

The Portrayal of Amal's Diasporic Identity in Susan Abulhawa's *Mornings in Jenin*

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Abstrak

Studi ini menganalisis penggambaran identitas diaspora pada karakter protagonis dalam novel Susan Abulhawa yang berjudul *Mornings in Jenin*. Novel ini memilih latar pascakolonial sebagai tema utamanya. Amal, sebagai karakter protagonisnya, sering berpergian dan tinggal di beberapa negara dan dia dipastikan memiliki identitas diaspora. Untuk mengakomodasinya, penelitian ini menggunakan pendekatan dan teori pascakolonialisme, diaspora, dan identitas diaspora. Kajian ini menggunakan interpretasi kritis untuk menganalisis data yang ada. Kajian menemukan, identitas diaspora yang dimiliki Amal muncul ketika dia menemukan perbedaan antara dirinya dan orang Amerika. Amal adalah orang Arab yang memiliki nilai budaya berbeda dengan budaya Amerika; kemudian dia mulai memahami perbedaan itu. Studi ini menguatkan teori William Safran akan enam fitur yang menunjukkan tipe-tipe ideal diaspora sebab Amal memiliki lima dari enam fitur yang ada.

Kata Kunci: *poskolonialisme, identitas diaspora*

Abstract

This study analyzes the portrayal of diasporic identity in the protagonist character in Susan Abulhawa's *Mornings in Jenin*. This novel has a post-colonial background as its central theme. Amal, as the protagonist character, is moving to several countries and she is expected to have a diasporic identity. To get the prospect data, this study is using the post-colonial approach and theory, diaspora, and diasporic identity theories. For analysis, this study uses a critical interpretation of data analysis. In conclusion, Amal's diasporic identity can be shown when she found the difference between her and American identities. She was an Arab who has different cultural values from American culture, and then she began to understand the differences. This study support William Safran's ideal types of diaspora since Amal shows the five out of six features.

Keywords: *postcolonialism, diasporic identity*

INTRODUCTION

The conflict between Israel and Palestine never comes to an end; it started by the Zionist movement in the 19th century. Zionist leaders and advocates pursued conditions in the place that within their knowledge is an Israel occupation. Their worry, in any case, was completed with the eventual fate of Jewish settlement. The eventual fate of the land's Arab occupants concerned them as meager for the welfare of the Jews concerned Arab leaders. Amid the development's developmental stages, Zionist negotiators with more durable political powers (for example, the British) compared while staying quiet about the occupants of Palestine, who numbered simply under a large portion of a million—continued by the Arab response to the Zionist movement. As indicated by C. D. Smith (2001), this was because of the development of Labour Zionism, which transparently restricted Jewish

work of Arabs denounced, leaving Arab workers ashore held by Jews, and went for a different Jewish element in Palestine. Since these issues were talked about in the Jewish press, they likewise wound up known to Palestinian Arabs, particularly after a Palestinian Arab press had shown up. The two known enemies of Zionist papers Al-Karmil, established in 1908 in Haifa, and Filastin, established in 1911 in Jaffa, were controlled by Orthodox Christians. In the Ottoman parliament in Istanbul, Palestinian agents called for more noteworthy Ottoman carefulness against Zionism. Followed by The Intercommunal Conflict in Mandatory Palestine, was the typical, political and outfitted battle between Palestinian Arabs and Jewish Yishuv amid the British principle in Mandatory Palestine, starting from the vicious overflow of the Franco-Syrian War in 1920 until the beginning of the 1948 Arab-Israeli War.

There are some writers who illustrate the conflict between Palestine and Israel in their works. The writers are mostly an Arab-American with their transnational literature, for instance, Susan Abulhawa and her work, *Mornings in Jenin*. Susan Abulhawa is also an activist in humanity and has successfully built Playground for Palestine, a children association devoted to maintaining the Right to Play for Palestinian Children. She was born to a Palestinian Refugee in Kuwait in 1970, moved to the United States as an infant before returning to Kuwait when she was five years old. She lived in an orphanage when she was ten for three years in Jerusalem, then departed again to the United States. In 2002, Susan came to visit Palestine, and it inspired her to write *Mornings in Jenin*, her notable work.

The novel *Mornings in Jenin* used Jenin's massacre in 2002 as the setting of this novel. The story started in April when Israeli Defense Forces attacked the Palestinian displaced person camp in Jenin, leveled it to the ground, slaughtered more than seventy individuals, and covered regular folks alive in their obliterated homes and seething structures. Israeli occupation troops utilized each substantial method for killing and went on for nearly 16 days, April 3-18 (Al-Ma'amari et al., 2014). This novel was premier published with a different name, The Scar of David. Nevertheless, in the meantime, it was translated into French and published by Éditions Buchet/Chastel under the title *Les matins de Jenin*. With the help of her agency, the novel translated into twenty languages, and Bloomsbury offered to rerelease it in English. (Abulhawa, 2011)

Mornings in Jenin is a strong and going up against novel, a magnificent prologue to the authentic occasions that still plague the Middle East. The tale supplements were crafted by Hanan Ashrawi, a Palestinian lawmaker and researcher, Edward Said, the Palestinian researcher and critics and Robert Fisk, the columnist and author practicing in the Middle East. Without doubt, Susan Abulhawa cites from Fisk and recognizes the help of Ashrawi and the impact of Said in delineating the disengagement of the Abulheja family from their territory after the Israelis involved Palestine in 1947 to set up a Jewish State. Abulhawa, through the eyes of Amal, draws the individual encounter as a Palestinian outcast presently living in America. Abulhawa's utilization of words depicts the poignancy of people adapting to the severe occasions of dispossession. (Rodopoulos, 2010)

Through ups and downs after the war, Amal was still strong enough to conquer the world by herself. Because of inherited culture, Amal becomes a powerful individual with her identity that constructed by it. According to Soud (2015), this novel explores the consequences of cultural, ideological, racial, economical, and political

boundaries. Susan Abulhawa conveys a sense of trust where the reader could grasp the cultural background with some degree of understanding and acceptance. Abulhawa's novel welcomes a difficult perusing by blending the narrative of diverse human conditions through arranging and rising above antagonistic issues educated by divided and separated recollections and voices. Even though the components of disengaged, exilic, and horrible encounters rule the life of the hero, Amal (with the long vowel; which means the plural of 'hope', as Abulhawa stated), - her other conscious and protective voice stays predominant all through the whole story. With this outlook, she affiliates with human "diasporic ontological existence", whose essence is to refuse 'counter-violence', dogma and ideology, and to disrupt essentialized constructions of realities. (Abu-Shomar, 2015)

Amal is the traumatic character of 'the colonial experience' in the novel, and she happened to travel to some countries. Thus, Amal's adventure has successfully constructed her identity. This study believes that diasporic identity could be disclosed in Amal's character. The idea of diaspora could be understood as a dispersed network of ethnically and culturally related peoples (Baker & Jane, 2016). As Hall (1990) argues, diaspora does not refer to the scattered tribes whose identity can only be secured concerning some sacred homeland to which they must at all costs return, even if it means pushing other people away. Diaspora identities are those who are continually producing and replicating themselves another, through change and distinction.

Previous studies have primarily used post-colonial approaches to analyze *Mornings in Jenin*. The dialectic of past and present; diasporic reconciliation of politics, love, and trauma for Abulhawa herself; also Amal quests for identity, individual and national identity; have been found in the novel (Abu-Shomar, 2015; Al-Ma'amari et al., 2014; Soud, 2015).

Three previous studies has used the post-colonialism approach to analyze their data, as well as this study. Nevertheless, not a single research discusses Amal's diasporic identity in the novel. Therefore, this research will describe the portrayal of Amal's diasporic identity in Susan Abulhawa's *Mornings in Jenin* by using post colonialism approach and several diaspora identity theories.

METHOD

In order to establish a fundamental understanding for the reader, ensure the research consistency, and avoid board analysis which could digress from the main topic, the study is limited only in Amal character, the central or main character in *Mornings in Jenin* novel by Susan

Abulhawa. The statement of the problem is disclosed by using a postcolonial approach.

The data source of the study is taken from the novel titled *Mornings in Jenin* by Susan Abulhawa, published by Bloomsbury Publishing in 2010. This novel consists of 352 pages. This is a literary study that requires postcolonial approach and also several theories from diaspora studies. The data are in the form of direct and indirect quotations, phrases, and dialogues. To collect the data, the researcher did a close reading to find and classify the data needed in the form of quotations and statements relevant for the analysis.

This study has several steps to analyze the data. First, the researcher did a close reading of Susan Abulhawa's *Mornings in Jenin* to comprehend the content of the novel and to obtain a particular topic or issue to be analyzed. Second, the found issue is adjusted with the relevant critical approach to get appropriate data. Third, the data is classified based on the theoretical approach to be used in this study, which is a diasporic identity from several journals and books. Fourth, the researcher conducts the analysis and discussion of the problem statement to reveal the objective of this study.

THEORETICAL FRAMEWORK

1. Postcolonialism

Edward Said's work on this area has been of unmatched significance. In his original work *Orientalism*, Said (1978) produces a talk examination of the Western impressions of the 'Orient.' He centers on the nineteenth and twentieth hundreds of years and generally alludes to the Arabic populaces of the Middle East. Said's (1978) work articulately shows how the romanticized and biased Western thoughts of the 'Orient' have been verifiably part of the more extensive royal motivation. Right now, culture, writing, and feel can play a significant role in carving a specific image of oppressed populations and eventually justifying individual geopolitical interventions based on such prejudices. According to Said, orientalism is never far (...) from a collective notion identifying 'us' Europeans against all those 'non-Europeans,' and indeed it can be argued that the major component in European culture is made of hegemonic culture both in and outside Europe: the idea that European identity is superior compared to all the non-European peoples and cultures. (Ioakimidis, 2015)

Aside from Edward Said with his Orientalism, there is also Gayatri Spivak with her theory about Othering. The term Othering was coined by Gayatri Spivak for the procedure by which imperial discourse makes its 'others'. Though the Other relates to the focal point of want or force (the M-Other or Father – or Empire) concerning which the subject is produced, the other is the excluded

or 'mastered' subject created by the discourse of power. Othering portrays the different manners by which colonial discourse delivers its subjects. In Spivak's explanation, Othering is a dialectical process because the colonizing Other is established at the same time as its colonized others are produced as subjects. (Ashcroft, Griffiths, & Tiffin, 2007)

In free words, the Other alludes to the colonized subjects, which structures some portion of the Self/Other binary. The colonizers believe themselves to be the middle, and manage the colonized as though they are the underestimated other. Das traces the origin of the term 'Other' in the writings of Sartre, Derrida, and Lacan: "One finds the extensive use of 'Other' in existential philosophy, particularly in Satre's Being and Nothingness to explain the relation between 'Self' and 'Other' in creating an awareness of 'self' and identity. (Mushtaq, 2010)

Other than that, de Beauvoir constructed new theories about the Self and other related to social hierarchy and gender differences (Jensen SQ, 2011). According to Powell & Menendian (2016), "Othering" is a term that not only encompasses expressions of prejudice based on group identities but argues that it provides a clarifying frame that reveals a set of conventional processes and conditions that propagate group-based inequality and marginality.

Miller (2008), the condition and nature of Otherness, the attributes of the Other, is the condition of being unique concerning an outsider to the social personality of an individual and the character of the Self.

Identity is the central aspect of Othering and Otherness. People along these lines do not submit to one clear cut identity. They do not see themselves exclusively as a national, ethnical, racial, or religious individual. Instead, they likewise use family relationships, class, proficient titles, sexual orientation, or numerous others, like straight out personalities that are versatile inside a given circumstance. People are operators who pick their characters inside a unique situation. (Holslag, 2015)

2. Diaspora and Diasporic Identity

Robin Cohen has classified Diaspora studies into four phases. *Firstly*, Diaspora terms are usually capitalized and used only in the singular, and they were mainly limited to the study of Jewish experience. The Greek diaspora had an off-appearance. Except for some earlier casual references, the classical meaning was systematically extended from the 1960s and 1970s and became more common as a description of the dispersion of Africans, Armenians, and Irish. Such people, like Jews, conceived their dispersal the result of a cataclysmic incident that traumatized the community as a whole,

thereby establishing the core historical narrative of victimhood at the hands of a ruthless oppressor. The Palestinians were later introduced to this party, retroactively and without full consensus. *Secondly*, in the 1980s, William Safran argued that diaspora was deployed as a 'metaphoric designation' to depict various classes of individuals – 'exiles, expellees, political, displaced people, outsider inhabitants, workers and ethnic and social minorities tout court'. *Thirdly*, from the mid-1990s, diaspora used for people who lived outside their home land. *Lastly*, by the turn of the century, diaspora stands for the combination of people in the categories from previous phases. (Cohen, 2008)

The concept of diaspora focuses on transnational travels, journeys, even mass movement of people leaving their home country (Clifford, 1994; Brah, 1996) that more common now than in the ancient world. Contemporary diaspora is no longer one-way movement out of the nation, as communication and technologies greatly facilitate it (Ayu, 2011; Butler, 2001).

Hall (1990) allows us to consider that the diasporic experience is characterized by heterogeneity and diversity, an origination of personality that lives with and through, and not despite contrast, but by hybridity. Diasporic identities are those that cut crosswise over and dislodge national limits, making new types of having a place and testing the fixing of national characters in connection to put. According to Sanyu, Hall argues that distinguishing diasporic pieces of proof are tied with living 'in interpretation' as people 'must figure out how to occupy two characters, communicate in two dialects, to decipher and arrange between them. In Bozdağ (2018), diasporic identities are not to be perceived merely as reproductions of the national identities in a new context. Identities are in a constant process of articulation and becoming, and not of being. Furthermore, diasporic identities are 'constructed within, not outside of representation'. (Hall, 1990)

William Safran has six features of the diaspora's ideal types in his journal: 1) they or their ancestor have been scattered; 2) they retain a collective memory, vision, or myth from their homeland —its physical location, history, and achievements; 3) they believe that their host society— and perhaps cannot — entirely accept them; 4) they regard their homeland as their actual, ideal home and as the spot to which they or their relatives would (or should) in the extended run return—when conditions are suitable; 5) they accept that they should, by and large, be focused on the upkeep or reclamation of their unique country and to its security and success; and 6) they keep on relating, by and by or vicariously, to their homeland, and the presence of such a relationship significantly

characterizes their ethnic mutual cognizance and solidarity. (Safran, 1991)

ANALYSIS AND DISCUSSION

This part of the study discusses the portrayal of Amal's Diasporic Identity depicted in Susan Abulhawa's *Mornings in Jenin*. Diasporic identity is mostly shown in refugees, immigrants, or people who are frequently moving around the world and experiencing intercultural encounters. Nowadays, moving around the world could be done quickly because it is supported by modernization in technology. However, they need to fit into a 'new' society in case they want to be acknowledged, or they could keep their culture and did not want to conform. In consequences, they will be regarded as Others, the condition of being unique and an outsider to the social personality of an individual and the character of the Self (Miller, 2008). As a newcomer in America, Amal was experiencing an intercultural encounter between her own culture and the new culture, and she wanted to conform to the new culture. In the process of conformity, Amal somehow was negotiating, losing, and also gaining an identity.

The novel is a transnational literary work that has a post-colonial narrative. Using background Jenin Massacre in 2002, Susan Abulhawa shows the moment when Palestine overpowered by Zionist. Most Palestinian live as refugees, including the main character – Amal, and they were out casted and exiled from their own country. Despite living with a sense of freedom, most refugees are shackled in their own homes.

“But in our camp, his story was everyone’s story, a single tale of dispossession, of being stripped to the bones of one’s humanity, of being dumped like rubbish into refugee camps unfit for rats.” (p. 78)

The word 'dispossession' was mentioned five times, strongly implied that they, the refugees, had been dispossessed from their country, themselves, and their lives. Amal was told to move out of Palestine during the Arab-Israeli war to pursue a better life. That event supports the Diasporic Identity theory (Ashcroft et al., 2007; Brah, 1996; Hall, 1990; Safran, 1991) where someone has "voluntarily" or not being pushed out from their origin country.

Amal experienced being dispersed when she moved to Jerusalem when her mother –the only family that she has left died. Amal was forced to move in order to complete her education. Her uncle suggested she get an education in Jerusalem, and he believes that it would be what her father wants if he was still alive. Amal cannot refuse because she also knows that it is indeed her father's dream.

There was nothing left for me but my father's dream, for which he had drudged for pathetic wages, to save enough that his refugee children might get an education. (p. 125)

"The future can't breathe in a refugee camp, Amal. The air here is too dense for hope. You are being offered a chance to liberate the life that lies dormant in all of us. Take it." That was all my uncle need to say. (p. 136)

With this event, Amal is acquiring the first ideal type of diaspora by Safran: they or their ancestor have been scattered. Amal has crossed the border to achieve her father's dream. Arriving at Jerusalem, Amal was welcomed by the headmistress of the institution, Miss Haydar, saying a thing about education that Amal will get is a privilege. Back in 1969, someone who gets educated was considered privileged despite it is one of the human rights, and as Miss Haydar said that Amal should feel privileged to have access to the education that will be provided for Amal (p. 142).

Most migrants move out of their country, carrying the goals to pursue a better life and education that cannot be achieved in their home country. America offers the most chance to realize their goals, and it is declared in the Declaration of Independence, All men are created equal with the right to "life, liberty, and pursuit of happiness." Other than that, America also offers five civil liberty that is included in the first amendment. Those liberties are freedom of religion, of speech, of the press, of assembly, and freedom to petition the government.

At the time when she was in the United States, Amal consciously said that she was shackled by the soldiers in her home; therefore, she could not get her freedom. Being watched by the soldiers whom their hands are interlocking with gun, for a girl on Amal's age, it would be terrifying. Amal also said that in America she lived free of inherited dreams and martyrs tugging at her hands, which mean she will not be a refugee again, not the one who is powerless and colonized by, will not be living in a refugee camp without having the right to get an education, and will not feel like death is running after her that she cannot even play and run freely.

I lived free of soldiers, free of inherited dreams and martyrs tugging at my hands. (p. 173)

The evidence above supports the second diaspora's perfect type, which told that diaspora retain to collective memory, vision, or myth from their homeland –in a form of its physical location, history, and achievements.

The first time she arrived at the United States to attend university, Amal feels confused about being herself. The first event that stimulated her diasporic

identity while she was in America. She felt the differences between her and American identities. On the first day when she just landed, she was picked up by her host-parent, and could not find the right phrases to show how grateful she was,

"Thank you," I answered, unsure of the proper American response to her gracious enthusiasm. (p. 169)

The word 'unsure' shows her confusion, at this level is the difference between American's language and Arab's and Amal completely conscious about this barrier. Showing gratitude in Arab has a various way, according to Amal, and not limited only a 'thank you.' It could be "May Allah bless the hands that give me this gift"; "Beauty is in your eyes that find me pretty"; "May God extend your life,"; and Arabs still have many versions of it.

She could feel the sense of being foreign when she gathers with her friends –who are American. The way she uttered words, she regarded it as a foreignness that she could not even escape from like a barrier. As she said, "My accent was a social handicap, or at least I regarded it as such" (p. 173). This statement is proving that Amal has the third ideal type of diaspora, she believes that her accent became barrier between her and American and because of that she is not acceptable in the society.

Amal was also experiencing an enormous cultural gap between Americans and the Arab. One day when her room neighbor, Elana, asked her about Amal's sex life, it causes Amal to contemplate about what she should say about her culture and her being a virgin. Because in Arab culture, different gender –not blood related prohibited from being in one room without any presence of adults or parents.

"Have you ever had sex?" she asked unctuously. I froze. I had never even kissed a boy. (p. 172)

Involving girls' virginity is a severe consequence in Arab culture, and it is taboo to talk about sex life in public. When Huda (Amal's best friend) was abused and molested by her father, she confesses to Amal before Amal tells her father; this is the background of Huda's live with Amal's family. In the narrative, Abulhawa is showing the perspective of an 8-years-old girl talking about sexual harassment that happened to her best friend, and she successfully disguised the real problem with her way of telling it.

He was a dreadful man who beat her, and when she was eight, It happened. He did It to her. It would be an unforgivable betrayal to utter the word. After It happened the first and only time, she confessed to me as if It were her disgrace, and she allowed me to tell Baba. An alarm

had concentrated in Baba's eyes when I relayed the heavy secret, which I did not fully understand. (p. 84)

There is some Arab culture contradicted to American culture, which happens to Amal and it shocked her. Even in Arab or Muslim culture, staring intensely at the opposite gender too long could be considered as a sin. Back when Amal was going to depart to Jerusalem, she witnessed Osama, a boy who has an interest in Huda, watching Huda intensely. However, he could not do anything because of the oppression of religious culture. The word oppressed implied that Amal and her friends need to be free or unshackled from religion and cultural norms, and they need the freedom to express their feelings, including love.

..., something caught and oppressed by the strict ways of a religious culture that would not permit him even a gentle kiss on her cheek. (p. 136)

According to Hofstede's value dimensions, the survey shows that Arabs live in collectivistic societies where group interests take precedence over those of the individual. That more likely the society takes attention to social norms and duty defined by in-group rather than behavior to get pleasure. In collectivistic societies, people are born into extended families, clans, or tribes that support and protect them in exchange for their allegiance.

Living in the United States alone and regarded as a foreigner with a different culture, it makes Amal missing her home and friends. In Al Soud (2015), he stated that Amal undergoes a resurging feeling of nostalgia during her first residence in the United States. Relating to the home country is normal for someone who has been away; it is called homesickness. It is related to the sixth features of the ideal type of diaspora (Safran, 1991), diaspora people keep on relating, by and by or vicariously, to their homeland, and the presence of such relationship significantly characterizes their ethnic mutual cognizance and solidarity.

The undercurrent of my life in America was a sense of shame that I had betrayed my family—or worse, myself. But I consigned myself to American mores and subscribed to their liberties. (p. 174)

I felt a sweet nostalgia and longing for old friends. (p. 175)

In Philadelphia, when her roommate makes a phone call to her parents, she could not withhold the feeling of nostalgia. She did not even write to her friends. She feels the specter of Palestine could be shown whenever and wherever she goes. Nevertheless, she still does not write and try to consign herself to American, to live free without the shadow of her past.

Amal was working in a shady area, according to her American fellow. She worked as a clerk store in West Philly, where muggings and killings occasionally happened. Amal however, was not afraid about that. One day, a teenager had shown up in her store with a gun, but she felt no fear at all. She was comparing his gun, which is a 9 mm, to Israeli soldier's M-16 assault rifles. The boy's was toy, she said (p. 177).

No soldiers here. No barbed wire or zone off-limits to Palestinians. No one to judge me. No resistance or cries or chants. I was anonymous. Unloved. Wearing my first bathing suit, I remembered Huda's great yearning after the Battle of Karameh, when we thought we would return to our Palestine. (p. 179)

I had thought of little else but to return to my family, to myself. But I had also forged real ties in America and in many ways, the place I had called home for the past years had become part of me. (p. 181)

Relating to her 'old' home and recalling a memory, supported by the word return, regarding Al Soud (2015), Amal was consciously aware of the difference between her 'old' and 'new' home, and it is somehow led to shape her diasporic identity.

Her nostalgic situation became stronger when she received a telephone call from Yousef, her brother, who left her to fight Israel in the name of Palestine. The siblings start to tell their feeling of longing for each other. Another news from her brother is that she will become an aunt in the short of time. She was told to come to Beirut to gather with her family, and so she flew herself to Beirut. Supporting Hujuala Rika Ayu (2011) that contemporary diaspora is no longer a one-way movement out of the nation, as technological advances enable diasporic people to return to or visit her homeland.

Her arrival at Beirut makes her longing for home even more, supporting the fourth ideal type of diaspora which they believe that their homeland as their actual ideal home to return when conditions are suitable. She was picked up by Yousef's friend, Majid, who is later will become her husband. She met her family after years and supported by the same cultural value. She could not help but feel at home. After thirteen years, she finally meet her family. She narrated that Yousef's arms dulled the aloneness of my life (p. 189).

She spent months in Beirut and conducted her wedding there, still with the warm feeling of family gathering. She married Majid as Majid said that he felt love at first sight, and she got pregnant after. She became herself again as she knows how to feel happy. Those months that she spent in Beirut shadowed the life of Amy, an American girl who tries to find relevance in the

United States. However, the war between Arab and Israeli is still happening. Israel started to strike Lebanon to provoke PLO (Palestine Liberation Organization). Yousef believes that soon enough, Israel will try to invade Lebanon. Therefore, Amal was told to leave and go back to the United States.

After a few months, she woke up in her reality, United States, without the presence of her family, including her husband. With another telephone call from Yousef, Amal feels catastrophe is always lingering around her. Majid, her husband, is out of reach. Yousef believes that Majid has already been killed by Israeli. Soon after, Yousef called again and gave her another sad news. Fatima, Falasteen, and his unborn baby were slaughtered. The event made Yousef became agitated to try to make a strike or fightback. The event also made Amal rebuild another wall to protect her from the reality.

Amal became Amy again and live far away from Arab culture and kept rejoining herself into American society,

I rejoined the working society, stepping unobtrusively into the steady American flow. (p. 245)

Nevertheless, staying away from her 'old' culture and identity did not last long, the shadow of her origin homeland came when there was news about her homeland in 1988. When Palestine was determined to fight and wanted to be free from Israeli shackles. It was reported how cruel Israel was in the abduction and detention of several Palestinians and wanted a ransom so that prisoners could be released. Amal began longing for Palestine again. She continued to read every news that mentioned Palestine

According to the analysis, this study reveals Safran's ideal types of diasporic identity in Amal. Instead of having six ideal types, five of them could be discovered in the main character of this novel. Those five ideal types of diasporic identity can be found in Amal because she has been dispersed, she preserved a collective memory from her homeland, she believes that her new society in the United States cannot accept her, she also considered her homeland as ideal home to return into when conditions are suitable, moreover, she keeps on relating to her homeland.

CONCLUSION

This study focused on the depiction of the diasporic identity of the main character, Amal. By having a residency in two countries, Jerusalem and America, Amal was expected to have a diasporic identity. She was cast out from her homeland, Palestine, because her uncle insisted on sending her to pursue a better education in Jerusalem after her mother's passing and the leaving of

her brother. After spending her first year in Jerusalem, Amal was awarded a scholarship from the United States, which encourage her to leave Jerusalem and fly to the United States. Her diasporic identity was shown when she found the difference between her and American identities. She was an Arab who has different cultural values to American culture, and then she began to understand the differences. Supporting William Safran's six ideal types of diasporic identity, this study reveals that Amal has five out of six ideal type; they have been dispersed, retaining a collective memory about their homeland, believing that their 'new' society cannot entirely accept them, considering that their homeland is an ideal home to return including the family, and experiencing nostalgia and longing of their homeland.

However, if other researchers are interested in diasporic identity, it is suggested to read other Arab-American Literature that has used post-colonialism as their central theme. For example, Khaled Hosseini's *The Kite Runner and A Thousand Splendid Suns*, Jean Said Makdisi's *Teta, Mother, and Me: Three Generation of Arab women*, Naomi Nye's *Habibi*, Shaw Dallal's *Scattered like Seeds*. It is also suggested for future researchers to explore other challenging topics within this novel.

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