969) portrays a vivid picture of this dilemma and criticizes Said and all Palestinians who leave Palestine without fighting and resistance. Also, this incident reminds the reader of Fanon's ideas about using violence against colonial power using the concept of decolonization.

Badurais (2021) argues that Dov reflects the pain of the truth and that since then, he will not be able to settle; his identity is undecidable between Israel/Palestine, Zionists/Palestinians, Colonizer/ Colonized, Judaism/Islam. He vividly portrays how complex the issue of identity can be. Dov's/Khaldun's dilemma is symbolic of the land and its people, Palestine, and Palestinians (p.348)

Ashour, in her book *The Road to the Other Tent* (1977) describes *Returning to Haifa* as a powerful work of literature that tells the story of the Palestinian people and their struggle for justice and dignity because the novella discusses the dilemma of identity and belonging. *Returning to Haifa* challenges us to think deeply about issues of identity, belonging and displacement. (p.63)

Her book highlights the importance of the novella because Ghassan Kanafani uses dual dialogue in his narration of the novella, which helps the reader to understand the case from both points of view, Palestinian and Israeli.

Wadi (1981), in his book *Three Marks In Palestinian Novel* describes the characters in Kanafani's *Returning to Haifa* "The main characters in the novel, Said and his son Khaldun, who became Dov, are the poles of the conflict, and each of them represents an intellectual and political state through which the writer aspires through their dialogue to reach answers to the questions raised. What is fatherhood? What is home? And What is the case? (p.78)

CHAPTER FIVE

Conclusion and Recommendations

This conclusion summarizes the argument of the study and answers the questions that are proposed in the introduction of this study.

5.1 Conclusion

The study tackles the concepts of identity formation and transformation in two works, Isabella Hammad's *The Parisian* (2019) and Ghassan Kanafani's *Returning to Haifa* (1969). As it has been argued, making use of some concepts of Postcolonialism, Isabella Hammad, in her novel *The Parisian*, presents a vivid picture of identity formation and transformation using the character of Midhat Kamal and his diasporic experience in France, which makes him suffer from a double identity and belonging. Making use of Bhabha's concepts of "mimicry", Midhat Kamal imitates the colonizer to be more civilized and more European to make himself more acceptable to the Europeans. As it is shown in the novel, Midhat Kamal changes his physical appearance and behavior to appear more European. He speaks and thinks in the French language, falls in love with a French woman, and behaves like a French man. Even when he comes back to Palestine, people call him "Al- Barisi" because he looks like European people in his appearance and behavior. His imitation of the French customs transforms his identity and creates a new one, leading to a shift of identity. Also, the novel

presents what Edward Said calls the artificial dichotomy between the East and the West. The novel provides examples where Eastern characters are perceived by Western characters as backward and uncivilized, which forces Eastern characters to try to transform their identity in ways that make them socially more acceptable.

Midhat finds that Dr. Molineu has conducted a linguistic study on him as he represents the mentally less privileged people. Midhat's transformation of identity is presented in the novel to be the outcome of colonial ideologies, which are the superiority of the Western mind, cultures, ways of thinking, languages, and behaviors.

Ghassan Kanafani's *Returning to Haifa* (1969) portrays a total formation and transformation of the character of Khaldun/Dov, who transforms into an Israeli soldier and denies his parents and his identity, saying that a man is a case. The novel presents the formation of the character of Khaldun / Dov. Despite the fact that Khaldun is the biological son of Palestinian parents, he rejects the idea of embracing his Palestinian identity. Rather, he celebrates his Jewish identity. This identity crisis that the reader is introduced to is presented in the novel to be the outcome of colonization. It presents the struggle of identity formation that the colonized can face. This dilemma raises important questions about the human cost of war as well as the emotional, social, cultural, and psychological impact of colonialism on the

colonized, according to Fanon, Said, and Bhabha. Kanafani makes use of the character of Khaldun/Dov to reveal those colonial attempts to erase Palestinian identity.

In both works, the two characters, Midhat Kamal and Khaldun/Dove undergo identity formation and transformation but at different levels and in different circumstances.

Isabella Hamad's *The Parisian* presents Midhat Kamal's character, who undergoes a transformation in character and a split in identity to highlight the outcome of colonial ideologies and acts. Despite the struggle that Midhat goes through trying to shape a new identity, he finally decides to embrace his Palestinian identity; he goes back to his home country and marries a Palestinian woman called Fatima. On the other hand, in Ghassan Kanafani's *Returning to Haifa* Khaldun/Dov forms an identity that contradicts his original Palestinian identity. He fails to embrace his Palestinian identity. Through such representations of the character of Khaldun/ Dov, Kanafani sheds light on the complexities that the colonized can face while forming their identity. Both Hammad and Kanafani attribute identity crises to colonial ideologies and acts.

5.2 Recommendation

More studies should be made on Ghassan Kanafani's *Returning to Haifa* and shed light on the identity formation and transformation because of the dominance of the colonizer. Also, more studies should be done on Ghassan Kanafani's works to link the identity formation and transformation in his works with what happened in reality in Palestine and the Middle East.

In addition, more studies should be done on Isabella Hamad's novel, *The Parisian* and link it with what happened in reality in Palestine and the Middle East. Moreover, more studies should be done to reveal how colonization could affect the identity of the colonized by making use of the postcolonial concepts of Fanon, Edward Said, and Bhabha.

References:

- Ashour, R. (2008). *The Road to the Other Tent*. New York: Syracuse University Press.
- Al-Hudawi, S. (2003). *Re-Discovering Identity: A Study on the Theme of Resistance in Ghassan Kanafani's Selected Novels*. Retrieved from SSRN.
https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2374778
- Aruri, S. K. (2018). *Palestine And The Palestinians : A Social Political History*. New York, USA: Roulledge .
- Badurais, R. S. (2021). When Man is a Cause: The Undecidability of Belonging in Kanafani's Returning to Haifa. *International Journal of Social Science and Human Research*, 3344-3348.
<https://ijsshr.in/v4i11/Doc/38.pdf>
- Bamberg, M. (2012). "Identity and Narration." In *The living handbook of narratology*, edited by Peter Hühn et al. Hamburg: Hamburg University Press
- Benfey, C. (2019). A Novel Whose Hero Is a Man Divided, as Is His Native Palestine. *The New York Times*.
<https://www.nytimes.com/2019/04/12/books/review/isabella-hammad-parisian.html>
- Bhabha, H. K. (1994). *The Location of Culture*. New York: Routledge classics.
- Editors, H. (2017). Palestine. *History*.
<https://www.history.com/topics/middle-east/palestine#sources>
- Elhllaq and Habeeb, D. A. (2015). Identity Crisis of the 'I' and 'the Other' in Ghassan Kanafani's Returning to Haifa and Anton Shammas's Arabesque. *Core*, 14-15. <https://core.ac.uk/reader/53035008>

- El-Hussari, I. A. (2021). A Discursive Study of the Unscheduled Dialogue in G. Kanafani's Returnee to Haifa. Retrieved from ResearchGate.
https://www.researchgate.net/publication/355467028_A_Discursive_Study_of_the_Unscheduled_Dialogue_in_G_Kanafani's_Returnee_to_Haifa
- Fanon, F. (1961). *The Wretched of the Earth*. France: Francois Maspero.
- Fanon, F. (1967). *Black Skin White Masks*. New York: Grove Press.
- Finch, C. (2019). "The Parisian" takes us back to the Ottoman Empire on the cusp of upheaval. *The Washington Post*.
https://www.washingtonpost.com/entertainment/books/the-parisian-takes-us-back-to-the-ottoman-empire-on-the-cusp-of-upheaval/2019/04/12/e8866c0c-56ea-11e9-814f-e2f46684196e_story.html
- Gracia, P. (2019). The Parisian by Isabella Hammad. *Inside Arabia*.
<https://insidearabia.com/book-review-the-parisian-by-isabella-hammad/>
- Guri E. Barstad, K. S. (2019). *Exploring Identity in Literature and Life Stories*. UK: Cambridge Scholars Publishing.
<https://www.cambridgescholars.com/resources/pdfs/978-1-5275-3571-8-sample.pdf>
- Hammad, I. (2019). *The Parisian*. United States of America: Group West.
- Herman, W. E. (2011). *Encyclopedia of Child Behavior and Development*. USA: Springer Reference.
- Jamal, A. (2003). Palestinian Dynamics of Self- Representation: Identity and Difference in Palestinian Nationalism. *International Social Science Review*.
<https://people.socsci.tau.ac.il/mu/amaljamal/files/2018/02/Amal-Jamal-Palestinian-Self-Represent.pdf>
- Khatib, J. (2019). A Debut Novelist Explores Her Family's History, and Palestine's. *The New York Times*, 5.
<https://www.nytimes.com/2019/04/04/books/isabella-hammad-the-parisian.html>

- Kanafani, G. (2000). *Palestine's Children Returning to Haifa and other stories*. United States of America: Lynne Rienner.
- Knepper, W. (2011). *Postcolonial Literature*. London: Librairie du Liban .
- Marah, T. (2019). The Parisian: An epic novel of love and loss in Palestine. *Middle East EYE*. <https://www.middleeasteye.net/discover/review-parisian>
- Abedel Rahman, F. K. (2021). Mapping Spaces, Identities, and Ideologies in The Parisian (2019). *IFOR Journal & Literature & Librarianship*, Volume 10. <https://iafor.org/journal/iafor-journal-of-literature-and-librarianship/volume-10-issue-1/article-7/>
- Said, E. W. (1978). *Orientalism*. United States of America: Random House.
- Said, E. (1979). *The Question of Palestine*. New York: Random House, Inc.
- Sayegh, F. A. (1965). *Zionist Colonialism in Palestine*. Beriut- Lebanon: Research Center Palestine Liberation Organization.
- Self, T. E. (2019). *Exploring Identity in Literature and Life Stories*. UK: Cambridge Scholars Publishing. <https://www.cambridgescholars.com/resources/pdfs/978-1-5275-3571-8-sample.pdf>
- Stryker, S. (2007). *Rethinking Identity: A social psychological perspective*. US.: Springer.
- Simpson, J. (1989). *The Oxford English Dictionary*. United Kingdom: Oxford University.
- Wadi, F. (1981). *Three Markes in The Palestinian Novel*. Beirut publisher

المراجع العربية :

غسان كنفاني. (1969). عائد الى حيفا. فلسطين: منشورات الرمال.

رضوى عاشور (1977). الطريق الى الخيمة الأخرى. بيروت.

فاروق وادي (1981). ثلاث علامات في الرواية الفلسطينية. بيروت.